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TAPE/AUDIO/VIDEO PAGE 46

HOT 100 PAGE 60

TOP LP'S PAGES 62, 64

Billboard

Senators Push Sweeping Probes

By MILDRED HALL

WASHINGTON—The payola and "drugola" charges against the record industry recently rampant in the press, have now reached into the U.S. Senate to endanger the record performance royalty provision in the pending copyright revision bill, and possibly set off a round of tough investigative hearings by a Senate Commerce Subcommittee, counterpart of the House group that held

the payola hearings in 1960.

Knowing that payola scandals, even if unverified, can be used as ammunition against record performance royalty in the copyright revision bill, when it comes before the Senate for vote, later this session, Sen. John L. McClellan (D., Arkansas) last week authorized an investigation by members of his Copyrights Subcommittee staff into the payola allegations. The subcommittee chairman told fellow senators he hopes to lay the "true facts" before the Senate, so that a decision on the bill's record copyright provision, which he supports, can be made "on the merits." (Broadcasters and jukebox interests have waged a continuous fight against the payment of performance royalty for commercial

(Continued on page 13)

Slight Dip in U.S. Retailing; Blames Superstar LP Shortage

NEW YORK—For the first time in 24 months, scattered reports of minor retail business falloff appeared in the regular six-months' surveys of U.S. disk/tape retailing conducted by Billboard.

The 18 months of consecutive, unanimous up-trend reports were marred slightly when some major retailers noted a slight drop in business when compared to the same period in 1972.

Key one-stops and dealers in 22 major markets reflected the general trends of the survey. These outlets, which comprise Billboard's weekly survey sample, reported Jan. through June business as follows:

"Very Good"	30 percent
"Good"	56 percent
"Fair"	14 percent

But in comparing business to the same period in 1972, these same key accounts reported:

"Improved"	63 percent
"Same"	12 percent
"Worse"	25 percent

Nine of the 22 markets had retail sources reporting business "worse"

in 1973 than in 1972.

Jason Shapiro, secretary-treasurer of the longtime National Record Mart chain out of Pittsburgh, summed it up, pointing out that the first five months of this year "were terrific, with April and May, usually dull months, really picking up, but our yet-to-be-fully-determined June was really soft. It made the six

months that could have been tremendous only good." Shapiro said business in 1973 was up over 1972. The Beatles' re-pack LP's contributed greatly to the 1973 surge, with many youngsters buying their first Beatle product, while older patrons bought to replace worn-out single Beatle LP's, he felt.

(Continued on page 66)

EMI Fights Spread Of Total Return

By BRIAN MULLIGAN
(Staff Member, Music Week)

LONDON—EMI is opposed to any extension of its sale-or-return policy, despite indications that this form of trading is beginning to assume more importance in the British market.

At the company's sales conference last Monday, managing director Gerry Oord stressed his opposition to the principle of total s-o-r, and

warned dealers not to look towards it as a means of improving their business.

Commenting on the growth of record retailing through non-traditional outlets, Oord told the meeting, "Dealers no longer simply compete one with another for their business. Today any multiple or department

(Continued on page 51)

Rock Show Rules Stiffened

By LAURA DENI

LAS VEGAS—Rock promoters will have to submit detailed financial information to the Convention Authority under terms of a new rock concert policy.

The policy and criteria were written after the Authority suspended all rock concerts in the Convention Center last month.

Authority members said that in the wake of a no-show concert without funds in April, concerts should be halted until there was a new policy.

They wanted new rules that spelled out financial responsibility, refunds and an answer to what they considered a serious drug problem at concerts.

Under the new policy promoters living here or elsewhere could qualify if they were deemed responsible. They would have to submit information on their past promotions, with gross receipts, complaints, their advertising; methods of audience control and any disorders or riots that occurred.

Promoters would also have to disclose tax returns, credit ratings, current financial statement, lawsuits, insurance, past bondings and bankruptcies.

(Continued on page 14)

Gortikov's 2 Conferences To Aid '45's

By EARL PAIGE

CHICAGO—Recording Industry Association of America (RIAA) president Stan Gortikov has called for two conferences, the first this fall where the problems of defective singles can be reviewed and a second one later relating to marketing.

Gortikov's announcement of complete RIAA support came at a meeting here last week organized by Billboard and attended by an industry-representative committee that was mandated during the recent Billboard first Jukebox Program.

(Continued on page 29)

'Pepper' to Be Staged

By SAM SUTHERLAND

NEW YORK—The Robert Stigwood Organization is producing a new theatrical package based on two of the Beatles' most popular albums that will begin touring the U.S. this summer.

Steve Leber and David Krebs, who helped Stigwood develop the original touring concert presentation for "Jesus Christ Superstar," are

(Continued on page 13)



BUTTERFLIES ARE FREE THINKERS

BUTTERFLY the debut album from CHERYL DILCHER is eleven songs written and performed by Cheryl, and without being too flighty, it just feels good. Produced by Jeff Barry on A&M RECORDS SP 4394.

(Advertisement)

Metromedia Pres. To Kick Off Forum

LOS ANGELES—George Duncan, president of Metromedia Radio, one of the largest radio chains in the nation, will present radio's viewpoint of "New Directions in '73" as one of the dual keynoters for the sixth annual Billboard Radio Programming Forum.

Already announced as keynote speaker for the music's viewpoint regarding new directions is Joe Smith, president of Warner Bros. Records and formerly one of the nation's major radio air personalities.

The Forum will be held Aug. 16-18 at the Century Plaza Hotel, Los Angeles.

Other new speakers just signed for the Forum include Ron Jacobs, program director of KGB-AM-FM, San Diego, who will be involved in what is basically a giant encounter session. Jacobs is the first of several outstanding authorities in various aspects of radio that will occupy the "hot seat" at a general all-afternoon session. Questions will be fired at the occupants of the hot seat by

(Continued on page 24)

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A&M 1st to Issue Both SQ & QS LP's

By BOB KIRSCH

LOS ANGELES—A&M Records has become the first major U.S. record manufacturer to offer disk product in more than one quadrasonic mode with the release of Rick Wakeman's "The Six Wives of Henry VIII" using Columbia's SQ 4-channel method.

The firm already offers three LP's, "Tommy" and "Carole King Music" on Ode Records and Joan Baez's "Come from the Shadows" on A&M using Sansui's QS system.

The company is not "making any commitment to any form of quadrasonic," according to quality control director Marv Bornstein. "I mixed this album for the best possible sound and I simply thought that SQ was the best in this case. It offered more breadth and dimension here, but quadrasonic releases will most likely continue to depend on the individual record."

Wakeman also played a part in choosing the quadrasonic mode for this recording. "I played a discrete tape for Rick and then I played him two cuts in SQ. He didn't feel the record had lost anything in the encoding process and was entirely happy."

The LP is expected to be available by the middle of the month.

New-to-TV Record Stars Spark H. Reddy's Series

By NAT FREEDLAND

LOS ANGELES—The guest star lists for the eight Helen Reddy CBS-TV hours which replace Flip Wilson's high-rated Thursday 8 p.m. show this summer have a lot more in

common with the Billboard charts than with the usual tired names popping up week after week in the TV program guides.

Already taped, the eight Reddy shows which began airing last week make up the most impressive and extensive look at contemporary record talents ever assembled for television in viewing prime time. This unprecedented prime time exposure is of wide importance to the entire music industry, marking yet another step of TV's increasingly effective use of record artists.

For example, the series marks the TV debut of Cheech & Chong. The outspoken comics have been holding off from late-night talk and music shows and insisting they wouldn't appear on TV until they were allowed to do their raunchy concert routines in prime time.

The Eagles are another rock headline act debuting on TV with Reddy,

and Al Hirsch, president of Malverne, both indicated that the consolidation was the result of long, unified study. The four cumulative sales areas, comprising 17 percent of Phonogram's business potential index, will be served by separate sales and promotion teams, Hirsch stated.

George Mull, New England sales veteran, will supervise five salesmen

and a minimum of three promotion men in the New England area. Jerry Winston, formerly with Wendy, the now shuttered Malverne New Jersey distributorship, will oversee the Phonogram consolidated marketing as well as direct two salesmen and one promo man in New Jersey. Joe Grippo, general manager, and Harvey Maybrown, sales manager, continue to head the New York operation. There will be new Malverne offices in Hartford and Boston.

All shipping will be done overnight through the consolidated territory from Malverne's Long Island City warehouse. Hirsch explained that he feels current and catalog fill on orders will be even better because the consolidated warehousing requires a more comprehensive Phonogram inventory.

Phonogram product will be shipped to the Malverne warehouse

RIAA Asks Cos. to Conduct Own Probes

NEW YORK—Stanley M. Gortikov, president of the Recording Industry Association of America (RIAA), today issued the following statement regarding reports of governmental inquiries of the recording industry.

"The Recording Industry Association of America will cooperate fully with any investigating bodies.

"As an individual and as president of the RIAA, I am strongly opposed to payola in any form. It is illegal, unethical and reprehensible.

"Moreover, I am saddened and shocked at some of the other charges that have been reported in the media. Some of the broadbrush media reports suggest that illegal and immoral behavior is standard for our industry. I am confident that these charges do not accurately reflect the behavior of the vast majority of companies and individuals in our industry.

"Nevertheless, over the past few weeks, I have been urging the chief

executives of many of our member companies to conduct thorough in-house investigations to make certain that all of their operations are conducted on a legal and morally sound basis and that appropriate action is taken against offenders. To insure effective investigations, I am suggesting that each president recognize the possibility that some of the practices reported in the media might be taking place in their own companies,

(Continued on page 66)

Newark Grand Jury to Call 1st Out-of-Town Witnesses

By ELIOT TEIGEL

LOS ANGELES—Subpoenas will be issued to persons in the recording industry here as well as in other cities by the Newark Federal grand jury currently investigating allegations of payola (see story on page 66).

The subpoenas will cover persons alleged to be involved in various forms of "gift giving" to broadcasters as well as persons passing hard drugs within the radio and music industries.

In a related matter, the Attorney General's Los Angeles Strike Force group has been watching the Newark-based Strike Force's investigation into possible organized crime involvement with record industry contacts. The local Strike Force can, if it wishes, launch its own investi-

gation into drug activities within the Los Angeles record-radio community.

According to a local law enforcement official, the Federal Strike Force can expand its criminal investigations into other cities as a result of the initial Newark probe. Richard Crane, head of the local Strike Force, has been travelling the past several weeks on related matters.

There are currently three known investigations going on involving the record industry: the Newark Federal grand jury's payola probe; the Newark Strike Force's organized crime study and the United States Attorney's own Newark-based investigation into payola.

David Rosen Inc. Proposes 12.5% Debtors' Settlement

PHILADELPHIA—Action on a reorganization plan of 12½% settlement for unsecured creditors submitted by David Rosen, Inc., was continued until July 17 when the attorneys for the creditors and for the debtor's trustees agreed to the postponement. The plan submitted to creditors was scheduled to be heard on June 25 before Federal Bankruptcy Judge Emil F. Goldhaber in the U.S. District Court here.

David Rosen, Inc., one of the pioneer independent record distributors and distributors of music machines, vending and amusement machines, filed for reorganization

under Chapter XI of the Bankruptcy Act on Feb. 12. The distributing firm headed by David Rosen listed as of Dec. 31, 1972 a balance sheet showing total assets of \$1,345,456.84 with liabilities of \$2,256,505.80.

The debtor's plan of arrangement called for unsecured creditors to be satisfied as follows: 12½ percent payable 6 percent in each upon confirmation of the arrangement, 3½ percent by note of the debtor payable nine-months after confirmation, and 3 percent by note of the debtor payable 18 months after confirmation.

(Continued on page 10)

NEW YORK—The predicted consolidation of several areas into a super distributorship becomes a reality here this week when Malverne Distr. becomes the Phonogram/Mercury distributor for New York, New Jersey, Hartford, Conn. and Boston. Four different distributors served this area previously.

Irwin H. Steinberg, Phonogram

Few acts managed by Geffen-Roberts have been seen on television, since the company feels standard TV shows don't handle rock artists properly.

A really unusual booking experiment is the appearance of a much-

(Continued on page 10)

Bozo Back In Records

NEW YORK—Bozo, TV and merchandise clown, has returned to recording. His new LP, "Bozo and the Big Top Circus," is the first to be released in three years and will appear on the Peter Pan label. Larry Harmon, president of Larry Harmon Pictures Corp. and creator of the 26-year-old multimillion-dollar clown franchise, has signed a recording contract for Bozo with Peter Pan Records for this album.

Bozo is seen on over 100 television markets in the U.S. and airs as the leading children's show in France, Bangkok and Greece. Past recording efforts for Bozo the Clown have yielded million-dollar sales consecutively and earlier Bozo albums are now collectors' items, according to Marty Kasen, head of Peter Pan Industries in Newark. Peter Pan is the world's largest manufacturer of children's records.

TV-RADIO ADVERTISING: Indie Retail Shops' Co-op

By JOHN SIPPEL

DETROIT—A group of eight area independent record retailers have been banded together by an ad agency, headed by two former pop radio executives, in a weekly cumulative radio and TV saturation ad campaign for records and tapes.

The associated dealers are attempting to get three record manufacturers per week to co-op the \$3,000 weekly campaign. Each label would supply the eight stores with 50 LP's each of the album which the stores would feature for the week. Labels would receive actual play and copy of the featured LP through the entire week's campaign.

The saturation campaign weekly would include six 30-second TV spots: two on WWJ-TV during the "Midnight Special" network rock show and four spots on WXYZ-TV either on the 11:30 PM Movie or "In Concert," the ABC-TV fortnightly rock special. One-hundred-and-eighteen 60-second radio spots are projected: 30 each on WCAR-AM and WABX-FM, 36 on WDRQ-FM and 22 on WRIF-AM.

The program was conceived by

Dave Drebes, former sales manager at WCAR-AM, and Paul Major, former program manager for Booth Broadcasting and a one-time air per-

(Continued on page 10)

Conn Plans B&W Gospel Fete for UK

By BILL WILLIAMS

NASHVILLE—Mervyn Conn, London promoter who made country music a big business in the United Kingdom, has solidified arrangements to start the same practice with gospel music.

Conn has set, through the Don Light agency, the First International Gospel Music Festival, to be held in London next May. The exact date is tentative due to construction work scheduled to take place at Wembley Pool, the site of the annual Country Music Festival there.

The Festival, unlike anyone in the

(Continued on page 38)

More Late News See Page 66

Al Berman Terms Vidisk/Tape Royalty Rights 'Negotiable'

By BOB KIRSCH

LOS ANGELES—The Harry Fox Agency is looking into the collection of publisher's royalties which may be accrued through the videotape and video disk media, with general manager Al Berman stating that "rights to use music for this type of entertainment will probably be negotiable."

At the same time, the Writers Guild of America (WGA), which last week settled a strike with the Association of Small Motion Picture and TV producers, has been looking into collection of writer's royalties covering "supplemental markets" (pay TV, videotape, video disk and closed circuit TV in hotels), with the guild planning on doing their own collecting.

According to Berman, royalties from material contained in the supplemental market areas "will probably depend on the individual publisher of a song. It's likely that when anyone makes a picture, they will insist on a licensing provision covering an extended use of rights for whatever new markets might open up."

"Each publisher will negotiate on his own," Berman continued. "The difference between these royalties and audio royalties are that the rights will be negotiable. The one thing we are certain of is that there will be no standard formula."

A spokesman for the WGA said that one of the main issues during the recent strike was writer's royalties for the supplemental markets.

"The terms we reached," the spokesman said, "were that with any theatrical motion picture that commenced after July 1, 1973, the producers will pay .06 percent of the gross income derived up to \$400,000 and 1.2 percent of the gross income past that figure."

"Once these supplemental markets begin to generate an annual volume of \$45,000,000," the spokesman continued, "the percentage will go permanently to 1.2. With made for television movies, the rate will be 1.2 percent immediately."

The guild has not yet negotiated royalty rights for material produced specifically for the supplemental markets. "This will begin with the

first writer they want to employ exclusively for a videotape or disk movie or some other form of supplemental entertainment," the spokesman said.

The WGA did not negotiate during the recent strike because they feel it will be a while before the sup-

RCA Extends Push On Country Disks

NEW YORK—RCA Records is extending its special Spring-Summer Country Music merchandising program through July 31. The extension is in response to the program's initial impact on boosting country sales, according to Mort Hoffman, division vice president, commercial operations.

Hoffman also cited sales increases in view of the time of year, which is "a traditionally slow time of the year."

Hoffman also reported specific sales programs in the various regional campaigns, which included a tie-in with local flood relief programs in the St. Louis region, where Music Two, eight Pizza Hut stores and radio station WIL collaborated in a promotion. Listeners were invited to bring canned foods to any of the Pizza Hut locations, where they would receive an RCA country single and a coupon worth 50 cents toward the purchase of a pizza. The Salvation Army then delivered the food and RCA country records to flood victims.

The campaign there also included a country cooking contest with winning cook to prepare a dinner for WIL personalities. Also included

plemental markets amount to any major volume. Collection of royalties will be carried out through existing WGA mechanisms. "We didn't get into collection for mechanical royalties yet," the spokesman said, "but we may have to evaluate this later."

was a trip to Nashville following the dinner.

A best cook and best window display contest was conducted by Music Two in Atlanta, with the winning cook to win a Nashville trip and tickets to the Grand Ole Opry, and the five dealers with the best window displays to receive trips to Nashville as well. Judges for the windows will be Jim Clemens of WPLO and Jim Wilden of WBIB.

Six Flags Over Texas ran a week-long RCA country festival, with two artists performing each day and the festival tied in to local store window and instore displays. Six Flags launched the festival with a full-page newspaper ad. Artists also appeared on the Bill Mack Show on WBAP and on stations KBOX and KBUL, and t-shirts and pot holders were distributed to stores and radio stations. (See story in the Country Section).

The nationwide "Country Cookin'" campaign is aimed at promoting both new and catalog product, and was launched with national trade advertising. Local print and radio support and in-store and window display materials are being used to support the program.

DGG Counterclaim Seeks \$200 G's From ABC Disks

NEW YORK—Deutsche Grammophon, GmbH, has filed a counterclaim in a suit pending against DGG and filed in the U.S. District Court, Southern District of New York, by ABC Records, Inc. (Billboard, June 16). In the counterclaim, DGG seeks \$200,000.

In answering the ABC complaint, DGG both denied ABC Records' allegations regarding a licensing agreement between the companies entered into by the firms in 1968 (Billboard, June 16) and DGG's failure to meet minimum royalty payments, and additionally charged that the breach of the agreement was amended by "hindering, delaying and failing to make possible the production and release of phonograph records pursuant to the aforesaid agreement."

DGG further stated that the company had "duly performed all of the terms and conditions of the aforesaid agreement, as amended, on its part to be performed, except as so pre-

vented and/or rendered impossible or moot by plaintiff."

DGG concluded by demanding dismissal of the ABC complaint and seeking \$200,000 in damages, together with legal costs.

Added Push By Chelsea On Drive

NEW YORK—Chelsea Records is adding to RCA Records' "Summer Power" sales, promotion, advertising and publicity campaign an incentive program of its own. Chelsea will boost the entire catalog, including singles, albums and tapes, via programs for sales managers, salesmen and promotion men.

Field personnel making the most important total effort on behalf of Chelsea product will win a trip for two either to Las Vegas or the Bahamas.

In announcing the program, Chelsea president Wes Farrell and Doug Lee, manager of custom label sales, RCA Records, cited judging on the basis of creative merchandising, sales fulfillment excesses, store reports to radio and trades, in-store promotions and window and instore displays.

One promotion manager, sales manager and salesman will be selected as a winner of the trip, and each winner will be allowed to bring a guest. The contest ends July 27.

Gold for Gritty

NEW YORK—"William E. McEuen Presents Will the Circle Be Unbroken," the latest album by the Nitty Gritty Dirt Band, has been certified gold by the RIAA.

Steely Dan Gold

NEW YORK—The RIAA has certified gold the album "Can't Buy a Thrill" by Steely Dan on ABC/Dunhill Records.

Wein's Newport West Bombs \$\$\$\$; Week-Long Art Smash

By ELIOT TIEGEL

LOS ANGELES—George Wein's first venture in the Los Angeles area with a broad sweeping jazz festival was artistically a success, but a disappointment at the boxoffice.

The week-long Newport Jazz Festival West, running from Sunday through Sunday (17-24) at locations around the city, proved that soul music works perfectly with jazz. The two closing shows were packed with superstar names in the non-jazz field, notably Stevie Wonder, Gladys Knight and the Pips, the Staple Singers and Billy Paul. Collectively, they pulled in the large crowds which Wein needed in order to come out with some semblance of dollar success.

Before the two evenings at the Hollywood Bowl in which the non-jazz acts played with all their fire and beauty, pure jazz was well rep-

resented in all its sounds and manifestations.

But the problem was that the jazz audience wasn't stimulated enough to fill the Bowl on opening night nor travel to Santa Monica for two shows on Tuesday and Wednesday.

Ragovoy Forms Rags Records

NEW YORK—Jerry Ragovoy, independent producer and composer, and owner and manager of The Hit Factory here, has formed Rags Records.

The label is being independently distributed, with initial release a single, "What Do You Want Me to Do," by Lou Courtney. First single releases are expected to focus on r&b and pop markets, with further diversification expected.

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Christopher Wright named director of marketing planning and administration, Columbia Records. He was formerly manager, marketing planning, after joining CBS as assistant to the vice president, marketing, Bruce Lundvall. Octavia Bennett named assistant to Joan Griewank, management development executive, CBS/Records Group. She was formerly secretary to Clive Davis.

Robert Altschuler named vice president, information services, CBS/Records Group. He is currently director of press and information services, Columbia, Epic and Columbia Custom labels, a position he has held for eight years. He was formerly with the press departments at Atlantic, United Artists and Riverside Records.



J. GIBSON



S. GIBSON



LESSON

Bob Rolontz, Atlantic Records vice president advertising and public relations has new and expanded duties including expansion of ad programs in the video-TV area. Rolontz' advertising department has been enlarged—Bob Defrin named advertising art director, Elin Guskind named chief copywriter, and Marsha Green will be in charge of media buys through the firm's East West advertising agency. Rolontz continues overseeing all public relations activities. John Gibson named director of the newly created artist development department and Sandy Gibson named publicity director.

Len Sachs appointed director of marketing and distribution for Little David Records. He joined the Atlantic custom label after being Atlantic vice president, marketing and GSF Records vice president. . . . Dave Mack named national country promotion director for Elektra's Countryside label. He was previously regional and national country promotion for United Artists.

Anthony P. Cunha elected president and chief operating officer, Audio Devices inc., reporting to Bhaskar Menon, chairman and chief executive officer of the company. Cunha succeeds Graham J. Powell who is taking up an executive appointment with EMI, London. Audio Devices is a wholly owned subsidiary of Capitol Records. . . . Michael Adachi named advertising and promotion manager, Custom Music Corp., which operates 32 stereo centers and is based in St. Louis. Thomas A. Floerchinger named audio merchandising manager and special projects coordinator, Custom Music Corp.

Don Graham joins Chelsea Records as vice president, director of national promotion, replacing the late Jerry Fine. He was most recently national director, special projects, Chess/Janus and is a former partner with Sergio Mendes, in the production firm Mendes-Graham. He was also A&M's national promotion director. . . . Bob Scherl joins Ike and Tina Turner Productions and Bolic Stu-

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Vol. 85 No. 27

Letters to the Editor

RIAA Protest

The Recording Industry of America strongly protests Billboard's coverage of a feature story on the front page of your June 30 issue under the heading, "70-Outlet Mass. Duplicating Skein." Your article details the expanded utilization of in-store duplicating equipment by which a retailer, for profit, makes it possible for a consumer to obtain a recording of his choice without buying the commercial version.

Your story attached legitimacy to a process that is nothing short of piracy, and in so doing you foster piracy itself. The in-store duplication equipment described affords no income to artists, to record companies, to musicians, and (by the interviewee's own admission) no income to publishers and composers. Furthermore, business is siphoned away from legitimate retailers and wholesalers. In short, that process is "tape piracy"—an out-and-out rip-off.

You dignify illicit in-store duplicating by providing it a pseudo-authenticity in your coverage, and you catalyze its growth by exciting the interest of marginally-informed potential users. You deal a harsh blow to the legitimate record industry which is the very reason for your own existence as a presumably responsible trade paper.

Your editor justified your article by stating that you are properly informing your readership about a real-life situation even though you don't condone it. That's like the Wall Street Journal printing a suggested action plan for bank robbers, the publication of which might be rationalized as an informational service for bank managers.

In-store duplication of pre-recorded tapes clearly violates the legal rights of the legitimate recording companies. Without a license from the record company to permit the duplication of its pre-recorded tapes on in-store duplication machines, the use of such machines can have no legitimate purpose. A Federal court recently ruled that in providing a consumer with the use of the duplicating equipment and obtaining a profit from its use, the retailer was in direct violation of the Federal copyright law. Moreover, under the same conditions, the retailer would also be in violation of the many State penal laws and court decisions which prohibit the un-

(Continued on page 66)

Pickwick Buys Keel Mfg. Co.

NEW YORK—Pickwick Intl. has acquired control of Keel Manufacturing Corp., privately held firm, for an undesignated amount of cash. The purchase was concluded after entry of an order, June 11, confirming Keel's plan of arrangement in proceedings under Chapter XI of the Bankruptcy Act.

Keel is a New York-based manufacturer of records which has pressed records for Pickwick and others. It will continue in the same business as subsidiary of Pickwick.

Mogull Tune Deal

NEW YORK—Ivan Mogull Music has secured the subpublishing rights for Czechoslovakia on John Denver's recent hit, "Take Me Home, Country Roads." This represents Mogull's second acquisition of a Denver tune. "Leaving on a Jet Plane" was the previous acquisition.

General News

EDITORIAL

Sinewy Stan Acts

As the swirling cesspool of scandal engulfs our industry, its members have eagerly looked for a leader to step forward and organize a positive course of action.

We have felt most fortunate that at this time of crisis we have at the helm of the Record Industry Association of America (RIAA), the former strong man of Capitol Records, Stanley M. Gortikov, one of the most articulate and brilliant executives within our ranks. We knew that if any one could find an answer, Gortikov is the man.

Last week, Gortikov swung into action. He issued a statement (see p. 3) informing all that (1) "I am strongly opposed to payola" (which is comforting to know in these days of stress); (2) he is confident that broad brush allegations of illegal and immoral behavior in our industry are ill-founded (that's also reassuring); (3) "I have been urging the chief executives of many of our member companies to conduct thorough in-house investigations to make certain that all their operations are conducted on a legal and morally sound basis and that appropriate action be taken against offenders."

These "for-motherhood-and-against-sin" bromides are not Stan's style. Why can't RIAA do something that's forceful, that establishes an industry Code of Ethics, that shows Washington that the record industry can tidy its own house, and keep it clean?

The RIAA is well endowed with some of the most brilliant and creative minds in all of business.

Can't Stan make these men act?

EDITORIAL

What's in a "Star"?

When we introduced the Star Performer designation on our charts many years ago, we did so to single out those recordings which displayed the greatest strength. Then, as now, we felt that an over abundance of "Stars" on a chart would defeat the purpose for which the designation was created. It's like a race with all winners.

In an effort to guard against this meaningless end, we recently instituted a policy whereby the Hot 100 chart would offer only seven "Stars" per week.

These good intentions, according to many readers, were too restrictive. While they agreed that excessive "Stars" dilute the worth of a chart's "Star" system, they spurred us to seek a happy medium.

This week's Hot 100 is dedicated to those readers who want not-too-many "Stars," and not-too-few. For arm-chair chartologists, here's our new formula:

Chart Position	Upward Movement Required
1 thru 10	3 positions
11 thru 20	4 positions
21 thru 30	6 positions
31 thru 40	8 positions
41 thru 50	10 positions
51 thru 60	12 positions
61 and down	14 positions

Executive Turntable

• Continued from page 4

dios, Inglewood, Calif., to produce sessions and assist Ike Turner in studio administration. He was formerly national promotion director for Smash, Fontana and Mercury and also ran Vanguard's West Coast office for two years. . . . Gus Redmond, formerly national promotion director for Brunswick-Dakar labels, Chicago has joined General Recording Corp. Atlanta as national soul promotion director. He was also with Stax and Right On Records.

John Overton named market manager, consumer/professional markets for the 3M Co. Minicom Div. He has been with the firm since 1961. . . . Ronald Tansky named communications manager, TEAC Corp. of America, responsible for all advertising, sales promotion and public relations. He most recently operated his own PR firm.

Jimmy Brooks named to the post of national promotion, r&b, Phonogram Inc. He was formerly Eastern regional r&b promotion manager for the company. Previously he worked for Stax Records and WGPR-FM, Detroit. Brooks will base in Chicago. . . . Bruce McConnachie, founder of East-West Films Inc., joins Lawron Television Inc. sales force. . . . Sharon Lippin appointed assistant to the president, Music House, the New York commercials music production firm.

Robert M. Sheehy appointed Western regional custom sales manager, Ampex Music Division (AMD), joining from the Western division of Peters International. . . . Ed Lesson joins Preferred Sound, a Longines Symphonette company, as national sales manager. He is a former president of the Connecticut appliance chain, Edwin Inc.

Charley Nuccio, who was recently named vice president, director of promotion, for ABC/Dunhill Records and Freddie Mancuso, recently appointed co-manager in national promotion for the firm have both left the company.

Everyone's Agreed
That Everything Will
Turn Out Fine. (AM 1450)



Written by Joe Egan and Gerry Rafferty

A SINGLE BY **STEALERS WHEEL**

A Leiber-Stoller Production

ON A&M RECORDS

This One



YT01-C5H-WFAE

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ROCK'N ROLL BAND.



PRODUCED BY JAMES WILLIAM GUERCIO KC 32400



**CHICAGO VI
ON COLUMBIA RECORDS &
AND TAPES**

Off the Ticker

BELL & HOWELL, Chicago, said directors approved the purchase of up to 500,000 shares of the company's common. . . . **MATSUSHITA ELECTRIC**, Japan, is now traded on the Frankfurt, Hong Kong, Dusseldorf, New York, San Francisco and Paris stock exchanges (not to mention the Tokyo exchange.)

CALIFORNIA BUSINESS magazine lists 10 publicly-held, Western U.S.-based firms in the entertainment-electronics field on its Top 300. The results are based on sales in the fiscal year prior to Dec. 31, 1972 and include corporations in the non-transportation, merchandising, lodging, finance, insurance and public power fields. The list includes **MCA**, ranked 39th; **Walt Disney Productions**, 40; **Ampex**, 50; **MGM**, 78; **Capitol Industries**, 93; **Superscope**, 131; **Telecor**, 152; **Craig**, 185; **Lloyds Electronics**, 198; and **CRT**, 270.

MATSUSHITA and **SONY** were among seven Japanese corporations ranking in the nation's 100 largest non-trading firms in sales and profits in the year ending March 31. Of all Japanese companies, Sony ranked first in earnings per share, 47th in sales and 10th in profits. Matsushita ranked fifth in total sales and third in post-tax profits.

CASSETTE SCIENCES CORP., Los Angeles, has introduced a cassette player that projects movies on a television screen and also has inputs for an electronic calculator and a home computer. The unit will be offered in a super 8mm version at \$500 in the fall and in a 16mm format in the spring of 1974, also at \$500.

MINNESOTA MINING, St. Paul, has acquired **ISM Corp.**, Woburn, Mass., a producer of thermo plastic adhesives and application equipment, for 47,120 shares of 3M stock. The transaction, subject to approval by ISM stockholders, would be worth about \$3.9 million.

Pride Gets 3 Golds

NEW YORK—Charley Pride has been awarded three gold albums from the RIAA. The three awards bring Pride's total to nine in addition to the country artist's gold single for "Kiss an Angel Good Mornin'." The latest gold albums are for "The Country Way," "The Sensational Charley Pride" and "From Me to You."

AMERICAN MUSIC STORES, Detroit, retailer of home entertainment products, reported higher sales and earnings for the nine months ended April 30. Sales were \$23,137,315 and income \$697,186, or \$1.18 a share, compared to sales of \$23,070,000 and earnings of \$616,168, or \$1.04 a share, for the same period a year ago. Jack J. Wainger, chairman, and Robert D. Baker, president, feel the company should earn about \$1 a share for the year, compared with 76 cents a year ago. American Music Stores, a chain of 51 outlets, markets records, tapes, sheet music, musical instruments and stereo systems.

SONY CORP., Tokyo, reported profit gains in both the second quarter and in the six months ended April 30. Consolidated sales rose in the quarter to \$269.3 million from \$208.7 million. Sales in the half increased to \$569.4 million from \$433.4 million. Earnings in the six-month period rose 34 percent to \$51.8 million, or 78 cents an American Depository Receipt, from \$38.8 million, or 61 cents an ADR, a year before. Sales in the Japanese market gained 33 percent in the first six months to \$298.3 million, while export sales increased 30 percent to \$271.1 million. By product in the first half, tape recorder volume rose 22 percent to \$153 million; audio equipment and videotape recorders increased 63 percent to \$107.9 million; and color television sales rose 27 percent to \$228.9 million.

Indie Retail Shops' Co-Op

Continued from page 3

sonality at WCAR-AM under the name of Ken Major. They are now partners in **Illustrated Advertising Inc.** here. It's understood that previous TV advertising by Karma Records, Dearborn Music and Music Pub thus far has proven successful, especially in conjunction with rock shows on TV. Both Drebes and Major are contacting national labels for co-op participation.

"Love & Music" Stores

They are identifying the eight retailers as "Love & Music Stores," with copy and a jingle that stresses the dealers are recorded music only. The stores will have "Love & Music" keyed posters and other point-of-purchase material to isolate the weekly promotion LP's. Participating dealers will probably buy an ad-

Earnings Reports

MATSUSHITA ELECTRIC (Panasonic)

6 mo. to	1973a	1972
May 20:		
Sales	\$1,794,600,000	\$1,551,409,000
Net income	90,873,000	86,387,000
Per share	.99	.94

a—Results based upon Japanese accounting practices. Accounts maintained in yen and translated into U.S. dollars at rate of 265 yen for one U.S. dollar. Report for 1972 translated at rate of 308 yen for one U.S. dollar.

AMPEX CORP.

Year to	1973	a1972
April 28:		
cSales	\$265,604,000	
eNet cont. oper.	1,133,000	
Loss disc. oper.	260,000	
Income	873,000	
fSpecial credit	2,781,000	
gNet income	3,654,000	
Per share	b.08	

a—Comparable figures unavailable. b—Based on income before special credit. c—From continuing operations. e—Equal to 10 cents a share in the year and 30 cents a share in the quarter. f—From sale of Mandrel Industries Inc. g—Equal to 34 cents a share.

HITACHI LTD.

Year to	1973	1972
March 31:		
Sales	\$4,880,000,000	\$4,620,000,000
Net income	202,500,000	150,200,000

Above figures computed at the yen's current value.

SONY CORP.

2nd qtr. to	1973	a1972
April 30:		
Sales	\$269,336,000	\$208,733,000
Net income	19,732,000	17,825,000
bPer share	.30	c.28

Sales	1973	1972
Net income	\$69,423,000	433,378,000
bPer share	51,849,000	38,791,000
	.78	c.61

a—Restated. b—Per American Depository Share. c—Adjusted to reflect a five-for-four stock split paid in January 1973.

Market Quotations

As of closing, Thursday, June 28, 1973

1973	High	Low	NAME	P-E	(Sales 100')	High	Low	Close	Change
27	7 1/2		Admiral	4	1130	8 1/2	7 1/2	8	+ 1/2
40 1/2	21 1/2		ABC	—	622	24 1/2	21 1/2	24 1/2	+ 3 1/2
15 1/2	5 1/2		AAV Corp.	5	20	6 1/2	6	6	Unch.
15 1/2	3 1/2		Ampex	63	533	5	4 1/2	5	+ 1/2
8 1/2	2 1/2		Automatic Radio	6	67	3 1/2	2 1/2	3	- 1/2
20 1/2	9 1/2		Avco Corp.	4	334	9 1/2	9 1/2	9 1/2	Unch.
15	7		Avnet	—	431	7 1/2	7 1/2	7 1/2	+ 1/2
73 1/2	22 1/2		Bell & Howell	8	519	24 1/2	23 1/2	24 1/2	+ 1 1/2
14 1/2	6 1/2		Capitol Ind.	12	262	11 1/2	11 1/2	11 1/2	- 1/2
107	30 1/2		CBS	—	609	32 1/2	31 1/2	32 1/2	+ 1 1/2
14 1/2	4 1/2		Columbia Pictures	—	378	5 1/2	5 1/2	5 1/2	+ 1/2
8 1/2	2 1/2		Craig Corp.	5	133	2 1/2	2 1/2	2 1/2	+ 1/2
14	4 1/2		Creative Management	7	149	5 1/2	4 1/2	5 1/2	+ 1 1/2
123 1/2	71 1/2		Disney, Walt	52	4473	77 1/2	71 1/2	77 1/2	- 3 1/2
6	3 1/2		EMI	15	100	4 1/2	4	4	Unch.
74 1/2	56 1/2		General Electric	19	3377	57 1/2	56 1/2	57 1/2	+ 1/2
44 1/2	21 1/2		Gulf & Western	—	694	22 1/2	21 1/2	22 1/2	+ 1/2
16 1/2	7 1/2		Hammond Corp.	7	112	8 1/2	8	8 1/2	+ 1/2
42 1/2	7 1/2		Handleman	—	137	7 1/2	7 1/2	7 1/2	+ 1/2
7	1 1/2		Harvey Group	35	21	1 1/2	1 1/2	1 1/2	- 1/2
64 1/2	29 1/2		ITT	—	7179	32	29 1/2	31	+ 1/2
40 1/2	8 1/2		Lafayette Radio Elec.	6	97	8 1/2	8 1/2	8 1/2	- 1/2
35 1/2	18 1/2		Matsushita Elec. Ind.	—	746	28	27 1/2	27 1/2	Unch.
34 1/2	4 1/2		Mattel Inc.	—	705	4 1/2	4 1/2	4 1/2	- 1/2
35 1/2	18 1/2		MCA	8	118	20 1/2	18 1/2	20 1/2	+ 1/2
7 1/2	2 1/2		Memorex	12	974	5 1/2	4 1/2	5 1/2	+ 1/2
27 1/2	13 1/2		MGM	9	40	14 1/2	14 1/2	14 1/2	Unch.
32 1/2	14 1/2		Metromedia	—	94	15	14 1/2	15	+ 1/2
88 1/2	74 1/2		3M	—	1301	84	81 1/2	83 1/2	+ 1 1/2
40 1/2	11 1/2		Morse Electro Prod.	6	166	12 1/2	11 1/2	11 1/2	- 1/2
52	45 1/2		Motorola	—	631	48 1/2	48	48 1/2	+ 1 1/2
39 1/2	20 1/2		No. American Philips	—	165	22 1/2	20 1/2	20 1/2	+ 1 1/2
51 1/2	22		Pickwick International	13	87	23	22	22 1/2	- 1
25 1/2	6 1/2		Playboy Enterprises	6	431	7 1/2	7 1/2	7 1/2	- 1/2
45	22 1/2		RCA	—	3429	24	23	24	+ 1 1/2
57 1/2	38 1/2		Sony Corp.	36	5373	42	38 1/2	40 1/2	+ 1/2
29 1/2	11 1/2		Superscope	7	330	21	19 1/2	20 1/2	+ 1/2
49	17 1/2		Tandy Corp.	10	1119	17 1/2	17 1/2	17 1/2	- 1/2
23	4 1/2		Telecor	5	130	5	4 1/2	4 1/2	Unch.
14 1/2	2 1/2		Telex	28	264	4	3 1/2	3 1/2	Unch.
10 1/2	2 1/2		Tenna Corp.	—	69	2	2 1/2	2 1/2	- 1/2
23 1/2	11 1/2		Transamerica	—	2563	11 1/2	11	11 1/2	- 1/2
20	11 1/2		Triangle	—	78	11 1/2	11 1/2	11 1/2	- 1/2
17	6 1/2		20th Century	8	307	6 1/2	6 1/2	6 1/2	Unch.
50 1/2	13 1/2		Warner Communications	6	1584	14 1/2	13 1/2	13 1/2	- 1/2
20 1/2	10 1/2		Wuriltzer	—	16	11 1/2	11 1/2	11 1/2	+ 1/2
12 1/2	1 1/2		Viewlex	—	77	1 1/2	1 1/2	1 1/2	- 1/2
56 1/2	34 1/2		Zenith	12	754	35 1/2	35 1/2	35 1/2	- 1/2

As of closing, Thursday, June 28, 1973

OVER THE COUNTER*	VOL.	Week's High	Week's Low	Week's Close	OVER THE COUNTER*	VOL.	Week's High	Week's Low	Week's Close
ABKCO Ind.	11	2 1/2	2 1/2	2 1/2	Millis Music	100	8 1/2	8	8
Bally Mfg. Corp.	464	38 1/2	37	38 1/2	Recoton	20	3	3	3
Cartridge TV	129	2 1/2	2 1/2	2 1/2	Schwartz Bros.	18	2 1/2	2 1/2	2 1/2
Data Packaging	94	5 1/2	5 1/2	5 1/2	United R.&T.	0	1 1/2	1 1/2	1 1/2
Gates Learjet	209	7	6 1/2	7	Wallich's M.C.	—	1/2	1/2	1/2
GRT	75	2 1/2	2 1/2	2 1/2	Omega-Alpha	161	2 1/2	2 1/2	2 1/2
Goody Sam	3	2 1/2	2 1/2	2 1/2	MMC Corp.	—	1/2	1/2	1/2
Integrity Ent.	—	1	1	1	Seeburg	58	13 1/2	13	13
Koss Corp.	20	12 1/2	11 1/2	11 1/2	Orrox	14	3 1/2	3 1/2	3 1/2
M. Josephson	19	8 1/2	8 1/2	8 1/2					

David Rosen Settlement

Continued from page 3

In addition, there is to be divided equally among the unsecured creditors any recovery made by David Rosen, Inc., in its federal court anti-trust litigation pending against Warner Bros. Records, Inc. Rosen's difficulty is alleged, started in August, 1971, when Warner-Atlantic records dropped their distributorship in favor of handling it themselves. As a result, Rosen's firm claims record sales dropped from \$8 million to \$2 million and the distributing firm countered with an anti-trust action against the record manufacturer. The record firm previously had filed a court action seeking payment of alleged overdue bills.

In submitting the proposed reorganization plan to the creditors, Judge Goldhaber stated that if Rosen's arrangement is withdrawn or abandoned prior to its acceptance, or if the arrangement is not accepted at the meeting of creditors, "to consider the entry of an order adjudging said debtor a bankrupt and directing that bankruptcy be proceeded with pursuant to the provisions of said act or to dismiss the proceeding under Chapter XI whichever in the opinion of the court may be in the interest of creditors."

2 Golds by Curtis

NEW YORK—"Curtis" and "Back to the World," two albums recorded by Curtis Mayfield on Curtom Records, have received gold certification from the RIAA.

In addition to some 100 small creditors, major creditors include: Warner Bros. and Atlantic Records, BASF Records, Buddah Records, Avco Records, U.S. Billiards, Midway Manufacturing, Rowe International, and Continental Bank.

H. Reddy Series

Continued from page 3

talked-about but brand-new record act, the Pointer Sisters on four of the eight summer shows. The Pointers, a highly visual and entertaining black act, only released their first album on Blue Thumb a little over a month ago.

Other big contemporary record sellers appearing on the series, some of whom have done very little TV, include Chuck Berry, the Temptations, Billy Preston, Jim Croce, Rod McKuen, Seals & Crofts, Gladys Knight & the Pips, Mac Davis, the Modern Jazz Quartet, Fanny, Paul Williams, B.B. King and comic George Carlin.

Instrumental tracks for the show were recorded at Capitol Records studios with vocals performed live at the NBC-TV theater, except for totally self-contained acts.

Jeff Wald, manager and husband of Helen Reddy, said, "NBC has been very nice about letting us go our own way with the show, although when we showed them our proposed guest star list they wanted to know who these people were and why wouldn't it be better to sign Jim Nabors or Tim Conway."



Compatible Discrete 4-Channel System

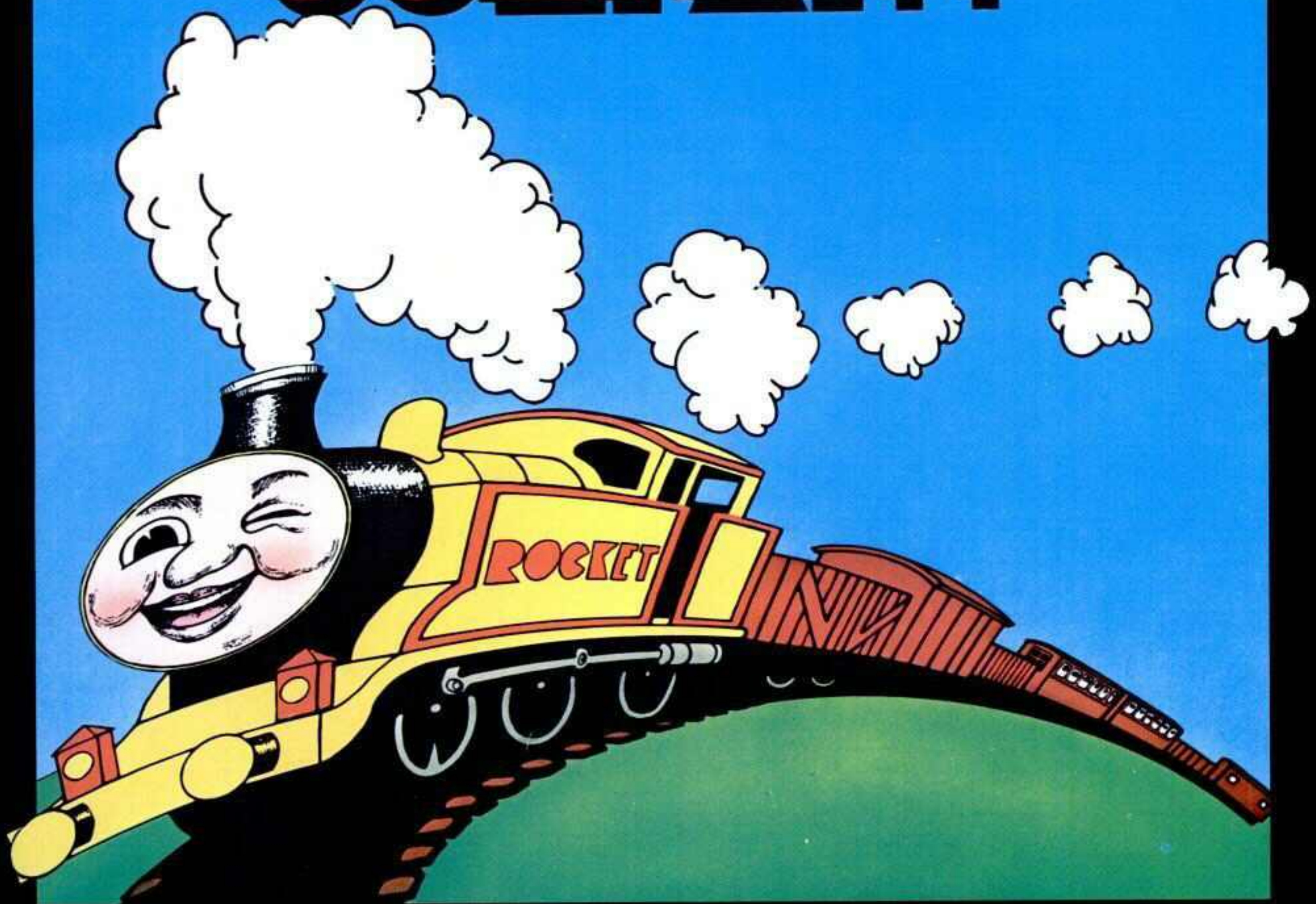
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Hollywood, California 90028
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Elton John, Bernie Taupin, Gus Dudgeon, John Reid and Steve Brown,
in association with MCA Records,
wish to announce
the formation of their new recording company.

THE ROCKET RECORD COMPANY



MCA RECORDS

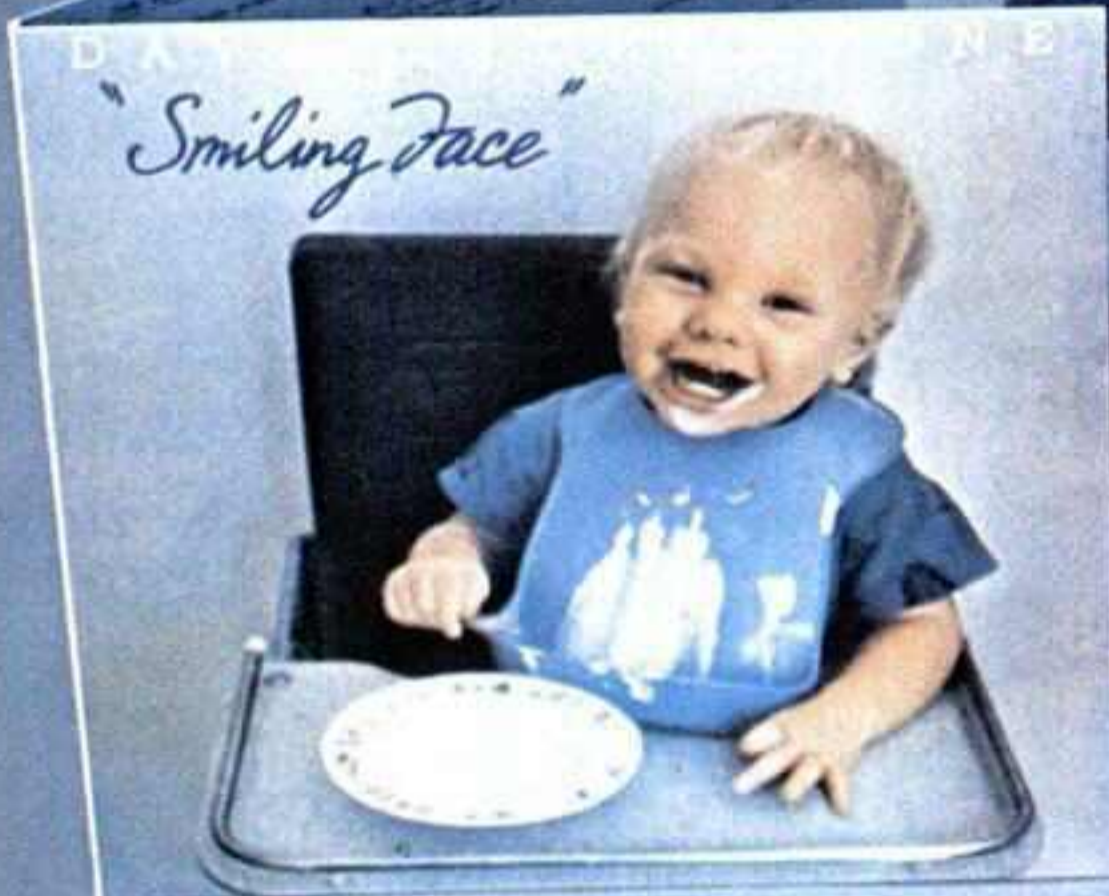
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Elton John, Disc, September 16th 1972



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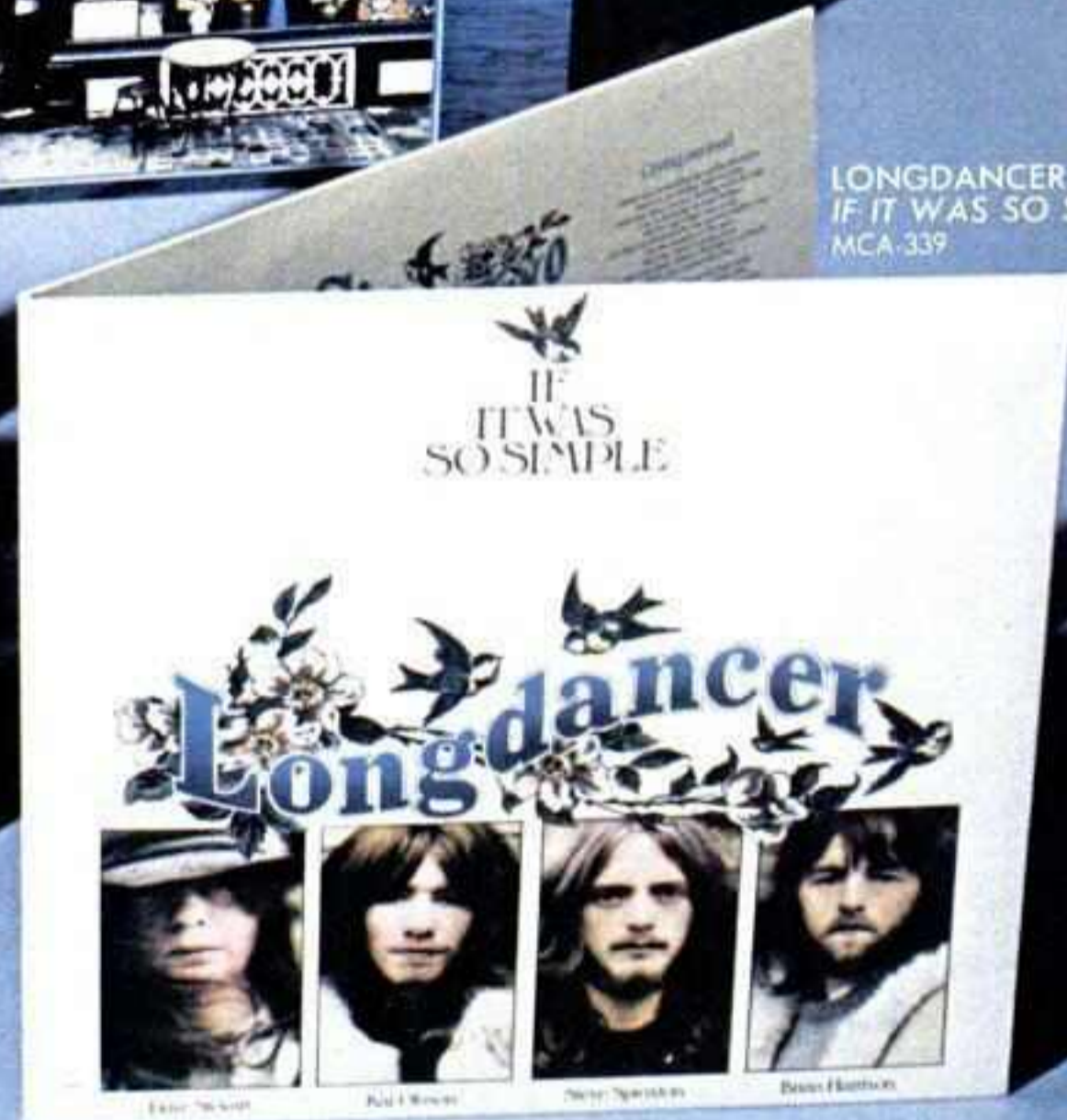


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IF IT WAS SO SIMPLE
MCA-339

MCA RECORDS

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Senate Probes

• Continued from page 1

use of copyrighted recordings required in the bill.)

Sen. James L. Buckley (R., N.Y.), earlier in the week called for congressional as well as Justice Department, Federal Communications Commission and other probes of the alleged payments for air play, the drug-bribery, and other corruption in the record industry in his home state. He has asked Sen. John O. Pastore (D., R.I.) to begin a thorough investigation by his Communications Subcommittee, which oversees broadcast matters. Sen. Pastore could not be reached for comment at deadline, but he is known to be very much aware of the tie-ins between music and radio, and in 1958 held lengthy hearings on the subject.

In a brief statement to fellow senators Thursday, Sen. McClellan remarked on the published reports of alleged payment for record play on the air, and the supplying of record artists with drugs in connection with the "contractual relationships" of artists and record companies. The senator said he felt that "prompt in-

vestigation" was necessary to ascertain the true facts for his subcommittee. He gave assurance that there is "no intention to delay action on the copyright bill," due to come before the Senate later in the session.

Protection Bill Coming

As pilot of the revision bill, he reminded the senators that they would be considering both the extension of the antipiracy act, which gives copyright protection to post-Feb. 15, 1972 recordings, up to 1975, and the amendment which creates a performance royalty for producers and artists of copyrighted records. "I have supported both measures and anticipate continuing to do so," he said. However, he was aware that there would be "significant differences of opinion within the Senate," on the performance royalty, and he will do what he can to insure that the air is cleared for a decision to be made on the merit.

The expressed, primary purpose of both Sen. Buckley and Sen. McClellan is to determine if the payola, hard drug use and corporate corruption are as pervasive as rumored in this particular industry.

Sen. Buckley wrote Sen. Pastore that he particularly feared a damaging effect on the country's young people, who are the main supporters of the record rock and pop music industry. "Sales of their major money earners, in rock and pop music, are geared specifically to a young, predominantly teen-age audience." In addition to calling for a congressional probe, the New York senator also wrote urgent demands for wider investigations, to the FCC, Attorney General Eliot Richardson, and the White House Office of Telecommunications. Sen. Buckley's own office has begun an interim probe, setting up meetings with executives of CBS and other record companies, staff members said.

Sen. Buckley at a news conference spoke of the dismissal of the president of CBS Records in particular and the record industry in general. He quoted a commentary by New York Times writer William Safire that hard drugs are "the new currency of the record industry." The senator was particularly disturbed by "the allegations that the executives of the Columbia Broadcasting System are, in effect, covering up this scandal." (The company had previously announced that it is conducting its own insider investigation.)

Buckley's Concern

One of the worst aspects, said Sen. Buckley, is not the "vague charges of mob infiltration, payoffs in sex and drugs and outright fraud," as quoted from the Wall Street Journal—but the fact that the corruption may have been a businessman's ploy: "It is common knowledge that drugs are an integral part of the rock music scene. If it is true that hard drugs have become the 'new currency of the record industry' and if drugs are in fact used as an inducement to sign on entertainers, one has to ask the expense to which these practices may explain the drug orientation in rock music of which so many have complained."

A phrase often heard these days is "the need for a change in corporate moral climate"—and Sen. Buckley wants the payola probe to take in this wider territory. "I hope we do not have a corporate Watergate on our hands, but if we do, it is vitally important that we seek the truth. . . . The widest possible inquiry should be launched to investigate questions involving fraud on the consumer, trafficking in drugs, corrupt and unfair business practices and underworld involvement."

N. England "Clambake" On Aug. 16

PROVIDENCE, R.I.—New England industry folk stage the first annual convention of Record and Tape Distributors and Sub-Distributors Monday (16) at Francis Farm, County St. Rehoboth, Mass.

The event is planned as an informal get-together by coordinator Rube Zeidman, president-treasurer of Rhody Record & Tape Service, 85 Jefferson Blvd., Warwick, R.I. 02886. Anyone wishing to attend the clam cakes & Chowders lunch, starting at noon, with softball game in between the clambake starting at 4:30 P.M., can contact Zeidman. His phone number is (401) 467-2465.

'Pepper' to Be Staged

• Continued from page 1

coordinating the tour. "Sgt. Pepper's Lonely Hearts Club Band With the One and Only Billy Shears" will follow the lead of "Superstar" by playing to concert audiences prior to any conventional theatrical run.

The package, which reunites "Superstar" director Tom O'Horgan and production designer Robin Wagner, will utilize material from the Beatles' "Sgt. Pepper" and "Abbey Road" LP's, along with four other Beatle compositions. Jules Fisher will handle lighting, and the production company is expected to include many veterans of the earlier O'Horgan treatments of "Hair," "Lenny" and "Jesus Christ Superstar."

Show opens at the Auditorium Theater in Chicago on Aug. 17, with the tour to follow with engagements in Minneapolis, Milwaukee, Detroit, Philadelphia and will reach the Felt Forum in New York for two weeks starting Sept. 18.

Ticket prices are being set with a \$7.50 ceiling, to focus on the rock concert audience. Leber and Krebs have also assembled a promotional package for promoters which will include radio spots, television ads, posters, flyers, balloons and other merchandising tools.

JULY 7, 1973, BILLBOARD

Teresa Brewer just recorded a new single in England and yes, it's a smashing hit in the U.S.A.

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From the wings of the Flying Dutchman



Distributed by RCA Records

Wein's Newport West Bombs \$\$\$; Week-Long Art Smash

• Continued from page 4

nor come out in force to show its colors at the Bowl with the soul buffs on the final weekend.

These frustrations aside for Wein, jazz was king for one week due totally to the enthusiasm of the following artists: Supersax (the five saxophone band which plays Charlie Parker charts in harmony), Carmen McRae, Dave Brubeck, Gerry Mulligan, Darius Brubeck and his Ensemble, Herb Ellis, Joe Pass, Jim Hall, Kenny Burrell, Barney Kessel, Esther Phillips, Rahsaan Roland Kirk, Herbie Mann, David Newman and Dizzy Gillespie.

Supersax, the festival's opening act, played six of Bird's choruses in harmony to an audience of adults which knew the works ("Koko," "Behop," "Moose the Mooche") and regaled in memories.

If one thing can describe this festival it is the speed with which Wein moved acts on and off. The Hollywood Bowl's revolving stage allowed him to set up one act while the other was concluding.

Sonny Rollins, an all-star band (Mary Lou Williams, Art Blakey, Al McKibbon, Sonny Stitt, James Moody and Kai Winding) and Billy Eckstine all performed in a perfunctory manner on the opening bill.

Tuesday's show showcased the avant-garde with Chick Corea's Return to Forever, the Gil Evans band and Cecil Taylor. An audience of young listeners got into the dark, moody music with no problem.

The next night, Dave Brubeck was the lure for a crowd over 35 which swung with him as he played with his trio and Gerry Mulligan and then with his son Darius' own six-piece band of contemporaries who have an amazing technical capability on their instruments—clarinet, trombone (son Chris), saxophone, bass and drums (son Danny).

Carmen McRae's impeccable singing ability enabled her to interpret lyrics with finesse and dramatic ability. She gave the best vocal pres-

entation throughout the entire skein of shows.

No 'Explosion'

A Saturday afternoon billed as a "guitar explosion" really didn't get ignited. Instead, the non-blues playing of such super names as Herb Ellis and Joe Pass (who played in tandem and then in counterpoint), Kenny Burrell, Jim Hall and Barney Kessel, played sensitive melodic progressions and that kind of playing overshadowed the efforts of several others to play blues, notably Shuggie Otis, T-Bone Walker and Roy Buchanan.

Saturday evening, jazz held its own with the soul acts. Freddie Hubbard and his quintet were delightful with such easy to listen to swingers as "First Light," "Betcha By Golly Wow" and "Destiny's Children."

Rahsaan Roland Kirk was his usual marvelous self—amazing in his ability to play tenor and manzello at the same time—and full of energy, enthusiasm and preaching messages. He ended his set by breaking a chair onstage while blowing a whistle—which shows that anything goes in show business.

Louis Bellson's 17-piece band of local all-stars (Don Menza, Jerome Richardson, Ray Brown, Harry Edison) played its own set of roaring tunes and then became the backup for Esther Phillips, who was sensuous and full of blues conviction. She sang a slow and meaningful "Georgia Rose," and the nasty "Home Is Where The Hatred Is."

The Staple Singers turned the music in the direction of soul and gospel and the direction was most welcome. Pop Staples and his three daughters took us to church a little before Sunday and also gave us a lesson in righteous thinking with two songs, "Respect" and "Be What You Are."

Sister Mavis, who is a show in herself, soulfulized the slow "Don't Break My Heart," her hands shaking violently, her shoulders trembling in tempo.

Stevie Wonder, his seven-piece Wonderlove Band and three gal vocalists, produced an uneven set. He played drums on an instrumental opener and then got into the business of vocalizing, with "Visions," "Right Side," "All In Love Is Fair" and "Golden Lady," the latter two new works which weren't very impressive. "Signed, Sealed and Delivered" was a contrasting explosive, full throttle ahead blazer with all the amps turned up. And "Superstitious" brought things full cycle back to the original grass roots sound of funky soul.

Sunday's closing concert set veteran Dizzy Gillespie and his quartet in the role of opening act, and despite this putdown, Diz played some easy to listen to tunes, including his famous "Swing Low Sweet Cadillac."

Charlie Mingus and his quintet played an uncommunicative set of his own tunes which didn't capture the fancy of the half-filled bowl which had come to hear Gladys and Billy Paul.

B.B. King, the gentleman of the blues, played his standard bag of tunes assisted by his nine-piece band of slick players. His blues stories were nothing new but they drew a standing ovation.

Herbie Mann and David Newman, who have been working together for one and one-half years, presented the best of flutes and tenors. "Memphis Underground," "Never Can Say Goodbye" and "Turtle Bay" were all he was allowed to play during his allocated 28 minutes. The set was the best jazz played at the Bowl.

Mann and Newman's flutes in tandem (with Newman also on tenor), plus a wah wah guitar working with an electric piano, created two delightful sonic experiences which married contemporary guitar playing with the Afro-Cuban fire of flutes and congas.

Gladys Knight and the Pips kept the fire glowing. While her three male associate/family members did their slick dance steps, she used her strong voice to effective smash through the message of "Friendship Train," "Daddy Could Swear I Declare," and "Neither One Of Us." At the very end, she had the whole Bowl up in place clapping a fond farewell.

Billy Paul's short set asserted his concern for "being black enough." Dressed in a silver jacket with long tails and a blue hat to match his pants, he sang "Brown Baby," "This Is Your Life" and "Am I Black Enough For You."

Then he did his hit, "Me and Mrs. Jones" and there were enough gals screaming to know that there are more women than just Mrs. Jones who have a thing going with him.

For George Wein, the success of remainder of his Newport concerts in other cities will help decide on whether there will be a second annual bash in Los Angeles next year.

Zeppelin Concert Tickets Via M.O.

NEW YORK—Madison Square Garden is selling tickets to three Led Zeppelin concerts here by mail order only.

Concerts East, concert promoters for the July 27, 28 and 29 performances, attributed move to heavy initial demand for tickets.

Each mail order is being allowed a maximum of six tickets to spread tickets more easily and minimize scalping.

Studio Track

By SAM SUTHERLAND

Last week's column reported activities over at the Hit Factory, and tucked in among them were the movements of Bill Szymczyk, head of Pandora Productions and an engineer and producer who has been covering a good deal of ground in recent months.

Szymczyk was in town last week, his visit to the city compressed into three days of round-the-clock recording and mixing, and he provided glimpses of other projects in the works. His haste in handling New York duties in as short a space as possible reflects his ongoing assertion that someday he won't set foot outside Colorado, and, while his involvement with bands who enjoy recording elsewhere may not make that entirely feasible, he's definitely beginning to concentrate his activities there.

Szymczyk is an avowed disciple of the West, and is excited about the growth of studios there; he's been handling several projects at James Guercio's Caribou Ranch, and is planning to handle still other duties at the nearby Applewood Studio. Having engineered the last offerings from the Winters with producer Rick Derringer, he's co-producing Derringer's own solo project, recorded at Caribou with string charts, from Paul Harris, recorded at the Hit Factory.

Derringer's album began some time ago, and, while Derringer had originally planned to record in a variety of rooms with a variety of producers, he finally settled on the collaboration with Szymczyk. Edgar Winter offered keyboards, as did Paul Harris, while Bobby Caldwell drummed, leaving Derringer to play a variety of guitars and bass.

Meanwhile, work on the next Asylum outing by Jo Jo Gunne will begin at Caribou this summer, while Szymczyk will be bringing Tumbleweed Records' Michael Stanley into Applewood to begin his second album.

All of which coincides with final work with the Rhinestones, for Just

Sunshine, and the kick-off of those sessions in New York with J. Geils.

★ ★ ★

Agency Recording Studios in Cleveland is still rolling along, with producer Carl Maduri at work on sessions with Greene Bottle's Springwheel and with Maureen McGovern, who is working on an album for 20th Century Records. Her work will include a single written by Wolfman Jack.

Also in was Jimmy Quinn, mixing the Starr album for Avalanche/United Artists, and Walt Maskey with Metromedia's Circus, working on their first LP.

Meanwhile, Agency's link with WNCR continues, with quad concert broadcasts including King Crimson, Doc Watson and Cold Blood.

★ ★ ★

Bucking The Tide: Perhaps it's a sign of things to come, or just the return of the craftsmanship that used to characterize most recording sessions. But Back Door, a jazz-based instrumental trio from England, last week visited Electric Lady with producer Felix Pappalardi to work on their second album, just weeks before the release here of their first album, recorded last year.

Back Door is something of a departure from the pop framework, having worked as rockers but abandoned that style to pursue a relatively spartan program of rehearsing and playing in the wilds of Northern Yorkshire. They recorded their first album privately, sneaking into a London studio between other sessions to whip off twelve tracks in as many hours, mixing included. That's par for most jazz veterans, but mighty swift in these days of multi-tracked monster productions.

Apparently the band isn't aware of the possible luxury they might have enjoyed at the Lady. This time though, working with engineer Bob D'Orleans, they still managed to record nine tracks in 12 hours, which leaves little time for hanging out.

Rock Show Rules Stiffened

• Continued from page 1

Those who qualified as responsible could hold rock concerts upon signing a lease agreement with the Authority and paying a \$1,000 non-refundable deposit.

The basic cost of the rotunda would be \$1,000 or 10 per cent of gross paid admission. Promoters also would purchase \$500,000 worth of insurance for property damage, including riot or mob actions.

All money collected in advance ticket sales would be held in escrow by the Authority until completion of a concert. The money could be used for refunds and for payments owed the Authority.

Also included in the policy is a controversial plan to curb use of drugs at performances.

According to the policy a sign would be posted to advise each concert goer "entry into the facility subjects them to search by law enforcement authorities for determining whether or not such attendee may be in possession" of drugs. The tickets also would state that those attending agreed to be searched.

Another section of the policy says "primary consideration shall be given to daylight concerts." This is to minimize drug use and promote overall security. Convention Authority members said.

A promoter would have to hire a security force consisting of at least 30 uniformed security guards (25 inside the concert area), 20 contemporary but distinctly attired college age youths, 25 off-duty sheriff's officers and necessary parking personnel.

The Metropolitan Police Authority and the Convention Center's security chief would direct the force and decide if more officers were needed.

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Promoters Parley Explores Field; Nader Talk on Needs

NEW YORK—Promoters meeting here for the Sixth Annual International Promoters Association Convention, held at the Park Sheraton Hotel, explored various areas of the promotion field and also received an address from Richard Nader, producer of the Rock and Roll Revivals and the current British Rock Invasion.

Nader's address discussed the promoter's need to explore a wider range of concert-goers' needs, rather than just book the most popular current acts. His comments also pointed toward the increase in onstage nudity, the emergence of videotape, an increase in audience participation and the development of less rigid seating arrangements.

Also present at the convention was Robert McCurdy of the National Entertainment Conference, who conducted a seminar on "Promoters and the College Campus," representing the first formal meeting between representatives of the professional promoting field and the college promotion world, once considered somewhat competitive; Irwin Kirby, editor-in-chief of Amusement Business, who spoke on "Promotion Views From the Press"; attorney Robert Osterberg, speaking on "Copyrighted Shows and the Promoter"; and Bernard Gurtman and James Murtha on "Media Promotion."

Also speaking were Jack Trafoya of Jazz Adventures, and Bob Bartlett.

Signings

The Independents have signed for personal management with Thrupence Ltd. The Independents recently received their first gold record for "Leaving Me" on Scepter Records. ... Columbia Records has signed Ben Vereen, winner of this year's Tony award for best actor in the Broadway musical "Pippin," to an exclusive recording contract. He has previously appeared in musical productions of "Jesus Christ, Superstar" and "Hair." ... Brazilian guitarist Sivuca has signed with Vanguard Records. With Sivuca presently in the recording studio, the

label plans an LP release shortly. ... RCA Records has signed Darren Green, a young singer-actor from Washington, D.C. First single release is titled "What Do You See In Him" produced by Van McCoy for Sag Productions. Green is set to tour with "The Me Nobody Knows" shortly.

Capricorn Records has signed jazz artist Eddie Henderson to an exclusive recording contract with the label. Henderson, who has played with the Herbie Hancock Sextet for the past three years, will have his first album, "Realization," shipped Friday (7). LP was produced in San Francisco by Skip Drinkwater and Patrick Gleason. ... Larry Coryell has signed a long-term contract with Vanguard Records. Currently on national tour, Coryell will begin recording work for his next album in late summer. ... Boomer Castleman has signed with Capitol Records and will also write for the label's Beechwood Music. ... The Wes Farrell Organization, in conjunction with David Mook's Damont Corporation, has signed singer-composer Michael McGinnis to an exclusive songwriting and record production agreement. McGinnis' first solo album was recently released by 20th Century Records. Formerly a member of the New Christy Minstrels, his songs have been recorded by Wayne Newton, the Mike Curb Congregation, Brooklyn Bridge and the Guess Who.

Polydor Incorporated has signed rock group Left End to an exclusive recording contract. "Bad Talkin'" (Continued on page 20)

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Anthony Ferrant, Pres.
Bill Seabrook, Exec. V.P.
Black Falcon Record Corp.
22 Pine Street, Freeport, N.Y. 11520

Who/Where/When

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

- AIRLINE** (Warner Bros.): El Nocambo, Toronto, Ont., July 16-21.
- ERIC ANDERSEN** (Columbia): Ebbets Field, Denver, Colo., July 10-15.
- BILL ANDERSON** (MCA): Salisbury, N.C., July 14; Ponderosa Park, Salem, Ohio, July 15.
- LYNN ANDERSON** (Columbia): Smoke River Stampede Rodeo, Nampa, Idaho, July 17-19.
- PAUL ANKA** (Buddah): South Shore Music Theatre, Cohasset, Mass., July 16-22.
- JOAN ARNATRAVED** (A&M): Smiling Dog Saloon, Cleveland, July 17-22.
- ARTHUR, HURLEY & GOTTLIEB** (Columbia): Pine Knob Pavilion, Detroit, July 15.
- ASLEEP AT THE WHEEL** (United Artist): Ebbets Field, Denver, July 10-15.
- BRIAN AUGER** (RCA): Bijou Theatre, Philadelphia, July 11-14.
- ROY AYERS** (Polydor): Beverly Hills Hilton, Los Angeles, July 17.
- AZTECA** (Columbia): Seven Divinities, San Francisco, July 13-14; Orange County Fairgrounds, Costa Mesa, Calif., July 15.
- BURT BACHARACH** (A&M): Civic Arena, Pittsburgh, July 15; Pine Knob, Independence Township, Mich., July 16-17; Public Auditorium, Cleveland, July 18.
- BOBBY BARE** (RCA): Fairgrounds, Sidney, Mont., July 4.
- BLACK OAK ARKANSAS** (Atco): McGonigles Fairgrounds, Annapolis, Md., July 14.
- BLOOD, SWEAT & TEARS** (Columbia): Summer Festival, Main Stage, Milwaukee, Wisc., July 17; Harry E. Sawyer Auditorium, La Crosse, Wisc., July 18.
- BLUE OYSTER CULT** (Columbia): Warner Park, Madison, Wisc., July 1; Schaefer Music Festival, Central Park, N.Y., July 16.
- PAT BOONE FAMILY**: The Holiday Inn, Pittsburgh, July 19-28.
- BRITISH ROCK INVASION**: Cow Palace, San Francisco, July 15; Winnipeg Arena, Winnipeg, Canada, July 16; Civic Center, Bismarck, N.D., July 17; Blossom Music Festival, Cuyahoga Falls, Ohio, July 18; Summerfest, Milwaukee, Wisc., July 19; Musicpark, Columbus, Ohio, July 20.
- JIM ED BROWN** (RCA): Otter Tail County Fair, Fergus Falls, Minn., July 14; Randolph County Jr. Argi. Fair, Koberly, Mo., July 19.
- MARTI BROWN**: Columbia, S.C., July 14; Winchester, Ky., July 16; Flemingsburg, Ky., July 17; Grayson, Ky., July 18; Prestonburg, Ky., July 19; West Liberty, Ky., July 20.
- JULIE BUDD** (RCA): Grossinger's, Grossinger, N.Y., July 14.
- JERRY BUTLER** (Mercury): Club Harlem, Atlantic City, N.J., July 20-29.
- CANNED HEAT** (United Artists): Sheboygan, Wisc., July 14.
- CARPENTERS** (A&M): Garden State Art Center, Holmdel, N.J., July 16-21.
- CARTER FAMILY** (Columbia): Watermelon Park, Berryville, Va., July 7; City Auditorium, Birmingham, Ala., July 15.
- JOHNNY CARVER** (ABC): Field Days, Remsen, N.Y., July 20.
- JERRY CLOWER** (RCA): First National Bank Bldg., Memphis, Tenn., July 16.
- COMMANDER CODY** (Paramount): Uncle Sam's II, Buffalo, N.Y., July 17; Uncle Sam's II, Syracuse, N.Y., July 18.
- MICHAEL CODNEY**: Main Point, Bryn Mawr, Pa., July 19-22.
- COPPERHEAD** (Columbia): Majestic Theatre, Dallas, Texas, July 14; Civic Center, Oklahoma City, Okla., July 15.
- CHICK CORBA** (Polydor): The Great McGonigles, Annapolis, Md., July 7; Quiet Night, Chicago, July 11-15.
- HOWARD CROCKETT** (Dot): Fort Worth, Texas, July 6; Marietta, Okla., July 7; Wilmer, Texas, July 11; Grand Prairie, Texas, July 12; San Antonio, Texas, July 13; Alvin, Texas, July 14.
- BOBBY DARIN** (Motown): Warwick Musical Theatre, Warwick, R.I., July 16-22.
- MAC DAVIS** (Columbia): Municipal Auditorium, San Antonio, Texas, July 14; Music Hall, Houston, Texas, July 15; O'Keefe Center, Toronto, Canada, July 19-21.
- MILES DAVIS** (Columbia): Tabarca Jazz Festival, Tabarca, Tunisia, July 14; Pescara, Italy, July 16; Verona, Italy, July 17; Entibes Jazz Festival, Entibes, France, July 19.
- SKEETER DAVIS** (RCA): Lincoln Park, N. Dartmouth, Mass., July 8.
- DAWN** (Bell): Rose Arts Festival, Norwich, Conn., July 4; Mainstream Festival, Greenville, Miss., July 6.
- EDDIE DEAN**: Nashville West, El Monte, Calif., July 14; Forty Grand, Sacramento, Calif., July 20-21.
- JOHN DENVER** (RCA): Universal Studios Amphitheatre, Los Angeles, July 9-15.
- DETROIT** (Rainbow): Livonia Roller Rink, Liv, Mich., July 18.
- WILLIE DIXON** (Yambo): Garden of Stars, Montreal, Canada, July 20-26.
- ROY DRUSKY** (Mercury): Hellam, Pa., July 15; Huntsville, Ala., July 20-21.
- DAVE DUDLEY** (Mercury): Ponderosa Lodge, Portland, Oregon, July 15; Mr. Lucky's, Salt Lake City, July 17; Caravan East, Albuquerque, N.M., July 19.
- RONNIE DYSON** (Columbia): Henry's, Detroit, July 19-22.
- EARTH WIND & FIRE** (Columbia): Columbus Raceway, Columbus, Ohio, July 15.
- EL ROACHO** (Columbia): Big Surf, Phoenix, Ariz., July 20.
- EXILE** (RCA): River Run, Indianapolis, Ind., July 4; Reflections, Cincinnati, Ohio, July 8.
- BARBARA FAIRCHILD** (Columbia): Grant's Cabin, St. Louis, Mo., July 15; Morgan County Fairgrounds, Jacksonville, Ill., July 19.
- JOSE FELICIANO** (RCA): Konaco, July 6; Treasure Mountain, Park City, Utah, July 7; Magic Mountain, Los Angeles, July 17-22.
- MAYNARD FERGUSON** (Columbia): Philadelphia, July 1; Jimmy's, N.Y., July 2-7; Baltimore, Md., July 8; Somerville, N.J., July 10; Hynon, Pa., July 12; Reading, Pa., July 13; Clay, N.Y., July 14; Buffalo, N.Y., July 15; Rochester, N.Y., July 16-17; Koira, N.Y., July 18; Inlet, N.Y., July 19.
- ROBERTA FLACK** (Atlantic): Universal Amphitheatre, Universal City, Calif., July 16-22.
- FOCUS** (Sire): Majestic Theatre, Dallas, Texas, July 14; Music Hall, Oklahoma City, Okla., July 15; Dupage County Fair Grounds, Wheaton, Ill., July 18; Orpheus Theatre, Minneapolis, Minn., July 19; Kiel Auditorium, St. Louis, Mo., July 20.
- FOUR SEASONS**: Central Park, N.Y., July 20.
- PETER FRAMPTON** (A&M): Waterford Park, Chester, W. Va., July 8.
- FRESH FLAVOR** (Stormy Forest): Max's Kansas City, N.Y., July 11-12.
- KINKY FRIEDMAN & THE TEXAS JEW-BOYS** (Vanguard): Madison County Coliseum, Huntsville, Ala., July 4; Alabama State Fair, Birmingham, July 5; Memorial Auditorium, Chattanooga, Tenn., July 19; Grand Ole Opry, Nashville, Tenn., July 20.
- BOB GALLION/PATTI POWELL** (Nugget): Wintersville, Ohio, July 13; Penn Yan, N.Y., July 20.
- J. GEILS BAND** (Atlantic): Hara Arena, Dayton, Ohio, July 1.
- BOBBY GOLDSBORO** (United Artists): Treasure Mountain, Park City, Utah, July 14; Meadowbrook Music Festival, Rochester, N.Y., July 18.
- DOBIE GRAY** (RCA): Holiday Inn, Freeport, Bahamas, July 3-7; O'Keefe Theatre, Toronto, Canada, July 9-11; Arnolds Park, Arnold Park, Iowa, July 17; Liberty Hall, Houston, Texas, July 19-22.
- STEVE GOODMAN** (Buddah): Mariposa Folk Festival, Toronto, Canada, July 6-8.
- AL GREEN** (Hi): The Apollo Theatre, N.Y., July 20-26.
- JACK GREENE** (RCA): Opryland, Nashville, Tenn., July 15; Koultrie-Douglas County Fair, Arthur, Ill., July 18.
- RAY GRIFF** (Dot): Minot, N.D., July 18.
- GULLIVER** (Wright): Litz Recreation Center, Litz, Pa., July 16; Grace Lutheran Hall, Camp Hill, Pa., July 17.
- GUNHILL ROAD** (Buddah): Castleton, Va., July 14; Valparaiso, Ind., July 20-22.
- JO JO GUNNE** (Asylum): Galaxy Theatre, Des Moines, Iowa, July 18; Paramount Theatre, Cedar Rapids, Iowa, July 19; Capitol Theatre, Davenport, Iowa, July 20.
- TOM T. HALL** (Mercury): Field House, Logan, W. Va., July 14; Opryland USA, Nashville, Tenn., July 20.
- ISAAC HAYES** (Stax): Miami Beach Convention Center, Miami Beach, July 14; Bayfront Center, St. Petersburg, Fla., July 15; Milwaukee Summer Festival, Milwaukee, Wisc., July 18.
- HILLSIDE SINGERS** (Metromedia): Kenywood Park, Pittsburgh, Pa., July 4; Community Park, New Holland, Pa. (afternoon), July 7; Long Park, Lancaster, Pa. (evening), July 7.
- STAN HITCHCOCK** (Caprice): Columbia, S.C., July 14; Winchester, Ky., July 16; Flemingsburg, Ky., July 17; Grayson, Ky., July 18; Prestonsburg, Ky., July 19; West Liberty, Ky., July 20.
- HOUND DOG TAYLOR & THE HOUSE-ROCKERS** (Alligator): The Blind Pig, Ann Arbor, Mich., July 17, 18, 19; Kent Kove, Kent, Ohio, July 20-21.
- HUMBLE PIE** (A&M): Waterford Park, Chester, W. Va., July 8; Asbury Park, N.Y., July 14.
- JOHN HURLEY** (Bell): Ebbets Field, Denver, Colo., July 17-22.
- IT'S A BEAUTIFUL DAY** (Columbia): Paramount, Portland, Oregon, July 14; Selland Arena, Fresno, Calif., July 20.
- JACKSON FIVE** (Motown): Yale Bowl, New Haven, Conn., July 14; Civic Arena, Pittsburgh, Pa., July 20.
- STONEWALL JACKSON** (Columbia): Montrose, Colo., July 17; Charleston, W. Va., July 20.
- MICHAEL KAMEN** (Atlantic): The Walrus, Seattle, Wash., July 19-23.
- EDDIE KENDRICKS** (Motown): Cobo Arena, Detroit, July 14.
- STAN KENTON** (Phase 4 Stereo): The Steak Pit, Paramus, N.J., July 14.
- ROBERT KLEIN** (Buddah): Liberty Hall, Houston, July 5-8; Castle Creek, Austin, Texas, July 11-15; O'Keefe Center, Toronto, Canada, July 16-18; Valparaiso, Ind., July 20-22.
- GLADYS KNIGHT & THE PIPS** (Buddah): White Sox Stadium, Chicago, July 20.
- LEO KOTTKE** (Capitol): Syria Mosque, Pittsburgh, July 10; Mississippi River Festival, Edwardsville, Ill., July 17.
- VICKIE LAWRENCE** (Bell): Knott's Berry Farm, Anaheim, Calif., July 1-6.
- BRENDA LEE** (RCA): New Orleans Pop Festival, New Orleans, La., July 6-7; Bachelors III, Ft. Lauderdale, Fla., July 13-22.
- LEFT END** (Polydor): The Apartment, Youngstown, Ohio, July 6; The Draft-house, Akron, Ohio, July 7; The Apartment, Youngstown, Ohio, July 13; The Draft-house, Akron, Ohio, July 14; Lateran Hall, Greenville, Pa., July 20.
- JERRY LEE LEWIS** (Mercury): Mill Run Theatre, Chicago, July 19-22.
- RAMSEY LEWIS** (Columbia): Festival, Milwaukee, Wisc., July 19.
- LITTLE ROYAL** (King): Ponderosa, Neeses, S.C., July 14; Ethels Lounge, Detroit, July 20-22.
- CHARLES LLOYD** (A&M): Annapolis, Md., July 6-7; Blue Valley Park, Kansas City, Mo., July 8.
- HANK LOCKLIN** (RCA): NCO Club, Tobyhanna, Pa., July 4.
- LORETTA LYNN** (RCA): Six Flags Over Mid-America, Eureka, Mo., July 3; Good Old Nashville Music, Nashville, Tenn., July 5; Auditorium, Valdosta, Ga., July 12; Lanier Land County Music Park, Cumming, Ga., July 14.
- MAGMA** (A&M): Newport Jazz Festival, Philharmonic Hall, N.Y., July 7.
- HENRY MANCINI** (RCA): Minneapolis Symphony, Minneapolis, July 20.
- BARBARA MANDRELL** (Columbia): Tulsa, Okla., July 14; Fairfield, Ill., July 17; Baraboo, Wisc., July 19; Taylorville, Ill., July 20.
- MANDRILL** (Polydor): Oakland Coliseum, Oakland, Calif., July 20.
- CHUCK MANGIONE** (Mercury): Village Vanguard, N.Y., July 17-22.
- THE MANHATTANS** (Columbia): Henry's Club, Detroit, July 19-22.
- HERBIE MANN** (Atlantic): Three Rivers Stadium, Pittsburgh, July 14; Dearborn Youth Center, Dearborn, Mich., July 18; White Sox Stadium, Chicago, July 20.
- JOHNNY MATHIS** (Columbia): Boston Pops, San Francisco, July 17; Pine Knob Theatre, Pontiac, Mich., July 18-21.
- RANDY MATTHEWS** (Myrrh): War Memorial Auditorium, Nashville, July 20.
- CURTIS MAYFIELD** (Curton): Milwaukee Summer Festival, Milwaukee, Wisc., July 17; Municipal Auditorium, Atlanta, July 19; Knoxville Civic Auditorium, Knoxville, Tenn., July 20.
- LES McCANN** (Atlantic): Club Baron, Washington, D.C., July 17-22.
- KEGAN McDONOUGH** (RCA): Ebbet's Field, Denver, Colo., July 10-15.
- ELLEN McILWAINE** (Polydor): Karma Coffee House, Montreal, Que., July 19-21.
- ROD MCKUEN** (Stanyan): Central Park Music Festival, Central Park, N.Y., July 14.
- STEVE MILLER BAND** (Capitol): Milwaukee Festival, Milwaukee, Wisc., July 14.
- LIZA MINNELLI** (Columbia): Harrah's, Lake Tahoe, Nev. July 19-Aug. 1.
- JONIE & JOHNNY MOSBY** (Capitol): Branding Iron, San Bernardino, Calif., July 14.
- MARTIN MULL** (Capricorn): Max's Kansas City, N.Y., July 13, 14, 15; Bijou Cafe, Philadelphia, July 18-21.
- J.F. MURPHY & SALT** (Columbia): Fat City, Seaside Heights, N.J., June 29-July 1; Coventry, Queens, N.Y., July 13-14.

NRBQ (Buddah): Chicken Box, Nantucket, R.I., July 2-15.

RICK NELSON (RCA): Meadowbrook Music Festival, Rochester, Mich., July 4.

TRACY NELSON (Columbia): Lenox Festival, Lenox, Mass., July 14.

PETER NERO (Columbia): Summer Tent, Cohasset, Mass., July 15.

NEW BIRTH/NITLITERS (RCA): Henry's Beach, Domes Quarter, Md., July 4; Boatride, N.Y., July 6; Memorial Stadium, York, Pa., July 7.

WAYNE NEWTON (RCA): Sands, Las Vegas, July 18-Aug. 21.

ORPHAN (London): Preston's Airport Lounge, Nantucket, Mass., July 16-21.

OSBORNE BROTHERS (RCA): Chuck Nickerson's Plantation Park, McCordsville, Ind., July 4; Watermelon Park, Berryville, Va., July 7-8; Fairgrounds, St. Albans, W. Va., July 11-12; Renfro Valley, Mt. Vernon, July 14-15.

BUCK OWENS (Capitol): Colorado Springs, Colo., July 19; Milwaukee, Wisc., July 20.

PERSUASIONS (Capitol): Boston Summer Thing, Boston, July 16; Ebbets Field, Denver, July 17-22.

WILSON PICKETT (RCA): Sugar Shack, Boston, July 2-8.

PJ'S (Roulette): Pfister Hotel, Milwaukee, Wisc., July 16-28.

POINTER SISTERS (Blue Thumb): Cellar Door, Washington, D.C., July 16-21.

PAMELA POLLAND (Columbia): Amazingrace, Evanston, Ill., July 6-8.

JIM POST (Fantasy): Amazingrace, Evanston, Ill., July 13-15.

ELVIS PRESLEY (RCA): Coliseum, Atlanta, Ga., July 3.

RAY PRICE (Columbia): Lexington Blue Grass Festival, Lexington, Ky., July 20.

PROCTOR/BERGMAN (Columbia): Toronto, Canada, July 20-21.

BILL QUATEMAN (Columbia): Chicago, July 19-21.

RAIDERS (Columbia): Flamingo Hotel, Las Vegas, June 21-July 18; Harrah's, Lake Tahoe, Nev., July 19-Aug. 1.

THE RASPBERRIES (Capitol): Carrol Arena, Rancton, New Brunswick, July 14.

RARE EARTH (Rare Earth): Anaheim, Calif., July 20.

HELEN REDDY (Capitol): Municipal Auditorium, San Antonio, Tex., July 14; Music Hall, Houston, Texas, July 15.

RED, WHITE & BLUE GRASS (GRC): Arnies, Lafayette, Ind., July 16-Aug. 4.

DEL REEVES (United Artists): Ford County Fair, Melvin, Ill., July 14; McCordsville, Ind., July 15; Coralville, Iowa, July 20.

RICK ROBERTS (A&M): Smiling Dog Saloon, Cleveland, July 17-22.

KENNY ROGERS & THE FIRST EDITION (Joly Rogers): Magic Mountain, Valencia, Calif., July 3-8; Wolfville, Nova Scotia, July 15; The Heart of Illinois Fair, Peoria, July 18-19.

DIANA ROSS (Motown): Sidney, Australia, July 15-16; Adelaide, Australia, July 18; Perth, Australia, July 20.

RUBEN & THE JETS (Mercury): Olivers, Boston, July 20-22.

TOM RUSH (Columbia): Egress, Vancouver, B.C., July 17-21.

SANTANA (Columbia): Indonesia, July 17-18; Kingsgate Motor Inn, Sydney, Australia, July 19-21.

SEALS & CROFTS (Warner Bros.): Paramount Theater, Portland, Oregon, July 14; Memorial Auditorium, Sacramento, Calif., July 15.

KENNY SERRATT (MGM): Apple Springs, Texas, July 6; Bowie, Texas, July 7; Wilmer, Texas, July 18; Lake Charles, La., July 20.

SHA NA NA (Buddah): Mississippi River Festival, Edwardsville, Ill., July 18; Arie Crown Center, McCormick, Chicago, July 20-22.

CAL SMITH (RCA): Bald Mountain Park, Hiawasse, Ga., July 7; Bill Monroe's Brown County Jamboree Bldg., Beanblossom, Ind., July 8; Hathaway Hall, Alton, Ill., July 13; Colony Club, Morristown, Tenn., July 14; City Auditorium, Birmingham, Ala., July 15.

CARL SMITH (Columbia): Jackson County Fairgrounds, Wellston, Ohio, July 17; Flame Restaurant, Corbin, Ky., July 19.

SON SEALS BLUES BAND (Alligator): Joe's Place, Cambridge, Mass., July 17-23.

LONNIE LISTON SMITH (Flying Dutchman): Jazz Boat, N.Y., July 17-22.

JIMMIE SPHEERIS (Columbia): Suffolk Downs Raceway, Boston, July 16; Mother Blues, Dallas, Texas, July 19-22.

THE SPINNERS (Atlantic): Forum, Los Angeles, July 14; Berkeley Community Center, Berkeley, Calif., July 15; Guys and Dolls, Fort Worth, Texas, July 19; Grand Ballroom, San Antonio, Texas, July 20.

BRUCE SPRINGSTEEN (Columbia): Max's Kansas City, N.Y., July 18-23.

STAPLE SINGERS (Stax): Three Rivers Stadium, Pittsburgh, Pa., July 14; Mile High Stadium, Denver, July 20.

KENNY STARR (RCA): Good Ole Nashville Music, Nashville, July 5.

STATLER BROTHERS (Mercury): Heart of Illinois Fair, Peoria, July 20.

DAVID STEINBERG (A&M): Amphitheatre, Universal City, Calif., July 16-22.

JOHN STEWART (RCA): Four Muses, San Clemente, Calif., July 14-15.

STEPHEN STILLS-MANASSAS (Atlantic): Blossom Music Fair, Cuyahoga Falls, Ohio, July 10; Pine Knob Pavilion, Independence Township, Mich., July 12; Mainstage-Milwaukee Summerfest, Milwaukee, Wisc., July 13.

STORIES (Buddah): Worcester, Mass., July 5; Richards, Atlanta, Ga., July 9-14; The White Elephant, White Oak, Pa., July 15; WSN Concert, Allentown, Pa., July 16.

PEGGY SUE & SONNY WRIGHT (RCA): Parkers Lake, Ky., July 4.

BILLY TAYLOR (Bell): Watergate Barge, Washington, D.C., July 18.

THE TEMPTATIONS (Motown): Music Park, Columbus, Ohio, July 15.

LEON THOMAS (Flying Dutchman): International Hotel, Nagoya, Japan, June 29-July 1; Royal Hotel, Osaka, Japan, July 2-4; Osaka Royal Hotel, Kyoto, Japan, July 5; Tokyo Hilton Hotel, Tokyo, July 6-9; Sapporo Prince Hotel, Sapporo, Japan, July 10-11; Fukuoka, Japan, July 12; Hong Kong, July 13-16 (N.Y. date listed 6/30 issue (July 10-15) is cancelled).

THREE DOG NIGHT (ABC/Dunhill): Milwaukee Arena, Milwaukee, Wisc., July 20.

LILY TOMLIN (Polydor): Opera House, Vancouver, B.C., July 14; Queen Elizabeth Theatre, Seattle, Wash., July 15.

T-REX (Warner Bros.): Milwaukee Arena, Milwaukee, Wisc., July 20.

ERNEST TUBB (RCA): Scotty's Lounge, Roswell, N.M., July 1; Knights of Columbus Hall, Schulenburg, Texas, July 3; Cabaret Club, Bandera, Texas, July 4; Roundup Club, Skidmore, Texas, July

5; Burkston AF Base, NCO Club, Austin, Texas, July 6; Blue Stem Ballroom, Copperas Cove, Texas, July 7; Broken Spoke, Austin, Texas, July 8; Civic Center, Minden, La., July 10; Moose Lodge, McDonough, Ga., July 11; Moose Lodge, Carrollton, Ga., July 12; Fireman's Carnival Grounds, Schoneck, Pa., July 14; Sunset Park, West Grove, Pa., July 15.

TUFANO & GIAMMARESE (A&M): Celebrity Theatre, Phoenix, Ariz., July 12.

CONWAY TWITTY (RCA): Six Flags Over Mid-America, Eureka, Mo., July 3; Aquanant Park, Wellsville, Ohio, July 8.

JOHN VAN HORN (Mercury): Stardust Inn, Waldorf, Md., July 16-21.

PORTER WAGONER (RCA): Grand Ole Opry, Nashville, Tenn., July 20.

BILLY WALKER (MGM): Crossroads Music Park, Kings Mountain, N.C., July 15.

T-BONE WALKER (Warner Bros.): El Mocambo, Toronto, Ont., July 16-21.

JERRY WALLACE (MCA): Waldorf, Md., July 12-14; Providence, R.I., July 15.

WAR (United Artist): White Sox Park, Chicago, July 20.

MUDDY WATERS (Chess): Garden of Stars, Montreal, Canada, July 20-26.

WEATHER REPORT (Columbia): Whiskey A Go Go, Los Angeles, July 18-21.

CHASE WEBSTER: Greenville, Tenn., July 14.

ERIC WEISSBERG & DELIVERANCE (Warner Bros.): Midwest Fair, Crete, Ill., July 4-8; Park City, Utah, July 14; Frontier Ranch, Columbus, Ohio, July 15.

FREDDY WELLER (Columbia): Petersburg, Ill., July 14.

KITTY WELLS/JOHNNY WRIGHT (MCA): Bremen Fairgrounds, Bremen, Ind., July 4; Horseshoe Tavern, Toronto, July 6-7; Fairgrounds, Lunington, Mich., July 8; Howard County Fairgrounds, West Friendship, Mo., July 13; Winsor Park, Grove City, Ohio, July 14; American Legion Festival Park, Culpeper, Va., July 15.

(Continued on page 19)



If you're seriously into music or sound reinforcement you want more than hi-fi products can give you. But full professional studio gear costs an arm and a leg, and you pay for a lot of things you may not really need.

You pay for what you need

That's why there's a TASCAM Model 10. It's an 8-in, 4-out mixing console, and it's just \$1890. With the Model 10 you get what you have to have. Without sacrificing a single necessary function.

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Each of the four submasters has a meter control switch (line/echo), independent monitor level control, echo receive level control, and a straight-line fader. You also get a master gain module and 4" VU meters with LED peak indicators. Plus pre-wired facilities for

up to four additional input modules and other optional accessories including talkback, remote transport control, quad panner, and headphone monitor.

That's what you need and that's what you pay for. Some things, however, you may or may not need, and we leave that choice up to you. For instance, the basic Model 10 is high impedance in and out, but studio line impedances are available optionally. You'll probably want low impedance mic inputs, but you may not need all low impedance line inputs. So we don't make you pay for them. You can order any combination of high and low input/output impedances according to your application.

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5440 McConnell Avenue
Los Angeles, California 90066

Billboard Top 50 Easy Listening

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

This Week	Last Week	Weeks on Chart	TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licensee)
1	5	5	YESTERDAY ONCE MORE Carpenters, A&M 1446 (Almo/Hammer & Nail/Sweet Harmony, ASCAP)
2	3	7	KODACHROME Paul Simon, Columbia 4-45859 (Charing Cross, BMI)
3	1	8	BOOGIE WOOGIE BUGLE BOY Bette Midler, Atlantic 72964 (MCA, ASCAP)
4	6	8	YOU'LL NEVER GET TO HEAVEN (If You Break My Heart) Stylists, Avco 4618 (Jac/Blue Sea, ASCAP)
5	4	7	GIVE ME LOVE (Give Me Peace On Earth) George Harrison, Apple 1862 (Material World Charitable Foundation, BMI)
6	2	8	WHAT ABOUT ME Anne Murray, Capitol 3600 (Hudson Bay, BMI)
7	9	7	SHAMBALA Three Dog Night, Dunhill 4352 (ABC/Dunhill/Speedy, BMI)
8	8	9	NEVER, NEVER, NEVER Shirley Bassey, United Artists 211 (Peer International, BMI)
9	14	6	DIAMOND GIRL Seals & Crofts, Warner Brothers 7708 (Dawnbreaker, BMI)
10	13	6	TOUCH ME IN THE MORNING Diana Ross, Motown 1239 (Stein & Van Stock, ASCAP)
11	7	11	MY LOVE Paul McCartney & Wings, Apple 1861 (McCartney/ATV, BMI)
12	12	11	BAD, BAD LEROY BROWN Jim Croce, ABC 11359 (Wingate/Blendingwell, ASCAP)
13	10	16	AND I LOVE YOU SO Perry Como, RCA 74-0906 (Yahweh, BMI)
14	17	3	GET DOWN Gilbert O'Sullivan, MAM 3629 (London) (Management, BMI)
15	11	9	BEHIND CLOSED DOORS Charlie Rich, Epic 5-10950 (Columbia) (House of Gold, BMI)
16	19	4	THE MORNING AFTER Maureen McGovern, 20th Century 2010 (ASCAP/Fanfare, BMI)
17	18	4	HE DID WITH ME Vicki Lawrence, Bell 45,362 (Senor, ASCAP)
18	23	4	SUMMER (The First Time) Bobby Goldsboro, United Artists 251 (Unart, Pen in Hand, BMI)
19	21	6	LOVIN' NATURALLY Sandalwood, Bell 45,348 (Senor, ASCAP)
20	15	9	A LETTER TO LUCILLE Tom Jones, Parrot 40074 (London) (MAM, ASCAP)
21	22	3	HOW CAN I TELL HER Lobo, Big Tree 16, 004 (Bell) (Famous, ASCAP)
22	24	3	DELTA DAWN Helen Reddy, Capitol 3645 (United Artists/Big Ax, ASCAP)
23	28	5	GYPSY DAVY Arlo Guthrie, Reprise 1158 (TRO-Ludlow, BMI)
24	20	7	ONE OF A KIND (Love Affair) Spinners, Atlantic 45-2962 (Mighty Three, BMI)
25	29	3	NATURAL HIGH Bloodstone, London 45-1046 (Crystal Jukebox, BMI)
26	30	5	I'D RATHER BE A COWBOY John Denver, RCA 74-0955 (Cherry Lane, ASCAP)
27	16	13	DANIEL Elton John, MCA 40046 (James, BMI)
28	-	1	CLOUDS David Gates, Elektra 45857 (Kipahulu, ASCAP)
29	26	6	COME LIVE WITH ME Roy Clark, Dot 17449 (Famous) (House of Bryant, BMI)
30	33	2	TEQUILA SUNRISE Eagles, Asylum 11017 (Atlantic) (Benchmark, ASCAP)
31	38	2	JUST DON'T WANT TO BE LONELY Ronnie Dyson, Columbia 4-45867 (Mighty Three, BMI)
32	34	2	SOUL MAKOSSA Manu Dibango, Atlantic 2971 (Rayven/Kooper, BMI)
33	27	6	I'M GONNA LOVE YOU JUST A LITTLE MORE BABY Barry White, 20th Century 2018 (January/Sa-Vette, BMI)
34	36	2	WHERE PEACEFUL WATERS FLOW Gladys Knight & The Pips, Buddah 363 (Keca, ASCAP)
35	35	3	MY MERRY-GO-ROUND Johnny Nash, Epic 5-11003 (Columbia) (Cayman, ASCAP)
36	37	2	JIMMY LOVES MARY-ANNE Looking Glass, Epic 5-11001 (Spruce Run/Evie/Chappell, ASCAP)
37	25	5	SUMMER SONG Lettermen, Capitol 3619 (Unart, BMI)
38	-	1	NEXT DOOR'S NEIGHBOR'S KID Jud Strunk, MGM 14572 (Cosette/Every Little Tune, ASCAP)
39	39	2	OKLAHOMA CRUDE Henry Mancini & Orchestra, RCA 74-0974 (Colgems/East Hill, ASCAP)
40	40	3	LORD, MR. FORD Jerry Reed, RCA 74-0960 (Vector, BMI)
41	-	1	SWAMP WITCH Jim Stafford, MGM 14496 (Famous/Boo/Kaiser, ASCAP)
42	-	1	SUNSHINE Mickey Newbury, Elektra 45853 (Acutt-Rose, ASCAP)
43	32	4	FIRST CUT IS THE DEEPEST Keith Hampshire, A&M 1432 (Duchess, BMI)
44	31	6	SHAMBALA B.W. Stevenson, RCA 74-0952 (ABC/Dunhill/Speedy, BMI)
45	-	1	SMOKE! SMOKE! SMOKE! (That Cigarette) Commander Cody and His Lost Planet Airmen, Paramount 0216 (Famous) (Hill & Range/Elvis Presley, BMI)
46	-	1	SO VERY HARD TO GO Tower of Power, Warner Brothers 7687 (Kuptillo, ASCAP)
47	-	1	LIVE & LET DIE Paul McCartney & Wings, Apple 1863 (McCartney/ATV, BMI/United Artists, ASCAP)
48	-	1	WOULDN'T I BE SOMEONE Bee Gees, RSO 404 (Atlantic) (Midweek/RSO, ASCAP)
49	-	1	EVERYONE'S AGREED THAT EVERYTHING WILL TURN OUT FINE Stealers Wheel, A&M 2450 (Hudson Bay, BMI)
50	-	1	SONGS B.J. Thomas, Paramount 02187 (Famous) (Screen Gems-Columbia/Summerhill BMI)

Talent

Creative Trends Guitar Addition Helps Crusaders' Success

By NAT FREEDLAND

LOS ANGELES—"I think the Crusaders success in having a no. 1 jazz album that is also high on the soul and pop charts is already starting to help a lot of other jazz groups and labels," said Crusaders drummer Six Hooper.

"With proper merchandising like we've had, there's no reason why other entertaining jazz artists can't have pop hits," Hooper explained. For example, a great musician and showman like Roland Kirk who plays three reed instruments at the same time. Look at someone like Wes Montgomery, who was playing super guitar for 20 years before someone thought of pushing his records as commercial product."

In the opening section of this story (Billboard, June 9) it was described how the Crusaders, who began playing together in Houston before they reached their teens, decided they wanted to try reaching a wider audience after nearly a decade as a consistent top jazz attraction. They signed with producer-manager Stewart Levine and Blue Thumb Records.

According to Blue Thumb president Bob Krasnow, "Our job was to establish a Crusaders' identity to go along with their music. We did specific little things such as putting their photo on the cover of each album. When they came in with enough good material for two LPs, we issued it as a twin-disk set at \$6.98 list as another attention-getting gimmick."

However, Krasnow feels that the most important single conceptual factor winning the Crusaders pop chart action was their featuring of jazz-rock guitarist Larry Carlton on both Blue Thumb albums.

Guest artists are by no means new to Crusaders records, they have often been featured with the quartet. "On our debut album in 1961, which got five stars from Downbeat, we had a guitarist sitting in," said Hooper. "Of course, he was playing single-note jazz runs, not today's more varied style."

The contemporary Crusaders sound was present throughout their respected career as the Jazz Crusaders. It is a tight but improvised pattern of compelling riffs, with a very distinctive tone because of Wayne Henderson's staccato trombone counterpoint fills behind the tenor sax leads of Wilton Felder. And Joe Sample, who composed both of the Crusaders' recent hit singles, was an electric piano pioneer long before amplified keyboards became fashionable.

One reason for the Crusaders optimism that they could become a successful crossover act was the very wide influence of their sound. If Crusaders music with its unmistakable trombone-tenor-electric piano core sounds familiar, this is because elements of the approach have been taken up by horn groups ranging from James Brown's back-up band to Chicago.

Climate Helped

"Blue Thumb worked very hard to break the Crusaders as big as we believed they could be," said Krasnow. "But there's no doubt we were very lucky to have the group at the exact time when mainstream pop audiences were finally ready to accept sophisticated instrumentals again." Two recent no. 1 singles were Edgar Winter's rock "Frankenstein"

and Deodato's jazz version of "Thus Sprach Zarathustra."

Blue Thumb is an independently operated division of Famous Music and has a staff of less than ten. Responsible for day-to-day merchandising of the Crusaders are general manager/sales director Sal Licata and promotion director Louis Newman.

"We had the exact same pattern on both the 'Crusaders I' and 'Second Crusade' albums," said Licata. "Except with the follow-up album, everything happened bigger, faster and in more markets. It's as if once we had established that music as good as the Crusaders' was commercial, everybody was waiting for the next release."

Each album and the hit single pulled from it got nearly instant acceptance on key jazz stations and many soul stations. Crossing over to top 40 airplay built gradually and it is Blue Thumb's biggest frustration that they haven't yet found a way to achieve simultaneous Top 40 and soul airplay for the Crusaders.

"Los Angeles has been the most important single market in breaking our Crusaders' product," said Licata. "But with the first single, 'Put It Where You Want It,' we were in the top 10 on KGFJ-AM, the biggest soul station, and had already dropped off when we were picked up by KHJ-AM, the market's biggest rock station."

LP & Single Sales

"Put It Where You Want It" sold 251,000 singles to date and the "Crusaders I" LP has sold 178,000 at \$6.98 list. The current "Second Cru-

sade" album has sold 155,000 in five months although it is also a twin-disk set listed at \$7.98. Blue Thumb intends to release only one-disk Crusaders' albums from now on and go for even bigger sales numbers.

In a recent move to consolidate the Crusaders trade identity, Blue Thumb selected the most commercial cuts from their four sides and issued 1,500 samplers to radio stations and key retailers. Early usage response seems to be good.

Louis Newman named as particularly important stations in breaking the Crusaders: KGFJ-AM, Los Angeles; KDIA-AM, San Francisco; WVON-AM, Chicago; WJMO-AM, Cleveland; WOL-AM, Washington D.C.; CKLW-AM, Detroit; WWRL-AM, New York; WBOK-AM, New Orleans and two dominant top 40 stations, WFIL-AM, Philadelphia, and KHJ-AM, Los Angeles.

The establishment of the Crusaders as pop chart hitmakers has also begun making them draws on the rock concert circuit. The group has signed with IFA and now averages 4-5 concerts a month, headlining at halls seating anywhere from 3,000 to 14,000.

With this lucrative new demand on their time, the Crusaders members have heavily curtailed their availability as recording session sidemen. "We don't want our styles all over everybody else's product now," said Hooper. In fact, the Crusaders are now asking for royalties on every record on which they

(Continued on page 20)

La Brewer Triple Threat

By ELIOT TIEGEL

LOS ANGELES—Teresa Brewer's career on records can be looked upon as functioning in three directions.

- First, she is attempting to perform for contemporary listeners, reworking her old hit of "Music, Music Music" with the help of members of the British rock band, Head, Hands and Feet.

- Second, she is attempting to reach adult jazz fans with a new LP teaming the Count Basie Band and Bessie Smith material.

- Thirdly, she is singing Dixieland with Bobby Hackett, which zeroes in on that music's special following.

As a result of the "Music, Music, Music" single on Flying Dutchman, she heads back to London in September to record an LP with the British rockers.

Her first pop LP for Flying Dutchman, which has been out three months, includes tunes selected in concert with her teenage daughters and label owner Bob Thiele's teenage son.

Since marrying Thiele, Teresa's awareness of the jazz world has magnified, she admits. "I like singing all kinds of music but I never had the opportunity to record that way," she says. "Record companies try to keep you in the same image, but I knew I could do other things because I did them in my nightclub act."

All of this recording activity for Flying Dutchman and her producer

husband comes after a hiatus from recording which lasted nearly four years.

The date with the Basie band took place in Florida and New York and all the songs were done in two days' time. "We did a lot of preparation," Teresa notes. "Thad Jones did the arrangements and I practiced with his brother, Hank, at the piano."

On this LP she sings much slower and much lower than she normally does. (Her high pitched voice is one of the most easily identified in the business.)

Isn't she afraid that by singing for so many different audiences she will split herself three ways? She parries that this is good because it provides more opportunities to reach more people.

As for Bobby Hackett, she has been appearing with him in clubs and singing Dixieland going back to her days on Coral. And it is with the two-beat material that one hears the old, assertive sound of Teresa Brewer who had such rip tingling hits as "Music, Music Music," and "Till I Waltz Again With You."

Reflecting back on her gold 1950s version of "Music," Teresa says she didn't like it, "I thought it was done too slowly, but I guess I was wrong."

Husband/producer Thiele, leaning back on his own jazz experience, noted, "I felt she could sing those Bessie Smith songs. . . . For the last 15-20 years she hasn't made a practice of listening to records. She's been exposed to jazz and a whole new life is beginning."

Talent in Action

ANN WELDON

Cabaret, Los Angeles

With Maxine Weldon finally starting to make some national waves as a Columbia artist after many months of lauded gigs at L. A. niteries, the spotlight now takes in the Weldon sister Ann. Like Maxine, Ann Weldon is a magnetically attractive performer who succeeds at the distinctive stunt of combining soul intensity with the theatrical showmanship of the nightclub chanteuse.

To make this sort of approach successful on records requires extremely careful choice of material and arrangements. But onstage, her compelling presence puts the songs across with the highest effectiveness of contemporary nightclub acts. For a "Super Fly" medley, the singer donned a white maxicoat and pimp hat over her lowcut dress, then interpreted the lyrics far more understandably than on the original recordings. The entire pacing of her set was equally imaginative and well thought out.

The Weldon engagement made a successful opening for an intimate showroom policy of an elegant new Hollywood restaurant. Both the Cabaret and Ann Weldon have promising futures.

NAT FREEDLAND

PHIL OCHS
MINI FARINA*Ash Grove, Los Angeles*

Returning to Los Angeles after three years, Phil Ochs scored a triumph while proving he still has the ingredients that made him one of the major and most influential talents to emerge from the folk-protest, singer-songwriter school of the '60's.

Performing before a mix of fans who undoubtedly remember the "old days" and a younger group just beginning to appreciate his work, Ochs leaned largely on the tunes that gave him his reputation. Songs such as "I Ain't Marchin' Anymore" and "Small Circle of Friends" were greeted with enthusiastic response, as were several of the artist's less familiar works. In addition to his unique vocal style and fine guitar work, Ochs demonstrates an uncommonly natural rapport with the crowd, particularly with his wry political humor and comments concerning a "few protest tunes for old-time's sake."

More new material would certainly provide a shot in the arm to a form of music that has lacked major talent in recent years. The audience was pleased enough, however, to demand two encores.

Mini Farina was in her usual fine vocal form, mixing some strong original material with some chart tunes arranged in her own fashion. Always a fine singer, her set was well-received and contributed to a rare and entertaining folk night in Los Angeles.

BOB KIRSCH

JOE WILLIAMS
HAMPTON HAWES*Halfnote Club, New York*

Joe Williams opened his first set of the evening with some excerpts from his album on Temponic Records, calling it a love feast. And so it was. Backed by the Buster Williams trio, he charmed and entertained the audience through a beautifully executed series of songs, mostly old standards, that

elicited as much sighing as they did applause. A fine and mellow singer, with a startling vocal range, Joe Williams also possesses the seasoned professionalism and sense of humor that are particularly endearing to a nightclub audience.

Hampton Hawes did not fare as well. The superior piano playing that is on his new Prestige LP was there, but it seemed to lack the spirit evidenced on his recording. Chuck Israels' proficient accompaniment on the bass was a delight, as was the aptly restrained drumming of Bill Goodwin. But the music that kept verging on exciting re-

mained merely good, and one was left hoping for another opportunity to hear both Hampton Rawes and his accompanists playing with musicians more congenial to their individual styles.

ABIGAIL LEWIS

THE LETTERMEN

*Empire Room, Waldorf-Astoria,
New York*

The more things change, the more curious they become, and The Lettermen are no exception: their current nightclub act offers both their traditionally popular, black-tie

approach, coupled with a "contemporary" set that presumably reflects the trio's awareness of Now.

Somehow, they seem better suited to Then, and that is not an insult but simply an assessment of the strength of their older material. Their show opened with the trio dressed in white jumpsuits, complete with embroidered shirts, massive Heavyweight Championship belts, platform shoes and teasing, tight tailoring. Longish hair was yet another concession, but the final effect was eerie, somewhat akin to watching Donny Osmond approach middle age.

Following an array of familiar Top 40 songs—familiar only in their consistently forgettable lyrics—the act moved to more familiar territory, and it was here that both act and audience seemed gratified.

The Lettermen have obviously built a faithful audience. And the inclusion of truly powerful contemporary materials, perhaps culled from sources other than the AM band, would provide some fresh impetus to their live act. But token offering of Current Hits that are contemporary but hardly compelling seems unnecessary for such an established act.

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Who/
Where/
When

• Continued from page 17

DOTTIE WEST (RCA): McArthur, Ohio, July 6; Richland, Pa., July 7; Amhurst, Ohio, July 8.

WILBURN BROTHERS (MCA): Wichita, Kansas, July 8.

TOMMY WILLS (Juke): Scots Inn, Springfield, Ohio, July 5-14; La Ray's, Monticello, Ind., July 16-28.

BOBBY WOMACK (United Artists): Astrodome, Jazz Festival, Houston, Texas, July 14; Carter Barron Theatre, Washington, D.C., July 16-22.

STEVIE WONDER (Motown): Astrodome, Houston, Texas, July 14; Mile High Stadium, Denver, Colo., July 20.

FARON YOUNG (Mercury): Randy's Rodeo, San Antonio, Texas, July 14; Golden Horn Nightclub, Atlanta, Ga., July 18.

LED ZEPPELIN (Atlantic): War Memorial Auditorium, Buffalo, N.Y., July 15; Coliseum, Seattle, Wash., July 17; Coliseum, Vancouver, B.C., July 18; Boston Gardens, Boston, July 20.

Latin Scene

NEW YORK

Sandro (Caytronics) performed before two sold out houses last week at Carnegie Hall. **Ray Roig and his Orchestra** (Mericana) also played on the bill. The 40 piece ensemble will have a new record released at the end of July titled "Labola." ... On May 11, Mango Records and HAM Artists, Ltd. opened new offices at 1650 Broadway. ... The success of "Homoy," the Latin rock opera, is being attributed to the galvanized performance of **Sandro**. ... **Roberto Torres** (Mericana) has just returned from a successful tour of South America. "El Caminante" is the title of his debut single for the label. ... Coco Records is releasing this week 11-year old **Miguelito's** first 45 release titled "Canto A Borinquen." In addition, a single from the soon to be released **Belson Feliciano/Kito Velez** canta; "Joe P."

album, "Vida Eterna," is being released by Coco.

Machito will celebrate his 35th anniversary as one of the oldest Latin bands still playing today, with a new single, "Vibiri Tabara," released from the "Machito" LP on Mericana. ... Coco Records, Inc. is a division of the parent label, Mango Records. ... **Tempo '70**, a young, promising Puerto Rican band, will be appearing in concert in New York and Boston July 7-10. ... Pronto Records is currently recording **Manuel Alejandro**. ... **Charlie Vazquez** has composed his autobiography in a song entitled "Solo Fe" which is featured in his next LP. ... **Silvana** is the latest Brazilian star to join **Fred Reiter's** projected album schedule. Along with **Nelson Red, Martinha,** and **Wanderley Cardoso**, the product from coffee-land seems more impressive with each addition

to U.A. Latino's roster. ... **Lucho Gatica** (Fabor) now appearing at El Patio in Queens for the next three weeks. ... In the works at Tico Records is the long-awaited reunion album by **Tito Puente** and **La Lupe**. ... **Joe Cain** has completed production on albums for Allegre with a summer and fall release scheduled.

Eddie Palmieri (Mango) will play for two hours free of charge this Friday (6) at the Central Park Band Shell. **Toro** will be opening the show. ... Speaking of free concerts, the Bryant Park and City Hall free lunchtime concert series will feature **Alfredo Munar** on August 23. ... **Ed Kleinbaum** has been named general sales manager of Fiesta Record Co., Inc., replacing **Morty Gilbert**. Kleinbaum was formerly general sales manager of Beta Distributing Co. of New York City. ... Ticketron handling tickets scaled from \$3.50 to \$7.50 for the International Latin Festival at Shea Stadium on July 21. Concert corporation of American and Viterect, Inc. are producing.

Malo, Warner's latin-rock recording group, entertained at a Latin disco party sponsored by the University of the Streets and the Lower East Side Community Store Front last week. Malo's involvement with the two organizations is to help create and further stimulate community interest in the recreational and cultural aspects of their own neighborhood. **PHIL GELORMINE**

MIAMI

Sandro (Caytronics) had a good turnout for his concert appearances at Dade County Auditorium Sun. (17). ... **Tinica 73** (Inca) did very good dance business here Sat. (23). They have a hit on the radio from their new LP, "No Volvere." ... **Iris Chacon** has a new LP on Borinquen. ... **Gema** released an LP by **Jose Maria** which was recorded in Spain. ... **Orchestra Sevilla Biltmore**, a local band, is recording on Aro Records Organo Melodico de Juan Torres, Vol. 17, won record of the year award in Mexico. ... **Daniel Velasquez** (Eli) has a new LP "Aua Recuerdo" and **Luis Garde** has an LP on Eli Records, "Somos Tu y Yo." ... **WCMQ** has given out over \$2500 in cash prizes in the first five weeks of their new contest "Gane Con Su Amigo." ... At Numero Uno, **Windjammer**, local latin-rock group replaces **Caffe** to play with **Fajardo**. Owner **Gary Carvin** starts Wed. night "Band Night" with **Fajardo**, **Windjammer** and **Orchestra La Suprema** (Sound Triangle). **Caffe**, meanwhile, moves over to the Sonesta Beach Hotel on Key Biscayne, and prepares for their recording debut sometime in July. **ART (ARTURO) KAPPER**

SANTO DOMINGO

International recording artist **Fausto Rey** (Montilla) gave his second successful concert at the Concha Acustica, and outdoor "bowl" theater at the Hotel Embajador. Rey was accompanied by members of the **Rafael Solano** group, the **Johnny Ventura** combo and the **National Symphonic Orchestra** under the baton of **Johnny Ventura** (Kubaney).

Popular international teen-age singer from Puerto Rico **Jose Manuel** is booked for the Show Del Mediodia by **Mac Cordero** of Mac Cordero Enterprises on RTVD-Channel 4. **Jose Manuel's** style is an interesting combination of **Raphael** from Spain and England's **Mick Jagger**. **FRAN JORGE**

Signings

• Continued from page 16

"Lady," group's first single is set for release with an album to follow this fall. The Youngstown-based group has been performing in the Ohio-Pennsylvania area for the past two years, recently on the bill with such

Helps Crusaders

• Continued from page 18

play anonymously. And according to Hooper, their demands are generally being met.

For live appearances, the Crusaders bring along a guitarist, usually **Larry Carlton** or **Arthur Adams**, and a Fender bassist, usually **Max Bennett**.

"We'd like to point out the important role that our independent distributors played in helping us break the Crusaders," said **Licata**. "They were invaluable in things like helping us plan the scheduling of our radio spot buys and getting the best accounts mentioned in the tags, or seeing that their stores gave good position to our empty-jacket displays."

Krasnow feels that the next plateau in widening the Crusaders impact would be for them to score and play the soundtrack for a quality movie. "I don't mean just another-black exploitation film," he said. "I'm looking for a high-class movie as a vehicle focusing on the entire amazing spectrum of music this group is capable of producing."

acts as **Lighthouse, Raspberries, Captain Beefheart, Eagles** and **Brownsville Station**. ... **Feelings**, a self-contained New York rock act, has been signed to **MGM Records**. **Feelings'** first single, "Since You Have Gone," produced by **John Linde** of **Ultra-Sonic Productions** and **Chuck Laski**, is set for immediate release. The group consists of four writer-performers and records at **Ultra-Sonic Recording Studios** in **Hempstead, Long Island**. ... **Jules and the Dynamics Hard Hitting Rock Group**, has signed a long-term recording contract with **Polydor Records**. Group is set to cut four sides with producer-manager **Cleon Wilson**. ... **Robin McNamara** has been signed by **Steve Ketz** to **Three Star Organization** for management and recording.

Ardent Records, Memphis, has recently signed Scottish singer **Brian Alexander Robertson**. His first album, "Wringing Applause," produced by **George Kajanus**, is set for release this week. ... **Joel Diamond**, president of **Silver Blue Records**, distributed by **Polydor Records**, has signed **Sharon Ridley** and **Van McCoy** to a long-term recording contract. Their first release for **Silver Blue** is a **McCoy** penned tune titled, "I'm in Your Corner." The duo is currently preparing an act and will begin making concert appearances this fall. Each has previously recorded for other labels in the past.

Billboard Special Survey Hot Latin LP's

IN CHICAGO			
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	
1	VICENTE FERNANDEZ "Volver Volver," CYS 1333	6	JUAN GABRIEL "No Tengo Dinero," Arcano 3023
2	YOLANDA DEL RIO "La Hija de Nadie," Arcano 3202	7	FREDDY MARTINEZ "El Embajador," Freddy 1006
3	GRAN COMBO "Por El Libro," E.G.C. 003	8	CHAPARRO "Mi Propio Yo," Rico 709
4	JULIO IGLESIAS "Rio Rebelde," AL 10	9	VIRGINIA LOPEZ "Volvera El Amor," GAS 4073
5	LOS SOCIOS DEL RITMO "Vamos a Platucar," Parnaso 1096	10	LUCHO BARRIOS "Mi Amor Por Ti," Futuro 277
IN N.Y.			
1	GRAN COMBO "Enaccion," EGC 004	6	LA SALSA Boringuen 1245
2	EDUARDO ZURITA "Vol 10," Rimo 1596	7	HILDA MURILLO "Lucura Tengo de Amor," Mate 014
3	LUCHO BARRIOS "Mi Amor Por Ti," Futuro 277	8	SUPER TRIO 73 Montego 261
4	NESTRO ZAVARCE "Como Lloro Una Estrella," Discolando 8114	9	EDDIE PALMIERI "Sentido," Mango 103
5	PELLIN RODRIGUEZ "Mi Amor Por Ti," Boringuen 1244	10	NORMAN PONCE "Has Regresado Viejo Amigo," CYS 1372
IN MIAMI			
1	"TIPICA 73," Inca 1031	6	SOPHY "Perdon," Velvet 1474
2	CONJUNTO UNIVERSAL "Que Se Sepa," Velvet 1466	7	ROBERTO CARLOS "Detalles," CYS 1368
3	LOS ANTIQUES "Dias Como Hoy," Funny 502	8	LISEETE "Juntos," Boringuen 1226
4	TATA RAMOS "Dama-Dama," CYS 5002	9	CHEO FELICIANO "Juete," Vaya 12
5	ENRIQUE CACERES "No, No Fuedes Dar Tu Amor," CYS	10	ELIO ROCA "A Mi Cuba Volvere," Miami 6071
IN TEXAS			
1	IRENE RIVAS "Tonto," Cash 1008	6	LITTLE JOE Y LA FAMILIA "Para La Gente," BSR 1038
2	LOS ALEGRES DE TERAN "Corridos Famosos," FLP 4001	7	VICENTE FERNANDEZ "Vicente Fernandez," CYS 1359
3	SUNNY & THE SUNLINERS "El Internacional," KL 3017	8	FREDDIE MARTINEZ "El Embajador," FR 1006
4	JOSE ALFREDO Y ALICIA "Las Copias," MKS 1903	9	RAMON AYALA Y LOS BRAVOS "Porque," TM 7009
5	JULIO IGLESIAS "Julio Iglesias," AL 10	10	CARLOS Y JOSE "Corridos Rancheros," Rovi 1052
IN L.A.			
1	LOS BABYS "Porque," Peerless 1609	6	LOS BRONCOS "Mi Ultima Carta," Peerless 25100
2	LOS SOLITARIOS "Nunga Digas," Peerless 1618	7	JULIO IGLESIAS "Rio Rebelde," AL 10
3	VICENTE FERNANDEZ "Volver Volver," CYS 1333	8	ESTELA NUNEZ "Iremos La Mano," Arcano 3215
4	LOS MUECAS "Que Ironia," CYS 1351	9	YOLANDA DEL RIO "La Hija De Nadie," Arcano 3202
5	JUAN TORRES "Organo Melodico Vol 16," MU 1586	10	VICKY CARR "En Espanol," U.A. Latino 3147

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REY ROIG, right, leader of the group La Orquesta Sensacion, inks a new, exclusive long-term contract with Mericana Records. Joining Roig for the signing are Joe Cayre, left, president of Caytronics Corp., Mericana's parent company, and Ralph Lew, center, general manager of Mericana.

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



From the Cook-Greenaway writing team who wrote such hits as "You've Got Your Troubles And I've Got Mine," "I'd Like To Teach The World To Sing," "Here Comes That Rainy Day Feeling Again," "Softly Whispering I Love you," join up with Herbie Flowers to bring you

Randy

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MCA RECORDS

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No, they're not stand-up comedians, or talk show personalities, or daytime TV stars. They're a writing/singing team extraordinaire. And their debut single, "It's Another Sunday" is not just another single. Listen. Martin & Finley. "It's Another Sunday". Motown Single #M-1242

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Soul Sauce

Jewel, Vet Southern Label, Seeks Cross-Over Product for 4 Labels

By ELIOT TIEGEL

LOS ANGELES—Fifty percent of the product issued from the Jewel Records labels has cross-over "potential" into the pop market. The Shreveport, La.-based company releases between 50 and 100 singles each year, estimates Don Logan, its sales and marketing vice president.

Ten years ago when Stan Lewis began his record label, the music was exclusively blues-oriented. And when a record crossed over the spiritual bridge separating the black community from the general white audience there was reason for rejoicing.

Today, Logan emphasizes, the company is geared toward producing a soul sound which can hop-

scotch across the bridge more quickly. To Logan, it seems that "everybody who puts out pop and country records feels the only way to make it today is to release black records," so the competition is at its fiercest point.

Operating under the Jewel umbrella are Ronn, Paula and Soul Power labels. There is a cautious, conservative mood running through

the company these days, Logan explains, which tempers how the company handles releasing product.

"If we put out a single and it doesn't look like it'll do anything, we don't try to cover the entire country. With albums, we try to cover all our distributors with some stock." Jewel presses up an average of 5000 LP's per title. "We don't believe in getting over-sold on anything and pressing

one million copies. It's Stan's approach to wait, but to also get the product out to every distributor who will take it. We send flyers to racks and one-stops but we don't get real enthused until we see real big re-orders."

Logan says a week and one-half is ample time to wait for that re-order reaction. There are several name artists who do get stocked automatic-

ally, such as Ted Taylor and Little Johnny Taylor (distant cousins) and comic Justin White.

But with the new names, unless there is airplay of a local or area nature or chart action, the odds of moving product are slim. There is one exception, which Logan knows about, and that's in-store play. He says there have been instances in the Washington, D.C. area, for example, where stores have played a single resulting in customers making impulse buys.

The label mails disks to 690 pop stations and 138 "hot" soul stations. In several instances in the South, the pop station plays soul sounds be-

(Continued on page 30)

Billboard SPECIAL SURVEY for Week Ending 7/7/73

BEST SELLING **Soul Singles**

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licensee)
★	2	9	DOING IT TO DEATH J. B. & People 621 (Polydor) (Belinda, BMI)	30	31	4	MOTHER-IN-LAW/SIXTY MINUTE MAN Clarence Carter, Fame 250 (United Artists) (Minit, BMI/Future Stars)
★	2	8	TIME TO GET DOWN O'Jays, Philadelphia International 73531 (Columbia) (Assorted, BMI)	31	20	15	WILL IT GO ROUND IN CIRCLES Billy Preston, A&M 2420 (Irving, BMI)
★	3	11	ONE OF A KIND (Love Affair) Spinners, Atlantic 45-2692 (Mighty Three, BMI)	★	52	2	IF YOU WANT ME TO STAY Sly & the Family Stone, Epic 5-11017 (Columbia) (Stonelower, BMI)
★	6	7	THERE'S NO ME WITHOUT YOU Manhattans, Columbia 4-45838 (Blackwood/Nattaham, BMI)	33	29	10	BROTHER'S GONNA WORK IT OUT Willie Hutch, Motown 12220 (Jobete, ASCAP)
★	5	4	DADDY COULD SWEAR, I DECLARE Gladys Knight & The Pips, Soul 35105 (Motown) (Jobete, ASCAP)	34	38	5	YOU CAN CALL ME ROVER Main Ingredient, RCA 74-0939 (Dish-A-Tunes, BMI)
★	6	7	GET OFF MY MOUNTAIN Dramatics, Volt 4090 (Columbia) (Groovesville, BMI)	★	40	3	SOUL MAKOSSA Manu Dibango, Atlantic 2971 (Rayven/Cooper, BMI)
★	9	9	I'LL ALWAYS LOVE MY MAMA Intruders, Gamble 71071 (Columbia) (Mighty Three, BMI)	★	41	3	SOUL MAKOSSA Afrique, Mainstream 5542 (Rayven/Cooper, BMI)
★	8	7	YOU'LL NEVER GET TO HEAVEN (If You Break My Heart) Stylistics, Avco 4518 (Jac/Blue Sea, ASCAP)	★	42	3	CAN'T UNDERSTAND IT Jerry Butler & Brenda Lee Eager, Mercury 73395 (Phonogram) (Chappell, ASCAP)
★	11	4	PLASTIC MAN Temptations, Gordy 7125 (Motown) (Stone Diamond, BMI)	★	51	2	I WAS CHECKIN' OUT, SHE WAS CHECKIN' IN Don Covay, Mercury 73385 (Phonogram) (Ragmop, BMI)
★	16	8	MISDEMEANOR Foster Sylvers, Pride 1031 (MGM) (Dotted Lion/Sylco, ASCAP)	39	36	3	AIN'T NOTHING FOR A MAN IN LOVE Archie Bell & the Drells, Glades 17111 (Muscle Shoals, BMI)
★	11	13	GIVE YOUR BABY A STANDING OVATION Dells, Cadet 5696 (Chess/Janus) (Conquistador, ASCAP)	★	49	2	LOVE, LOVE, LOVE Donny Hathaway, Atco 6928 (Dish-A-Tunes/Raghouse, BMI)
★	12	13	THERE YOU GO Edwin Starr, Soul 35103 (Motown) (Stone Diamond, BMI)	★	47	2	BLACK BYRD Donald Byrd, Blue Note 212 (United Artists) (Alrudy, ASCAP)
★	18	6	YOU'RE GETTIN' A LITTLE TOO SMART Detroit Emeralds, Westbound 213 (Chess/Janus) (Bridgeport, BMI)	42	43	5	WHAT A SHAME Dynamics, Black Gold 8 (Vignette/Million Seller, BMI)
★	14	9	FINDERS KEEPERS Chairmen of the Board, Invictus 1251 (Columbia) (Gold Forever, BMI)	43	44	3	STREET DANCE Fatback Band, Perception 526 (Patrick Bradley, BMI)
★	26	3	I BELIEVE IN YOU (You Believe In Me) Johnnie Taylor, Stax 0161 (Columbia) (Groovesville, BMI)	44	45	5	THIS TIME AROUND S.O.U.L., Musicor 1472 (Artal/Real Deal, ASCAP)
★	19	4	NOBODY WANTS YOU WHEN YOU'RE DOWN AND OUT Bobby Womack, United Artists 255 (MCA, ASCAP)	★	50	2	SHORT STOPPING Veda Brown, Stax 0163 (Columbia) (East/Memphis, BMI)
★	17	13	NATURAL HIGH Bloodstone, London 45-1046 (Chrystal Jukebox, ASCAP)	★	47	6	ANGEL Aethra Franklin, Atlantic 2969 (Pundit/Afghan, BMI)
★	28	3	ARE YOU MAN ENOUGH Four Tops, Dunhill 4354 (ABC/Dunhill/Soldier/Hastings, BMI)	★	48	1	AIN'T NOTHING YOU CAN DO Z.Z. Hill, United Artists 225 (Don, BMI)
★	22	3	WHERE PEACEFUL WATERS FLOW Gladys Knight & the Pips, Buddah 363 (Keca, ASCAP)	★	58	2	HOW LONG CAN I KEEP IT UP Lynn Collins, People 623 (Polydor) (Dijon, BMI)
★	20	4	BE WHAT YOU ARE Staple Singers, Stax 0164 (Columbia) (East/Memphis, BMI)	★	50	1	I ONLY GET THE FEELING Chuck Jackson, ABC 11368 (Sweet River/Metric, BMI)
★	25	7	IT'S FOREVER Ebony, Philadelphia International 73529 (Columbia) (Mighty Three, BMI)	★	59	4	FRIEND OF MINE Bill Withers, Sussex 257 (Interior, BMI)
★	22	9	LOVIN' ON BORROWED TIME William Bell, Stax 0157 (Columbia) (East/Memphis/Azrock, BMI)	★	51	1	JUST DON'T WANT TO BE LONELY Ronnie Dyson, Columbia 4-45867 (Mighty Three, BMI)
★	23	5	TOUCH ME IN THE MORNING Diana Ross, Motown 1239 (Stein & Van Stock, ASCAP)	★	59	4	SPINNING AROUND Black Ivory, Today 1520 (Perception) (Patrick Bradley, BMI)
★	24	14	I'M GONNA LOVE YOU JUST A LITTLE MORE BABY Barry White, 20th Century 2018 (January/Sa-Vette, BMI)	★	53	2	BRA Cymande, Janus 215 (Heavy, BMI)
★	30	5	SWEET CHARLIE BABE Jackie Moore, Atlantic 45-2956 (Cookie Box, BMI)	★	54	2	GOT TO GET BACK (To My Baby's Love) Mark IV, Mercury 73378 (Phonogram) (Johnson/Hammond, BMI)
★	26	9	WITH A CHILD'S HEART Michael Jackson, Motown 1218 (Jobete, ASCAP)	★	57	2	BONGO ROCK Incredible Bongo Band, Pride 1015 (MGM) (Drive-In, BMI)
★	27	8	THEY SAY THE GIRL'S CRAZY Invitations, Silver Blue 801 (Polydor) (Oceans Blue/Marrix, BMI)	★	56	2	GOOD FEELING Margie Evans, United Artists 246 (Special Agent/Tippy/Unart, BMI)
★	34	4	DARLING COME BACK HOME Eddie Kendricks, Tama 54236 (Motown) (Jobete, ASCAP/Stone Diamond)	★	57	2	GIVING LOVE Voices of East Harlem, Just Sunshine 504 (Famous) (Silent Giant/AOPA, ASCAP)
★	32	4	SO VERY HARD TO GO Tower of Power, Warner Brothers 7687 (Kupitillo, ASCAP)	★	58	1	MEET THAT LADY Isley Brothers, T-Weck 2251 (Columbia) (Boniva, ASCAP)
				★	59	1	HERE I AM (Come Take Me) Al Green, Hi 2247 (London) (Jac/Al Green, BMI)
				★	60	1	LONELINESS Brown Sugar, Chelsea 78-0125 (RCA) (Chardax/Pocketful of Tunes, BMI)

Billboard SPECIAL SURVEY for WEEK ENDING 7/7/73

BEST SELLING **Soul LP's**

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licensee)	
★	2	11	I'VE GOT SO MUCH TO GIVE Barry White, 20th Century T 407	★	39	2	FRESH Sly & the Family Stone, Epic KE 32134 (Columbia)	
★	2	7	LIVE AT THE SAHARA TAHOE Isaac Hayes, Enterprise ENS 2-5005 (Columbia)	★	31	31	LADY SINGS THE BLUES Diana Ross/Soundtrack, Motown M 758 D	
★	3	4	BLACK BYRD Donald Byrd, Blue Note BN LA 047 F (United Artists)	★	38	2	COME INTO MY LIFE Jermane Jackson, Motown M 755 L	
★	4	3	CALL ME Al Green, Hi XSHL 32077 (London)	★	50	2	GIVE YOUR BABY A STANDING OVATION Dells, Cadet CA 50037 (Chess/Janus)	
★	7	5	BACK TO THE WORLD Curtis Mayfield, Curtom CRS 8015 (Buddah)	★	42	3	SOUL MAKOSSA Afrique, Mainstream MRL 394	
★	6	6	NEITHER ONE OF US Gladys Knight & the Pips, Soul S 737 L (Motown)	★	43	3	I'M DOIN' FINE NOW New York City, Chelsea BCLI-0198 (RCA)	
★	7	5	SPINNERS Atlantic SD 7256	★	37	40	MA Rare Earth, Rare Earth R 546 L (Motown)	
★	11	24	MUSIC IS MY LIFE Billy Preston, SP 3516	★	38	39	BACK STABBERS O'Jays, Phil. Int'l KZ 31712 (Columbia)	
★	9	9	BIRTH DAY New Birth, RCA LSP 4797	★	49	2	SOUL MAKOSSA Manu Dibango, Atlantic SD 7267	
★	12	10	NATURAL HIGH Bloodstone, London XPS 620	★	40	10	MUSIC & ME Michael Jackson, Motown M 767 L	
★	16	5	HEAD TO THE SKY Earth, Wind & Fire, Columbia KC 32194	★	47	2	NEVER, NEVER, NEVER Shirley Bassey, United Artists UA LA055 F	
★	12	8	COMPOSITE TRUTH Mandrill, Polydor PD 5043	★	42	48	ALL WE NEED IS ONE MORE CHANCE Escorts, Alithia 9104	
★	13	14	SAVE THE CHILDREN Intruders, Gamble KZ 31991 (Columbia)	★	43	36	11	SKYWRITER Jackson Five, Motown M 761 L
★	14	10	LIVE AT CARNEGIE HALL Bill Withers, Sussex SXBS 7025-2 (Buddah)	★	44	1	SECOND TIME AROUND Cymande, Janus ILS 3064	
★	15	13	TALKING BOOK Stevie Wonder, Tama T 319 L (Motown)	★	45	33	5	RENAISSANCE The Miracles, Tama T 325-1 (Motown)
★	16	17	PILLOW TALK Sylvia, Vibration VI 126 (All Platinum)	★	46	37	26	GREEN IS BLUES Al Green, Hi SAL 32055 (London)
★	17	15	MASTERPIECE Temptations, Gordy G 965 L (Motown)	★	47	1	TAYLORED IN SILK Johnny Taylor, Stax STC 3014 (Columbia)	
★	18	19	THE WORLD IS A GHETTO War, United Artists UAS 5652	★	48	41	3	SWEETNIGHTER Weather Report, Columbia KC 32210
★	19	18	THE MACK Willie Hutch/Soundtrack, Motown M 766 L	★	49	1	FOSTER SYLVERS Pride PRD 0027 (MGM)	
★	23	3	EDDIE KENDRICKS Tama T 327 L (Motown)	★	50	44	36	ROUND 2 Stylistics, Avco AC 11006
★	21	20	2ND CRUSADE Crusades, Blue Thumb BTS 7000 (Famous)	★	51	45	27	LAST DAYS IN TIME Earth, Wind & Fire, Columbia KC 31702
★	22	22	BLACK CAESAR/SOUNDTRACK James Brown, Polydor PD 6014	★	52	32	15	A LETTER TO MYSELF The Chi-Lites, Brunswick 754188
★	23	24	AFRODESIA Main Ingredient, RCA LSP 4834	★	53	46	7	EVOLUTION Malo, Warner Brothers BS 2702
★	28	4	POWER Tower of Power, Warner Brothers BS 2681	★	54	1	THE LOVE WE HAVE Jerry Butler & Brenda Lee Eager, Mercury SRM 1-660 (Phonogram)	
★	25	26	YOU'VE GOT IT BAD GIRL Quincy Jones, A&M SP 3041	★	55	1	SUPERFLY T.N.T. Osibisa/Soundtrack, Buddah BDS 5136	
★	30	6	TYRONE DAVIS Dakar DK 76904 (Brunswick)	★	56	1	SHAFT IN AFRICA Soundtrack, ABC ABXC 793	
★	27	25	I'M STILL IN LOVE WITH YOU Al Green, Hi XSHL 32074 (London)	★	57	1	MY MERRY-GO-ROUND Johnny Nash, Epic KE 32158 (Columbia)	
★	28	27	PLEASURE Ohio Players, Westbound WB 2017 (Chess/Janus)	★	58	1	NEW WORLD Edwin Hawkins Singers, Buddah BDS 5131	
★	29	21	FIRST TIME WE MET Independents, Wand WL 684 (Scepter)	★	59	1	ALL I NEED IS TIME Gladys Knight & the Pips, Soul S 739 L (Motown)	
★	30	29	MFSB Philadelphia Int'l KZ 32046 (Columbia)	★	60	1	RUFUS ABC ABXC 783	

Duncan to 'Direct' Tone Of Radio at Aug. Forum

• Continued from page 1

a moderator as well as by anyone who wishes from the audience.

Another man who has volunteered to occupy the hot seat, a programming consultant who is today almost a legend in radio, is Mike Joseph. Joseph was responsible for turning WABC-AM, New York; WFIL-AM, Philadelphia; and, years ago, WKMR-AM, Detroit, into No. 1 radio stations. Today, he is

Century One's 2 New Shows

LOS ANGELES—Century One Productions last week began shipment of its two new weekly radio shows. Both are hosted by veteran air personality Steve Lundy of KROQ-AM, Los Angeles. Both are three hours long.

"The Sounds of the 70's" counts down the top 15 albums and singles, presents artist interviews, and features custom ID's and during-week promos by Lundy. "The Sounds of the Golden Years" features greatest hits of the 50's and 60's, as well as little-known facts and stories on the artists who made those hits.

Both shows will be in stereo or monaural, depending on what the station wishes, and on three 10½-inch reels and is exclusive in each market.

In addition, Century One promises various three-hour specials throughout the year at no extra cost.

DPE Staging National C/M Artists' Contest

LOS ANGELES—Diamond P. Enterprises will conduct a nationwide "dream concert" contest among listeners of radio stations that carried the weekly three-hour syndicated country music radio program—"Continental Country."

Producer Phillip Browning and executive producer Frank Furino said the concert will not be hinged on a contest for the leading country music performers in the nation as much as the focus will be on an awards presentation.

The First Annual Continental Country Dream Concert will work like this: Listeners will be asked to send their votes for Best Male Performer, Best Female Performer, the Brightest New Male Performer, the Brightest New Female Performer, the Best Group, and the Best Song. These will be sent directly to Diamond P. Enterprises, which is owned by Harvey Palash.

consulting radio stations in Cleveland, Milwaukee, and elsewhere.

Many of the speakers throughout the Forum, including Jacobs, will also be available at breakfast rap sessions. Each of a large number of programming experts in topics ranging from music and news to engineering and management will be assigned to tables. Each table will be numbered and people attending the Forum will be able to have breakfast and rap over their own programming problems shoulder-to-shoulder with the expert of their choice.

Jack McCoy

Other speakers just signed up include Jack McCoy, program director of KCBQ-AM in San Diego, who will talk on promotions in a speech titled: "From Cashcall to the Last Contest."

Tex Meyer, program director of WGOW-AM in Chattanooga, Tenn., and Jerry Boulding, programming consultant now working with WWOK-AM, Washington, among others, are two of the radio music decisionmakers who will be directly involved in debate with a panel of record promotion executives on music in a session titled: "Promotion Executives Vs. Radio Music Decisionmakers—a Verbal Intercourse." So far, representing record companies, are Mike Sheppard, Monument Records, Nashville, and Jerry Morris, independent record promotion executive, Seattle.

Music Trends

Added to a panel of recording artists who'll be talking about music

trends and how these might affect radio programming are Marc Gordon, manager of the Fifth Dimension; George Butler Ph.D., director of Blue Note Records; Ellie Greenwich, songwriter; Billy Sherrill, vice president of Country a&r, Columbia Records, Nashville.

Topics will vary from music psychographics to news and radio station finances during the three-day meeting, the largest programming meeting in the world. Last year, slightly more than 600 program di-

(Continued on page 30)



WELCOMING DUKE ELLINGTON TO Louisville for a concert were WHAS-AM air personalities Jerry David Melloy, music director shown chatting with Ellington in center; Jack Fox, Jeff Douglas, and Melton Metz.

NOMINATIONS FOR PROGRAM DIRECTOR OF THE YEAR

These are the program directors in the five major formats who've been nominated for program director of the year by their peers—other program directors. The nominations were compiled from a survey of program directors coast-to-coast. The final voting will be conducted on the opening day of the sixth annual Billboard Radio Programming Forum which will be held Aug. 16-18 at the Century Plaza Hotel in Los Angeles. As people attending the Forum pick up their registration materials, they will be handed a ballot which will include not only the names of these program director

nominees, but nominees for Best Promotion Executive of the Year (divided into regions of the U.S.), Best Music Director of the Year (in the five major formats), Best Radio Station of the Year (in the five major formats), and Best Air Personality of the Year (in these formats:) Top 40, MOR standard, MOR, Soul, Country, Rock (such as KSAN-FM, San Francisco), Talk, Classical, Religious, and News. These nominations will be determined by airchecks now being judged by a series of regional panels, with finalists voted on via ballot at the Forum.

TOP 40

Ted Atkins
Buzz Bennett
Al Brady
Chuck Browning
Jim Carr
Jay Cook
Ken Dowe
Ken Draper
Paul Drew
Bill Hennes
Allen Haig
Ron Jacobs
Jefferson Kaye
Tom Kennington
George Klein
Hal Martin
Mike McCormick
Jack McCoy
Neil McIntyre
Paul Michels
Alan Mitchell
Harve Moore
Eric Norberg
Jack Novack
Kevin O'Connell
Pat O'Day
Pat Patterson
Dick Reus
David Reynold
John Rook
Jay Scott

Lee Sherwood
Rick Sklar
Bill Stewert
Sebastian Stone
Bill Tanner
Bill Watson
Steve West
Hal Widsten
Carl Wigglesworth
George Wilson
Bill Young

MOR

Bernie Armstrong
Mark Blino
Mark Blinoff
Stu Bowers
Ty Boyd
Paul Britt
Ron Chapman
Dan Clayton
Paul Coburn
Lee Davis
Jack Davison
Hal Durham
Mike Elliot
Ron Fell
Kathy Gori
Bob Green
Jon Holiday
Jack Hood
Buzz Jones

Mike Joseph
Jim Kelso
Dave Kleem
Jack Lee
John Lund
Gary McDowell
Tom McMurray
Hal Morre
Biggie Nevins
Al Newman
Bob Oates
Pat Rica
Dick Roberts
Lee Rodgers
Ron Sack
Chuck Southcott
Gregg Steeto
Bill Stewart
Dick Storck
Jerry Thomas
Dean Tyler
Phil Whitelaw
Pat Whitley
Hal Youngblood

COUNTRY

Stu Bowers
Ted Cramer
Clay Daniels
Don Day
Bobby Denton
Dale Evans

Don Evans
Jonathan Fricke
John Harper
Jay Hoffer
Mike Knight
Chris Lane
Ric Libby
Bob McBride
Earl Morgan
Jay Perri
Chuck Renwick
Edd Robinson
Bob Ruake
Hal Smith
Roy Stingly
W.E. Watkins
Johnny West
Bobby Wooten

SOUL

Kip Anderson
Jimmy Bishop
Jerry Boulding
Stu Bowkes
Manny Clark
Frankie Crocker
Johnny Holiday
Al Jefferson
Burke Johnson
Rodney Jones
Mo Namee
Rich Rob
Jo Jo Samuals

Derrick Shannon
Chuck Smith
Sonny Taylor
Robert Thomas
Chris Turner
DC White
Bill Williams

PROGRESSIVE

Lee Abrams
Mark Alan
John Caffice
John Detz
Tom Donahue
Max Floyd
Dave Hammond
Mike Harrison
Harvey Holiday
Mike Hunter
Ron Jacobs
Jim La Fawn
Lee Michaels
Scott Muni
Thom O'Hair
Barry Richards
Jack Robson
Bill Sherk
Bonnie Simmons
Dave Sousa
Jerry Stevens
J.M. Stone
Bob Wilson
Tom Yates

Once 'Pirate,' Now Cable Radio Pioneer

By J. CHRISTOPHER EHLER

LOS ANGELES—When Brad Sobel, 19, decided to build a 50-watt station in his bedroom closet and go on the air without bothering to ask the Federal Communications Commission for permission, he didn't realize he might be path-blazing a whole new track in radio. With \$35,000 left to his wife, Jessie, from a grandmother and the help of 10 or so youthful radio enthusiast friends, Sobel purchased the necessary parts from secondhand sources—Army surplus stores, local radio stations—and built his own radio operation in his apartment closet and called it KPOT-FM. The unlicensed station hit the air Nov. 5, 1971, at 88.1 on the dial.

For three days, things progressed rather smoothly. Call letters, the address and phone number of KPOT-FM were given out, willingly, over the air. The Sobels had nothing they wanted to hide. On Nov. 8, at 7:20 P.M. three FCC officials arrived at the KPOT facilities and "ordered" Brad Sobel to turn off the tiny 50-watt transmitter and cease operation. It was either close down or face the possibility of a \$10,000 fine and one year in prison. Sobel complied with the FCC's wishes. "I guess I knew we would be shut down eventually," he recalled, "but I hoped it wouldn't have been so soon. I thought we'd get a phone call and they'd ask us to shut down. But

when the FCC came, they were very standard-operating-procedure-oriented, filling out forms in triplicate."

National Stir

Shortly thereafter, via a promo phone call from Sobel, the AP and UPI wire services picked up the story and it wasn't long thereafter that KPOT and the Sobels became national news. Both the Los Angeles Herald-Examiner and the Los Angeles Times ran front page headlines and stories. Calls of support flooded into the little station. Local, professional radio people, many with gripes against the FCC, along with radio stations as far away as Canada, not forgetting telegrams from

(Continued on page 28)

Gavin Fete in NYC Sept. 20

NEW YORK—Bill Gavin, editor and publisher of the record tipsheet, The Bill Gavin Record Report, will be the guest of honor at the seventh annual Ed Wynn Humanitarian Award Dinner to raise funds for the American Parkinson Disease Association. The dinner will be held Sept. 20 at the Waldorf-Astoria Hotel here. Dinner chairman is Jose D'Imperio, president of Ringling Bros. and Barnum & Bailey Records.

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RADIO: PSYCHOLOGY, PROGRAM

For

The Sixth Annual Billboard Radio Programming Forum

August 16-18, 1973

Century Plaza Hotel, Los Angeles*

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

Thursday, August 16, 1973

2-3:30 p.m.

Session 1

NEW DIRECTIONS IN '73

Representing radio:
to be announced

Representing records:
Joe Smith
President
Warner Bros. Records
Los Angeles

3:30-4 p.m.

Session 2

BILLBOARD CHART PRESENTATION—A COMPUTER EXPLAINS THE CHARTS

4-5:30 p.m.

Session 3

RECORDING ARTISTS TELL YOU ABOUT RADIO

Marc Gordon, Manager Fifth Dimension
George Butler, PhD, Director Blue Note Records, Los Angeles
Billy Sherrill, Vice President of Country Music A&R Columbia Records, Nashville

5:30-6:30 p.m.

COCKTAIL PARTY

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

Friday, August 17, 1973

7:30-9:45 a.m.

Session 4

BREAKFAST RAP SESSIONS

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

10-11 a.m.

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

Session 5

THE PSYCHOLOGY OF PROGRAMMING—A PSYCHOGRAPHIC DEMONSTRATION

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

Session 6

THE NEWS ABOUT NEWS

- New Directions for the Old Newscast (speaker to be announced)
- A Programming Aid as Well as a Program (speaker to be announced)

Session 7

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

Representing radio:

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

Representing records:
To be announced

11-11:15 a.m.

COFFEE BREAK

11:15-12:15 p.m.

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

Session 8

THE BOTTOM LINE AND YOUR PLACE ON IT

- The Program Department—the Station's Best Salesman (speaker to be announced)
- Security—Finances and Your Job (speaker to be announced)

Session 9

PROMOTING AND ADVERTISING YOUR STATION

- From Cashcall to the Last Contest
Jack McCoy
Program Director
KCBQ-AM
San Diego
- The Complete Ad Campaign—Big Ideas on a Little Budget (speaker to be announced)

Once 'Pirate,' Now Cable Radio Pioneer

• Continued from page 24

private radio ships operating off the coast of England, offered support. All eventually passed into obscure oblivion with the FCC General Council warning Sobel that if he ever went back on the air again, trouble would ensue.

But by now Sobel was into other things. He could see that KPOT and broadcasting illegally were not feasible. He refused to pay the Form 301, \$100 filing fee and didn't have the enormous amount of money that the FCC requires one to have—in terms of financial backing—before they (the FCC) register and license a radio station. It's unheard of for anyone to operate a viable radio sta-

tion from their bedroom closet in the first place. In the second place, it's unheard of that a 19-year-old "kid" should be doing that sort of thing, and in one of America's major radio markets—Los Angeles. To top it off, Sobel figured that he was only paying around \$200 a month for total operating costs when KPOT-FM was alive.

Sobel came up with the idea of beginning a cable radio station—another, more or less, first. For Los Angeles, and most of America, anyway. Sobel telephoned the former president of the Theta Cable Corporation, Charles Woodard, talked up his idea and Woodard liked it well enough to give it the go-ahead. He'd give young Sobel a creative outlet for his radio ambitions and bring to Theta an additional cable service for their 100,000 or so listeners.

The operation of developing a cable radio station is a relatively simple one. Because TV operates on an FM audio signal, to add cable radio, it requires a matter of multiplexing (piggy-backing) a radio jack to the already existing TV cable jack. The cable radio jack is then hooked up to any FM radio nearby and cablecasting, via radio, becomes a reality.

Brad Sobel rents, for around \$69 a month, a conditioned telephone line which transfers his signal to the \$27,000,000 Theta Cable transmitter. That signal is then generated to 108 megacycles and cablecast into any listener's home, if he or she pays a small additional fee for the cable radio service—something like five or ten dollars.

Because cable radio was such a new idea, initially, only 4,000 people acquired the service. But Sobel's newly formed station, CABL-FM at

108 on the FM cable radio dial, was in business. In the close to two years CABL has been active, the listening audience has jumped to 8,000 per hour with a maximum potential of 27,500.

But what are the advantages of cable radio to begin with? Sobel said: "It is really a question of quality in sound and practicality. There are people in Los Angeles who live in areas surrounded by hills or tall buildings which makes it difficult to obtain a clear radio broadcast signal. By acquiring the cable, they can receive stations directly without any interference or static."

Of course, the FCC was still indirectly involved, but because Theta had thrown their power and support behind Sobel, skeptical heads slowly began to nod agreement.

Today, 1973, finds life at CABL-FM 108 progressing nicely. Four disk jockeys now spin records 24 hours of every day. Sobel maintains his position as station owner, programmer and overseer and takes his daily shift behind the CABL-FM mikes where he is known as "The Rubber Dubber." Jessie also has her own air show.

\$7 One-Minute Spots

The original noncommercial format has given way to a commercial one. Rates for one minute of prime time (3 p.m. to 12 midnight) cost \$7. Package plans at even lower rates are available.

A small sales staff generates advertising dollars. Theta lends their advertising sales hand too. DJ's receive small salaries and the once-underground type, progressive format has given way, somewhat, to a progressive Top 40 format. Sobel installed suggestion lines to determine what the majority of his listeners wanted to hear. Progressive Top 40 was it. Interviews and DJ jabber are held to a minimum. Music's the thing at CABL-FM according to Sobel, and you get it 24 hours of every day.

Record companies service the station to the hilt with new releases, promo concert tickets et al. Skeptical record promotional people are doing a slow turnaround as they, too, begin to realize the potential of the station.

But Sobel, though realizing that cable radio is still relatively in the growing-pains stage, is in there trying.

'E. John Story' To Canada Firm

TORONTO, Ont.—Footprint Productions Ltd. here has entered into an agreement with Scott Sinclair Broadcasting Ltd. of London, England, to distribute in the U.S. and Canada all of their syndicated radio shows.

First product to be launched in the states will be "The Elton John Story," a three-hour in-depth study which has been up-dated to correspond with John's coming U.S. tour.

Daniel L. Plouffe of Footprint said that he had also renewed the firm's agreement with Jim Nettleton of Cantaur Productions in New York for Canadian distribution of Nettleton's syndicated efforts. "We have placed his 'Beatles: The Echoes and the Dream' in 17 Canadian markets already," Plouffe said.

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

Vox Jox

By CLAUDE HALL
Radio-TV Editor

Got a telegram from Joe Kelly, general manager of WQFM-FM, Milwaukee, about the "press releases" concerning appointments and resignations of Milwaukee radio personnel and "we now have reason to believe our station may soon suffer the same embarrassing situation as did WOKY-AM a few weeks ago. A full box of our stationery is missing." So, he comes up with a code by which I'm supposed to recognize whether the press releases are valid or not. But, Joe, what if this telegram is really from one of the guys who has been turning out the fake press releases?

★ ★ ★

One of the questions on the survey that I sent out a couple of months ago was "What do you consider the best tipsheet in the industry?" Bill Gavin scored 44.44 percent of the votes. Bob Hamilton had 43.65 percent.

★ ★ ★

David Diamond reports that he's now acting program director of KHS-AM, Los Angeles, since Ted Atkins departed for Pittsburgh. Current lineup has Diamond 5:30-9 a.m., Robert E. Lee until 1 p.m., Stoney Richards 1-3 p.m., Jerry Mason 3-7 p.m., Stoney Richards 7-9 p.m., Rod McKean until 1 a.m., and automation 1-5:30 a.m. Diamond adds that consultant Chuck Blore was in Denmark and would hire a new program director when he got back. . . . Another tidbit of information from the survey that I did recently: 29.7 percent of the people responding to the questionnaire, mostly program directors, had worked for more than four radio stations in their career; 20.3 percent had worked for three radio stations, 17.1 percent for more than eight radio stations, 14.7 percent for four stations, 9.3 percent for over 12 radio stations. The rest, a very small percentage indeed, had worked for one station. Of course, they were probably relatively new in radio, I would surmise. Extremely indicative that 46.8 percent of everyone in radio has worked for between five and 12 radio stations! But, in case you're interested, 60.9 percent of the people responding the survey said they'd never been fired.

★ ★ ★

Bill Winters reports in from WBZ-AM in Boston where he had been working the vacation shift, but is now beginning to think seriously about getting back into full-time work. He'd programmed WIBG-AM, Philadelphia. Good air personality, too, and you can reach him at 617-263-9814. He's a family man, stable. . . . Sean Casey is the new program director of WWDJ-AM in New York and John Brown has been named music director, replacing Jeff Mazzie, who followed Al Brady to WXLO-FM, New York, and will now be music director at WXLO-FM. . . . A note from Leslie F. Bagley, program director, KIXX-AM, Provo, Utah: "Bryce Rydalch, who was doing the night shift, has been promoted to assistant program director, a new position created to ease the load on me. Since we went country music Mar. 5, our billing has skyrocketed. All of the record guys who've added me to their lists are great. If anybody else wants to send me something, I'll listen. I promise. Also, I send out a playlist every two weeks to all of the guys who mail me records regularly." Says the lineup at the station now includes Steve Miner 2-6 a.m., Johnny Ryder until 10 a.m., Dave Barney until 2 p.m., Bagley 2-6 p.m., Larry Payne 6-10

p.m., and Dwayne Case until 2 a.m., with Frank Frederick and Dave Miller doing weekends and Gordon Laws working as production manager. Adds: "How do you persuade a manager to send his program director to the Forum? I shucked out my own bucks last year and it was great." Well, one way, Leslie, is talk him into coming, too. Ed Romance, owner and manager of WMIM-AM in Mount Carmel, Pa., is coming and bringing his wife and kids. Disneyland is going to provide us with free passes and ride tickets for everyone attending the Forum. We'll bus people out and back from the hotel.

★ ★ ★

Tom Hogan, 212-799-3941, is looking for a progressive rock position somewhere. He'd been 6-10 p.m. air personality at WPLJ-FM, New York, for about 19 months. . . . Present lineup at WGIC-AM in Xenia, Ohio, includes Bill Nance 6-11 a.m., Dan Jones until 5 p.m., Terry Frazier 5-8 p.m., with Fred Siny and Bob Jeffrey doing weekends. . . . Richard Lee Fowler, 513-274-6413, has a third ticket and is willing to relocate anywhere if someone will give him a job. . . . Markos W. Nugent is the new program director and music director at KDOX-AM, Marshall, Tex. Previously, he'd been program director of KADL-AM, Pine Bluff, Ark. Says he does the morning show, followed by Charles Tippitt until 3 p.m., and Joe Thompson until signoff. Says he hears that Buddy Blake has a new five or 15-minute program in the works that will be for small market stations. And "we need more people like Buddy Blake and Buddy Deane in the world of radio." Says he'd like to get the Bill Gavin Report.

★ ★ ★

Jonathan E. Fricke, operations manager of WMC-AM in Memphis, writes that "everything is going well. I've even learned how to drive as crazy as the Memphians. A favor, if possible. One of my announcers, Hal Jay, was reading Billboard the other day and said: 'Some day I want to read my name in Vox Jox. I've never been mentioned. Everybody reads Vox Jox.' So, purely out of an ego trip, could you mention his name. He's getting married June 29. He works 7-midnight. He came with me from KBUY-AM in Fort Worth. Looking forward to seeing you at the Billboard Forum."

★ ★ ★

Ken Mynatt, program director of WTTI-AM, 10,000-watt station in Dalton, Ga., reports that the station has a plaque for Promotion of the Year from the Georgia Association of Broadcasters, but forgets to tell me what the promotion was. Adds: "I bought J. Raleigh Gaines' book 'Modern Radio Programming', skimmed through it, and immediately ordered one for everyone on the staff. We're using it as a textbook for two one-hour classes every week. It's great. Why wasn't the book written sooner?" Lineup at the station now has Mynatt doing the morning show, Lamar McClure doing the mid-day show, Allen Peoples in the afternoons, and Steve Hill on weekends. . . . Deeny Kaplan has been appointed operations assistant at WABC-AM, New York. It's a female. She'll be in charge of production of promotion spots and jingles.

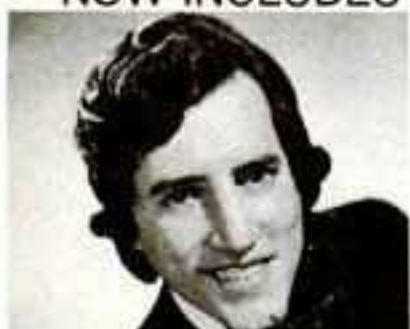
★ ★ ★

Jefferson-Pilot Broadcasting, which owns WET-AM in Charlotte, is planning to buy WQXI-AM in Atlanta and KIMN-AM in Denver. (Continued on page 30)



JERRY BISHOP, right, air personality at KFI-AM in Los Angeles, chats with MCA Records artist Olivia Newton-John. The native Londoner visited radio stations in the U.S. recently promoting her latest single, "Take Me Home Country Roads."

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Jukebox Programming

'Tie a Ribbon' Answer Poses Cover Query—Programmers Waiting Urge Industry Act on 45's

By ANNE DUSTON

CHICAGO—Jukebox programmers are adopting a "wait and see" attitude on the answer record, "Should I Tie A Yellow Ribbon Round The Old Oak Tree," by Connie Francis, on GSF, according to a spot check. Some noted lack of air play as a reason for not buying it.

One programmer played the record while on the phone, and reported that she thought it was very good, and she would probably buy it as a cover because of the following the original version had. The GSF song is written by the same writers, Irwin Levine and Russell Brown, who wrote the Dawn version (see separate story), and has the same kind of sound, she reported.

The general consensus on answer records, however, was that they are short lived. Wayne Hesch, A. H. Entertainers, Inc., Rolling Meadows, Ill., said: "Answer records are usually negligible, and don't have much significance. The only decent answer record in my memory was the Capitol 'He'll Have To Stay' which was an answer to 'He'll Have To Go' by Jim Reeves."

Another factor causing some hesitancy on the part of programmers is that the artist Connie Francis is not considered a top seller at the present time. "We received a request for her 'My Happiness' recently, but that record goes back a long time," Hesch reported.

The country version of the hit, by Johnny Carver, ABC 11357, also was being ignored by the programmers interviewed, although it is No. 5 on Billboard's Hot Country Singles chart. Some said they wouldn't buy it because the Dawn version was being requested and played on country boxes.

Rip Covers

Most programmers noted that they would seldom go with two



JUKEBOX programmer Bill Bush (left), moderator at the recent Billboard Jukebox Programming Conference, exchanges views with artist Bobby Vinton.

cover records of the same song, although Irene Camin, Automatic Vendors Inc., Pierre, S.D., would give duplicate versions a chance. But she wouldn't have more than one version on a box at a time. She was also one programmer who would go with answer records. "I used to work in a cafe, and answer records were always played by both young and old, along with the original version of the song."

Hesitancy of programmers to go with a record is sometimes a money-losing practice. Hesch voiced his regrets that he bought the Dawn version in dubs and drabs, rather than as a cover to begin with. Also, Liz Christiansen, Johnson Vending Co., Rock Island, Ill., noted that "Playground In My Mind" by Clint Holmes, is hitting the top of the charts months after being released, about the time she was giving up on it.

Mary Robertson, K & D Music, Ames, Iowa, put answer records in the same category as novelty records. "They normally don't go real well, and are very short lived. I'll use them if they are getting air play, however."

Crossover

On the question of covering with two versions of the same song on one box, she cited the example of "Neither One Of Us," which she used in both the pop version by Gladys Knight & The Pips, and the country version by Bob Luman. "The pop version went well, and the other did not. Most of our boxes are mixes of country, kid, and hits, and usually won't support two versions of the same song."

Although she has received several requests for the Connie Francis answer song, Judy Weidner, programmer for Bird Music Co., Manhattan, Kan., is waiting for air play or Billboard action. "Most requests are dogs, and we usually ignore them," she stated.

Country covers are utilized by Bette Schott, Western Automatic Music, Chicago, who finds that country boxes want both pop and country versions. As examples of the way music is crossing over, she mentioned Sammy Davis Jr.'s country rendition of the old Don Gibson song, "I'd Be A Legend In My Time," on MGM; the appearance of country singer Clint Holmes on the pop charts with "Playground In My Mind," and "My Love," Paul McCartney, being requested by soul locations.

• Continued from page 1
ming Conference (Billboard, June 2).

Jukebox manufacturing engineers from Rock-Ola, Rowe and Seeburg, along with General Electric home phonograph manufacturing engineer C. E. Bedford convinced Gortikov, he said, that present RIAA standards are not being adhered to and that new standards are required.

While defective disks have resulted in outcries from jukebox programmers, Gortikov heard veteran retailer Andy Andersen describe the present single as a "travesty," though Andersen did laud RIAA for pioneering in setting standards for sound levels that he said are now followed world-wide.

Label Peels

Moreover, Bedford, who has personally contacted 1,200 label presidents in regard to lack of friction on 45 rpm paper labels, introduced a new aspect that links consumer and jukebox problems. He said that more and more the paper label itself is being used as an advertising/promotion vehicle, with the result that "this paper is becoming harder and harder to accommodate these graphics—it's now to the point of being plastic (the label) against the plastic disk and it is not adhering properly."

Indeed, Mrs. Ruth Sawejka, Beaver Dam, Wis. jukebox operator and programmer, who moderated the defective singles panel at the Conference, said her major problem now is peeling paper labels which cause disks to jam in jukeboxes, often after an initial period of functioning properly.

A number of new aspects were touched on at the committee meeting, even including the question of whether records conform to the concern by Underwriters Laboratories over flammability of plastics used in jukeboxes.

Sub-Committee

Gortikov asked that a sub-committee of jukebox-retail experts meet immediately to lay out the various technical requirements so that he has this material as he meets with RIAA engineering committee members prior to the fall conference.

Billboard jukebox programming editor Earl Paige pledged to organize the subcommittee meeting with a tentative date set for July 20. Of prime concern to Bedford, William Findlay of Rock-Ola, Henry Barkel of Rowe and John Chapin of Seeburg is the question of standards for disk thickness and each will present data from research underway.

Gortikov said he is most impressed with three proposals put forward here: 1) an industry 800 area code "hot line" to label pressing plant coordinators keyed to 2) a code on each disk identifying the pressing plant and 3) a form that one-stops can fill out fully identifying the defect uncovered.

A suggested form designed by Stuart Glassman, Radio Doctors one-stop, was given to Gortikov. Kip Parker, Acme one-stop, explained here to Gortikov that at present there is no way to determine, except in rare cases, where product is being pressed.

Indie Plants

One agonizing problem is the farming out of pressing on big hits to smaller independent plants, many not members of RIAA, according to comments here. On the whole ques-

tion of "enforcing" RIAA standards, Gortikov said. "How do you police the source (indie plants) most likely to produce problem disks?"

He said representatives of indie pressing plants "must become involved in this dialog." In fact, Gortikov said there is a need for a continuing joint group of label and user people who "can meet on call."

While jukebox manufacturing engineers would be absolutely re-

(Continued on page 30)

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Station, Jukebox Ties Pay Off

By EARL PAIGE

LOUISVILLE—The first thing Robin Walker did when he arrived here as program director of WKLO-AM was to start looking up jukebox programmers. The reason relates to his experience in Peoria, Ill. where he found that radio stations can learn much from jukebox operations, said Walker in a telephone interview.

"When to drop a record is the big question for radio programmers. You can't definitely tell this from store surveys, because while these and charts indicate that people have purchased a record, who knows how long they continue playing it at home? The jukebox popularity lets me know on a daily basis when to go off a record," he said.

Walker, who is assisted here by Jack Crawford, music director, both believe jukebox programmers can tip off station people about the vital demographics of listeners.

"When I worked with Bill Bush in Peoria while at WIRL-AM (Les Montooth Phonograph Service), he gave me a breakdown on the what and who in country, black and teen locations and in bars with over-18-year-olds and over 21-year-olds. There is no way I could conduct this kind of research any easier."

Jukeboxes also provide a fix on oldies too, Walker said. A Top 40 outlet, WKLO's list is 30 plus oldies. "Oldies are very regional and this is where knowing how they do on boxes is valuable."

What's Playing?

A weekly survey of recent purchases and current and oldie selections getting top play.

AMES, IOWA: "HOT 100" PURCHASES

Mary Robertson
K & D Amusement
418 W. Lway
(515) 292-2997

"The Morning After," Maureen McGovern, 20th Century 2010
"Smoke on the Water"
"The Free Electric Band," Albert Hammond, Mums 76018
"No More Mr. Nice Guy," Alice Cooper, Warner Bros. 7691
"Hocus Pocus"
"The Right Place, Wrong Time"
"Long Train Running"
"Frankenstein"

ORLANDO, FLA.: "HOT 100" PURCHASES

Frank Pell
Frank Pell Amusement Enterprises
2438 E. Robinson St.
(305) 894-3411

"Kodachrome"
"Boogie Woogie Bugie Boy"
"Hey Mama," Al Martino, Capitol 3604
Cover
"He Did With Me," Vicki Lawrence, Bell 45362
Spinners
"And I Love You So"
"Playground in My Mind"
Oldies
"I Left My Heart in San Francisco"
"We'll Sing in the Sunshine"

CHICAGO: "HOT 100" PURCHASES



Betty Schatt
Western Automatic Music Inc.
4206 N. Western Ave.
(312) 463-5300

"Should I Tie a Yellow Ribbon," Connie Francis, GSF 6901
"Never Never Never," Shirley Bassey, United Artists 211
"What About Me," Anne Murray, Capitol 3600
"Yesterday Once More"

PIERRE, S.D.: COUNTRY PURCHASES

Irene Camin
Automatic Vendors Inc.
217 W. Missouri Ave.
(605) 234-2111

"What About Me," Anne Murray, Capitol 3600
"Southern Loving," Jim Ed Brown, Victor 74-0928
"Good Love Is Like a Good Song," Bob Lumen, Epic 5-10994
"Why Me," Kris Kristofferson, Monument 8571
"Get Down," Gilbert O'Sullivan, MAM 3629
"Touch the Morning," Don Gibson, Hickory 1671
"Slippin' and Shidin'," Billy Crash Craddock, ABC 11364
"The Waltz You Saved for Me," Mon & Dads, Crescendo 466
Spinners
"Twelfth of Never"
"Cheating Game"
"Ride Me Down Easy"
"Yesterday Once More"

ROCK ISLAND, ILL.: "HOT 100" PURCHASES



Liz Christensen
Johnson Vending Service Inc.
101 - 18th St.
(309) 788-6521

"Naturally High"
"Jimmy Loves Mary-Anne," Looking Glass, Epic 5-11001
"Get Down," Gilbert O'Sullivan, MAM 3629
"Yesterday Once More"
"Plastic Man," Temptations, Gordy 7129
"Going Home," Osmonds, MGM 14562
"Roll Over Beethoven," Electric Light Orchestra, United Artists 173
Cover
"Feeling Stronger Everyday," Chicago, Columbia 4-45880


LAFAYETTE, LA.: "HOT 100" PURCHASES



Wilbur Menard
Gerald's Amusement Machines
223 Luke Dr.
(318) 235-2752

"Tequila Sunrise," Eagles, Asylum 11017
"Over the Hills and Far Away," Led Zeppelin, Atlantic 2970
Spinners
"Swamp Witch," Jim Stafford, MGM 14496
"Satin Sheets"


MANKATO, MINN.: COUNTRY PURCHASES



Clayton Norberg
C & N Sales Co.
605 N. 7th St.
(507) 387-7986

"Come Early Morning"
"Caribbean," Buddy Alan, Capitol 3598
"She's All Woman"
"Sweet Country Woman"
"Love Is the Foundation"
Spinners
"The Lord Knows I'm Drinking"
"Teddy Bear"
"Satin Sheets"

ROLLING MEADOWS, ILL.: COUNTRY PURCHASES



Robert Hench
A.H. Entertainers Inc.
1151 Rohlfing Rd.
(312) 253-8000

"Two Timing," Jerry Reed, RCA 740960
"You Were Always There," Donna Fargo, Dot 17460
"Satin Sheets"

MANHATTAN, KAN.: SOUL PURCHASES

Judy Weidner, Al Placek
Bird Music Co.
124-130 Poynts Ave.
(913) 776-4761

"Angel," Aretha Franklin, Atlantic 2969
"Black Byrd," Donald Byrd, Blue Note 212
Spinners
"Plastic Man," Temptations, Gordy 7129
"Doing It to Death," Fred Wesley & the J.B.'s, People 621
"Leaving Me"
"Will It Go Round in Circles"

WASHINGTON, D.C.: SOUL PURCHASES

Shelley Rosenberg
D.C. Vending
4115 Kansas Ave., N.W.
(202) 882-5700

"I'll Always Love My Mama," The Intruders, Gamble 2506
"Brother, Gonna Work It Out," Willie Hutch, Motown 1222E
"Nobody Wants You When You're Down and Out," Bobby Womack, United Artists 255
"You Can Call Me Rover," The Main Ingredients, RCA 740939
"Soul Makossa," Afrique, Mainstream 5542

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Your good friend,

Jim Stansfield

JUKEBOX requests are solicited by Jim Stansfield Novelty Co. of La Crosse, Wis. on these handy post-card forms.

Act on 45's

Continued from page 29

quired at the fall conference, Gortikov called for representatives that would reflect "the whole profile" of people who handle singles.

"When Mr. Bush (Bill Bush, Les Montooth Phonograph Service, Peoria, Ill.) tells me he had 33 trouble calls on 75 copies of a record and that these calls average costing \$16.33 each, this is something the record manufacturers cannot argue with."

Gortikov said he was equally impressed by Andersen's comment: "We can always tell when a record is the bottom one in a box—it's little more than a piece of sandpaper."

Bedford asked if RIAA has considered a consumer council. In regard to his utter frustration over poor quality disks, he said, "We're not asking for a technological breakthrough—the capabilities for an improved product are developed."

Other Topics

Many other programmer grievances were reviewed and suggested for inclusion in the second conference on marketing, including the potentially hairy problem of a small hole 45. Pat Schwartz, Madison, Wis. programmer, said, "We're getting sick and tired of Bing Crosby's 'White Christmas,'" in reference to the complaint about too few and too often tardy Christmas releases.

Still other marketing-oriented problems covered included poor advance information (especially none on flip sides) for title strip printers, airplay of LP cuts without identification as such, station samples (with only a single tune) going to jukebox programmers and what Parker called a recent "deluge" of samples to operators prior to delivery of the product, and finally, the very large problem of lengthy disks.

The latter was seen as relating to overall quality standards because it was felt lengthy singles require closer groove characteristics that can relate to records not tracking properly.

Jukebox Meetings

July 27-29—Morizoa Coin Machine Operators Ass., reservation deadline June 15, \$10 deposits, Big Sky of Montana, Big Sky, Mont. 59716.
Aug. 11-12—Kansas Amusement & Music Ass., John Emick Cabin, Lawrence.
Sept. 14-16—Florida Amusement & Merchandising Ass., Sheraton Motor Inn, exhibits \$100, Orlando (date tentative).
Sept. 21-23—Illinois Coin Machine Operators Ass., Playboy Club, Lake Geneva, Wis.
Sept. 21-22—W. Va. Music & Vending Ass., Heart of Town, Charleston. Rev. 9-11—MOA, Conrad Hilton, Chicago.

Vox Jox

Continued from page 28

Does anybody but me and maybe a handful of others remember when Ken Palmer used to own KIMN-AM? ... Jack Ambrozic has been named an account executive with WLS-AM in Chicago. He used to manage WNCR-FM, progressive station in Cleveland. ... Stan Martin will do the all-night show on country-formatted WHN-AM in New York.

Norm Dym, 301-371-5158, is looking for work. He'd been at WFMD-AM in Frederickburg, Md. ... Patrick M. Vangriethuysen, Verdistr. 106, Munich 8000/60, West Germany, will be coming to the states in a few months and would like to get free-lance work as a deejay. "I have worked in the best European discotheques as currently here in Munich The International Holiday Inn and Play-Boy discotheques. I worked six months for Radio Northsea in Holland. I have excellent references. Anyone can write to me for a demo tape and resume, etc." Oh, yeah. He also speaks six languages, including English, French, German, Spanish, and Italian. Whew!

Len Anthony Armstrong reports that he's now doing mid-days at KLAQ-AM in Denver. He'd been the morning man and program director at WRFD-AM in Columbus, Ohio. ... Getting around to yet another stack of mail that's been on my desk maybe three or four weeks, found a letter from Bob Mays, music director of KWOC-AM in Poplar Bluff, Mo., who said that he felt that interview series with Ron Jacobs was very informative and "I've saved them for current and future use." Mays does the sign-on show, followed by Lee Stone 10 a.m.-3 p.m., program director Terry Wood 3-6 p.m., and Dean Reed 6-midnight, with Chuck Riley and Dickie Scott on weekends. Adds that he'd like to hear from some of his buddies from AFVN during 1970 and early 1971.

Dave (J.W. Walker) Christesen writes: "Big change at KUPK-AM-FM in Garden City, Kans. Richard (Scott Elliott) Garlinger, Dan Levens, and myself have walked out on the general manager. Trouble had been brewing for some time. Elliott is on his way back to San Bernardino, Calif. Levens and myself are still in western Kans. and all of us are looking. 1-316-884-5582 for Levens; 1-316-275-4780 for me."

Tim L. Bass, KZRK-AM in

Cross-Over Product

Continued from page 23

cause of a black population or because there is no soul station competition.

In addition to releasing soul and gospel music, the company has now moved into the jazz market through non-exclusive deals with Young-Holt Unlimited (the former Ramsey Lewis bassist and drummer), Sonny Stitt and James Moody.

The company uses the Ronn label as his experimental launching pad for new names. "If the first record shows us enough potential, we'll stay with an artist through four or five records," Logan says, "which is about the right amount of product to get them into a selling pattern."

In seeking to break new acts, the company's promotion staff "rotates" the markets it seeks to expose new names to. "We don't try to break a new act in the same market twice in a row," Logan says. "You'd wear the market out; you can only ask a favor so many times."

Osark, Ark., is looking for a better job. 501-667-2863. ... Buzz Goldwin, five years of experience, would like to get back into radio. 200 E. Main St., Williamston, N.C. 27892. ... Al (Bob Evans) Franco, who'd been with WBAB-AM-FM, Baylon, N.Y., is now with WLPL-FM in Baltimore. Lineup at WXRT-FM, Chicago, includes John Platt, Bob Shulman, Seth Mason, and Greg Wallace.

Duncan Tone

Continued from page 24

rectors, general managers, and radio station owners attended this Forum. A special block of rooms at a discount rate has been set aside in the Century Plaza Hotel for early registrants. Last year, the Century Plaza quickly filled up and anyone registering in the last three weeks could only get rooms in a hotel eight blocks away.

The registration fee is \$135 and this includes breakfast rap sessions and luncheons, all work materials, cocktail reception, an evening trip to Disneyland, and entry into all sessions. As in the past, the Billboard is extending a special scholarship rate to the first 40 college radio students who apply.

Awards

A highlight of the three-day meeting will be the awards luncheon Saturday conducted by Gary Owens, air personality at KMPC-AM, Los Angeles.

Special awards will go to Radio Station of the Year in the five major formats—country, Top 40, soul, MOR, and progressive—as determined by a nationwide survey among radio station program directors and general managers for nominations, with the final voting upon the nominations at the Forum itself. As people attending the Forum pick up their registration materials, they will be handed ballots to vote on finalists for Radio Station of the Year, Program Director of the Year (in each of the five major formats), Music Director of the Year (in each of the five major formats), and Promotion Man of the Year (local, national, and national promotion director).

Air personality awards will be presented in each of these categories: Top 40, MOR standard, MOR, soul, country, rock, talk, classical, religious, and a special award for news. In addition, plaques will be presented to rookies in each of these categories (men who've been in radio three years or less). Runnersup will be commended.

The tightening up of playlists at r&b stations has hurt Jewel with its roots type of blues product. The Ronn roster has the two Taylors, who are credited by Logan with allowing the company to become a "solid soul label" after delving in pop, country and gospel. Also under contract to Ronn is Willie Rogers, formerly of the gospel group the Soul Stirrers.

The Paula roster includes Fontella Bass, the Montclairs, Roscoe Robinson (formerly on VeeJay and Sound Stage 7), Bobby Patterson (the company's a&r director) and the jazz names.

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What's Happening

By SAM SUTHERLAND

More From NEC: Logan H. Birdsong, Florida Unit coordinator for the National Entertainment Conference, has left that post and his position at Florida State University to assume the position of general manager of Granny Productions, Inc.

Service Station: At WHUS-FM, U. of Connecticut, Storrs, Gerhard Krahn, music man there, notes that the station will be on throughout the summer. Krahn himself will be around to handle all service problems. . . . At WKME, Michigan State U., East Lansing, Dave Mellor is leaving his post there to handle the general manager's slot for M. S. U.'s central station, WMSN. Mellor is also a prime mover for NICRA, and notes that WMSN will be boosted next fall by the addition of cable, so that man should indeed be busy. New general manager at WKME is Donald Thurber, and the program director is Barbara Nelson. . . . In upstate N.Y., Dave Duff, music director at WAER-FM, Syracuse U., notes that he'll be around all summer, as will the station, which will be operating along its usual programming lines. Duff also notes that the proper address for the station is c/o Duff, 117 College Pl., Syracuse, N.Y. 13210.

Half A Loaf is Better Than Holes

Two veterans of college airwaves, Philip Proctor and Peter Bergman (self-described as "half the wits of the Firesign Theatre), are now preparing their assault on college audiences via a fall college tour that the duo claims will be large indeed.

Bergman even disclosed that sites would include state schools, liberal arts campuses, even "Rice, Pork Chop U.—all the food schools." What did he mean by that?

Actual best news is one aspect of the tour, the proverbial college radio appearance. P&B plan to provide an additional power surge by conducting workshops at stations on campuses where they appear. Given their background (like all of Firesign, they first found the video via L.A. radio), the plot seems promising for those programmers.

Watch the skies.

PICKS AND PLAYS: EAST—New York—WGSU-FM, State University College, Geneseo, John A. Davlin reporting: "There Goes Rhymin' Simon," (LP), Paul Simon, Columbia; "Dance of Magic," (LP), Norman Connors, Cobblestones; "Stardancer," (LP), Tom Rapp, Blue Thumb. . . . WNTC, Clarkson College, State U., Potsdam: "Gimme Your Money Please," Bachman-Turner Overdrive, Mercury; "Copperhead," (LP), Copperhead, Columbia; "Focus 3," (LP), Focus, Sire. . . . WBAU-FM, Adelphi U., Garden City, Ellen Lutzak reporting: "Real Love," (LP cut, Lifeboat), Sutherland Bros. & Quiver, Island; "Whisky Lady," Doc Holliday, Metromedia; "The American Album," (LP), Allan Taylor, United Artists. . . . WBCR, Brooklyn College, Brooklyn, Paul Levine reporting: "A White Sport Coat And A Pink Crustacean," (LP), Jimmy Buffett, ABC; "The Man Who Ate The Plant," (LP), Pete McCabe, Tumbleweed; "Atlantis," (LP), Atlantis, Vertigo. . . . WRCC, Rockland Community College, Suffern, Steve Siciliano reporting: "Copperhead," (LP), Copperhead, Columbia; "Star Spangled Springer," (LP), Phil Everly, RCA; "Home To Myself," (LP), Melissa Manchester, Bell. . . . WYUR, Yeshiva U., New York, Michael Axelrod reporting: "Focus 3," (LP), Focus, Sire; "There Goes Rhymin' Simon," (LP), Paul Simon, Columbia; "For Your Pleasure," (LP), Roxy Music, Warner Bros.

EAST—Pennsylvania—WRKC, King's College, Wilkes-Barre, Steve Wallmark reporting: "Woman Across The River," (LP), Freddie King, Shelter; "Broken Arrows," (LP), Rabbit, Island; "Country Casanova," (LP), Commander Cody, Paramount. . . . WVBU-FM, Bucknell U., Lewisburg, Steven Taffet reporting: "A Passion Play," Jethro Tull, Chrysalis; "Rosewood Bitters," (LP), Michael Stanley, Tumbleweed; "Daltrey," (LP), Roger Daltrey, Track. . . . Massachusetts—WRBB-FM, Northeastern U., Boston, Donna Hochheiser reporting: "Tower of Power," (LP), Tower of Power, Warner Bros.; "Midnight Oil," (LP), Ides of March, RCA; "Baron Von Tollbooth and The Chrome Nun," (LP), Grace Slick, Paul Kantner and David Freiberg, Grunt. . . . Connecticut—WHUS-FM, U. of Connecticut, Storrs, Gerhard Krahn reporting: "Nice Baby and The Angel," (LP), David Blue, Asylum; "Blues Farm," (LP), Ron Carter, CTI; "Previous Convictions," (LP), Speedy Keen, Track. . . . New Jersey—WFFJ, Point Park College, Pittsburgh, David Popovich reporting: "Back To The World," (LP), Curtis Mayfield, Buddha; "London Bo Diddley Session," (LP), Bo Diddley, Chess; "Special Pride," (LP), Ballinjack, Mercury. . . . Vermont—WRUV-FM, U. of Vermont, Burlington, Doug Jaffe reporting: "Old Soldiers Never Die," (LP), Heads, Hands & Feet, Atlantic; "Nick Cox Band," (LP), Nick Cox, Capitol; "Tower of Power," (LP), Tower of Power, Warner Bros.

SOUTH—Tennessee—WRVU-FM, Vanderbilt U., Nashville, Steve Bond reporting: "Clouds," David Gates, Elektra; "Epic Forest," (LP), Rare Bird, Polydor; "The Smoker You Drink The Player You Get," (LP), Joe Walsh, Dunhill; "Keepsake," (LP), Megan McDonough, Wooden Nickel. . . . WTGR, Memphis State U., Memphis, Cecil Holmes reporting: "Blue Mink," (LP), Blue Mink, MCA; "Roger McGuinn," (LP), Roger McGuinn, Columbia; "Nowhere Road," (LP), Chris Youlden, London. . . . WETS, East Tennessee State U., Jim Blankenbecler reporting: "Cross Country," (LP), Cross Country, Atco; "Hangin' Out," (LP), Funk, Inc., Prestige; "For Real," (LP), Ruben & The Jets, Mercury. . . . Alabama—WBGL-FM, Auburn U., Auburn, Tony Deea reporting: "Fair Weather Friend," Brian Cadd, Chelsea; "Sketches of China," (LP cut, Baron Von Tollbooth and The Chrome Nun), Paul Kantner, Grace Slick & David Freiberg, Grunt. . . . "Cryin' In The Road," (LP cut, Nowhere Road), Chris Youlden, London. . . . Alabama—"Tequila Sunrise," Eagles, Asylum; "Recorded Live," (LP), Ten Years After, Columbia; "New York Rock," (LP), Michael Kamen, Atco.

Emory U. Releases LP

ATLANTA—Students at Emory University have found an alternative to conventional literary and creative arts magazines—a stereo album.

The editors of Emory's Almanac Creative Arts Magazine have just released "So It Goes," their first LP. The album features 13 original songs written, performed and produced by Emory students. The album is now receiving airplay on college and commercial stations in the area, and local retailers have begun racking the album for Emtrec Music and Recording Company, the album's distributors.

Work on the album began in spring of 1972, when students Ira Luft and Gary Gordon first proposed the production of an album showcasing folk, country and rock material composed and performed by Emory students.

Funding for the project was provided by the Almanac, which in turn is funded by the Student Government Association. Recording was done at Deppler Sound Studio here, using eight-track equipment. The total recording budget, including live recording, overdubbing and mix-down, was pared to \$2,900, while packaging, graphics and photography, except for an engraving by Gustave Dore, was also handled by students. Typesetting and composition were completed at the Emory Wheel, the student newspaper.

Students featured include Hank Knight, Bill Corley, Jose Hits and two student bands, Mozengrazn and Road Turkey. Of those performers, only two groups had performed together prior to the project.

The album is named for the catchphrase used throughout Kurt Vonnegut's novel, "Slaughterhouse-Five."

Album producers Luft, Gordon and Burt Wolff are hoping to encourage other campuses to explore the album approach for their own creative arts organizations. Additional information about the Emory project is available from Luft or Wolff at Emtrec Music and Recording Company, Box 15313, Atlanta, Ga. 30333.

Campus Dates

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

ABRAHAM'S CHILDREN (C.A.S.): Dalhousie U., Halifax, Nova Scotia, July 6-7.
BOBBY BARE (RCA): High School, Popular, Mo., July 7.
TONY BOOTH (Capitol): Western New Mexico U., Silver City, July 4.
JIM ED BROWN (RCA): Southern Tech U., Marietta, Ga., July 7.
COMMANDER CODY (Paramount): U. of Alaska, Fairbanks, July 7.
DANNY DAVIS & THE NASHVILLE BRASS (RCA): High School, Marysville, Kan., July 4.
BOBBY GOLDSBORO (United Artists): U. of Utah, Salt Lake City, July 14.
HILLSIDE SINGERS (Metromedia): Harper College, Vistol, N.Y., July 3.
DR. HOOK & THE MEDICINE SHOW (Columbia): U. of Florida, Gainesville, July 7.
HUMBLE PIE (A&M): Merriweather Post College, Columbia, Md., July 15.
MICHAEL KAMEN (Atlantic): Colorado State U., Ft. Collins, July 18.
LORETTA LYNN (RCA): Center H. S., Center, Ala., July 13.
HERBIE MANN (Atlantic): Jacksonville U., Jacksonville, Fla., July 5; U. of Delaware, Newark, July 16.

BEST SELLING Classical LP's

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	1	1	THE RED BACK BOOK Scott Joplin (Schuller) Angel S 36060 (Capitol)
2	2	1	SCOTT JOPLIN: PIANO RAGS, VOL. 1 Nonesuch 71248 (Elektra)
3	3	1	SCOTT JOPLIN: PIANO RAGS, VOL. 2 Joshua Rifkin, Nonesuch 71264 (Elektra)
4	5	1	TRANS-ELECTRONIC MUSIC PRODUCTIONS, INC. PRESENTS SWITCHED-ON BACH Walter Carlos/Benjamin Folkman, Columbia MS 7194
5	4	1	MAHLER: 8th SYMPHONY Chicago Symphony Orch. (Solti), London OSA 1295
6	6	1	BIZET: CARMEN M. Horn/J. McCracken/L. Bernstein, DGG 2709 043 (Polydor)
7	8	1	VERDI: GIOVANNA D'ARCO Caballe Domingo, Angel SCL 3791
8	9	1	WAGNER: PARSIFAL G. Solti, London OSA 1510
9	7	1	BACH: BRANDENBURG CONCERTI Telefunken Harmoncourt, Conc. Musicus SAWT 9459/60-A
10	11	1	SAN FRANCISCO SYMPHONY ORCH. (Ozawa) BERNSTEIN: Symphonic Dances From West Side Story RUSSO: Three Pieces for Blues Band & Orch. SIEGEL SCHWALL BAND DGG 2530 309 (Polydor)
11	12	1	SOUNDTRACK: 2001: A SPACE ODYSSEY MGM, STE ST 13
12	14	1	VERDI: ATTILA Royal Philharmonic (Gardelli), Philips 6700-56
13	15	1	BEETHOVEN: SYMPHONY #9 Chicago Symphony Orch. (Solti), London CSP 8
14	10	1	SONGS BY STEPHEN FOSTER Nonesuch 71268 (Elektra)
15	16	1	BACH: Brandenburg Concertos Nonesuch HB 73006
16	13	1	VERDI: RIGOLETTO Sutherland/Pavarotti, London Symphony London OSA 13105
17	19	1	ANNA BOLENA Beverly Sills, ABC ATS 30015/4
18	18	1	THE SEA HAWK National Philharmonic Orch. of London (Gerhardt), RCA LSC 3330
19	23	1	BACH: Complete Flute Sonatas Odyssey Y2 31925 (Columbia)
20	28	1	THE STRAUSS FAMILY T.V. Soundtrack—Polydor PD 2-3506
21	17	1	DELIUS FLORIDA SUITE Beecham-Seraphim 60212 (Capitol)
22	24	1	HANDEL: WATER MUSIC Leppard, Philips 6500-047 (Phonogram)
23	26	1	MAX STINER/GERHARDT/NATIONAL PHIL. Now Voyager RCA 0136
24	21	1	BERNSTEIN: MASS Columbia M 231008
25	25	1	MAHLER/CHIC SYMPHONY SOLTI: Das Lied Von Der Arde, London OS 26292
26	20	1	SAINT-SAENS PIANO CONCERTI Seraphim 6081 (Capitol)
27	33	1	BACH BRANDENBURG CONCERTI: Collegium Aureum VICS 6023 (Victrola)
28	35	1	HOLST: THE PLANETS Boston Symphony (Steinberg), DGG 2530102 (Polydor)
29	30	1	DELIBES: LAKME Mandy Mesple—Seraphim S 6082
30	22	1	SIBELIUS: FINLANDIA Sir John Barbirolli, Seraphim S60208 (Capitol)
31	31	1	HOLST: The Planets Los Angeles Philharmonic (Mehta), London CS 6734
32	-	1	THE CHOPIN I LOVE Artur Schnabel, RCA Red Seal LSC 4000
33	38	1	POLLINI: Chopin Etudes DGG 2530291 (Polydor)
34	40	1	VERDI: I. LOMBARDI Philips 6703-032
35	-	1	DONIZETTI/SUTHERLAND-BONYGNE: Lucia de Lammermour London OSA 13103
36	36	1	OFFENBACH: LE PAVILLON Bonygne-London Symp. London CS 6812
37	39	1	MUSIC FROM THE COURT OF FERDINAND & ISABELLA Angel S 36926 David Munrow
38	-	1	HOROWITZ PLAYS SCRIBAN Columbia M 31620
39	-	1	MOZART: LA FINTA GIARDINERA Philips 6705 039
40	-	1	PUCCINI HEROINES Leontyne Price—RCA LSC 3337

Classical Music

ASCAP Honors Shostakovich

NEW YORK—Dmitri Shostakovich, noted Soviet composer, was the guest of honor at a recent luncheon hosted by president Stanley Adams of the American Society of Composers, Authors and Publishers, in New York City. The luncheon was held on the eve of Shostakovich's return to the Soviet Union, and was attended by many distinguished musical figures.

Among those assembled were ASCAP composers Morton Gould,

Peter Mennin (president of the Juilliard School), Aaron Copland, Ezra Laderman and Eugene Ormandy (musical director of the Philadelphia Orchestra). Other well-known music world personalities present included Shostakovich's American publisher, Arthur Cohn of MCA Music; ASCAP board members Arnold Broide, Ernest Farmer and W. Stuart Pope; and G. Schirmer's Hans Heinscheimer who serves on ASCAP's Symphony and

Concert Committee; as well as Dr. Rudolf Nissim, head of the Society's Foreign Department and Serious Music Department; Paul Marks, ASCAP's director of Operations; the Society's general counsel Herman Finkelstein; assistant general counsel Bernard Korman; Martin Bookspan, who is coordinator of the Society's Symphonic and Concert Activities; and the Isaac Sterns.

Shostakovich, who visited New York, Chicago and Washington on this tour, had been ASCAP's guest in 1959, when he came to the United States with a number of other prominent Soviet composers. Accompanied by his wife, he today toasted his American colleagues and expressed his gratitude for the warm reception that had been accorded to him by the entire American musical community and Northwestern University, which had awarded him an honorary degree.

Toasting Shostakovich, ASCAP president Adams pointed out that "The creative people throughout the entire world have long recognized their kinship with all talented men and women. The international language of music which requires no interpretation has always been a bridge for peace and understanding between peoples."

WOXR, Ohio Outlet, Testing Classical

NEW YORK—Station WOXR, Oxford, Ohio radio outlet, is conducting an experiment, programming classical music on Saturday nights. The station's regular programming is Top 40 to progressive rock. The classical program, according to Chuck R. Cowdery, a station deejay handling the assignment, is gaining momentum and may be expanded in the fall.

Cowdery said, "Oxford is the home of Miami University, a state-supported school with an 'in season' population in excess of 15,000 students. Although WOXR is not affiliated with the university, an important part of our audience is the Miami student body. WOXR's programming is Top-40 to progressive rock, but for the last couple of months we have been experimenting with classical programming on my Saturday night show. This feature ran irregularly at first, but always at 10:00 Saturday night. Neither my knowledge of classics nor my record library is exactly extensive, so the aired selections have been restricted to standards (Bach, Beethoven, Rossini, Ravel) primarily.

"Beginning June 23, the program will be regularly scheduled and promoted, although we still consider it an experiment. The program, entitled 'Saturday Night at the Clas-

sics,' will run for approximately one-half hour and is being sponsored by a local artist supply shop, Studio II.

"The reaction from our audience has been entirely positive. We have solicited and received many suggestions. Many of the requests have been for rock covers of classics (Emerson, Lake and Palmer; SRC), while others have been for current electronic compositions (mostly Walter Carlos's 'Clockwork Orange' soundtrack). Most of the requests are for reasonably well known, light classics, which is fine since I neither have nor know the less famous works.

"If this program makes it successfully through the summer it will certainly be continued and, perhaps, expanded in the fall when the rest of the students return. The only other classical programming in this area is WGUC (University of Cincinnati) which most people here can't pick up, WMUB (the campus FM) which broadcasts in mono, and WEBN (progressive, also Cincinnati) which airs three hours on Sunday morning.

"Finally, WOXR is FM-Stereo with 3kw on 97.7. We are licensed to Oxford but have a good listenership in Hamilton, Middletown (Ohio) and Richmond (Ind.). We also see penetration into Dayton and Cincinnati."

Houston Inks 3-Yr. Pact

HOUSTON—The Houston Symphony Society and Houston Symphony musicians have agreed on a three-year contract, thus ending a 17-day dispute which left the orchestra members with no salary since the expiration of their old contract on June 2. The weekly minimum salaries for each of the three years are \$240, \$260 and \$280, up from \$215. The musicians will receive four weeks of consecutive vacation in the summer, one week at Christmas and one week somewhere else in the season.

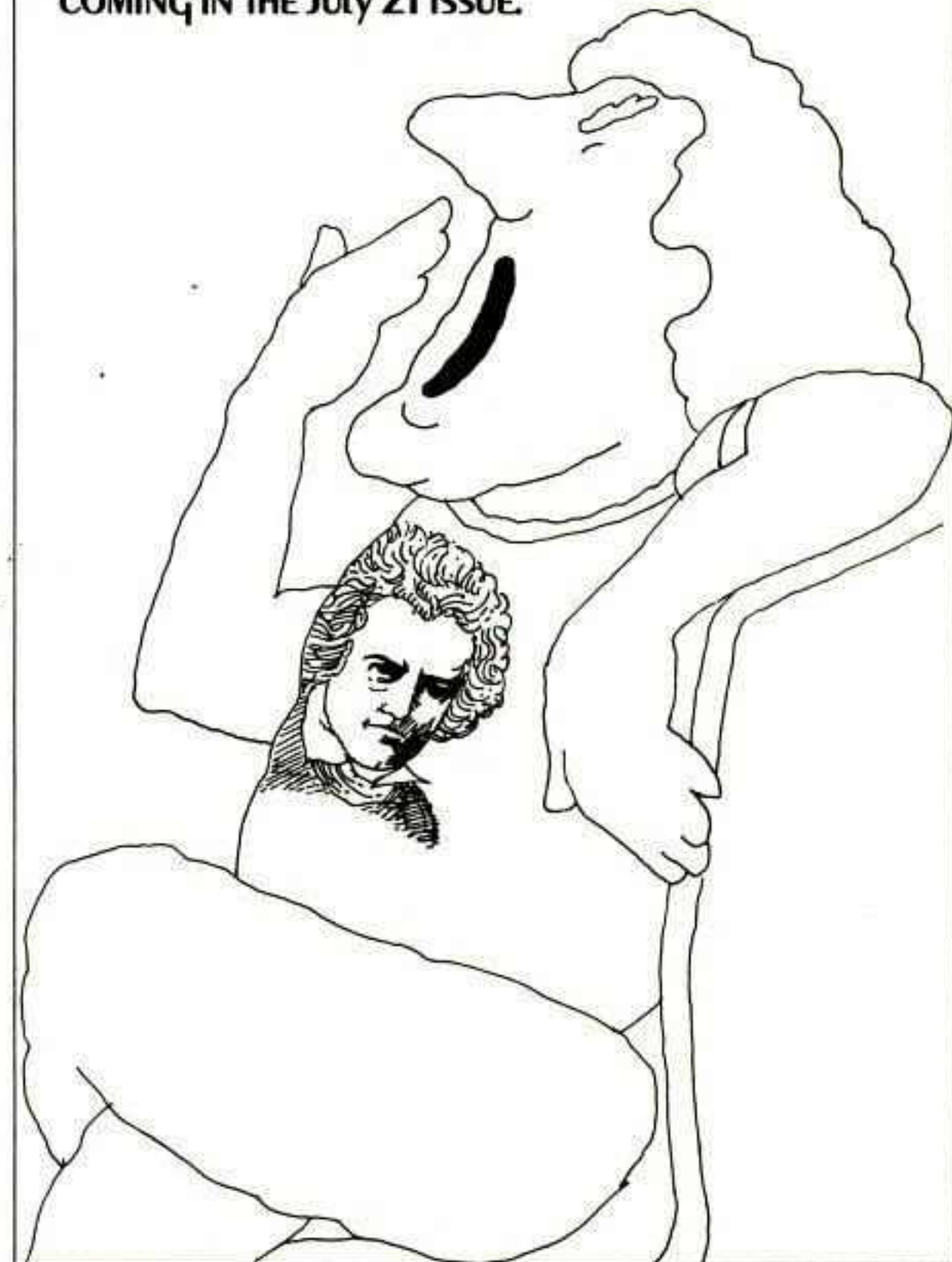
The pension will be based on the last five years of a player's employment or \$4,200 annual pension, whichever is greater. In addition, the Society will refund the contributions of each musician from the time of his entrance until the date of institution of the new plan. The new plan will not require contributions from the musicians. Provisions for the divided orchestra have been greatly relaxed. A performance group may now consist of as few as four members compared to 30 under the old contract.

Opera dress rehearsals may now be of three hours' duration as opposed to two and a half under the old contract. The opera may also schedule two dress rehearsals which may extend up to four hours. Overtime pay has been reduced from 5 percent per 30-minute segment to 1½ percent per 15-minute segment; the extra service fee is reduced from 20 percent to 15 percent; and the fee for a service scheduled on a "free day" is reduced from 30 percent to 20 percent.

The Society also gained greater flexibility in booking concerts which will facilitate the increasing of earned income. Key provisions under the new contract will allow three run-out concerts per week, instead of two; unlimited Saturday night services, instead of 10; 10 back-to-back student concerts compared to five; and 10 times—the scheduling of two consecutive days of two separate services, compared to five.

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LUCIANO PAVAROTTI, right, star of the Metropolitan Opera June Festival production of "La Boheme," in his dressing room after the final performance, receiving the first copy of his new London recording of the Puccini opera from Terry McEwen, manager of the classical division of London. The album, which also features Mirella Freni, Nicolai Ghiaurov, Elizabeth Harwood, and Rolando Panerai, with the Berlin Philharmonic Orchestra conducted by Herbert von Karajan, is set for official release the first week of July.

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Country Stations Up 25%

NASHVILLE—Twenty-five percent more radio stations in America are programming country music on an exclusive basis today than at the same time a year ago.

This is one of several startling statistics revealed by the Country Music Association in its annual radio survey.

Dallas Symphony

DALLAS—Chet Atkins, appearing in his first concert since undergoing major surgery recently, drew a full house in his appearance with the Dallas Symphony Orchestra.

When Ray Price appeared in concert with the Symphony here he played to a full house, drawing the biggest crowd of the summer season. Atkins repeated the feat.

The crowds came despite a wire-service story from Nashville saying that, because of his surgery, Atkins would not appear.

Additionally, country music now is aired to some degree over at least 2,912 stations throughout the United States and Canada, representing approximately 50% of the stations listed.

In addition to the full-time country broadcasters, there are 1,447 stations programming this form of music 3 hours or more per day. Another 457 stations play it less than 3 hours daily.

With some 50% of the stations now involved in some way with country music, the survey shows that it is the foremost musical form on the airways.

A complete listing of the stations has been compiled, painstakingly, and is available to CMA members free of charge. To non-members there is a \$15.00 fee.

Copies may be obtained through Miss Margaret Beeskau, CMA, 700 16th Avenue South, Nashville, Tenn. 37203.

Williamson Sets Chart's Record Straight

NASHVILLE—Chart Records now has more than a dozen artists under contract, and has a release schedule that includes one or possibly two albums a month and about a single a week.

This is a statement by label president Slim Williamson, who took issue with one of his officials in a statement to Billboard two weeks ago.

At that time the official was quoted as saying the label had with-

drawn from Fan Fair because its artist roster was virtually depleted.

Williamson said that the only artist under contract to Chart who left the label with Cliff Williamson for GRC is Cliff's wife, Connie Eaton. Williamson conceded that La-Wanda Lindsey had been released from her recording contract with Chart, but that Chart retained all her masters and plans future releases on her. She signed with Capitol and with Buck Owens Enterprises. He



COUNTRY SINGER O.B. McClinton, left, presents a copy of his new L.P., "O.B. from Senatobia," to Mayor J.R. Johnson of Senatobia, Miss. Mayor Johnson paid tribute to the artist and his success with Enterprise Records.

also agreed that Anthony Armstrong Jones had left to join U.S., and had purchased his contract and his masters.

But Williamson said the real reason for Chart's non-participation in Fan Fair is that Cliff Williamson, his son, was busy making the change to the new job. The elder Williamson said he takes sole responsibility for "overlooking the date until it was too late to put a show together."

Williamson said artists now under contract to the label include Jim Nesbitt, Tom Tall, Carl & Pearl Butler, Kirk Haksard, Junior Samples, Ginny Wright, Gene Shennandoah, "and others." He said several new artists are being signed.

In regard to the statement by one of his officials, Williamson said: "He spoke out of turn, and he's learned a lesson from that."

Nashville Scene

By BILL WILLIAMS

Brian Collins already is cutting and LP for Dot Records, a quick follow-up to his single. . . . Mega's Jacky Ward has a new band, at the request of the band. The group called **Standing Ovation** approached Jacky to work with him, and the two have merged their talents. They also have purchased Tommy Cash's bus for transportation on their hectic schedule. Ward is booked by Joe Taylor. . . . The **Sons of the Pioneers** are busy working again. After a month at the Ponderosa Hotel in Reno, they go on the state fair and rodeo circuit with Roy Rogers and Dale Evans. The group celebrates its 40th anniversary this year. . . . **Sonny James** and his Southern Gentlemen are back working after a June vacation, picking up in Thunder Bay, Ont. Sonny's problems with his allergy continue to disappear and respond to treatment. . . . **Jack McFadden**, personal manager for **Buck Owens** and a man of many activities, will tour several Asian and Pacific countries and then swing to South Africa to set up a world-wide tour of the Buck Owens Show.

Executives producers **Ralph Andrews** and **Fred Finn** signed **Diana Trask** to their television special, "How the West Was Lost," along with **Mickey Finn** and **Forrest Tucker**. It's being shot on location in Las Vegas. . . . The annual Vanderbilt University Bluegrass-Country Music Festival will be held here Sept. 15th, and it may mark the final appearance by **Bill Monroe** prior to

Opryland Hosts 30-Odd DJ's

NASHVILLE—Opryland, U.S.A., the \$25 million music entertainment complex here, has added new shows to showcase young artists, and has brought in more than 30 disk jockeys for remote broadcasts.

One new show, called "Opryland Presents," features selected performers from the park's own talent roster that allows them to display their talents outside the framework of the park's regular shows.

Richard Kuegeman, vice president of operations, said the show would change frequently "to provide exposure to as many of the entertainers as possible and to provide a wide variety of entertainment to the park's visitors."

Appearing on the first show were Sandi Burnette, Melissa Ferrell, Mark Casstevens, Donna Ragan, Roger Gamble, Larry Moore, Neely Reynolds, Randy Thompson and Sharon Mabry. All of the performers appear in other Opryland shows. Kuegeman said there is a possibility that big name entertainment eventually might perform within the structure of the show.

In another area, the "Mr. D.J., U.S.A." program has been booked heavily since the park opened to the public for its second season.

Under the program, disk jockeys of various stations broadcast remote from the park's permanent radio facility. The name of the jockey then is placed in the Opryland DJ Hall of Fame.

Those who have taken part so far are: WLAY, Sheffield, Ala., Jim Smith; WTRO, Dyersburg, Tenn., Carl Minton; WTJS, Jackson, Tenn., Ralph Lovell; WHDM, McKenzie, Tenn., Charlie Baylor; WJIG, Tullahoma, Tenn., Jerry Douglas; WNGO, Mayfield, Ky.,

Gary Kidd; WSHF, Sheffield, Ala., Chet Rumore & Danny Haynes; WAGG, Franklin, Tenn., Mike Hight; WDOF-FM, Chattanooga, Tenn., Sid Hughes; WSM AM/FM, Nashville; Ralph Emery & Ken Bramming; WAMG, Gallatin, Tenn., Bill Hart; WKOA, Hopkinsville, Ky., John McCarty; WJMW, Athens, Ala., Bill & Bob Dunnavant; WAKI, McMinnville, Tenn., Tom Miller; KSTL, St. Louis, Mo., Skeets Yaney & Jenny Jamison; WMSR, Manchester, Tenn., Johnny Hill; WKBJ, Milan, Tenn., Tom Neal & Bill Haney; WDXN, Clarksville, Tenn., Bob Nyles & Lee Dorman; WMQM, Memphis, Art Scott; WSVL, Shelbyville, Ind., Ann Williams & Jack Boyce; WVRY-FM, Waverly, Tenn., Joey Parker; WRBC, Jackson, Miss., Dudley Evans; WGAP, Maryville, Tenn., Harry Robertshaw; WRBC, Jackson, Miss., WKYG, Parkersburg, W.Va., Ralph Allen; WDXE, Lawrenceburg, Tenn., Ron Fisher, C.H. Newton, Dan Hollander; WDKN, Dickson, Tenn., Cousin Loonie, Joe Webster, Warren Medley; WKTA-FM, McKenzie, Tenn., Ed Cisco, Doyle Connell; KARN, Little Rock, Lloyd Denny.

Mike Downs, general manager of Opryland, said it would be "unthinkable to honor American music without also honoring the men who play music for America."

WWVA Studio Sessions Hiked

WHEELING, W. Va.—Writing, producing and recording jingles has become a major operation at the WWVA operated and Screen Gems-Columbia owned recording studios here.

Since Screen Gems took over operation of "Jamboree U.S.A." and its corporate operations, the studio has done some 200 recording sessions of all sorts, according to manager Jim Sutton.

Now the commercials are getting the emphasis, with the studio becoming a major supplier of 30 and 60 second audio spots.

Sutton, a veteran engineer and producer, said 16-track facilities would be added in the near future. "We anticipate a lot of recording activity from the many top artists who come here," he said.

Sutton collaborates on the creative work with Freddy Carr, a regular performer on "Jamboree U.S.A.," the weekly broadcast now in its 38th consecutive year.

Larry Davidson, WWVA manager, notes that "once a jingle is cut and initial expenses covered, the spot pays for itself in a very short time."

For regular recording work, studio 8-track costs are \$60 per hour. The studio is equipped with a custom mixing console with 12 inputs and 8 outputs for multi-track stereo recording and mixdown to 8 tracks or two track Ampex recorders. Neumann, Sennheiser, AKG, Altec and RCA condenser and dynamic microphones are used as well as Fairchild Reverbatrons and Altec monitoring systems. All amps, pianos and drums are included in the studio rental at no extra cost.

The studio has been doing considerable custom work, as well as recordings for its own label, Jamboree.

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Billboard Hot Country Singles

Billboard SPECIAL SURVEY for Week Ending 7/7/73

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

This Week	Last Week	Weeks on Chart	TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licensee)
★	4	14	WHY ME Kris Kristofferson, Monument 8571 (Columbia) (Resaca, BMI)	★	44	8	DIRTY OLD MAN George Hamilton IV, RCA 74-0948 (Border State/Pet Mac, BMI)
	2	1	DON'T FIGHT THE FEELINGS OF LOVE Charley Pride, RCA 74-0942 (Pi Gem, BMI)	★	46	5	SLIPPIN' AWAY Jean Shepard, United Artists 248 (Stallion, BMI)
	3	3	RAVISHING RUBY Tom T. Hall, Mercury 73377 (Phonogram) (Hallnote, BMI)	★	55	2	EVERYBODY'S HAD THE BLUES Merle Haggard, Capitol 3641 (Shade Tree, BMI)
★	6	8	LOVE IS THE FOUNDATION Loretta Lynn, MCA 40058 (Coal Miner's, BMI)		41	43	BORN A FOOL Freddie Hart, MCA 40011 (Jack O'Diamonds, BMI)
	5	2	SATIN SHEETS Jeanne Pruett, MCA 40015 (Chapin, BMI)	★	47	4	THE GOOD OLD DAYS Buck Owens & Susan Raye, Capitol 3610 (Blue Book, BMI)
★	9	11	SOUTHERN LOVING Jim Ed Brown, RCA 74-0928 (Unichappell, BMI)	★	54	4	HANK Hank Williams, Jr., MGM 14550 (Tree, BMI)
★	10	7	YOU WERE ALWAYS THERE Donna Fargo, Dot 17460 (Famous) (Prima Donna, BMI)		44	38	HERE COMES THE WORLD AGAIN Johnny Bush, RCA 74-0931 (Screen Gems Columbia, BMI)
	8	7	SEND ME NO ROSES Tommy Overstreet, Dot 17455 (Famous) (Ricci Mareno, SESAC)	★	50	4	I USED IT ALL ON YOU Nat Stuckey, RCA 74-0973 (Forrest Hills, BMI)
	9	5	KIDS SAY THE DARDEST THINGS Tammy Wynette, Epic 5-10969 (Columbia) (Algee, BMI)	★	59	3	IF TEARDROPS WERE PENNIES Porter Wagoner & Dolly Parton, RCA 74-0981 (Peer Int'l, BMI)
★	15	7	LORD, MR. FORD Jerry Reed, RCA 74-0960 (Vector, BMI)		47	51	MM-MM, GOOD Del Reeves, United Artists 249 (Tree, BMI)
★	14	10	YOU GIVE ME YOU Bobby G. Rice, Metromedia Country 68-0107 (Harpeh, ASCAP)	★	53	3	DREAM PAINTER Connie Smith, RCA 74-0971 (Blue Crest, BMI)
	12	12	COME EARLY MORNING Don Williams, JMI 24 (Gold Dust, BMI)	★	61	4	DRIFT AWAY Harvel Felts, Cinnamon 763 (N.S.S.) (Almo, ASCAP)
★	19	7	TOUCH THE MORNING Don Gibson, Hickory 1671 (Milene, ASCAP)		50	57	A MAN AND A TRAIN Marty Robbins, MCA 40067 (20th Century, ASCAP)
★	18	6	TOP OF THE WORLD Lynn Anderson, Columbia 4-45857 (Almo/Hammer & Nails, ASCAP)	★	—	1	THE CORNER OF MY LIFE Bill Anderson, MCA 40070 (Stallion, BMI)
	15	8	TOO MUCH MONKEY BUSINESS Freddy Weller, Columbia 4-45827 (Arc, BMI)	★	64	4	I CAN'T BELIEVE IT'S OVER Sheeter Davis, RCA 74-0968 (Ben Peters, BMI)
	16	11	RIDE ME DOWN EASY Bobby Bare, RCA 74-0918 (Shaver/Return, BMI)		53	52	LAST WILL AND TESTIMONY Howard Crockett, Dot 17457 (Famous) (Blackfoot/Dime Box, BMI)
★	22	6	TRIP TO HEAVEN Freddy Hart, Capitol 3612 (Blue Book, BMI)		54	60	QUEEN OF THE SILVER DOLLAR Doyle Holly, Barnaby 5018 (MGM) (Evil Eye, BMI)
★	25	6	SHE'S ALL WOMAN David Houston, Epic 5-10995 (Columbia) (Algee, BMI)	★	—	1	OLD FAITHFUL Tony Booth, Capitol 3639 (Blue Book, BMI)
	19	13	YELLOW RIBBON Johnny Carver, ABC 11357 (Levine & Brown, BMI)		56	71	WATERGATE BLUES/SPOKANE MOTEL BLUES Tom T. Hall, Mercury 73394 (Phonogram) (Hallnote, BMI/Hallnote, BMI)
★	23	7	SLIPPIN' & SLIDIN' Billy "Crash" Craddock, ABC 11364 (Venice/Bess, BMI)		57	65	PUT ME DOWN SOFTLY Dickey Lee, RCA 74-0980 (Jack, BMI)
	21	21	THANK YOU FOR BEING YOU Mel Tillis, MGM 14552 (Sawgrass, BMI)		58	56	IF THE WHOLE WORLD STOPPED LOVIN' Eddy Arnold, MGM 14545 (Shelby Singleton, BMI)
	22	20	YOU ALWAYS COME BACK (To Hurting Me) Johnny Rodriguez, Mercury 73368 (Phonogram) (Hallnote, BMI)	★	—	1	RIDERS IN THE SKY Roy Clark, Dot 17458 (Famous) (Edwin H. Morris, ASCAP)
★	26	8	TRAVELIN' MAN Dolly Parton, RCA 74-0950 (Owepar, BMI)		60	63	WOULD YOU WALK WITH ME JIMMY Arlene Harden, Columbia 4-45845 (Blue Crest/Hill & Range, BMI)
	24	17	JUST THANK ME David Rogers, Atlantic 45-2957 (Tree, BMI)		61	58	THE GREAT FILLING STATION HOLD UP Jim Buffett, Dunhill 4348 (Let There Be Music, ASCAP)
	25	31	MR. LOVEMAKER Johnny Paycheck, Epic 5-10999 (Columbia) (Cooper Band, BMI)		62	67	I HATE YOU/ALL TOGETHER NOW Ronnie Milsap, RCA 74-0969 (Chess, ASCAP/Dan Penn, BMI)
	26	16	SWEET COUNTRY WOMAN Johnny Duncan, Columbia 4-45818 (Chappell, ASCAP)		63	70	LOVE IN THE BACK STREET Little David Wilkins, MCA 40034 (Audiogram, BMI)
★	33	6	AM I THAT EASY TO FORGET Jim Reeves, RCA 74-0963 (4 Star, BMI)	★	—	1	IT'S A MAN'S WORLD Diana Trask, Dot 17467 (Famous) (Flagship/Algee, BMI)
	28	30	WE HAD IT ALL Waylon Jennings, RCA 74-0961 (Danor, BMI)		65	62	I MISS YOU MOST WHEN YOU'RE HERE Sammie Smith, Mega 615-0109 (Cherry Tree, SESAC)
	29	29	I CAN FEEL THE LEAVIN' COMING ON/I LOVED YOU ALL OVER THE WORLD Cal Smith, MCA 40061 (Evil Eye, BMI)		66	69	MY LAST DAY Tony Douglas, Dot 17464 (Famous) (Cochise, BMI)
★	36	3	LOUISIANA WOMAN, MISSISSIPPI MAN Loretta Lynn & Conway Twitty, MCA 40097 (Dunbar, BMI)		67	68	SUNSHINE Mickey Newbury, Elektra 4583 (Acuff-Rose, ASCAP)
★	37	6	WHAT ABOUT ME Anne Murray, Capitol 3600 (Hudson Bay, BMI)	★	—	1	CAN I SLEEP IN YOUR ARMS Jeannie Seely, MCA 40074 (Tree, BMI)
	32	24	WHAT'S YOUR MAMA'S NAME? Tanya Tucker, Columbia 4-45799 (Altam/Bluecrest, BMI)		69	66	SHE FEELS SO GOOD I HATE TO PUT HER DOWN Ronnie Sessions, MGM 14528 (House of Gold, BMI)
	33	45	IF SHE JUST HELPS ME GET OVER ME Sonny James, Columbia 4-45871 (Jack, BMI)		70	73	MR. TING-A-LING George Morgan, MCA 40069 (4 Star, BMI)
★	39	5	WOMAN WITHOUT A HOME Stallier Brothers, Mercury 73392 (Phonogram) (American Cowboy, BMI)		71	72	AWFUL LOT TO LEARN ABOUT TRUCK DRIVIN' Red Simpson, Capitol 3616 (Dunbar, BMI)
★	48	3	NOTHING EVER HURT ME (Half as Bad) George Jones, Epic 5-11006 (Columbia) (Tree, BMI)	★	—	1	BAD, BAD LEROY BROWN Anthony Armstrong Jones, Epic 5-11002 (Columbia) (Blendingwell/ABC, ASCAP)
	36	40	YOUR SIDE OF THE BED Mac Davis, Columbia 4-45829 (Screen Gems-Columbia/Songpainter, BMI)		73	74	HERE COMES THE SUN Lloyd Green, Monument 8574 (Columbia) (Harrisons, BMI)
	37	41	A GOOD LOVE IS LIKE A GOOD SONG Bob Luman, Epic 5-10994 (Columbia) (Portfino/Auoyelles, BMI)	★	—	1	NAUGHTY GIRL Guy Shannon, Cinnamon 758 (N.S.F.) (Song Painter, BMI)
					75	75	I WISH IT WOULD RAIN O.B. McClinton, Enterprise 9070 (Columbia) (Jobete, ASCAP)

CHECK THE CHARTS . . .

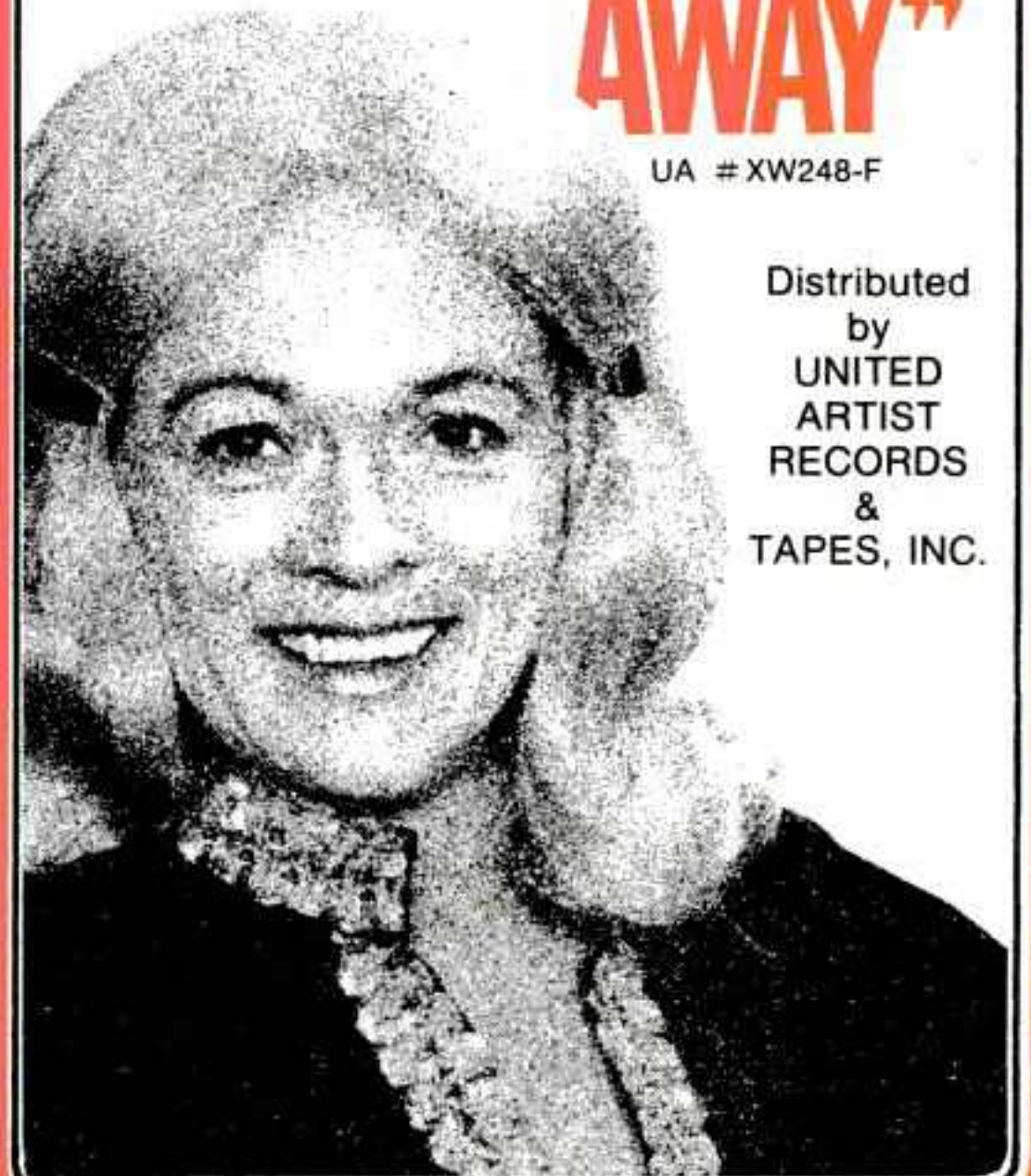
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Billboard Hot Country LP's

Billboard SPECIAL SURVEY
For Week Ending 7/7/73

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST Label & Number (Distributing Label)
★ 2	9	2	GOOD TIME CHARLIE Charlie McCoy, Monument KZ 32215 (Columbia)
2	1	11	BEHIND CLOSED DOORS Charlie Rich, Epic KE 32247 (Columbia)
3	4	16	INTRODUCING Johnny Rodriguez, Mercury SR 61378 (Phonogram)
4	3	9	KIDS SAY THE DARDEST THINGS Tammy Wynette, Epic KZ 31937 (Columbia)
5	6	11	DANNY'S SONG Anne Murray, Capitol ST 11172
6	7	13	THE RHYMER AND OTHER FIVE AND DIMERS Tom T. Hall, Mercury SRM 1 668 (Phonogram)
7	8	12	SUPERPICKER Roy Clark, Dot DOS 26008 (Famous)
★ 10	9	9	YOU LAY SO EASY ON MY MIND Bobby G. Rice, Metromedia Country 1-0186
9	5	13	THE SESSION Jerry Lee Lewis, Mercury SRM 2-803 (Phonogram)
10	11	16	ENTERTAINER OF THE YEAR Loretta Lynn, MCA 300
★ 14	5	5	WHAT'S YOUR MAMA'S NAME? Tanya Tucker, Columbia KC 32272
12	13	8	THE BLUE RIDGE RANGERS Fantasy 9415
13	12	10	THE GOSPEL ROAD Johnny Cash, Columbia KG 32253
14	9	14	BRENDA Brenda Lee, MCA 305
★ 18	5	5	I KNEW JESUS (Before He Was A Star) Glen Campbell, Capitol SW 11185
16	15	14	LONESOME, ON'RY & MEAN Waylon Jennings, RCA LSP 4854
17	16	19	ALOHA FROM HAWAII VIA SATELLITE Elvis Presley, RCA VTSX 6089
18	19	6	DAISY A DAY Jud Strunk, MGM SL 4898
★ 19	30	2	SATIN SHEETS Jeanne Pruett, MCA 338
20	17	15	SHE NEEDS SOMEONE TO HOLD HER Conway Twitty, MCA 303
21	23	4	DON WILLIAMS, VOL. 1 JMI 4004
22	24	4	AIN'T IT AMAZING, GRACIE Buck Owens, Capitol ST 11180
23	20	13	SHE'S GOT TO BE A SAINT Ray Price, Columbia KC 32033
★ 24	28	5	TOTALLY INSTRUMENTAL WITH ONE EXCEPTION The Strangers, Capitol ST 11141
★ 25	36	3	SWEET COUNTRY Charlie Pride, RCA APL1-0217
26	21	17	SUPER KIND OF WOMAN Freddie Hart, Capitol ST 11156
27	29	3	AM I THAT EASY TO FORGET Jim Reeves, RCA APL1-0039
28	27	6	GOOD THINGS David Houston, Epic KE 32189 (Columbia)
★ 29	33	3	CHEATING GAME Susan Raye, Capitol ST 11179
★ 30	39	2	LORD, MR. FORD Jerry Reed, RCA APL1-0238
31	26	26	I'VE FOUND SOMEONE OF MY OWN Cal Smith, Decca DL 75369 (MCA)
32	35	3	BARROWS & POP-A-TUNES Jim Ed Brown, RCA APL1-8172
33	25	16	A SWEETER LOVE Barbara Fairchild, Columbia KC 31720
34	42	2	COUNTRY SONGS WE LOVE TO HEAR Guy & Raina, Ramwood 8110
35	31	7	I HATE GOODBYES/RIDE ME DOWN EASY Bobby Bare, RCA APL1 0040
36	32	6	TOO MUCH MONKEY BUSINESS Freddie Weller, Columbia KC 32218
37	34	17	MY SECOND ALBUM Donna Fargo, Dot DOS 26006 (Famous)
38	22	10	MAC DAVIS Columbia KC 32206
39	40	28	ROY CLARK LIVE Dot DOS 26005 (Famous)
★ 40	-	1	GOOD NEWS Jody Miller, Epic KE 32386 (Columbia)
41	41	52	HAPPIEST GIRL IN THE WHOLE U.S.A. Donna Fargo, Dot DOS 2600 (Famous)
42	43	34	CHARLIE McCOY Monument KZ 31910 (Columbia)
43	44	25	SONGS OF LOVE Charley Pride, RCA LSP 4837
44	45	2	A WHITE SPORTSCOAT AND A PINK CRUSTACEAN Jimmy Buffett, Dunhill X 50150
★ 45	-	1	CLOWER POWER Jerry Clower, MCA 317

Country Music RCA 'Cooks' Country at Texas Park

DALLAS—"Country Cookin' Week," described by RCA's regional promotion manager Merlin Littlefield as "the biggest record company promotion in this area," has been held at Six Flags Over Texas.

The promotion included the presence of 10 RCA country recording artists, beginning with Kenny Price and Ronnie Milsap. On subsequent days appearances were made by Johnny Bush, Nat Stuckey, Dickey Lee, Johnny Russell, Pat Daisy, Mac Wiseman, George Hamilton IV and Charlie Walker.

Each day featured two shows and Littlefield said that more than 100 radio spots on WBAP, KBUY and KBOX had been purchased. The Friday event was sponsored by KBOX, which gave away 50 pairs of tickets to Six Flags. KBOX personalities MC'd the shows during the week.

Bruce Neal, public relations man for the park, said its new name-entertainment policy is extremely successful. The park featured live talent as a special promotion all through June. None is planned for July and August because "they're our heavy months anyhow."

Austin Emerges As Music Center

AUSTIN, Tex.—This college city and state capital is emerging as a country music center, according to statistics received from there.

Townsend Miller, of the Austin American and Austin Statesman newspapers, noted that country musicians are pouring into the city, which is home through most of the year to some 40,000 students at the University of Texas.

"They are becoming more and more country oriented," Miller said. He cited the clubs as an example.

"Just a year ago there was live country music in the clubs here about 15 times a week. Now they are running 40 to 50 shows a week, many of them with name acts."

He noted that two of them are running five nights a week with live country performances, and about 10 others are doing three nights a week.

"The audiences are expanding," Miller said. "The college kids have discovered country music. A lot of it is due to the fact that Willie Nelson lives here, and has attracted many of the country acts in."

Miller noted that, a year ago, the city normally had a "name" act in once a month. Now, he said, they are averaging about 6 a month.

Pincus Opening Nashville Wing

NASHVILLE—George Pincus, president of Gil-Pincus Music will open an office here.

Troy Shondell and George Weinewer, will operate this office for Pincus. Shondell and Weinewer will benefit from both pop and country record production, while aiding Pincus into his move into the country music field.

Shondell, president of Writers and Artist Representatives, (WAR) has written numerous chart songs and was a recording artist. He also worked briefly with ASCAP. Weinewer owned and operated his own studio in Indianapolis before moving here. Production will begin immediately.

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Nashville Scene

• *Continued from page 34*

set a European tour for late August or early September. They also will do a July tour of the Midwest and East Coast with the **New Riders of the Purple Sage**, and will do an "in concert" special to be taped in early August.

When **Bob Russo**, assistant program director of WHN of New York, was in Nashville for Fan Fair, he was hospitalized briefly, but is recovering well now. Bob has asked that a special message of thanks to be sent along to those who were so good to him. He writes: "**Jo Walker, Betty Young, Al Sellers, Judy Scrivener** and all the warm, wonderful people of Nashville, at a time when I thought I was all alone, you were there. I'll never forget you." An editorial note: Jo, Betty, Al and Judy all are with the Country Music Association, and are among the first to help anyone at any time. ... **Hurshel Winginton** has formed his own label, Hurshey, and has signed **Gene Simmons** as the first artist. It's the revived and revised Chuck Barry song, "Good Ole Country Music." Hurshel, known as "Commercial Hurshel," is well-known for his back up group, the Nashville Edition. ... WMQM Radio in Memphis again holds its annual Country Music golf tournament next Sunday, at the Pine Hill Golf Course.

When Capitol's **Joe Allison** and **Audie Ashworth** hosted a farewell party for beautiful **Margie Buffett** before she transferred to the Hollywood Capitol Tower, one of the guests was **Billy Davis**, the multitalented with McCann-Erikson who writes, among other things, famous jingles. To his surprise, he heard the new **Red Stegall** record, "If You've Got The Time (I've Got The Place)," which was taken from one of Billy's famous beer commercials. It was the first time Davis knew about the record. Billy also heard a **Dick Curless** record and asked to sign him for commercial work. ... It's getting to be a habit for **Danny Davis & the Nashville Brass** at The Club in Birmingham. His latest two-week stint was another sellout, and the club wants him back again and again. ... Enterprise artist **O.B. McClinton** was officially recognized during the annual Tennessee Walking Horse Celebration in Shelbyville.

Carol Edwards has signed with JEMKL Records of Miami, after years of appearing with top artists. ... **Doug Robinson**, winner of the "Country Cousen Days Contest" at Flint, Mich., has released his first record on the Country Cousen label of WCZN in that city. ... **Guy Shannon** caused such crowd reaction at Louisville's Freedom Hall that the show had to be stopped, the house lights turned on, and a state trooper escort formed to get him to his dressing room. ... Cinnamon Records has formed a new subsidiary, called Toast, and its first artist is **Jerry Metcalf**, formerly with Plantation. ... Some stations refuse to play the various Watergate songs, but the wire services are having a field day with them. ... It's editing time for "Hee Haw" after having shot 13 more segments in Nashville. Now the cutting room work is being done in Hollywood. ... Singer **Sharon Rose** of Norwalk, Ohio, is looking for an agent. A young lady or unquestioned talent, she also writes excellent song material.

The **Ronnie Prophet** show, being shot in segments in Canada, will feature a new young artist each week.

JULY 7, 1973, **BILLBOARD**

along with a great deal of comedy. ... **Bob Pinson**, the new full time staff member of the Country Music Foundation Library and Media Center here, is one of the out-

standing collectors of historical recordings in the nation. He brings a lot of knowledge to the newly created position. **Bill Ivey, Danny Hatcher** and others associated with

the Country Music Foundation have been quietly and efficiently building one of the greatest centers in the world. It's a credit to all forms of music. ... **The LeGarde Twins**, natives

of Australia, dropped in on **Buddy Lee** while doing a session with producer **Bill Walker**, who will negotiate their next recording contract for them.

IS GIL MILLAM A RECORDING ARTIST OR ... AN ARTIST WHO RECORDS?



"JIM COLE"



"THINGS ARE LOOKING GOOD"

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Nostalgia to Bow Quartet Convention Oct. 2 As All-Time Great Acts Re-Group

NASHVILLE—Final plans have been mapped for the National Quartet Convention slated here Oct. 2-7, headquartered at the Municipal Auditorium.

The convention will start on a Tuesday with the "Old Timers' Night." Headlining the special night, and making their first public appearance in more than 10 years will be the Sons of Song.

Also featured during "Old Timers' Night" will be the original LeFevre Trio, the Speer Family, the Blackwood Brothers with J.D. Sumner and Jackie Marshall, the Statesmen Quartet with Cat Freeman and Jake Hess, the Stamps Quartet, and many others who still are making arrangements.

J.D. Sumner, president of the National Quartet Convention, said the appearance of the Sons of Song is creating considerable excitement. The group, with Don Butler, Calvin

Newton and Bob Robinson, made musical history during the years they sang as a trio. Through early innovations, they rose to the top of the gospel music world. Their few record albums are now collector's items.

Ticket sales are far ahead of this same period last year, and new attendance records are expected to be set. Virtually all of the major groups of the gospel industry will be appearing.

The Quartet Convention, originally held in Memphis for about a decade, is having its third gathering here. While all sessions will be held at the Auditorium, convention headquarters will be the Ramada Inn on James Robertson Parkway.

For ticket information, contact Mrs. Nancy Bond, P.O. Box 1190, Nashville, Tenn., 37202. The convention phone number is (615) 256-1255.

First Gospel Radio Seminar Slated Aug. 24-25 in Nashville

By BILL WILLIAMS

NASHVILLE—The First Annual Gospel Radio Seminar, patterned after the Country Music Radio Seminar, will be held here Aug. 24-25, with headquarters at the King of the Road Motor Inn.

Described as a two-day "no-

holds-barred business session aimed at helping all those involved in Gospel Radio," the seminar will include panels, illustrations and in-depth discussions.

Registration fee is \$50, with checks made payable to Gospel Ra-

dio Seminar, c/o ASCAP, 700 17th Ave. South, Nashville, Tenn., 37203.

The seminar is not associated with any group or faction in gospel music, according to officials who are organizing it.

The steering committee includes Charlie Monk, ASCAP; Aaron Brown, Canaanland Music; Ken Harding, FAB Press; Neal Newton, Heart Warming Records; Jerry Seabolt, Stax/Enterprise Records; Jim Black, WWGM, Nashville, and LaWayne Satterfield of Image Public Relations, Ltd., and Music City News.

The seminar is completely educational. Special consultant for the event is Dr. Jerry Prock.

Prophets Disbanding; 'New Ventures' Loom

NASHVILLE—The Prophets, one of the most successful of gospel quartets over the past 15 years, have disbanded.

Ed Hill, manager and one of the original members of the group, chose the live broadcast, "Grand Ole Gospel" to make the announcement.

"For the past 15 years," he said, "the Prophets have been a vital part

of gospel music. We have traveled countless thousands of miles throughout the United States and Canada singing the gospel. We feel we have given some of the best years of our lives to singing the gospel in song. Now, God has rewarded us with many opportunities to be of service through other business endeavors."

Hill said the quartet is now enjoying financial success as well as a surge in popularity. But, he added, the group will now have "the privilege of being fathers, husbands and family men on a full-time basis."

Hill said the group's devotion and dedication to gospel music will continue. An announcement is expected soon from the group regarding their new business future. In addition to Hill, the group includes Bob McCullum, Butch Sanders, Carl Sanders, Chico Nix and Gary Scott.

The Prophets, who recorded for their own label, were booked by Sumar Talent, Inc.

Conn Mixing Gospel in '74

• Continued from page 3

world, will bring together a mixture of white and black Gospel acts. It is expected to include the Oak Ridge Boys, the Blackwood Brothers, the Stamps, Andre Crouch and the Disciples, and others yet to be worked out. A minimum of 3 of the 10 scheduled acts will be from the black gospel field. Light's office currently is studying the availability of acts from the Canaan and Heart Warming labels.

Conn also talked, during his visit here, to Bud Howell of Nashboro Records in regard to some of his acts.

The promoter also is trying to work out an arrangement whereby gospel acts without overseas distribution will be signed to his label for releases in the United Kingdom and in Europe. These releases would be made in conjunction with the Festival, to allow maximum impact.

The Gospel Festival, in its initial year, will be limited to one night's performance, but, if as successful as the country venture, will spread beyond that. Conn currently plans to run a three-day festival next April for country, on the Easter week-end.

Conn also revealed that he will use at least one of the major gospel acts, probably the Oak Ridge Boys, at next year's Country Festival, in order to get the crowds acquainted with them. Light now is working on their schedule so they can make the trip along with the scheduled country performers.

Conn also has lined up numerous country acts for individual tours overseas in the months ahead, among them Chet Atkins, along with other notable artists.

Gospel LP's Flood Mkt.

NASHVILLE—Gospel Music albums, long sold "from the back of the bus," are selling in greater quantities than ever without normal distribution, and are being supplemented by sales or unrelated products.

A survey of the gospel industry shows to what lengths the "super salesmen" of pitch some of the groups and individuals have gone.

Some of the gospel groups now are hawking, along with their albums, such items as jams, jellies and cosmetics. This is in addition to their pictures, their songbooks and folios, and whatever else the willing public will buy. Not only that, but some have set up arrangements whereby credit cards may be used for these purposes. American Express, Master Charge, Super Card and others are happily accepted in lieu of cash.

Gospel singers long have been regarded as the most capable of salesmen, on and off the stage. Rarely does a concert conclude without the plug about the wares available in the lobby after the show. Whether sold there, or literally from the bus, some groups are known to peddle thousands of albums on every road venture. Entire catalogs of albums are carried.

Since many of these are bought by the artists for promotional purposes, keeping records of the records is somewhat difficult. This led to a meeting more than a year ago whereby publishers were asking not only for mechanical royalties, but for money from the songbooks and the like. There were threats of court actions at the time, but none has materialized.

Instead, the new products have been added. Many of these are owned by the groups themselves, others sold on consignment.

There is at least one sign that this sort of practice is leaking over into the country field. Jerry Wallace, an outstanding MCA artist, has retained Ron Blackwood as his personal manager. Blackwood, president of the Timothy Amos Agency and long active in the gospel field, created a sort of hoopla atmosphere during the recent Fan Fair here. At the Wallace Booth, he was acting as pitch man, drawing a crowd, while Wallace signed autographed pictures, and sold them for a dollar each. Other country acts also were selling various wares, but few had someone hustling the crowd as did Blackwood.

Shaped Notes

Donnie Sumner, who until recently was a member of the Stamps Quartet, is in the process of organizing his own gospel group

called **The Angel Band**. In addition to Sumner, all members of the newly-formed group are experienced vocalist/musicians who have been with major organizations. Leaving his position with the Statesmen is tenor **Sherrill Nilson**, who also has been a member of the **Speer Family** and one of the original members of the **Imperials**. **Tim Batey**, currently playing guitar for the Statesmen, will join the group as a musician. **Greg Gordon**, a former member of the **Imperials** and the **Chuck Wagon Gang**, joins the Angel band. Former **Prophet Quartet** member **Tommy Hensley** has also joined the group. Although the Angel Band will work some concerts, it will concentrate mainly on studio work as background singers and doing jingles. . . .

William H. Rayborn has joined the staff of Word Records to direct sales promotion for the various labels produced by the company. A former minister of music for

churches in Texas, Oklahoma, Missouri and South Carolina, he will work with Word, Myrrh, Light and Canaan. . . . The 37th Annual Ozark Empire Fair will be held August 3-10 at Springfield, Mo. . . . The first annual Ark-Mo Regional Gospel Music Contest will be held next Saturday (7) at Foster Stadium in Mountain Home, Ark. The top five groups there will be eligible to compete in the American Gospel Singing Contest at Springfield in late September. . . . The 5th Annual Mid-South Regional Gospel Music contest will be held August 4 at the Junior High Auditorium in Springdale, Ark. The event drew a crowd of 8,400 last year. . . . The **Oak Ridge Boys**, at the invitation of the Department of Defense, appeared at the Tidewater Arts Festival in Norfolk, Va. recently, in honor of the returned prisoners of war and their families. **Bob Hope** and **Jody Miller** also were on the show. . . . **The Singing Rambos** began the first day of a ten day tour in Paducah, Kentucky, last week. The Rambos are now on a fulltime working schedule and have added four new musicians to their group: **Dennis Waugh** on drums, **Wendell Jimerson** on bass, **Johnny Cox** on steel, and **Jackie Vandiver** at the piano. . . . **Les Beasley** and the **Florida Boys** recorded a new album at the RCA studios for Canaan Records, then began taping the fall series of their nationally syndicated television show, "The Gospel Singing Jubilee." . . . **Jerry Goff** and the **Singing Goffs** travel to the mountains of North Carolina to appear at the Carowinds Resort this week, the first gospel group ever to entertain there. . . .

Wendy Bagwell set another first for himself and gospel music generally as he co-hosted the "Ralph Emery Show," which is syndicated in more than 80 markets. All of Emery's previous guest have been country artists. . . . The **Chuck Wagon Gang** is completely out of retirement, with six shows already set for Florida, North Carolina and Tennessee. . . . **Aliene Hart**, the "Queen of Gospel Music" and member of **The Musical Harts**, is an exceptional person. She is an evangelist, bus driver, wife, mother, singer and musician. Her eldest son Larry, who is 15, has now been in the music business for 11 years.

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CHILDREN'S RECORDS ARE ROCKING MORE BUT THE BEAT ISN'T AFFECTING SNOW WHITE

By RON TEPPER

THE REVOLUTION CELEBRATES its tenth anniversary on December 26 of this year. It was on that date that four, long-haired youths from England had their first U.S. million-seller ("I Want to Hold Your Hand") released and since then the country—and kiddie records—have never been the same.

It was The Beatles who first reached the tiny tots, that is, the three-to-eight-year-old children who are the kiddie records listening audience, with a rock beat. And, because of that beat, kiddie records during the next decade were never to be the same.

Today, more than ever, there is a schism in the kiddie record business between the traditional ("Cinderella," "Snow White") and the contemporary ("Multiplication Rock," "Kid Power," "Electric Company") type of product. The former tell the story; the latter dwell on the beat as well as the story.

Up until the emergence of The Beatles, rock music on television was restricted mostly to bandstand-type shows... shows which did not really reach the younger (3-8) age group. These youngsters were hooked on cartoons in which music was only a minor part. Today, however, there is hardly a cartoon show on TV that doesn't have rock music as its foundation.

Radio, as well, has had a tremendous impact. Kids of today are being raised by the Beatle fans of 1964. They're fans who were weaned on rock music themselves and today, while they're doing their housework and other chores, rock radio is still supplying the background.

This (1) record (2) radio and (3) TV rock approach has drastically changed the kiddie record market. Seldom now will you find an eight-year-old listening to kiddie music. He (or she) is onto Donny Osmond or something older. Stan Cornyn, Warner's vice president, says his seven-year-old son, Chris, has been bugging him for a copy of Edgar Winter's "Frankenstein." "And," Cornyn theorizes, "once you've tasted the blood of Frankenstein you'll never again be interested in the honey of Winnie the Pooh."

Kiddie record manufacturers agree that the age has dropped, but they disagree as to the effect it has had on the market itself. Ralph Stein, executive producer of Golden Records, one of the "biggies" in the field, concurs that the age has dropped ("we top off about seven or eight years of age") as does Jerry Weiner, Disney's national sales manager who sees a market in the "two to six" age bracket.

Both, however, feel that the market is strong and has one of the greatest potential of any area in the record market for growth.

While the kiddie labels themselves are, of course, deeply involved in the market, the majors who have become involved through one-shot projects, soundtracks, etc., have oftentimes found themselves with a load of returns or a distributor who isn't even interested in handling a "minor" line. The distribution and marketing patterns between contemporary rock LP's and children's music are so different that it is almost as if the two lines belonged to two different industries. The lines that specialize in kiddie records have stayed, for the most part, with the "traditional" area—"Mother Goose," "Snow White," etc. The experimentation has come through the major labels. If the majors could combine the kiddie label marketing know-how with their product, then the day might come when a kiddie album could make Top 10. For instance, if the full priced "Sesame Street" had the same retail outlets as many of the traditional kiddie albums (in addition to the record outlets it had), it could have become a Gold Record. But, it didn't and until there is some kind of "coming together" majors seem destined to fight a tough marketing battle.

The interesting thing is that the kiddie record consumer... i.e. the two (or three) to seven (or eight) year old, would dig both traditional and rock approaches. He's familiar with both. But, where his mother (or grand-parents) shop is not really the record store. As Stan Cornyn points out, "I can't conceive of a young mother with a young child shopping through Tower Records. That's not her normal path. I can, however, see her in the supermarket or toy store. Those are the places we'd have to go to be successful."

At the same time, most of the labels that specialize in kiddie records feel that if they could get into record stores with the same concentration they have in supermarket, discount or department stores, the business would increase enormously.

"Oddly enough," says Weiner, "it's the record stores that need an education about children's records. They don't realize the potential profits there. We have little space in record stores and the majors haven't helped the situation with the dumping of 'cut-outs' in the market. Once they do this something has to suffer and it usually is the kiddie line because the retailer doesn't really understand it."

"You can walk into many record stores today and, if you find a children's department, you'll find that they're out of standards like 'Cinderella' or 'Snow White.' There's no decent displaying or inventorying done. They'll tell us they don't do the business but we say it's because they've let the children's records become an afterthought. Children's records, more than anything, need a separate identity and the chances of them getting it today are

less than ever before in the typical record store.

"It's really unfortunate, too, because children's records offer advantages that contemporary records can't match. First of all, there isn't a return factor; our sales projections are extremely accurate because we're not dealing with an unknown rock commodity; re-issues, such as 'Mary Poppins' are just as strong the second time around; and, I believe, a dealer can make more profit per square foot with a children's record than he can with a rock record. That is, if they'll let us show them how."

Weiner, however, hasn't given up. "It's a growing market. We're growing in toy departments and we're making inroads in the record stores. It's just a continual process of educating your customers (retailers). The name of the game is profit and we want it just as badly as they do."

Thus far, Disney has stayed away from the rock-type children's record. "We've looked at it and, perhaps, one day we might get into it but right now we're sticking with the traditional type of record. They're the mainstay of the business," says Weiner.

The traditional children's record may be "doing business as usual" simply because the record's ultimate consumer—the child—seldom, if ever, has anything to do with the actual buy. Usually it's a grandmother or mother and their thoughts are traditional. As Cornyn notes, you don't find either in the typical record store. At the same time, the contemporary children's record has the problem of distribution. It may be in some of the record stores but few toy stores and the buyer rarely sees it because she doesn't frequent record stores. It would be interesting to see what would happen to traditional and contemporary records if the child himself (or herself) shopped. Of course, that won't ever happen.

Pickwick is another label heavily involved in the traditional children's line and Dave Brown, vice president and general manager of Pickwick International of California, agrees with Disney's Weiner when he cites the toy departments and record stores as the prime places that children's records are sold. Golden's Stein, however, disagrees. He feels that neither toy nor record stores sell much of the product. "It's done primarily through chains or supermarkets. Or, once in a while you'll find a big record store that happens to have a children's record department. Like a Goody's."

Weiner points out that one of the problems that a children's label has with the distributor and retailer is that "we're just not as exciting as the average rock record."

But, what the children's label might lack in excitement they make up for in marketing and merchandising. Few majors show the

creativity and ingenuity that the children's manufacturer's do when it comes to merchandising and selling.

Perhaps one of the reasons for the children's label marketing emphasis is because of a low profit margin. Thus, when a record is released, it is not just thought of creatively. It is assumed there is a market for it or else it wouldn't be released. The problem each children's label then concentrates on is selling it. That's one of the reasons why kiddie labels are in toy stores and toy departments. The merchandising and display techniques they utilize range from variety pre-packs to merchandise that can hang on a hook, sit on the floor or rest on the counter. The labels are pros at packaging.

And, they do it cheaply. They have to. "In this field," says Weiner, "it's all the manufacturer's initiative. Without us showing the way and really pushing the merchandising and guiding the product exposure, we wouldn't sell anything."

Pickwick has come up with things like a "Tiny Tot Pack," a four-color box with a plastic handle that contains 50 tunes on 12, seven-inch records. It sells for \$5.95 and can be hung on a rack in-store, set on the floor or in a bin. At the other end of the spectrum (98c), Pickwick has a "My Name" set of children's records. It's a seven-inch record with two tunes per side. There are 36 of the records out now, 18 have boys names and 18 have girls names. Introductions are by Capt. Kangaroo and a typical boy's record will open with a message from Capt. Kangaroo that says: "Hi, Robert, this is a record just for you..." Or, the Capt. will give one of 35 other names. The disk is sold via a counter bin.

Disney and Golden have a line of clever products as well. Golden will supply variety pre-packs in a bin. Disney puts out just as much, if not more, than any label and Weiner says the key to every aid is that "it has to be functional and practical." Prettiness doesn't count.

Although the pure kiddie labels have remained with the traditional recordings, all of them have changed packaging, quality and, in many cases, updated content.

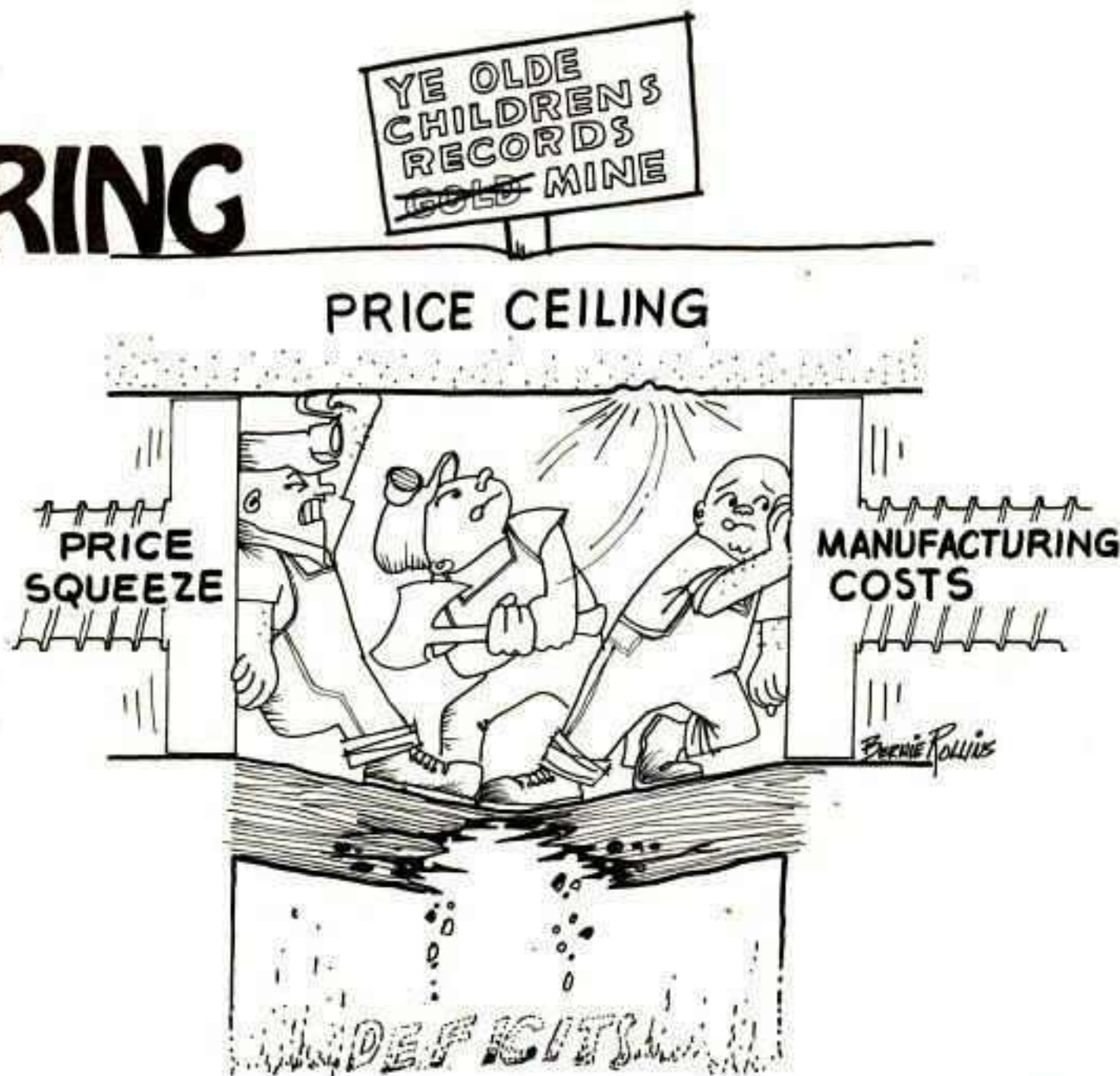
"We're dealing," Stein says, "with an unusual situation. Our buyer is the mother so—unless she has the kid along who is nagging her—we have to create a package that will appeal to her and yet appeal to the child when she gets it home." In Golden's case they use a great many reds and bright yellows on the covers. Packages are kept thin—"as soon as you get them bulky you use up too much space on the shelf and you're out."

All three labels agree on who their buyers are and they try to keep abreast of what that buyer is looking for. Golden, for instance, includes survey sheets in many of its records to

(Continued on page 44)

The evolution of children's records

RISING MANUFACTURING COSTS ENDANGER LOW PRICE KIDDIE DISKS



YOU CAN BUY THEM from 29 cents to \$5.98 and, in many instances, records that show little difference are sometimes priced dollars apart. To the consumer, it's a discount dream. To the manufacturer, it's a nightmare.

The price of children's records is probably one of the most puzzling aspects of the entire business. The cheapest buy in the field is a 29-cent seven-inch disk put out by Golden. ("It's our lost leader," laughs Ralph Stein of Golden.)

But the 29-cent record will soon get lost for good. In the children's field, record sleeves are printed far in advance and as soon as Golden runs out of its 29-cent sleeves ("hopefully, this year") it will up its prices to 39 cents, where most other manufacturers are.

"We'll re-package them," Stein said, "make them look better and probably add something to it. But we will get rid of the 29-cent tag. We just can't make any money at it." For 89 cents (all prices are suggested list) you can buy a seven-inch disk packaged with a 24-page four-color booklet; for 69 cents you can buy a seven-inch disk with another booklet; for \$3.98 you can buy two LP's, plus a 40-page booklet—the bargains in the children's field are incredible.

But, most of the manufacturers concede that they can make money with those packages . . . and they do. It's only the 29-cent (and in some cases, 39 cent) package that has gone thus far. Still, with costs climbing rapidly, particularly with paper that the manufacturer's must use for their booklets, there is an uneasy feeling among the labels in regards to current prices. They'd all like to raise prices, some would like to completely eliminate the 39-cent line and go right to 49 cents, but the pressure from distributors and retailers has prevented that. Some customers are even asking the manufacturer's to print the price of the LP, or single, on the cover. Thus far, most have resisted because of the mechanics of the children's market.

"We print," explains Stein, "sometimes a year's supply or more of covers. You can imagine what would happen if we printed a whole batch of covers at one price and three months later we were forced to raise prices. We'd really be stuck."

The same is true of the book/record sets the manufacturers put out. They're resisting marking any kind of price on those as well for the same reason.

Disney used to carry the 29-cent tag but left that three years ago and then, last year, eliminated the 39-cent price. Biggest sellers for all kiddie labels is product up to \$1.98. Then it gets tough.

"Most of the purchases from \$1.98 on down," says Disney's Weiner, "can be impulse. But, when you get to the area above the \$1.98 it has to be a gift item and there's no impulse involved."

With its position, Disney can release numerous soundtracks, and it does, at a higher price, usually \$5.98. Upcoming it will have the re-issue of "Mary Poppins" and the first, all-cartoon feature from the studio in some time, "Robin Hood." "Those are really our 'hit' type of product. When we come out with something like them, everyone gets behind it."

At the same time, higher priced albums in the field present a problem for the label with the item. Unlike the pop field, where the buyer recognizes a cover immediately and, in fact, is usually looking for the original, the children's field is rife with cover records.

Golden, for instance, put out a "Sesame Street" album for \$1.98. Contrast this with the higher priced Columbia or Warners, "Sesame" which listed for more than \$5.

"Which one is the parent going to buy?" Stein says it's all a matter of economics. "The \$1.98 'Sesame' was a big seller. The parent doesn't have to be concerned about getting the

'real thing' for her children. They'll be just as satisfied with 'Songs From Sesame Street' as they would be with 'Sesame Street' itself and probably wouldn't be able to tell the difference."

Stein maintains that "cover records in the kiddie field are not really knock-offs. They're good sellers. We're selling 'Fiddler on the Roof,' 'Man of La Mancha' and 'Tom Sawyer' in the same way."

Golden is not alone in the cover record. Pickwick has its share, too, as do many others. You can find "Mary Poppins," "The Aristocats" and "You're a Good Man Charlie Brown" available at the lower price on Pickwick.

With the wild pricing structure and similar albums avail-

able for prices that are widely apart, it would seem that chaos could reign in the field, especially if the albums were discounted at stores. That, however, is not the case and it has been the one small control on the price squeeze in the kiddie field. "Retailers, especially in the toy field," says one distributor, "are reluctant to discount the records. They want to get the full cover price for the product and they do."

"There is still, a very tight margin in the children's field," says Pickwick's Brown. "It's a margin that squeezes closer every day with rising costs and one that has some of the children's manufacturer's wondering when the next price up—the 39-cent record—will be completely deleted. Only the economists know."

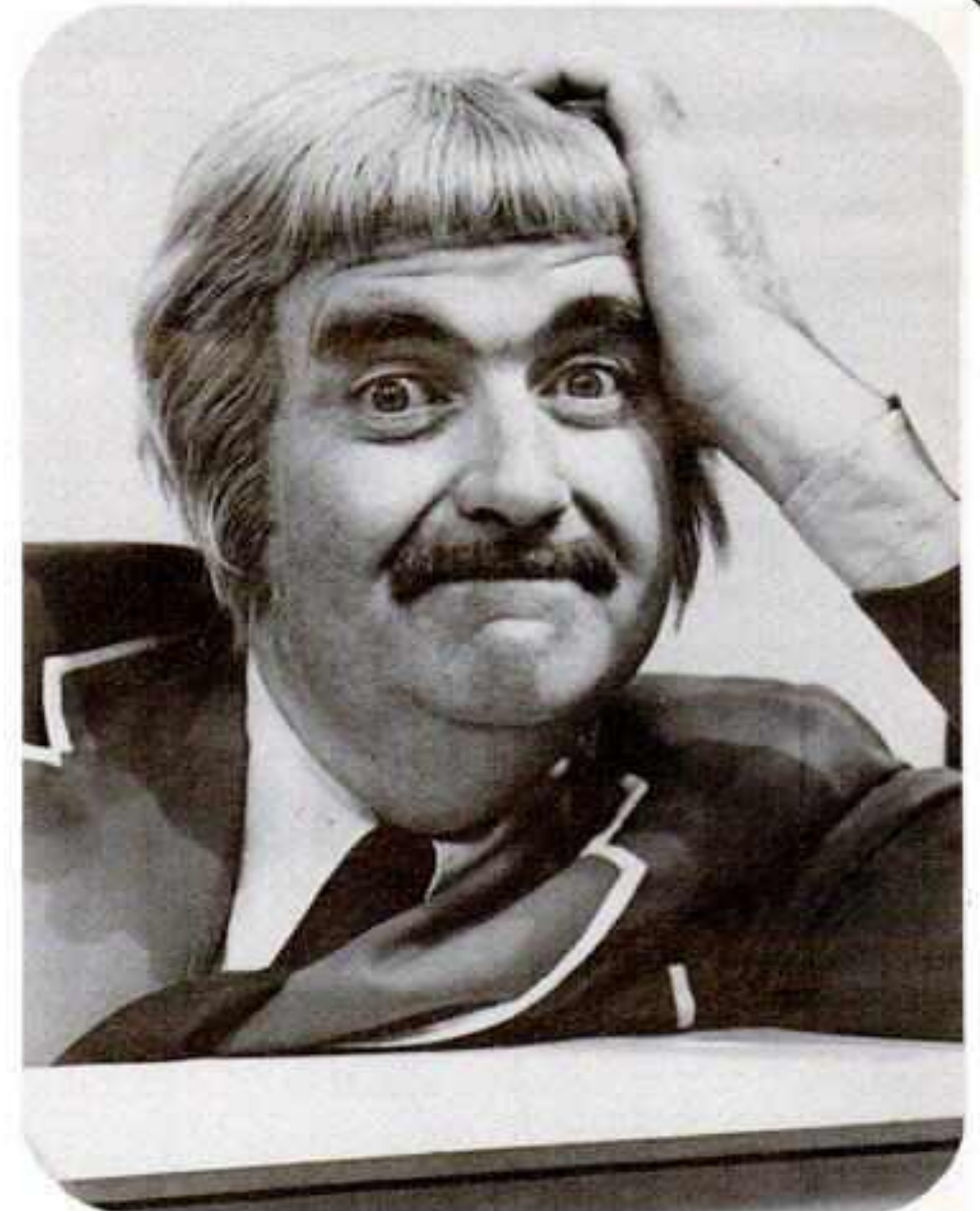
Capt. Kangaroo: Tiny Tykes' Superstar

ROCK MUSIC HAS ITS ELTON JOHN, Carole King, Donny Osmond and David Bowie and children's music has its superstar too—a graying, tall, blue-eyed idol known to millions of tiny tykes as Capt. Kangaroo.

Bob Keeshan, alias Capt. Kangaroo, has been the favorite of the pre-school set since he first created the Capt. Kangaroo role for CBS-TV 18 years ago. And, during those years he's probably been involved in more children's albums than any other figure in the business. His name is used to sell a variety of children's records ranging from "Peter & the Wolf" to "My Name" products on Pickwick.

The amazing thing is not that Keeshan is a superstar but that he has remained one for so many years. Even in the rock world, superstars seldom last for more than a few years. But, in the world of children's music Keeshan has garnered an audience and a following second to none. And, he's done it without changing any of the concepts of his show.

Contrary to what most purveyors of children's music and entertainment believe, Keeshan does not consider rock music



The good Captain: Bob Keeshan.

to be a factor in the longevity of his personality or his show. Keeshan, in fact, feeds his audience almost everything but rock music and he still keeps them.

Jim Krayner, executive producer of the "Capt. Kangaroo" show and an Emmy Award winner for similar duties that he undertook for another TV effort, "Beethoven's Birthday in Vienna," is a proponent of the theory that you can give the kids classical and other types of music they wouldn't normally hear and get them to like it. It takes, however, a special combination. A guy like Keeshan and music presented in an entertaining manner.

"To get them to like or listen to Mozart you've got to try to present it with enough visual interest so that they'll sit still long enough to hear it. For instance, we had Bunny Rabbit playing Mozart. It kept their interest. They had Bunny Rabbit perform the name of the composition but if they hear it long enough they'll remember it and that's what we'd like to do."

Capt. Kangaroo doesn't, however, restrict the music on his show to any one form. The show presents rock (a limited amount of soft-rock), too, but the audience (under five years

(Continued on page 44)

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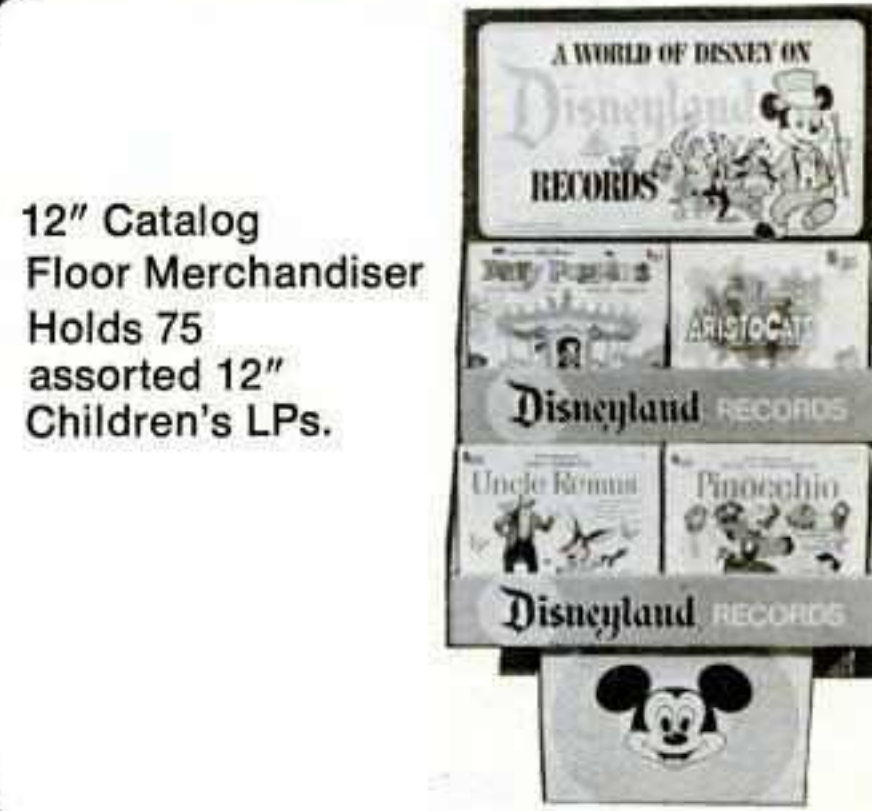


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"I got six."



Kid Power & Multiplication Rock

A HIT AND A MISS IN MARKETING

THEY'RE CALLED "KID POWER" AND "MULTIPLICATION ROCK" and without a doubt they are two of the best kiddie albums around today . . . but, that's where the similarity ends. While "Multiplication Rock" is benefiting from a well-thought-out marketing approach, "Kid Power" is getting its brains beat out.

Both are on major labels—Capitol and MGM—and both are educational, entertaining LPs. "Kid Power" is taken from the ABC-TV show of the same name and its characters are based on "Wee Pals," a syndicated comic strip created by 49-year-old Morrie Turner.

"M.R." is another ABC-TV show, with the producer McCaffrey and McCall, and ad agency in New York.

Capitol's "M.R." was originally turned down by the label's a&r department when Neely Plumb first brought it to them. But, on the way down the elevator Neely ran into one of Capitol's marketing men who thought the LP and the possibilities for it were tremendous. As a result the album was salvaged by the label and today it is doing well only because the marketing department of Capitol has chosen to handle it in a way different from the normal kiddie (and adult) album release. The marketing department has a definite commitment to the LP and that's something that doesn't often happen with a kiddie record.

On the other hand, "Kid Power," with songs created by Jules Bass (lyrics) and Perry Botkin Jr. (music), is being lost, because it isn't the specialized treatment that kiddie records

require when a major becomes involved. "I'm afraid," says Turner, "to ask about sales. I feel like the author of a book calling the publisher." Others involved in the album project have not been so kind . . . they feel that the LP, with the benefit of a weekly national TV show; a nationally syndicated cartoon strip; paperback books and entertaining music should be doing much more than it is. But it isn't even though the merchandise sold through the show is doing extremely well.

All of the "Kid Power" songs are designed with a message, just as the shows are. And, all have a rock or contemporary beat. The same for "M.R." which has a rock beat or similar type of music backing every one of the multiplication songs. While "M.R." concentrates on teaching kids their times tables—and leaves out the preaching—"Kid Power" is an album that does press home a social message. The prime characters are black and white kids, created by Turner who is black himself. "We don't preach white power or black power on the show or through the music," he says, "It's actually what I call 'Rainbow Power' . . . the power of all colors working together. It's a lot easier getting kids to understand Rainbow Power than it is to get adults to. That's one of the reasons I keep adults out of the strip and the TV show. Adults mess up kids' heads."

Subjects include episodes where the kids occupy an island and then have to decide who is going to be boss. They pick one of their cohorts as chief and then the chief sets up his own rules . . . eventually, the kids find out about the fallacy of ridiculous rules to suit just one individual. Or, they might sneak into a circus and find it's like stealing because they've deprived the circus owners of revenue; a loss that results in the show folding.

The music is handled in the same manner. And, Botkins' music and Bass' lyrics are excellent combinations. Bass feels the show—and album—differ from anything else on the market. And, he's one man who should know. He's produced the "Jackson Five" and "Osmonds" TV shows as well. Both of those are entertainment (only).



Naughty number nine.

"Kid Power" is, of course, a definite message show. "We try to teach values, through song and action." The Bank Street College of Education works with Bass in reviewing and overseeing the material in terms of its educational value. Apparently Bass and crew have been extremely successful since the network just renewed the show for another season.

Although the sales on the album have been disappointing, Bass and Turner aren't dejected. They're happy with the progress of the TV show and have hopes that by next season the marketing approach and "Kid Power" LP audience may have picked up considerably. "Our following should grow so it stands to reason," Turner says, "that the potential LP audience should grow too."

Bass, off his experience with the networks and children's TV shows, feels that "Kid Power" may be one of the last musical, TV albums the public sees for some time. He feels the networks are "de-emphasizing music and will continue to do so in the future." They seem to be going (next season) more heavily into other animated type shows (such as 'Star Trek') that aren't dependent on music. Music, they feel, is cooling."

The reason for the de-emphasis, theorizes Bass, is the "void in the bubblegum field. Right now there aren't any new idols around for the younger kids to identify with and the old ones have lost some of the magic. The networks realize this so they're going in another direction. And, I think kids' albums will, too."

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WHILE PRESIDENT NIXON'S ADMINISTRATION HAS ITS HANDS FULL WITH WATERGATE, schools throughout the nation are having their own problems with the administration.

Thus far, somewhere in the area of \$140 million is being withheld from schools because of what HEW Secretary Casper Weinberger has termed "unnecessary social programs" in the schools.

Many of those "unnecessary social programs" are programs involving children and audio (and visual) communication. Without those funds—which three States are currently suing the Federal Government over—the so-called children's instructional records that are normally bought by schools, have taken a considerable dip.

But, even if those funds weren't being withheld, children's educational records would be in the midst of change. "The change," explains Ruth White, a producer of educational materials for a number of years, "is a social change. Kids read less and look at more pictures today than ever before. It's TV, of course. The fund shortage," continues Ruth, "is, hopefully, only a short-term thing."

"Once it's resolved you'll see more work in audio than ever before. But, the audio will take on a different approach than previous records. For one thing, the 'see spot . . . run spot' approach is out. The audience is too sophisticated. If you're going to sell a school a children's record, it had better be entertaining as well as educational."

Ruth maintains that the administrators and teachers have finally come to this conclusion, too. "Before, all you could sell was the 'run spot' type of record. Today, you've got more chance to sell an unusual package than anything else."

Ruth, however, believes that the day of the straight children's record has disappeared. "We're already seeing more audio-visual in

schools than ever before. Records and cassettes are being used with film strips. It's not just records, but a 'multi-media' approach."

Del Kacher Productions, which has an educational production facility, has done similar work in the field. "How do you turn a kid on with 'Mother Goose' after he's spent the night before watching 'Emergency' or 'The Rookies'? You can't."

"To do something relevant for children in the educational field, a record has to have several elements. First, it has to have rhythm. Whether it's rock, r&b or some other contemporary beat, it has to have it if you're going to get anything across. Remember, a lot of these kids have older brothers and sisters and even if they haven't been turning on rock radio, their brothers and sisters have. They're bound to be influenced from the age of three up."

To appeal to that "influencing factor," Kacher's firm recently put together an educational record for black ghetto kids. "We took the lyrics from a well-known black poet and put an r&b beat to it. It was the first time they could relate to what they heard."

Kacher agrees with Ms. White about the changing attitudes of schools and administrations. "I think you could divide the country up into a liberal-to-conservative spectrum. In some areas new ideas would be readily grabbed up and accepted; in others, you

wouldn't have any luck at all." Kacher sees the East and West Coast as most receptive to ideas with conservatism increasing as you move toward the Midwest.

Both Kacher and Ms. White act as independent producers for educational publishers. "I have to," Kacher says, "learn to translate an educator's non-musical description of what must happen and direct that into musical arrangements that will reach children. Today, a good part of that reach depends on the beat."

Ms. White prefers to call herself a "multi-media producer." That's really where children's records are going. They're practically there now.

Next Fall, she'll be introducing a new children's character—via records, tape and other means—to schools. He's called "Mr. Windbag." Mr. Windbag will be a "multi-media" figure and Ruth will utilize all audio-visual areas—film strips, cassettes, records—to introduce him.

"Mr. Windbag will be a contemporary figure," she explains. "He's a result of the media explosion in the school market. And, even though the market may be somewhat depressed today because of a lack of funds, Mr. Windbag will, when the funds permit, be an example to schools of the new type of personality on records and in other media, it will take to 'get the message across.'"

"In the future," Ruth says, "audio without visual, except for dance records, will be worthless."

The changing attitude towards children's educational records goes along with the realization by schools that "kids aren't all the same even if they are the same age and look alike. Individual Pupil Instruction, IPI, is becoming a way of teaching in schools," explains Ruth. "Teachers realize that children are individuals and sometimes they have to learn at their own rate. Thus we're going to see more audio and visual materials that kids can relate to and utilize at their leisure. But, they won't utilize those aids if there is no entertainment value in them. And records alone won't get it."

Utilizing records to help teach average (or normal) children is one thing, however, Kacher was recently involved in a project to help teach mentally-retarded children via records. His production company took a group of seven retarded children from the Hope School in Orange County, California. The seven, all musicians, whose ages range from 14 to 25, recorded an album called "High Hopes," an LP. Kacher says reflected, in words and music, the high hopes kids could have even if they were handicapped.

"Many people," Kacher says, "think of retarded children as being stupid and not normal. That's not true. They can 'feel' your attitude better than the normal kid and they can sense things much faster than the average individual. Mentally, none of these kids was beyond the age of 10, but they all feel, and have tried to transmit to other handicapped children through this album the message—'we can make it.' The material, which they wrote, tells others that they can succeed. We think the album will be of great value to many schools that teach mentally-retarded or other handicapped children. This is the kind of project that makes producing albums for children truly rewarding."

Nixon's Educational Fund Cuts Affect Children's Instructional Disks



A new multi-media kids character

Kids Disks Rock More Captain Kangaroo

Continued from page 39

get feedback. As a result of some of those cards, the label has come out with more contemporary type children's record. They've also found that while the age of the market is dropping the influence from the mother has changed . . . the mother who was weaned on Sinatra now has married kids; the younger mother was raised on Elvis. She's going to be more responsive to a traditional record with some rock in it. One of Golden's records is a "Time to Tell Time" in which kids learn to tell time. Some of the tracks have rock backgrounds, others don't, but nearly all are contemporary.

Quality is another area that children's labels have kept close track on. Today's kiddie record is far from the "plastic disk with nursery rhyme material on it."

"The quality," says Daken Broadhead, president of Allied Records, an independent pressing plant that handles product for both Disney and Golden, "is as good as any contemporary rock record. The trend, in fact, has been upward with the improvement in playback equipment. Kids, even those in the children's record category, can recognize a cheap record."

The trend among manufacturer's has been more to LP's than seven-inch, says Broadhead, and the packaging and design show considerable more thought today than four or five years ago.

Thus, the children's market today is at one of the most interesting points in its history. The child who listens to the records is getting younger with each passing year; he's being influenced more by rock with each passing year as is his mother and as a result there are definitely two distinct types of records now battling for the audience. The question is: which one of these will win out? Only that three-year-old knows.

Written by Ron Tepper; art director, cartoons by Bernie Rollins; section editor Eliot Tiegel

Continued from page 40

of age), doesn't really seem to mind what kind of music is presented, as long as it's Keeshan who does the presenting.

"It's his attitude towards kids," Krayer explains. "He's always felt that kids are people with intelligence and potentially good taste. He treats them that way and never talks down to them. Bob's characterization is almost the way he is in real life; perhaps that honest portrayal is why the kids have dug him for 18 years."

During the first years of the show there were numerous kiddie records put out by the show but in recent years most of the music has been limited to albums (or 7-inch records) utilizing Keeshan's name to sell them. Krayer hopes that before the end of the year, the show will be able to get back into producing its own music. Right now, however, his and Keeshan's main concern is to keep entertaining the pre-schoolers and make sure that Capt. Kangaroo remains the superstar of the pre-school set.

"Kids today," Krayer says, "don't get a balanced diet on either radio or TV. It's either mostly rock or violence, depending on the medium. We don't think they're deprived of either one of those things so we've decided to show them the other side of the coin. Give them a little 'equal time' with classical music and other things they don't normally see or hear. It works."

And, after 18 years of being a superstar, who could possibly question that statement?

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AUSTRALIA

(Courtesy of Go-Set)
SINGLES

- This Week
- 1 TIE A YELLOW RIBBON—Dawn (Bell)
 - 2 TWELFTH OF NEVER—Donny Osmond (MGM)
 - 3 DAISY A DAY—Jud Strunk (MGM)
 - 4 GET DOWN—Gilbert O'Sullivan (MGM)
 - 5 ALSO SPRACH ZARATHUSTRA—Deodato (CTI)
 - 6 DANIEL—Elton John (DJM)
 - 7 PART OF THE UNION—Strawbs (A&M)
 - 8 MORNING AFTER—Maureen McGovern (20th Century)
 - 9 HEAVEN IS MY WOMAN'S LOVE—Col Joye (ATA)
 - 10 DON'T EXPECT ME TO BE YOUR FRIEND—Lobo (Philips)

ALBUMS

- This Week
- 1 HOUSES OF THE HOLY—Led Zeppelin (Atlantic)
 - 2 RED ROSE SPEEDWAY—Paul McCartney (Apple)
 - 3 DARK SIDE OF THE MOON—Pink Floyd (Harvest)
 - 4 HOT AUGUST NIGHT—Neil Diamond (MCA)
 - 5 MADE IN JAPAN—Deep Purple (Purple)
 - 6 ALADDIN SANE—David Bowie (RCA)
 - 7 DON'T SHOOT ME I'M ONLY THE PIANO PLAYER—Elton John (DJM)
 - 8 DIVINE MISS M—Bette Midler (Atlantic)
 - 9 SIX WIVES OF HENRY VIII—Rick Wakeman (A&M)
 - 10 OOH LA LA—Faces (Warner Bros.)

BRAZIL—RIO DE JANEIRO

(Courtesy of Ibope)
SINGLES

- This Week
- 1 KILLING ME SOFTLY WITH HIS SONG—Roberta Flack (Atco)
 - 2 DON'T SAY GOODBYE—Christian (Top Tape)
 - 3 WHY CAN'T WE LIVE TOGETHER—Timmy Thomas (Top Tape)
 - 4 HEY GIRL—Lee Jackson (Copacabana)
 - 5 THE MEXICAN—Babe Ruth (Odeon)
 - 6 SUPERMAN—Doc and Prohibition (CID)
 - 7 MY LOVE—Paul McCartney (Odeon)
 - 8 O MENINO DA GAITA—Sergio Reis (RCA)
 - 9 ME AND MRS. JONES—Billy Paul (CBS)
 - 10 DESAFIO—Luiz Americo (Chantecler)

ALBUM

- This Week
- 1 CAVALO DE ACO—Varios (Som Livre)
 - 2 ROBERTO CARLOS—Roberto Carlos (CBS)
 - 3 DRAMA—Maria Bethania (Philips)
 - 4 BILLION DOLLAR BABIES—Alice Cooper (Continental)
 - 5 HOUSES OF THE HOLY—Led Zeppelin (Continental)
 - 6 O BEM AMADO—Toquinho e Vinícius (Som Livre)
 - 7 UMA ROSA COM AMOR—Varios (Som Livre)
 - 8 CLARA NUNES—Clara Nunes (Odeon)
 - 9 FEVERS—The Fevers (Odeon)
 - 10 ME AND MRS. JONES—Johnny Mathis (CBS)

BRAZIL—SAO PAULO

(Courtesy of Ibope)
SINGLES

- This Week
- 1 FOREVER AND EVER—Demis Roussos (Philips)
 - 2 DON'T SAY GOODBYE—Christian (Top Tape)
 - 3 ORGULHO DE SAMBISTA—Jair Rodrigues (Philips)
 - 4 KILLING ME SOFTLY WITH HIS SONG—Roberta Flack (Continental)
 - 5 AUBREY—Bread (Continental)
 - 6 DESAFIO—Luiz Americo (Chantecler)
 - 7 OURO DE TOLO—Raul Seixas (Philips)
 - 8 WHY CAN'T WE LIVE TOGETHER—Timmy Thomas (Top Tapes)
 - 9 TIE A YELLOW RIBBON—Dawn (Philips)
 - 10 MY LOVE—Paul McCartney (Odeon)

ALBUMS

- This Week
- 1 CAVALO DE ACO INTERNACIONAL—Trilha Sonora (Som Livre)
 - 2 UMA ROSA COM AMOR INTERNAC.—Trilha Sonora (Som Livre)
 - 3 ROBERTO CARLOS—Roberto Carlos (CBS)
 - 4 DEUS ABENCOE AS CRIANCAS—Nelson Ned (Copacabana)
 - 5 SORRIA, SORRIA—Eivaldo Braga (Philips)

BRITAIN

(Courtesy: Music Week)
*Denotes local origin

- | This Week | Last Week | Title | Artist | Label |
|-----------|-----------|----------------------|------------------------|-------------------------|
| 1 | — | SKWEEZE ME PLEEZE ME | *Slade (Polydor) | Barn (Chas Chandler) |
| 2 | 1 | RUBBER BULLETS | *10 CC (UK) Strawberry | |
| 3 | 2 | ALBATROSS | *Fleetwood Mac (CBS) | Fleetwood (Mike Vernon) |

- 4 5 WELCOME HOME—Peters & Lee (Phillips) MAM (Laurie Mansfield)
- 5 4 GROOVER—*T. Rex (EMI) Wizzard Artists (Tony Visconti)
- 6 7 SNOOPY VERSUS THE RED BARON—Hot Shots (Mooncrest) Schwartz (Clive Crawley)
- 7 3 CAN THE CAN—*Suzi Quatro (RAK) Chinnichap/RAK (M. Chapman/N. Chinn)
- 8 10 GIVE ME LOVE (Give Me Peace On Earth)—*George Harrison (Apple) Charitable Foundation (George Harrison)
- 9 14 LIVE AND LET DIE—*Wings (Apple)—McCartney/United Artists/ATV Music (Paul McCartney)
- 10 8 STUCK IN THE MIDDLE WITH YOU—Stealers Wheel (A&M) Baby Bun/Ricochet (Lieber & Stoller)
- 11 19 BORN TO BE WITH YOU—*Dave Edmunds (Rocfield)—E.H. Morris (Dave Edmunds)
- 12 9 ONE AND ONE IS ONE—*Medicine Head (Polydor) Biscuit (Tony Ashton)
- 13 12 WALKING IN THE RAIN—Partridge Family (Bell) Screen Gems/Columbia (Wes Farrell)
- 14 11 AND I LOVE YOU SO—Perry Como (RCA) United Artists (Chet Atkins)
- 15 6 SEE MY BABY JIVE—*Wizzard (Harvest) Roy Wood/Carlin (Roy Wood)
- 16 13 TIE A YELLOW RIBBON—Dawn (Bell) A. Schroeder (Dave Appel/Tokens)
- 17 24 TAKE ME TO THE MARDI GRAS—Paul Simon (CBS) Pattern (Paul Simon)
- 18 20 CAN YOU DO IT—*Geordie (EMI) Red Bus (E. Elias/R. Danova)
- 19 15 SWEET ILLUSION—Junior Campbell (Deram) Camel (Junior Campbell)
- 20 25 HALLELUJAH DAY—Jackson 5 (Tamlia Motown)—Jobete/Carlin (F. Perren/F. Mizell)
- 21 — LIFE ON MARS—*David Bowie (RCA) Titanic/Chrysalis (Ken Scott)
- 22 22 HONALOOCHIE BOOGIE—*Mott the Hoople (CBS) Island (Mott the Hoople)
- 23 16 ARMED AND EXTREMELY DANGEROUS—First Choice (Bell) Carlin
- 24 21 ROCK-A-DOODLE-DOO—Linda Lewis (Raft) Warner Bros. (Linda Lewis/Jim Cregan)
- 25 23 I'M GOING TO LOVE YOU JUST A LITTLE MORE BABY—Barry White (Pye) A. Schroeder Music, Ltd. (Barry White)
- 26 26 STANDING ON THE INSIDE—Neil Sedaka (MGM) Kirshner/Warner Bros. (Neil Sedaka)
- 27 17 YOU ARE THE SUNSHINE OF MY LIFE—Stevie Wonder (Tamlia Motown)
- 28 32 STEP BY STEP—Joe Simon (Mojo) Intersong (Rayford Gerrald)
- 29 18 FRANKENSTEIN—Edgar Winter Group (Epic) Copyright Control (Rick Derringer)
- 30 28 WALK ON THE WILD SIDE—Lou Reed (RCA) Warlock (David Bowie/Mick Ronson)
- 31 44 RANDY—*Blue Mink (EMI) Cauliflower/Cookaway (David McKay/Blue Mink)
- 32 43 FINDERS KEEPERS—Chairmen of the Board (Invictus) KPM (General Johnson/Jeffrey Bowen)
- 33 30 POLK SALAD ANNIE—Elvis Presley (RCA) KPM
- 34 29 BROKEN DOWN ANGEL—*Nazareth (Mooncrest) Mountain/Carlin (R. Glover)
- 35 27 HELL RAISER—*Sweet (RCA) Chinnichap/RAK (Phil Wainman)
- 36 36 GOODBYE IS JUST ANOTHER WORD—*New Seekers (Polydor) Copyright Control (Mike Lloyd)
- 37 47 PILLOW TALK—Sylvia (Lindon) Burlington (Robinson/Burton)
- 38 31 HELLO HELLO I'M BACK AGAIN—*Gary Glitter (Bell) Leeds (Mike Leander)
- 39 50 HYPNOSIS—*Mud (RAK) Chinnichap/RAK (Mike Chapman/Nicky Chinn)
- 40 37 NEITHER ONE OF US—Gladys Knight & the Pips (Tamlia Motown) KPM (Joe Porter)
- 41 — I SAW THE LIGHT—Todd Rundgren (Bearsville) Screen Gems-Columbia (Todd Rundgren)
- 42 38 NEVER NEVER NEVER—Shirley Bassey (United Artists) Southern (Noel Rogers)
- 43 33 ALSO SPRACH ZARATHUSTRA (2001)—Deodato (Creed Taylor) Britico
- 44 — FREE ELECTRIC BAND—Albert Hammond (MUMS) Rondor (Albert Hammond)
- 45 35 YOU WANT IT YOU GOT IT—Detroit Emeralds (Westbound) Carlin
- 46 — PEEK-A-BOO—Stylistics (Avco) Gamble-Huff/Carlin
- 47 34 COULD IT BE I'M FALLING IN LOVE—Spinners (Atlantic) Copyright Control (Thom Bell)
- 48 — GIVE IT TO ME NOW—*Kenny (RAK) Mews (Bill Martin/Phil Coulter)

- 49 — WAY BACK HOME—Jr. Walker & the All Stars (Tamlia Motown) Jobete/Carlin (Johnny Bristol)
- 50 — GAYE—*Clifford T. Ward (Charisma) Island (Clifford T. Ward)

DENMARK

(Courtesy of IFPI-Danmark)

- This Week
- 1 HELL RAISER—The Sweet (RCA)—Stig Anderson A/S
 - 2 RING RING—Bjorn Benny, Agnetha & Annfrid (Polar)—Stig Anderson A/S
 - 3 TIE A YELLOW RIBBON—Dawn (Bell)
 - 4 HVOR ER ALLE DROMME—Maria Stenz (Sonet)
 - 5 HITS AGAIN 3—Klaus Wunderlich (Telefunken)
 - 6 SCHLAGERRENDESVOU—Mireille Mathieu (Ariola Telefunken)
 - 7 GARDEN PARTY—Rick Nelson (MCA)—Intersong A/S
 - 8 UNGE DAG—Gitte Hanning (EMI)—Imudico
 - 9 SA GAR VI TIL ENKEBAL—Katy Bodgter (Sonet)—Gustav Winckler A/S
 - 10 KOM SOM DU ER—Klaus & Servants (RCA)—Ed. Liberty

HOLLAND

Courtesy Radio Veronica and Bas Mul.)
SINGLES

- This Week
- 1 WE WERE ALL WOUNDED AT WOUNDED KNEE—Redbone (Epic)—April Music
 - 2 DO YOU LOVE ME—Sharif Dean (CBS)—Dayglow
 - 3 GOODBYE MY LOVE, GOODBYE—Demis Roussos (Philips)—Basart
 - 4 GINNY COME LATELY—Albert West (CBS)—Veronica
 - 5 TIE A YELLOW RIBBON—Dawn (Bell)—Dayglow
 - 6 WAIKIKI MAN—Bonnie St. Claire & Unit Gloria (Philips)—Basart
 - 7 LET'S GO TOGETHER—The Cats (Imperial)—Anagor
 - 8 GIVING IT ALL AWAY—Roger Daltrey (Track Record)
 - 9 IMMER WIEDERSONNTAGS—Cindy & Bert (BASF)
 - 10 GIVE ME LOVE—George Harrison (Apple)—Universal

ALBUMS

- This Week
- 1 ALLES 13 GOED NR. 5—Diverse Artiesten (Philips)
 - 2 THE BEATLES/1962-1966—The Beatles (Apple)
 - 3 FOREVER AND EVER—Demis Roussos (Philips)
 - 4 THE BEATLES/1967-1970—The Beatles (Apple)
 - 5 BILLION DOLLAR BABIES—Alice Cooper (Warner Bros.)
 - 6 INTROSPECTION—Thijs Van Leer (CBS)
 - 7 DESPERADO—Eagles (Asylum)
 - 8 HOLLANDSE HITPOURRI NR. 2—Diverse Artiesten (EH Provincien)
 - 9 RED ROSE SPEEDWAY—Paul McCartney & Wings (Apple)
 - 10 20 FANTASTIC HITS—Diverse Artiesten (Arcade)

HONG KONG

(Courtesy of Radio Hong Kong)

- This Week
- 1 POWER TO ALL OUR FRIENDS—Cliff Richard (EMI)
 - 2 PINBALL WIZARD—The New Seekers (Polydor)
 - 3 SAW A NEW MORNING—The Bee Gees (RSO)
 - 4 SING—Carpenters (A&M)
 - 5 MY LOVE—Paul McCartney (Apple)
 - 6 LETTER TO LUCILLE—Tom Jones (Decca)
 - 7 FOOL—Elvis Presley (RCA)
 - 8 TIE A YELLOW RIBBON—Dawn (Bell)
 - 9 KILLING ME SOFTLY WITH HIS SONG—Roberta Flack (Atlantic)
 - 10 I AM A CLOWN—David Cassidy (Bell)

JAPAN

(Courtesy of Music Labo)

- This Week
- 1 KIMI NO TANJOUBI—Garō (Mushroom)—Alfa
 - 2 KIKEN NA FUTARI—Kenji Sawada (Polydor) Watanabe
 - 3 AKAI FUSEN—Miyoko Asada (Epic)—Nichion
 - 4 KIZUTSUKU SEDAI—Saori Minami (CBS/Sony)—Nichion
 - 5 KOI NI YURETE—Rumik Koyanagi (Reprise)—Watanabe
 - 6 HISHOCHI NO KOI—Cherish—(Victor)—Victor
 - 7 AKATONBO NO UTA—Anonone (Aadr-vark)—Pep
 - 8 ONNA NO YUME—Shiro Miya, Pinkara Trio (Columbia)—Daiichi
 - 9 MORI O KAKERU KOBBITOTACHI—Megumi Asaoka (Victor)—J&K
 - 10 YOUSEI NO UTA—Agnes Chan (Warner)—Watanabe

MALAYSIA

(Courtesy of Rediffusion, Malaysia)

- This Week
- 1 POWER TO ALL OUR FRIENDS—Cliff Richard (EMI)
 - 2 DANIEL—Elton John (MCA)
 - 3 20th CENTURY BOY—T Rex (T Rex)
 - 4 TIE A YELLOW RIBBON—Dawn (Bell)
 - 5 TALK OF ALL THE U.S.A.—Middle of the Road (RCA)
 - 6 HOCUS POCUS—Focus (Sire)
 - 7 WHO WAS IT—Hurricane Smith (Capitol)
 - 8 GET DOWN—Gilbert O'Sullivan (MAM)
 - 9 THE THINGS I DIDN'T SAY—Dr. Hook & The Medicine Show (CBS)
 - 10 PINBALL WIZARD/SEE ME, FEEL ME—The New Seekers (MGM)

MEXICO

(Courtesy of Radio Mil)

- This Week
- 1 UN SUENO—La Tropa Loca (Capitol)
 - 2 DETALLES—Roberto Carlos (CBS)
 - 3 KILLING ME SOFTLY WITH HIS SONG—Roberta Flack (Atlantic)
 - 4 ENGANO—La Tropa Loca (Capitol)
 - 5 NO DEBES LLORAR—Los Solitarios (Peerless)
 - 6 TE VOY A ENSEÑAR A QUERER—Manoella Torres (CBS)
 - 7 TONTO—Pina—Pina Nevarez (Peerless)
 - 8 VOLVER, VOLVER—Vicente Fernandez (CBS)
 - 9 SING (Canta)—Carpenters (A&M)
 - 10 CUANDO ME VAYA DE TU LADO—Monica Ygual (Raff)

NORWAY

(Courtesy of Verdens Gang)
*Denotes local origin

- This Week
- 1 POWER TO ALL OUR FRIENDS—Cliff Richard (EMI)—Sweden Music
 - 2 TIE A YELLOW RIBBON—Dawn (Bell)—Sweden Music
 - 3 RING RING—Bjorn & Benny, Agnetha & Annfrid (Polar)—Union Songs
 - 4 TU TE RECONNAITRAS—Anne Marie David (Epic)—Sugar
 - 5 SOLEN SKINNER ALLTID DER DU HELST VIL VARE—*Stein Ingebrigtsen (Talent)—Sweden Music
 - 6 HELL RAISER—Sweet (RCA)—Sweden Music
 - 7 GET DOWN—Gilbert O'Sullivan (MAM)—MAM
 - 8 MY LOVE—Paul McCartney & Wings (Apple)—Sweden Music
 - 9 GOOD GRIEF CHRISTINA—Chicory Tip (CBS)—Sweden Music
 - 10 CAN'T KEEP IT IN—Cat Stevens (Island)—Sweden Music

SINGAPORE

(Courtesy of Rediffusion, Singapore)

- This Week
- 1 YOU ARE THE SUNSHINE—Stevie Wonder (Tamlia)
 - 2 MY LOVE—Paul McCartney & Wings (Apple)
 - 3 THE TWELFTH OF NEVER—Donny Osmond (MGM)
 - 4 GOOD GRIEF CHRISTINA—Chicory Tip (CBS)
 - 5 PLAYGROUND IN MY MIND—Clint Holmes (Epic)
 - 6 RIGHT THING TO DO—Carly Simon (Elektra)
 - 7 NEVER NEVER NEVER—Shirley Bassey (UA)
 - 8 TIE A YELLOW RIBBON—Dawn (Bell)
 - 9 NO MORE MR. NICE GUY—Alice Cooper (WB)
 - 10 STUCK IN THE MIDDLE WITH YOU—Stealers Wheel (A&M)

SPAIN

(Courtesy of El Musical)
*Denotes local origin

- This Week
- 1 CHARLY—*Santabarbara (EMI)—Ego
 - 2 VELVET MORNINGS—Demis Roussos (Philips)—Canciones del Mundo
 - 3 ERES TU—*Mocedades (Zafiro)—Zafiro
 - 4 KILLING ME SOFTLY WITH HIS SONG—Roberta Flack (Hispanox)—Essex
 - 5 GET DOWN—Gilbert O'Sullivan (Columbia)—Southern Music
 - 6 DANIEL—Elton John (EMI)—Ego
 - 7 GITANO—*La Compania (CBS)
 - 8 EVA MARIA—*Formula V (Philips-F)
 - 9 MY LOVE—Wings (EMI)—Armonico
 - 10 MY TALISMAN—Los Diablos (EMI)—Ego

SWEDEN

(Courtesy Radio Sweden)

- This Week
- 1 THERE GOES RHYMIN' SIMON (LP)—Paul Simon (CBS)—Sonet Music AB
 - 2 HOOKED ON A FEELING—Bjorn Skifs and Biablus (Columbia)—Tree Music Scand
 - 3 MAMA LOO—The Les Humphries Singers (Decca)—Sikorski Scandinavia AB

- 4 TIE A YELLOW RIBBON—Dawn (Bell)—Sweden Music
- 5 ERSE TU—Mocedades (Metronome)—Multitone
- 6 RED ROSE SPEEDWAY (LP)—Wings (Apple)
- 7 I AM AN ASTRONAUT—Ricky Wilde (UK)—Liberty
- 8 DING DONG—Lars Berghagen (Polydor)—Exaudio Music/Stig Anderson AB
- 9 POWER TO ALL OUR FRIENDS—Cliff Richard (EMI)—Sweden Music
- 10 TED (LP)—Ted Gardestad (Polar)—Sweden Music
- 10 LONELY LOVERS SYMPHONY—Giorgio (Philips)

SWITZERLAND

(Courtesy of Radio Suisse Romande)
SINGLES

- This Week
- 1 GET DOWN—Gilbert O'Sullivan (MAM)
 - 2 NOUS IRONS A VERONE—Charles Aznavour (Barclay)
 - 3 MANHATTAN—C. Jerome (A.Z.)
 - 4 UNE BAGUE, UN COLLIER—Ringo (Carrere)
 - 5 RIEN QU'UNE LARME—Mike Brant (CBS)
 - 6 TU TE RECONNAITRAS—Anne-Marie David (CBS)
 - 7 HELL RAISER—The Sweet (RCA)
 - 8 ERES TU—Mocedades (Philips)
 - 9 MADE IN NORMANDIE—Stone/Eric Carden (AMI)
 - 10 ET SURTOUT NE M'OUBLIE PAS—Crazy Horse (A.Z.)

SWITZERLAND (French)

(Courtesy Radio Suisse Romande)

- This Week
- 1 GET DOWN—Gilbert O'Sullivan (MAM)
 - 2 UNE BAGUE, UN COLLIER—Ringo (Carrere)
 - 3 NOUS IRONS A VERONE—Charles Aznavour (Barclay)
 - 4 MANHATTAN—C. Jerome (Disc'AZ)
 - 5 HELL RAISER—The Sweet (RCA)
 - 6 ET SURTOUT NE M'OUBLIE PAS—Crazy Horse (Disc'AZ)
 - 7 DRIVE IN SATURDAY—David Bowie (RCA)
 - 8 LA MALADIE D'AMOUR—Michel Sardou (Trema)
 - 9 RIEN QU'UNE LARME—Mike Brant (CBS)
 - 10 CHANTE BOUZOUKI—Vicky Leandros (Philips)

SWITZERLAND (German)

(Courtesy of SRG German Service Swiss Bdcot. Coup.)

- This Week
- 1 GOODBYE, MY LOVE, GOODBYE—Demis Roussos (Philips)
 - 2 GET DOWN—Gilbert O'Sullivan (MAM)
 - 3 HELL RAISER—The Sweet (RCA)
 - 4 POWER TO ALL OUR FRIENDS—Cliff Richard (EMI)
 - 5 DER JUNGE MIT DER MUNDHARMONIKA—Bernd Cluver (Hansa)
 - 6 DIE BOUZOUKI KLANG DURCH DIE SOMMERNACHT—Vicky Leandros (Philips)
 - 7 IMMER WIDER SONNTAGS—Cindy & Bert (BASF Cornet)
 - 8 BIANCA—Freddy Breck (BASF)
 - 9 IN DEN AUGEN DER ANDERN—Christian Anders (Chrander)
 - 10 GOODBYE MAMA—Ireen Sheer (Polydor)

WEST GERMANY

(Courtesy of Der Musikmarkt)

- This Week
- 1 GET DOWN—Gilbert O'Sullivan (MAM)
 - 2 HELL RAISER—The Sweet (RCA)
 - 3 GOODBYE, MY LOVE, GOODBYE—Demis Roussos (Philips)
 - 4 POWER TO ALL OUR FRIENDS—Cliff Richard (Columbia)
 - 5 DIE BOUZOUKI KLANG DURCH DIE SOMMERNACHT—Vicky Leandros (Philips)
 - 6 GOODBYE MAMA—Ireen Sheer (Polydor)
 - 7 WHISKY IN THE JAR—Thin Lizzy (Decca)
 - 8 DER JUNGE MIT DER MUNDHARMONIKA—Bernd Cluver (Hansa)
 - 9 FLYING THROUGH THE AIR—Oliver Onions (RCA)
 - 10 NO MORE MR. NICE GUY—Alice Cooper (Warner Bros.)
 - 11 MAMA LOO—The Les Humphries Singers (Decca)
 - 12 I AM A CLOWN—David Cassidy (Bell)
 - 13 PEDRO (MANDOLINEN UM MITTERNACHT)—Peter Alexander (Ariola)
 - 14 ... UND IN DER HEIMAT—Tony Marshall (Ariola)
 - 15 ERES TU—Mocedades (Hansa)
 - 16 RIDE ON—The Tremeloes (Epic)
 - 17 TIE A YELLOW RIBBON—Dawn (Bell)
 - 18 THE OCEAN—Led Zeppelin (Atlantic)
 - 19 HELLO! HELLO! I'M BACK AGAIN—Gary Glitter (Polydor)
 - 20 SEE MY BABY JIVE—Wizzard (Harvest)

Tell Mass Buyers Influence in Tape

By RADCLIFFE JOE

CHICAGO—Concern over the side effects specialized dealers would suffer if tape equipment and software manufacturers allowed the mass merchandiser to monopolize the market, was expressed here at a Consumer Electronics Show seminar dealing with new avenues in tape equipment.

The panel, culled from such prestigious tape companies as 3M, TEAC, Ampex, JVC America, TDK Electronics and Sony Superscope, also expressed the need for more in-depth training at both dealer and consumer levels, so that the dealer could address himself more coherently to the product he carries, and the customer could avoid the pitfalls of being hyped with shoddy equipment and software.

Also occupying the minds of the panelists were the coming of 8-track 4-channel recording equipment, blank recording 4-channel tapes, and the inevitable problems which

would face the consumer trying to use both.

One member of the audience, a salesman of Polk Stores here, pointed out to the panelists that although most available 4-channel tape equipment would playback both 2-channel and 4-channel prerecorded sources, they would not playback quadrasonic home recordings because of the absence of compatibility in equipment, and the absence of a special notch needed on the cartridges to facility playback.

All members of the panel acknowledged the presence of the problem, with Ampex's Shad Helmstetter assuring the audience that his company had already manufactured a 4-channel blank cartridge that rectified the problem of the missing notch.

He pointed out, however, that Ampex's market surveys showed an absence of interest, at this time, in 4-

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Sharp Highlights 'Q'

CHICAGO—Like many other consumer electronic companies exhibiting at the Summer CES, Sharp Electronics Corp. placed much emphasis on its new 4-channel sound equipment. Represented in this category was the new Sharp model SA-4520 capable of reproducing quadrasonic information from almost any source.

The unit is capable of delivering 36 watts of music power RMS, and has a frequency response of 30 to 20,000 Hz. Other features include distortion free stereo reproduction, and sensitive drift-free stereo reception.

Next to the new 4-channel sound receiver, Sharp was emphasizing its model SG-114 solid state home entertainment center with FM/AM/FM stereo radio, built-in full-sized BSR record changer, and an 8-track tape player.

The set, supplied with matched air suspension speakers offers 15 watts of peak music power, FM stereob in-

dicator lamp, slide controls, and a full range of input and output terminals, plus front panel headphone jack. The BSR three-speed record changer has a ceramic cartridge with diamond stylus.

Next in the line is the model SR-152, a stereo system with switching capabilities for matrixed 4-channel sound reproduction. The unit delivers 25 watts of peak music power with a frequency response of 30 to 25,000 Hz. Also included is a built-in 8-track recorder/player.

Sharp's model SC-153 is another home entertainment center featuring a four position speaker selector switch including a matrix 4-channel speaker circuit. Also included in this stereo amplifier/tuner is an AM/FM/FM stereo radio and built-in cassette recorder. The set is supplied with matched air suspension speakers, two microphones and blank tapes.

Continuing the theme of compact

(Continued on page 50)

Toyo Radio Sells U.S. Operation

LOS ANGELES—Toyo Radio Corp. of America, Inc. has been sold by parent company Toyo Radio Corp. of Japan to a "private party or group of parties who intend to open an electronics firm in New Jersey," according to a source close to the company.

Letters were sent to all of the firm's reps and distributors in May informing them that their services would be terminated as of June 30. Toyo's booth at the recent Consumer Electronics Show in Chicago was empty, prompting most visitors to speculate that the firm had closed up shop.

"The company has closed up shop in Gardena," the source explained, "but the bulk of the merchandise and certain executives will move with the new firm to New Jersey from what I understand."

The source explained that, "As far as I can see, Toyo Japan simply wanted out of the U.S. market and found the right buyers for the company here. In Japan, Toyo does almost all of their business in OEM. Toyo America represented the other 10 percent of the business."

New Firm in Fall

When the new company gets underway, according to the spokesman, it will be using a name not yet decided upon. The new firm is expected to begin operations in September, using primarily Toyo merchandise. Toyo in this country carried from 32 to 35 models of equipment, primarily 8-track hardware in the home, auto and portable fields.

"Right now there is just a skeleton crew in Gardena," the source said, "and any distributor wanting to do business has to pay cash. Things are at a standstill. However, I understand that Toyo will keep their warranty stations open until at least the end of the year."

The source did not know whether existing Toyo reps and distributors would be working with the new firm, or exactly which products would remain in the line.

Iowa Hi-Fi Chain Sets 25 Outlets; Franchise Plan

By EARL PAIGE

DES MOINES—Stereotown owner Henry Tyler plans to have 25 franchised disk-tape and hardware outlets open by the end of the year with projections on gross income for each ranging from \$110,000 to \$140,000 in what he calls a push to introduce hi-fi to small markets. The locally based chain now has 14 outlets open throughout the Midwest.

Admitting that franchised tape outlets have faltered before, Tyler said, "That's because no one has ever done it right. With us, we search for the right kind of local manager and involve him as an owner. These stores will be joint venture operations of a ma and pa nature."

An encyclopedia salesman for eight years who got involved because his son Tim opened a record-tape operation while attending Drake Univ. here, Tyler is also owner of Genco, a company that developed conveyor belt tape display cases.

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Japanese 'Pirate' Cassettes

By HIDEO EGUCHI

TOKYO—Alleged Pirate stereo music cassette tapes are being sold by audio stores in the Akihabara wholesale center, which became the northern end of the Ginza's Sunday pedestrians' mall June 10. But the vendors apparently are unaware of their guilt, and the victims to date have been unable to eliminate the piracy.

Being sold on the sidewalks of Akihabara and in the new 9-story Radio Kaikan among other heavily trafficked spots at 1,000 yen (\$3.78) or about a third of the price of an equivalent stereo tape recording, each pirate cassette contains dubbings of 18 current Japanese hit songs.

"Album of the '73 Best Popsongs That You Chose" and a different selection denoted by a suffix "A" are the same as the pirate stereo music cassette tapes that first appeared mid-March in Osaka and Nagoya, western and central Japan, where they were being offered to unsuspecting buyers at the "black market" price of up to 3,800 yen (\$14.35) each.

The labels of these pirate cassettes "honestly" claim that that all of the 18 selections on each of the 2 music tapes are recordings by the original artists. Indeed, the Japan Phonograph Record Assn. has discovered that

they are dubbings of hit songs recorded by royalty artists under contract to its member manufacturers. Not one is of international origin, but another "budget" stereo music cassette contains classical works which may or may not be in the public domain.

In Japan, the maximum penalty

(Continued on page 48)

Fieldman Set Promos

SUNNYVALE, Calif.—GRT Music Tapes offered each of its three regional managers a chance to come up with their own promotion during May, with plans including developing a promotional theme, selecting products, deciding on the length of the promotion and handling budgets and presentations to distributors.

According to vice president of sales Herb Hershfield, the promotion developed by each regional manager was applied only in his respective area, using promotion lists consisting of national best sellers, catalog products and merchandise established as popular in his particular area.

Central Regional manager Paul Baio picked a "Country Store Promotion" using a list made up of 30 best selling country tapes. From April 30 to May 25, every order that the local distributor placed for 90 pieces from the selected list was exchanged for a gift certificate redeemable for shirts or other products from the Van Heusen Shirt Co. In this promotion, district managers were assigned a quota. If it was reached during the promotion they received two certificates per 1,200 pieces. They received an additional two certificates for every three accounts in their district participating in the program.

Western regional manager Ed Berson used a "Time to Buy" promotion using mainly catalog product. Berson had each district manager select five additional titles for his district only. The promotion ran from May 9 through May 25, during which a distributor received a "\$100 bill" good for purchasing premiums with each purchase of a box lot on the selected list.

Eastern regional manager Harris Rogers used a "Harris Close Shave Sale," with May as "Close Shave Month." Each distributor was given a purchase quota and if it was attained he received an 8-track deck. Rogers' promotion list consisted of GRT's top 200 product.

JULY 7, 1973, BILLBOARD

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GE Furthers Audio/Tape-Oriented Image

By BOB KIRSCH

LOS ANGELES—General Electric began its full scale expansion into audio and tape products in May, 1972, and now, a year later, audio electronic departments general manager Dick Gralton feels the firm has made a number of important strides.

Four-channel is one area in which the firm has moved as well as tape in both 8-track and cassette. In addition, the company has put together comprehensive dealer training programs as well as offering more displays and point of purchase material than ever before. Components have also become an important part of the GE line.

Gralton also feels that the audio consumer is becoming more sophisticated, that he is willing to pay higher prices for more quality and that it is getting more difficult to draw the line between audiophile and average consumer.

"We do feel that quadrasonic will eventually obsolete stereo," Gralton said, "but the process will be a much less rapid one than the evolution of

monaural to stereo. One of the reasons for this is that the stereo to quadrasonic situation is compounded by the fact that hardware and software really have to go hand in hand for development. This wasn't as true in the mono to stereo conversion."

Gralton emphasized that "we don't take sides when it comes to the different 4-channel modes. I think it will be at least five years before a particular system is settled on. Many people feel discrete offers a better sound, but the matrix systems are hot and Columbia in particular has a lot of releases on the market and has done a good job of merchandising. But as far as we're concerned, anyone marketing hardware now would do well to carry all systems."

Dealer Push

As for how dealers can help push quadrasonic and how GE helps dealers, Gralton said, "A lot of the speed with which consumers move from stereo to 4-channel is in the dealer's hands. We've started to put more information into our dealer

brochures concerning 4-channel and we include a glossary of terms. We also explain how a system works in plain talk. Until the dealer is totally educated, quadrasonic is not going to really catch on."

The firm also concentrates heavily on product information with all merchandise. Every product has a hand tag which explains key features and the consumer benefits in owning that particular unit. Point of purchase material including banners and arrows pointing to displays are also readily available. Displays have been set for the smaller, independent dealer which are fitted for the home so the consumer can get an idea what a unit will look like in his home.

8-Track Growing

Talking about the 8-track market, Gralton said, "while the cassette is hot for hi fi in the home, 8-track is still the big system for popular music. Recording capability is becoming important in 8-track and the business is shifting from a promotional one to the next level. We think

the dealer is more comfortable now that the 8-track is coming more into its own as a product."

Quadrasonic 8-track players are also moving well, according to Gralton. "An essential ingredient in retail success with quadrasonic," Gralton said, "is the ability to demonstrate. This is true in audio and tape, but in some cases it's a bit easier in tape. But the dealer who sees an opportunity in quadrasonic and is willing to put some effort behind it is the guy who is going to sell it."

Components Hot

Talking about some other aspects of the audio business, Gralton added that compacts which can be built on, or prepackaged components to use another term, are getting hotter than at any other time. "Where the average guy might have bought a 3-piece compact a few years ago," Gralton said, "he's now picking up something he can add a tape deck or a better speaker system to eventually. The audio and tape

(Continued on page 48)

Capitol Tapes Keys Blank Markets

By BOB KIRSCH

LOS ANGELES—How does a tape firm establish itself in the consumer field after already gaining a strong reputation in the computer and industrial markets? Bill Dawson, vice president of marketing for Audio Devices, Inc. offered a few answers concerning his firm's efforts in this area.

"We had the Capitol name behind us," Dawson said, "which we think has been a very important factor. As a division of Capitol Industries, people are aware of the parent firm especially at the consumer level."

"Brand name consciousness is becoming more important in tape anyway," Dawson continued, "so having Capitol was even more of a help. This is one reason why we call ourselves Capitol tapes."

Audio Devices has also concentrated heavily on packing and in-store display. "You can have the greatest ad campaign in the world," Dawson said, "but you've got to match it in the store, and we think we've done this with designs which are multi-colored, come in a colored film wrap and feature designing on the box itself. We also offer counter display racks and floor display racks, which is not unique but is becoming more important."

Audio Devices markets cassettes in several lines, the newest being the "Capitol 2" line which is low noise, high energy. The tape is available in 30, 40, 60, 90 and 120-minute lengths and 8-track blanks in 32, 40, 64, 80 and the new 100-minute lengths.

Counter

Dawson had several other comments to make concerning merchandising. "The ideal spot for display is the counter," he said, "but this is not always available. So we feature and favor the modular display concept which doesn't take up a great deal of space but still lets the line be seen. We also recommend that tape be displayed in the open rather than under glass. Let the consumer touch it. We blister card the Mod Line but not the Stak Paks. These Paks come in a somewhat larger than average box, however, to try and avoid pilferage."

Dawson also feels that no one account can handle all displays. "While a pegboard display may be suitable for one store, another may want a counter rack. We leave it up to the dealer. We will also work with an account and do custom displays for him if he wants."

What if an account never before involved in tape comes to Audio Devices? "We have computers which keeps ratios on what is selling in what type of outlet and this helps us to suggest a mix to a retailer," Dawson said. "We will also suggest where the display and point of purchase material should be as well as what kind of material to use. Maybe it should be in the record department, or maybe in the hi fi or automotive departments or maybe in all three. One thing we have noticed more and more is that mass merchandisers are displaying product in more than one area. To service different types of accounts, we can work direct, through reps or through distributors."

Blank-8

Dawson feels the blank 8-track business is the fastest growing segment of blank tape and this is one reason why the firm has added length in this category. "It makes sense to maximize what's popular," he said. "The growth of 8-track record equipment in the home has obviously helped in this direction, as well as the continuing popularity of the car player. It also seems to me that Americans have a tendency in

some cases to resist miniaturization, such as cassettes, and this is why 8-track continues to grow even though cassette blanks are a far greater share of the market." For the market as a whole, Dawson feels Audio Devices may show a 25 percent growth rate next year.

As for other forms of distribution, Dawson believes that more rackjobbers may become involved in blank tape. "They may have resisted it to some extent at first," he said, "because blank tape does in a way compete with recorded product. But they know how to handle this type of

product and they know the channels of distribution. I'm already seeing more record and tape dealers moving into blank tape than ever before, and I think that the catalog houses may be the next big area. We're now looking into them."

Audio Devices is also planning more consumer and trade advertising over the next year, especially to get the brand name and the new lines across to the public. In many major markets, television advertising is expected to play a bigger role. "We decided on TV primarily be-

(Continued on page 50)

Rep Rap

By EARL PAIGE and ANNE DUSTON

K-M Sales Co., Cleveland, announced the appointment of Terrence W. Socha as sales rep. K-M handles Acoustic Research loudspeakers exclusively in Michigan, Ohio and western Pa. ... Jensen Sound Labs, a division of PEMCOR, Inc., Chicago-based manufacturer of loudspeakers and systems, announced the appointment of Fleehart & Sullivan Inc., Seattle, as sales rep covering the northern Pacific territory.

Ed Lee has branched out as an in-

dependent sales rep under the banner Robert/Martin Associates, and is looking for home entertainment and accessory lines for the mass merchandisers, variety chains, catalog and premium users, as well as the traditional record department operators and jobbers. Mr. Lee can be reached at 18 Pearl Crest Ct., Pearl River, N.Y., 914-735-6785. The firm covers metropolitan New York and New Jersey.

Dick Kalser, E-K-P Associates, (Continued on page 48)

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100 up	2.30 each
250 up	2.20 each

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50 up	\$2.55 each
100 up	2.45 each
250 up	2.35 each

Quantities can be assorted

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50 up	\$3.75 each	100 up	\$3.50 each
250 up	\$3.25 each		

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#45 HOLDS 45 R.P.M. RECORDS

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100 up	1.80 each
250 up	1.70 each

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RepRap

• Continued from page 47

Inc., Easton Pa., has announced the addition of **Rotel of America, Inc.**, a line of stereo tuners, amplifiers and receivers. E-K-P has also added **Ledu Lamp Corp.**, and covers UTP Territories 7, 8 and 10, with a five man sales force.

Ripley Associates, Minneapolis, has been named to handle the **Miida** line in UTP territory #25. The three-man staff includes **Terry Ripley**, **Pat Klise**, and **Jerry Klemenhaugen**. ... **Victor Bellehumer** has joined the **Irving W. Rose Associate** staff which includes **Bill Miller**, vice-president, operations; **Irving Rose**, president; **Billy Steffey**, vice-president, sales; **Bill Mowry**, and **Rich Shulhafer**. Bellehumer will work out of Milwaukee for greater coverage of the growing Wisconsin audio market. The firm reps **Adams**

Elec., **Barzalay**, **Disc Washer**, **Dynaco**, **Lansing Sound**, **Maxwell Corp.**, **Maximus Sound**, **Metro Tech Elec.**, **SAE**, **Sennheiser**, **Sherwood**, **Soundcraftsman**, **Sound Tech**, **Stanton Magnet**, and **TEAC** in the greater Chicago area.

Leet Company, Burnsville, Minn., has incorporated as **L.L.W. Inc.**, and moved to larger quarters at 12443 River Ridge Blvd., with full laboratory facilities for analysis of amplifiers and tape recorders. The firm reps **Sansui**, **TEAC**, **TDK** and **DUAL**.

Leonard Denaburg has joined **Paul Hayden Associates**, East Point, Ga., and will manager the Tenn. area from Nashville. Denaburg retired from the U.S. Navy as a Lt. Cdr., having spent most of his time in communications. He holds a BSE electronics degree from the Univer-

sity of Alabama. **Paul Hayden Assoc.** represents **Audio Technica**, **Car-Tapes**, **Dynaco**, **3M Co.**, **Mincom Div.**, **Nikko**, **Sennheiser** and **Vaco Products Co.**

Peirce-Phelps Inc., Phila. distributor for **Zenith**, will also serve north-eastern Penna., an area formerly served by **Scranton Electric Construction Co.** The company will continue to serve southeastern Penna., an area they have covered since 1957.

Jack Forster, president, **Pacific Sales Inc.**, Inglewood, Calif., reported that the CES this year had bigger and better displays, with a more interesting assortment of manufacturers on the lower level. **Foster**, and **Gene Adams**, vice-president, added **Audiovox** and **Audioanalyst**, as well as **Stereophonics** headphones, to their line as a result of being at CES. Other lines repped by the eight-year old company in So. Calif., Ariz., and Las Vegas include **JVC America**, **Concord Electronics**, **AFS Speakers**, **TEI Electronics**, **EBY Sales Co.**, **XTAL Electronics**, **Ward Products**, **American Cassette Corp.**, and **Aetronics Co.** Forster was formerly with **Concord Electronics**, **JVC America**, and **Makado**; **Gene Adams** was formerly with **Craig and Bell & Howell**; **Jack Ross**, secretary, spent many years with **Amphenol**. The firm calls on mass merchandisers, wholesale electronic distributors, and all retail electronics and home entertainment stores.

Jack Black Sales Co., Rockville, Md., is now representing seven electronics manufacturers: **AKAI**, **Acoustic Research**, **BSR**, **Sansui**, **Sanyo**, **TDK**, and **Sparko Matic Speakers**.

Gralton Talks

• Continued from page 46

market is slowly melting into one market of consumers, with the audiophile no longer standing out. Everyone wants better sound, and quality and performance desires are going up dramatically. As this happens, the larger firms are realizing this and meeting the consumer's wishes. One thing we've tried to do is widen retail distribution, getting more and more into the mass merchandising outlets. Also, the GE name has certainly helped us. We've got a good basic history in the electronics field, with the theory probably coming up among many consumers that a company that knows radio should know audio."

As for producing goods in this country, **Gralton** said the firm is making more product here and its five year expansion program calls for more of this. "When you look at the labor costs and the money fluctuations in Japan, it gives the U.S. manufacturers a more competitive base," **Gralton** said. He also added that **GE** had no intention of dropping its off-shore bases.

Optimistic Dealers
"All in all," he said summing up, "we're more pleased than ever. Dealers have been showing a very optimistic attitude toward audio and tape, not only with us but with most manufacturers. Speaking for ourselves, the ordering has been aggressive and there are several points which I feel helps instill dealer confidence. One is that the audio industry still offers good values. Another, for us, is that we feel we have a three year momentum going. We see good acceptance at the local preview shows and we will continue with **Sammy Davis, Jr.** doing the "Great Entertainer" commercials. We feel consistency in ad programs is very important."

Japanese 'Pirate' Cassettes

• Continued from page 46

which can be imposed on anyone found guilty of manufacturing or bootlegging pirate (or counterfeit) phonograph records or pre-recorded sound tapes is 3 years in jail or a fine of 300,000 yen (about \$1,130) and payment of damages to each royalty artist affected, besides possible imprisonment for income tax evasion, payment of heavy interest on taxes in arrears. Effective Oct. 1, a national commodity tax of 5 percent will be imposed on every prerecorded sound tape.

Meanwhile, the Japanese Society of Rights of Authors & Composers (**JASRAC**) and the 19-member **JPRA** have called upon the Magnetic Tape Industrial Assn. whose

members include **Fuji Film Hitachi**, **Maxell**, **Nippon Columbia**, **Sony**, **Sumitomo 3M** and **TDE Electronics** to help identify the manufacturer of these pirate stereo music cassettes.

Also, the **JPRA** has distributed 30,000 copies of "The latest Pirate Tapes" and other pertinent items of information to automobile service stations throughout Japan, besides warning music stores via the All-Japan Federation of Record Dealers. The mandatory **JASRAC** copyright stickers are missing from the pirate cassettes but several thousands are believed to have been produced. And the audio stores selling them at **Akihabara** are not members of any record dealers association, **Billboard** discovered.

'Q' CASSETTE ARRIVES

CHICAGO—A fully compatible 8-track 4-channel cassette deck was introduced for the first time at the Consumer Electronics Show last week by **JVC America, Inc.** According to **Karl Kohda**, tape recorder engineer of **JVC** parent company, the **Victor Company of Japan**, the new system gives perfect playback of two 4-channel programs from the same cassette that, not so long ago, could only give two monaural programs.

"What makes it possible," **Kohda** said, "is the revolutionary new head developed by **JVC**. This 'Cronios' head is engineered with the precision necessary to pick up 8 separate signals from the standard 0.15" wide cassette tape." Compatibility means that regular 2-channel cassettes and even mono cassettes can be played on the deck, the **4CD-1680**, with no loss of musical information. The cassettes, **Kohda** said, will be manufactured by the **Victor Company of Japan** and will be completely compatible with existing stereo cassette decks.

The deck incorporates a 4-channel **ANPS** noise reduction system, a crosstalk elimination circuit, special low noise amplification circuits, bias circuit, equalization circuit and an independent drive mechanism.

"The **4CD-1680** is expected to be ready for mass merchandising by late next spring," **Kohda** revealed, "and will probably retail for approximately \$500."

Chain Sets 25 Outlets

• Continued from page 46

The company was formed a year and a half ago as **Tapetown**, a name **Tyler** feels is "too restrictive." **Stereotown** stores will stock 3,000 tapes, 2,000 LP's and no singles. Hardware lines include **Pioneer**, **Marantz**, **Kenwood**, **Sansui**, **JBL** and private label speakers. Store size is generally 1,500 to 2,200 square feet.

Genco racks itself and **Tyler** said trucks will service the chain.

Hardware

"The good hardware lines are not available to the average entrepreneur," **Tyler** said. "We have them though. If a person set out to open the kind of store we plan it would involve an investment of from \$150,000 to \$200,000. Where would you get the kind of turn to come out on this in small cities?"

Tyler believes the time is opportune for introducing hi-fi into smaller cities. "Rural oriented people have hardly been exposed, but they are ready to trade up to better equipment. I believe we can develop a nice year-round business in small cities."

Interviewed while he was shopping for private label speakers at the recent Consumer Electronics Show in Chicago, **Tyler** said he likes to use two lines of private label speakers. "You need a brilliant sound and a boomy base sound. Then you can A-B between them and sell one or the other. If you A-B with a private label speaker and a brand name, you may sell the brand name and lose the margin you get in the private label and blow your whole package profit."

As for the tape display business, **Tyler** said this is progressing. Basically, **Genco's** cases solve three problems: labor (customers select the tapes and drop them to the conveyor belt which moves them to a check-out counter; impulse sales (the customer can handle the merchandise) and theft.

A module holds 1,800 cartridges and is 12 feet long, 16-in. deep and 74-in. high. They sell for \$1,100. **Genco** has sold them to **Swallens**, **Custom Music Corp.**, **Heilicher Bros.**, **Downtown Records** in Chicago and dozens of other retail chains.

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Speaker Manufacturer Sees Private Label Units Key to Quadrasonic Profits

By EARL PAIGE

ANTIOCH, Ill.—Dealers who have been cut up trying to slug it out with the big electronic houses in selling speakers during the stereo days will have it twice as rough as quadrasonic catches on unless they go to private label, according to Herbert I. Gefvert, president, Technisound here, a private label manufacturer with an admitted bias. Gefvert, through a close association with National Buying Corp., a New York buying group, has brought out a series of conventional speakers ranging from \$49.95 to \$199.95 and is now launching three labyrinth models, bringing far greater efficiency speakers within the moderate price range.

"Where dealers were destroyed in selling speakers was in grouping a series of brand name speakers and then knocking down the prices. When they were finished, they found they couldn't compete with MusiCraft and the other large hi-fi outlets," Gefvert said.

To further make the point, Gefvert has reprints of a Tipton Electric Co. advertisement offering a package at \$648 with an "if purchased separately" worth of \$936.65. The package consists of a Sansui QR 4500 receiver (\$599.95), Garrard 42M/S turntable (\$49.95), base and dust cover (\$11.90), Shure M75ECS cartridge and needle (\$34.95) and four Soundmaster SRL-80 three-way speakers (\$239.95).

"Dealers can make the same profit at the \$648 sale price as at the \$936.65 price," Gefvert claimed. In other words, since dealers want a 40 percent markup, much of this can be obtained in the speakers. Tipton is using Gefvert's speakers under the Soundmaster private label.

In fact, Tipton, affiliated with NBC through Pete Kallos, a former Allied Radio executive, is making a big push on quadrasonic in St. Louis, in conjunction with KSLQ-FM, which Gefvert claims is the first 24-hour quadrasonic operation.

Buyer Group

Gefvert said the involvement with NBC started when NBC director Saul Gold and Kallos first considered how a quadrasonic program could be developed. "They asked

themselves if it could be done with name brand speakers and decided it couldn't," Gefvert said. "They gave us a price point and we went from there."

"One of the first considerations we made was in the cabinet. Kallos suggested that after all only the perimeter around the grille is seen in the home and that therefore the construction could just as well be vinyl-clad particle board as walnut."

Gefvert even claims that the particle board offers advantages over walnut. "Where there is grain in walnut, soprano sounds will ring. Particle board, because it is compressed sawdust glued with resin from the trees, has a deadening effect and kills off the peaks."

Involved in speakers nearly all his life because his father started out in 1931 making components for speakers, the younger Gefvert claims that the two breakthroughs of better quality vinyl-clad construction and particle board refinements are what now gives U.S. speaker manufacturers a real edge over the Japanese in larger size units.

The Gefverts have learned a few tricks along the way too. For instance, in the conventional line, they buy remnants from a thermo underwear maker nearby and use this stuffing as dampener in the rear of the enclosure. "It's just as good as the finest fiber you could buy," said Gefvert, showing how Technisound buys the remnants by the ton.

Dealer Tips

Gefvert has a few tricks for dealers too. For one thing, he thinks that too many dealers make over elaborate demonstrations that compare too many speakers at once.

"It's better to establish with the customer the price range he's interested in. Then set up very simple A-B comparisons, and offer just a few choices in the customer's price range."

It also helps to learn the customers' music preferences. "For hard rock, you can suggest a wider dispersion. For classical, you want less dispersion and more detail."

When selling speakers for a quadrasonic set up, he suggests concentrating on one speaker at a time.

"Don't show off four, it just confuses the issue."

Gefvert has written enormous treatises on speaker theory and has his own philosophy about quadrasonic set ups. He said people are being turned off by quadrasonic set ups that reproduce too much frequency range in the rear speakers.

Fatigue

"Real highs cause the ears to focus. We don't know this. There isn't some little man in our heads saying, 'Hey, my ear muscles are focusing.' This just happens and it causes psychoacoustic fatigue after a while."

For rear speakers, Gefvert recommends no response below 90Hz or above 4,000 Hz and that all dispersion be hemispherical. He also recommends placement of the rear speakers away from the rear wall along the sides of the room.

For front speakers, he recommends hemispherical dispersion below 5,500 Hz vertical 90 degree and horizontal 90 degree direct dispersion above 5,500 Hz.

This combination covers the entire room, he claims.

"What's killing quadrasonic is the sense of localization for our ears created by improper recording techniques and improper distribution of frequencies."

In Gefvert's view, Ron Malika, recording director of the Cleveland Symphony Orchestra, is the foremost expert in recording quadrasonic properly. He puts the voice on one speaker only. The instruments with broadly distributed tones—clarinet, oboe, bassoon—are recorded 50 percent right and 50 percent left. Then he very sharply focuses the solo instruments. For percussion, he positions the microphones eight feet directly overhead to create the band-shell reverberation."

Labyrinth

While Gefvert is rough on recording engineers in some of his papers, he nevertheless admits that great strides in recording techniques have led to the renaissance of the labyrinth. "We were able to achieve greatly lowered bass sounds. This comes from recording and from the much cleaner sound in amplifiers. Conventional speakers are unable to reproduce this bass, the airtight speaker enclosure freezes these bass sounds, they're sealed in, lost."

To demonstrate, Gefvert plays a recording of E. Power Biggs, the "Saint Saens Organ Symphony," with what Gefvert claims are the lowest reproduced music tones. "Only the pipe organ can get down to 27 Hz."

Gefvert's labyrinth speakers forces the "back" sound through seven feet of chamber, or labyrinth and out through a port; this delays this back sound long enough so that it is in phase with the "front" sounds of the speaker. He asks that the listener place his hand over the port and feel the gush of air delivered as the pipe organ hits the thundering bass notes.

The labyrinths come in a 14-in. square by 23-in. high size at \$100 and a 17-in. square by 26-in. high size at \$179. He has set delivery of these first two models to Stereo Trend and Auto Sound in Chicago for just after CES. Gefvert also has another labyrinth model he has not priced out.

Naturally, the units feature Technisound's diaphragm. Although most of the construction is of vinyl-clad particle board, Gefvert has compromised and will use walnut tops.

Gefvert believes there are four

markets in speakers. These consist of what he calls the "shoebbox" or promotion speakers, high performance, "state of the art" and combinations of the other three.

In summary, he said that whereas

for years he ordered materials from suppliers for his experimental work, he now has to write them letters. "I guess they find it hard to believe that now I'm talking about \$15,000 orders."

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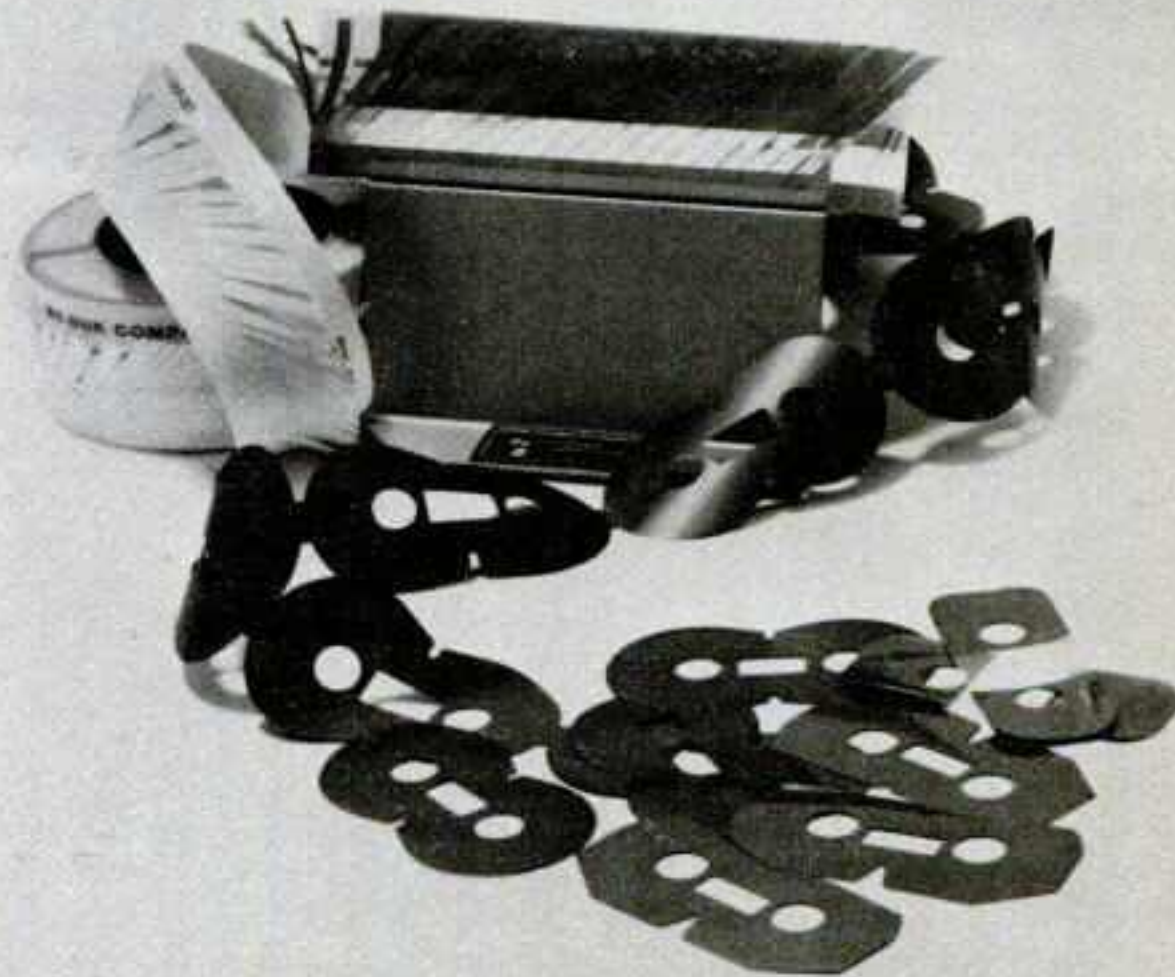
The most widely used tape splice in the industry. Pressure sensitive, 1 mil Mylar/foil laminate for cueing and sensing. Also available in 1 mil Mylar for splicing only.

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Tell Mass Buyers Influence

• Continued from page 46

channel recording blanks, and said that consequently, the unit may not be brought to market until prospects for its acceptance improved.

Record Units

On the hardware end, Helmstetter's observation was endorsed by Elliot Davis of Sony Superscope who said that Sony had, at this time, at least two 4-channel record units ready for the consumer market, but the decision had been made to hold them back until the market potential improved.

The problem of high noise levels in available 4-channel tape equipment was also thrashed out, with everyone on the panel agreeing that the noise levels must be brought down. The suggestion was made, that as in the case of audio cassette equipment, which has been saved

Fla. Merchandise Show

MIAMI—Independent Housewares Exhibit, Inc., producers of the shows at the Conrad Hilton summer and winter, is set for the first annual Florida Merchandise Show at the Playboy Plaze, Miami Beach, Mar. 17-19.

JULY 7, 1973, BILLBOARD

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June 25, 1973

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Billboard Magazine
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Dear Ron,

I am writing to tell you how pleased we are with the results of our advertising in Billboard Magazine this past year and especially the larger space we used prior to the CES Show in Chicago.

I was glad to talk to you before the Show but I didn't know at that time that we would hit a record of 30,000 units of sales! Our largest sales record at any one show. I have, therefore, instructed our agency, Fred Auerbach, to place more of the Junior size page ads in BILLBOARD.

Sincerely,

Custom Case Mfg. Co., Inc.

Al Metzger

Tape/Audio/Video

Cassette Sciences Bows Film Player

NEW YORK—Cassette Sciences Corp. has developed a home entertainment/education center that utilizes a player for showing films on a television screen, as well as a terminal that uses the telephone to bring computer program into the home.

The unit, which, according to Benjamin Zitron, chairman of Cassette Sciences, will become available to the consumer market by the end of this year, will be produced in both Super 8mm, and 16mm formats. Both versions will carry price tags of \$495.

Zitron said that both versions of the player will accommodate cassettes or open-reels in playing lengths of up to 1,200 feet. "This," he added, "would facilitate up to 60 minutes of programming on a Super 8 cassette, or 33 minutes of programming on a 16mm.

The Cassette Sciences executive explained that with the use of an adapter, the units could be made to accommodate 2,000 foot reels, resulting in playing times of up to 100 minutes for Super 8, and 56 minutes for 16mm.

Many programs for the mass consumer market will be culled from the

Sharp Highlights 'Q'

• Continued from page 46

home entertainment systems is Sharp's SG-154, a unit that features solid state FM/AM/FM stereo system with built-in full-size three speed record changer, and built-in 8-track tape player.

The unit's four-position selector switch accommodates 4-channel matrix sound reproduction. Frequency response is 30 to 25,000 Hz, and the unit itself delivers 25 watts of peak music power.

Other features are switchable AFC for drift-free FM performance, push-button function selector, separate bass and treble controls, full range input and output terminals, illuminated slide rule dial for pinpoint tuning, lighted FM stereo indicator, and two two-way air suspension speakers with 8-inch woofers and 2 3/8 inch tweeters.

Sharp's new portable solid state cassette recorder model RD-472 has a frequency response range of 10 to 8,000 Hz and a 2 3/4 inch speaker. Incorporated are built-in automatic level controls, a complete set of jacks, and slide-away carrying handle. The unit which operates on "C" cell batteries is supplied with remote mike and stand, earphone and cassette.

Also new to the line is the Sharp model RT 816, an 8-track two channel stereo cartridge tape playback deck with IC applied advanced solid state circuitry for instant play.

Ampex Hardware Offer

CHICAGO—Dolby prerecorded product for hardware demonstration purposes in all configurations, including for the first time 8-track, is available from Ampex Music Div., said William Slover, vice president.

Blank Markets

• Continued from page 47

cause of the Stak Pak," Dawson said. "For a consumer to understand how this can operate as a home library, he really has to see it work. He can't simply look at a picture."

2,400 feature and educational film library of Trans America Films, which is available to Cassette Sciences.

Other applications planned for the system include home management, marketing, customer services and professional uses. For these the computer terminals will be utilized. Zitron explained that the computer terminal unit contained an acoustic cradle for a telephone receiver, and a 50-key typewriter style keyboard.

He said that to contact the computer, the telephone number of the local Cassette Sciences time-sharing computer must be dialed. The telephone receiver is then placed on the terminal's cradle, and a code for the particular computer program is punched into the terminal's keyboard.

Zitron continued, "Once the program is selected, all communications with the computer are viewed on the television screen. Communications with the computer are ended by hanging up the telephone."

Among the computer programs that will be made available will be family financial planning, income tax preparation, and golf.

The units will be marketed in the U.S. by Direct Marketing Co. of America, a subsidiary of Beneficial Standard Corp. The first 12,000 players will be delivered to South African buyers through an agreement between Cassette Sciences and Cassette Television, PTY of South Africa.

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-Dealer inquiry invited-

EMI Taking 2d Look at Its U.K. Sale or Return Policy

• Continued from page 1

store, supermarket or filling station is a potential competitor and a very strong competitor."

Yet, he pointed out, he still heard dealers calling for s-o-r facilities, "the one thing that would play straight into the hands of these outlets."

He continued: "Sale-or-return as a normal method of trading instantly wipes out the record dealers' prime advantage over his non-specialist competitors. His knowledge of the market and the customers—often built up over many years—will count for nought. After all it is the custom-

ers he is buying for and that should always be foremost in his mind.

"If s-o-r was introduced in the U.K. as it operates in the States, it would serve only to make every multiple, every supermarket a competitor on equal terms. Indeed, in today's boom conditions in the record market it would encourage many other operators to experiment with record retailing—people who would get out when the immediate bonanza is over."

He urged dealers to become more professional in their retailing, to build on service to the customer to be assured of "their rightful place in the record industry of today."

Tips to Dealers

Oord also had a few other comments to direct towards the retail trade. He commented that dealers should take a greater interest in employing the right people and training them to become more than a sales assistant, but a "valued adviser" aware of customers' tastes and able to introduce them to new repertoire.

No greater evidence of the recovery of EMI's new pressing factory from the dramas of 12 months ago could have been forthcoming than Oord's criticism of dealers for the failure to maintain efficient stock-control.

"The out-of-stock situation is one which has haunted the record industry far too often in the last 12 months. Dealers have been quick to criticize the record companies, but have dealers been as quick to examine their own inefficiency?" he asked.

"In too many cases, dealers rely on the record company's inventory as a means of maintaining stock. Of course, the record companies as manufacturers with control over product and release patterns, have a responsibility to maintain proper stock levels, but so does the dealer," stated Oord.

Dealers, he felt, should be prepared to back their skill and knowledge with "solid investment," rather than call upon the industry to provide s-o-r facilities.



MIKIS THEODORAKIS, center, signs a long term contract with Pathe-Marconi in Paris, giving the EMI company world rights. On the left is Pathe-Marconi supervisor J. Beviere and, right, is assistant director general Michel Bonnet. After signing the contract, Theodorakis left on six months of tours, visiting Austria, Yugoslavia, the Lebanon, Tunisia, Sweden, South America and North America. He will play concerts in the U.S. in September and in Canada in October and November.

International Turntable

Michel Poulain has been appointed to the executive staff of Pathe-Marconi, reporting to deputy managing director Michel Bonnet. Poulain, who will work mainly in the fields of pop and classical production on national and international levels and in promotion and advertising, was formerly artistic manager of Claude Francois and later production manager with United Artists, Paris.

EMI Sets Starline Drive-Motown Pkg.

LONDON—As part of a drive to boost its share of the midprice market, EMI is focusing an autumn sales campaign on the Starline catalog and is also planning to unveil a Motown album series. It was predicted at the sales conference that by the end of the year EMI will have moved into second place behind Decca's World Of label in the mid-price market.

Middle market manager Vic Lanza told the conference that 25 al-

bums had been selected for special emphasis in September in an effort to stimulate sales on the whole range of 170 albums in the Starline catalogue. There will also be 17 new Starline releases on tape.

Other middle-market activity will centre around the Studio Two label, in future to be known as EMI Studio Two, for which a three-month campaign is being devised. Spearheading this campaign will be sampler albums by Manuel, Ron Goodwin and Pepe Jaramillo and among the main batch of releases will be a new instrumental concept recording by the Geoff Love Concert Orchestra.

Colin Burn, marketing manager for U.S. product, disclosed plans for two forthcoming sales drives—on Asylum in August or September to coincide with a tour by Jo Jo Gunne and also in September on Diana Ross material to tie in with her concert appearance here.

He also revealed that EMI is investigating bringing to Britain the Motown Revue, with Eddie Kendricks, the Miracles and the Sisters Love, that the Jackson 5 may be in Britain in October and that the Motown musical "Pippin," now running on Broadway, is expected to be staged in Britain around the turn of the year.

Van Morrison Canada Gig

TORONTO—Van Morrison will make his first appearance here in almost three years, and WEA Music are mounting a big promotion push.

Morrison will play two concerts at the University of Toronto's Convocation Hall Stadium (7) for Tirebiter Productions.

Tirebiter's George Leroy noted that Morrison "tours seldom and performs with incredible precision." His last album "St. Dominic's Preview" was a huge success in Canada.

EMI Plans: Dolbyising, New Look Pkging, Sales Force Expansion

LONDON—The Dolbyising of all new cassette and 8-track cartridge product, new-look packaging, an expansion of the firm's tape sales force and the introduction of special point-of-sale material for dealers are among the ambitious new tape plans unveiled by EMI's tape marketing manager, Barry Green. He also disclosed that an exclusive contract has been concluded to supply tapes to the British Leyland dealer chain.

Green revealed that the firm has finally signed a licensing agreement with Dolby Laboratories and that from August onward, all new cassette, cartridge and quadraphonic issues will be Dolbyised. EMI will become the first company in this country to produce B-type cartridges and 4-channel tapes—other firms have not bothered to date as there is virtually no Dolbyised quadraphonic or 8-track hardware available in the U.K. yet.

EMI's decision to Dolbyise is an important step for both the company and Dolby Laboratories which has been trying to persuade the record firm to adopt the B-type system for its tapes for many months.

To promote the move, EMI has produced dealer display material explaining how the Dolby system works, what its purpose is and publicising the range of Dolbyised hardware that is now available.

Color Coding

EMI's new-look tape packaging incorporates a color coding system to enable dealers and consumers to tell at a glance what type of product any particular tape is. The coding takes the form of a colored band incorporated on inlay cards.

A gold band denotes full-price pop and middle market product, red for full-price classical product, blue for all low-priced items and silver for quadraphonic issues.

The actual cassette and cartridge cases in all product categories will be colored black and will have black and white information labels attached. In addition, the term low-price is to be dropped from the executive range of tapes and replaced with a removable price sticker to be used on the outer boxes.

Green told Billboard that the company's tape sales force, which became operational at the beginning of this year to open up new non-record outlets, is to be expanded by the addition of four more men and is to incorporate its own window dresser who will specialize in cassette and cartridge displays.

A special general tape window display has also been produced for dealers which carries the slogan The Greatest Thing Since Radio and to which can be attached two cassette and two cartridge cases. Every month, EMI is planning to send dealers new inlay cards for insertion in the tape cases so that retailers will have the opportunity of mounting a simple but effecting running display of EMI tape product.

Tape Series

In addition, Green also revealed that during the next few months, EMI will be introducing three new tape series—a line of children's cassettes and cartridges, a low-price classical range and a series of double-play Executive tapes. All

three lines will be promoted with point-of-sale material and trade and consumer press advertising.

Furthermore, following the tremendous success of the firm's Stereo Spectacular specially-compiled low-price tape, a second volume is to be released in August. The tape, called simply "Stereo Spectacular Vol. 2" comprises 14 tracks and will be priced at \$3.50—36c less than the price of Executive tapes.

Artists featured on the tape, which will be available in both configurations, include John Keating, the Harry Roche Constellation, Mandingo, Franck Pourcel and his orchestra, Joe Loss and his orchestra, Acker Bilk and Ron Goodwin and his orchestra.

From the Music Capitals of the World

MADRID

Julio Iglesias (Columbia Espanola) made several concert appearances in Madrid recently to promote his new single "Rio Rebledo" (Rebel River) which he has recorded in German and Spanish. . . . "Marilyn" is Trebol's latest CBS single. The song was written by the group. . . . Mocedades (Zafiro), the vocal group which represented Spain at the Eurovision Song Contest this year with "Eres Tu," have recorded an English version of the song, "Touch the Wind." . . . Michael Sherman (Poplandis-RCA) promoted his new Spanish single "A Medio Mundo" (Half A World) on the TVE show "Tarde Para Todos." . . . Vikki Carr (CBS) has recorded a new single in Spanish—"Y Volvere" (And I'll Come Back) and "Somos Novios" (We Are Engaged). . . . Veronique Sanson (Hispanovox) has recorded in Spanish her song "Amoureuse" with the title "Enamorada." . . . Puerto Rican singer Nydia Caro (Columbia Espanola) appeared on the TVE show "Tarde Para Todos" during a recent promotional visit to Spain. . . . CBS has released a Spanish version of "Une Belle Histoire" (A Beautiful Story) by Michel Fugain. . . . Camilo Sesto (Ariola) appeared on the TVE show "Le Gran Ocasión" to promote his latest single "Todo Por Nada" (All For Nothing). . . . Italian singer Mia Martini (Hispanovox) has recorded in Spanish the song "Piccolo Uomo" under the title "No Me Dejes."

Thomas Hock (Explosion-RCA) has been in Madrid promoting his new record "Ven Al Hogar" which he sang on the tv program "Tarde Para Todos." . . . Argentinian singer Alberto Cortez (Hispanovox) is a recent guest on the "Estudio Abierto" television program. . . . Andres Do Barro (Belter), who was formerly signed to RCA, has released a new self-penned single, "Me Estoy Volviendo Loco."

MARIA DOLORES ARACIL

AMSTERDAM

Associated Artists' international manager, Joop Gerrits contracted the Greek buzuki-player, Leiteris Zanelis for international release of recordings on the BASF label. The publishing department of the company acquired the rights for Holland for the group, Krenlin and their Edison recording. . . . BASF Holland produced the first recording of the group, Antilope "Come On Suzy" and "Anna." The company further released the complete works of Ritchie Valens on the President label a cocktail-jazz recording by Art Van Damme and a new MPS recording by Eugen Cicero playing classical compositions in a swinging mood. . . . BASF is also heavily promoting the Brazilian musician, Sebastiao Tapajos, the new Baden Powell on MPS and the Oscar Peterson's latest discovery, Monty Alexander with the album, "We've Only Just Begun" on MPS.

(Continued on page 52)

Mgr. Roberts Wants Canadian Government to Support Artists

By RITCHIE YORKE

TORONTO—Elliot Roberts, manager of Neal Young and Joni Mitchell, believes that the Canadian government should be more deeply involved in aiding the infant music industry in this country. He says that since the government took the step of making a Canadian music industry possible—by implementing domestic content regulations—it should also make money available to struggling young rock artists and composers.

Roberts also thinks there is immediate necessity for the opening of a Maple Music promotion office of some kind in Los Angeles or New York.

Roberts is partner with David Geffen in the Geffen/Roberts Co.

"In my opinion, Canada must support its musical artists. It must make it possible for them to grow as artists. Look at the National Film Board and the Canadian Film Development Corporation. Government support for creative entities through those two offices has been outstanding. It is also why Canadians are generally now making better films than Americans, in my opinion. Canada supports its creative people in film. Why not in music too?"

"As it stands, there are no ways for

a Canadian artist to develop and grow. There are no grants. There is a limited number of colleges to play. Only one or two clubs of any significance. And the record industry has plenty to learn.

"To be frank, any Canadian artist would be a lot better off living in the U.S.

"In America, the concert and record audience complement and supplement each other. In Canada you either have one or the other but rarely both.

"There are a lot of different ways of breaking an act in the U.S. There are colleges, coffee houses, big tours etc. There's nothing like that in Canada. And there's very little TV or radio support for Canadian artists.

"There should be a lot more pride in homegrown artists. Canadians think you're nobody until you get off in the U.S. That's no way to develop talent.

"There are a lot of myths, misconceptions and compromises in Canada. In Toronto, they worry about CHUM. But CKIM has a lot more listeners than CHUM.

"When I first went to Canada, there were all sorts of first-rate quality acts that no-one had ever heard of. It was really like a virgin field of gold. You could go around the clubs

and see all sorts of artists the equal of the best in the U.S.—the only trouble was that nobody had heard of them. Canada tends to keep an act down for as long as possible. In the end, they either crack and quit or move south."

Short of pulling up stakes and moving everything to the U.S., Roberts thinks that independent producers and even major labels desperately need some form of representation on U.S. soil.

"I've told the people at True North, for example, that the best thing they could do is get a promotion office in Los Angeles. They need somebody down here who cares. A year of solid support activity would make all the difference—record store promotions, tie-ins with local gigs, free leaflets in stores.

"Do that for 12 months or so and people will get to know the identity of the artists. But it has to be done from within the U.S.

"Up in Toronto, you make a monthly call to your U.S. record distributor, shout and scream, they answer 'yeah yeah' then hang up and forget you till you call again. If you're not on the spot, they don't take you seriously.

"But when you can hang out at their offices, right on their doorsteps, they either have to promote you or give you a release. They are forced into making moves and decisions.

"I just don't think it's ever going to happen for any Canadian artist or company until they come here and do something about it. There has to be advance buildup, follow through, the whole trip. People play an Asylum album because it's on Asylum. Every one of our albums has been reviewed because critics associate Asylum with good music. It's simply a situation of awareness which is exactly what's missing with Canadian music.

"Once people in the U.S. become conscious of Canadian music, things will quickly change for the better. If someone was to go ahead and pour in a lot of effort immediately, I think it could be changed very rapidly. But nothing at all will happen if they sit and wait.

"It needs someone to get out there and make friends, connections and be able to ask for favors. There is more than enough income to be generated from Canadian artists making it in America for the Canadian government to get behind it.

"What Canada needs is believers. People who have a real and driving desire to push Canadian music to the world—not faint-hearted maybe believers. People like Geffen and myself who started out with nothing hoping to build it up into something.

"There are a lot of aggressive young people in America but there doesn't seem to be many in Canada. Nobody has come from Canada to Los Angeles to put Canadian music on the map. Co-ordination is needed desperately. Every Canadian artist with a record coming out in the U.S. needs that sort of service. Otherwise they'll never make it here.

"I think the government should support the opening of a Canadian music promotion office. That would probably make all the difference. But nobody seems to care.

"It takes somebody to get up and really do something about it. All they need to do is break one worldwide act and the ball will start rolling. I thought the Maple Music Junket could have done it for them, but Canadians seem to quit too early."

From the Music Capitals of the World

• Continued from page 51

Promoter **Jean Sneets** organized a huge open air concert in Geleen for 30,000 people in early June. There was great enthusiasm for Stealing Wheel, Jessy Back and many other artists. **Inelco** tied in with the successful performance of **Wishbone Ash** at that concert by releasing the group's latest album, "Wishbone Four." The group will be back in Holland for an Amsterdam concert on July 14. Another **Inelco** artist, **Cleo Laine** made live performances in Rotterdam, Amsterdam, The Hague, and Groningen, June 18-22. ... Singer **Connie Baars** signed an exclusive contract with **Inelco**. ... In Voorburg, **Win Bosman** the Sandy Coast manager, has started a new promotion office and booking center for national and international musical acts. The address: Badhuislaan 3 P.O. Box 503. Tel: 860400.

Phonogram Amsterdam released on the occasion of the **Holland Festival**, the entire catalog of classical recordings by Soprano Joan Sutherland on **Decca**. The release is supported by a promotion album at a very low price of \$3.08. ... The company also released the first complete recording on the **Philips** label of Mozart's "La Finta Giardiniera" under **Hans Schmidt-Isserstedt** who died at 73 at the end of May. Two days before he died he completed a recording Brahms' first piano concerto with **Alfred Brendel** and the **Amsterdam Concertgebouw Orchestra**. ... On June 15, **Colin Davis** received the Vienna Record Award 1973 for the Philips production of Mozart's religious works with various artists and orchestras under his conductorship.

The American blues guitarist, **Freddie King** will do concerts in Holland on July 6, 7 and 8. **Phonogram** has tied in with the release of his new album, "Women Across The Border." ... **Bovema-EMI** has released the latest single from **The Cats** entitled, "Let's Go Together" on the **Imperial** label. ... **CBS Holland** released a new boogie-woogie album by home pianist, **Rob Agerbeek** entitled "The Beatles Boogie Special" with **BW** arrangements of famous Beatle compositions. ... Flautist **Chris Hinze** and pianist **Win Stolwijk** made a new album for **CBS** entitled "Chris Hinze Presents Win Stolwijk." ... **Negram Records** tied in with the recent increasing interest in Holland for C&W items by releasing albums by **Roy Acuff**, **Don Gibson**, **Leona Williams**, **Sue Thompson**, **Donna Fargo** and many others. ... **Van Morrison** will do concerts in Amsterdam and Rotterdam on July 19 and 20. He is contracted by **Nojo Productions**. **Negram** released another series of albums on the **Carpicorn** label with works by the **Allman Bros.**, **Martin Hull**, **Livingstone Taylor**. ... **CNR Records** and monthly **Nuziek Expres** have organized a national talent contest at Warmond near Leyden during five sessions in June and July for jazz, pop and blues. ... **Rojo Productions** has organized a festival in Geylle in Linburg on July 14 and 15 for 4,000 spectators. Artists already booked are **Peter Raffey** and **Jurges Marcus** from W. Germany.

BAS HAGEMAN

DUBLIN

Gilbert O'Sullivan gave six Irish concerts, two in Cork and four in Dublin, and there were full houses all along the way. Waterford-born O'Sullivan made his world concert debut at Dublin's National Stadium last November. **RTE** filmed two of the Dublin concerts (at the Carlton

and a special program will be screened in about a month with a repeat in the fall. **Michael Monaghan** is the producer. **Irish Record Factors** gave a lunch-time reception for the singer, preceded by a press conference. ... **Danny Doyle**, who went to No. 1 on the local chart with a cover of **Jud Strunk's** "Daisy a Day," has a new album out on the **Release** label. It is "Grand Ole Irish Opry" and includes "Natural Man," "Love Me, Love Me, Love Me," "For the Good Times," "Help Me Make It Through the Night," "Joy to the World" and "Me and You and a Dog Named Boo." With the exception of "Daisy a Day" which was recorded at **Trend Studios** in Dublin, the album was made at **Audio International** in London. It was arranged and produced by **Tommy Ellis** and **Johnny Tate**. ... **Del Shannon** will sing at the Carlton on July 21. ... **Mud** is here for dates in Bangor, Portrush, Youghal, Bundoran, Cork City Hall, The Revolution in Dublin and the Atlantic in Tramore. ... **Paul McCartney** and **Wings** are expected soon. ... **Cliff Richard** is likely to sing in Cork on Oct. 9 and in Dublin the following day. ... **Tonodisc** is the name of a new record shop at the Creation Arcade, Grafton Street, Dublin. Operated by **Gael-Linn** and managed by **Gael-Linn** label manager, **Seamus O'Neill**, it specializes in traditional and classical albums and will also sell equipment.

Emerald is doing a special hard-sell promotion on the album, "Sydney Devine Country," which entered the mid-price charts in the U.K. **Emerald** has sold 30,000 copies. **Devine** is Scottish and has toured in such countries as Australia, New Zealand, Germany, South Africa, France and Ireland. The album includes "The Blackboard of My Heart," "Fraulein," "I Can't Stop Loving You," "Bye, Bye Love," "Lovesick Blues," and "She Wears My Ring." Two tracks, "You're Sixteen" and "You'll Never Miss a Woman (Till She's Gone)" have been issued as a single. ... **RTE Television** screened "Festival" when **Count Basie**, **Ray Charles**, **Sammy Davis Jr.**, **Paula Kelly**, **Peggy Lee**, **Billy Eckstine**, **Aretha Franklin** and **Quincy Jones** were among those taking part in "We Love You Madly," a tribute to **Duke Ellington** who will be in Dublin later this year.

The **Country Wexford folk trio**, **Shades of MacMurrough**, won the "Evening Press" Kilkenny Beer Festival ballad competition, which is worth 500 to them. The total prize fund was 1,000. Two Dublin groups, the **Siroccos** and the **City Folk** were second and third, respectively. **Shades of MacMurrough** record for **Polydor**. They have a single and an album on release, both called "Carraig River." The LP has been issued in Canada, France, India and Sweden. The group will sing at the Cambridge Folk Festival in England in July. Another **Polydor** group at the festival will be **Planxty**. ... **Trend Studios** installed 16-track recording facilities, making them the only 16-track studio in the Republic. ... **Polydor** gave a lunchtime reception for Breton harpist-singer **Alan Stivell** at the Gresham Hotel in conjunction with his recent tour. **Morgan O'Sullivan** interviewed him for **RTE Radio's** "Music on the Move." He was also seen on television's "Tangents," besides taping a 30-minute show to be screened later on. ... **CBS** issued **Paul Simon's** second solo album, "There Goes Rhymin' Simon."

JULY 7, 1973, BILLBOARD



A TOUCH OF Mardi Gras passed through the streets of London's West End when an Atlantic Records horse and carriage with ten-piece band paraded as part of the promotional campaign being set in motion for Dr. John's July visit to the U.K. WEA international president Nesuhi Ertegun was in town to oversee preparations for the New Orleans artist's **Rainbow** and **Sundown** Edmonton shows. The girls pictured with Ertegun accompanied the procession handing out thousands of "Dr. John's New Orleans Night" leaflets. Dr. John was due to fly into London on July 1 following a concert at the **Montreux Blues & Jazz Festival** on June 30.

TED Videodisc to Be Shown at Show

BERLIN—The forthcoming international Funkausstellung (radio and TV exhibition) will be held from Aug. 31 through Sept. 9, and it will be the first time that the complete TED videodisc system, developed by **Telefunken-Decca**, will be presented. The H.K. McCann company of Hamburg has been commissioned to handle the promotion. According to **AEG-Telefunken** mass

Kluger Tie With Charing Cross Music

BRUSSELS—Kluger International has acquired Benelux representation of **Charing Cross Music**. The deal was signed in Paris on June 9 between **Mike Tannen** representing **Charing Cross Music** and **Roland Kluger** representing **Kluger International**.

manufacturing of the system will be started in the fall and retailers will be able to handle the product in January of next year.

The TED disk measures 21 centimeters in diameter and will be suitable for any A4 format book or brochure. It has a 10-minute running time. Besides the presentation in Berlin there will be others at **VIDCA** in Cannes and there will be further presentations in September in New York, Los Angeles and Houston. The European hardware has been adapted to the **PAL** and **SECAM** systems and will be manufactured in West Germany and the U.K. The hardware will cost \$700 in America and the retail price of the videodiscs will probably be \$10 in America and between 18 and 20 marks in West Germany.

The new disc by Kilkenny band **Tweed**, their first for Polydor, is "Caroline." ... **Mick Moloney**, an ex-member of the **Johnstons**, has a solo LP out on Transatlantic. It's called "We Have Met Together" and it includes **Leon Rosselson's** "The Invisible Man," **Ewan MacColl's** "The Fields of Vietnam" and "Vi Skal Ikkje Sova Burt Sumar Natta" ("We Won't Sleep Away the Summer's Night"), a traditional Norwegian song.

EMI (Ireland) presented a four-hour "Beatles Nite Out" at Seazers Disco to coincide with the release and promotion of the two double albums, "The Beatles 1962-1966" and "The Beatles 1967-1970." **Mike Wright** was the DJ. ... CBS began a summer campaign for the **Sesame Street** album. The TV series is seen here on Ulster television, Welsh TV and RTE Television and there's a strip cartoon running in the Irish press. The album will be available at a special price to buyers of jellies, custards and other products from the **Birds'** group.

KEN STEWART

LONDON

Dave Valente named professional manager of Tamla Motown's new U.K. publishing operation. **John Marshall**, the company's European director will act as general manager of the music firm until a new head is found. Valente joins this week and will be assisted by **June Ford-Crush** who is joining the company from Buddah. Valente comes to the company from Carlin Music and he has also worked at Polydor. At Tamla, **Brian Roots** who has been looking after international copyright matters, has been promoted to financial affairs manager. U.K. copyright and royalty activities are being handled by former Feldman copyright manager, **Christine Seville**. ... Through a world-wide deal concluded by managing director **David Platz**, Essex Music will publish the scores from films produced by the indie film production firm, World Film Services. The first scores which Essex will control are from the recent Cannes Film festival award winner, "The Heirloom," the two-part Harloch TV series, "Divorce His, Divorce Hers" with **Richard Burton** and **Elizabeth Taylor**, which will be made into a film.

Mecca Agency is introducing its own label, Tiffany, this month with the release on July 20 of "Boing, Boing, Boing" by the **Handley Family**. Tiffany and its publishing offshoot, Tiffany Music are both owned by Mecca and songwriter-producer **Dave Christie**. Mecca is represented on the board by Mecca chief **Eric Morley**, and **Ivor Rabin** and **Phil Tate** of the Mecca agency. The label will be distributed worldwide by Phonogram. ... Kennedy Masters, the company formed by **Eddie Kennedy** and **Robert Masters**, will present **Ray Conniff**, his singers and orchestra in this country on an extensive tour beginning Sept. 22. This will be the first time that Conniff has ever appeared in this country. A new Conniff album, "You Are the Sunshine of My Life" will be released by CBS this week.

DJM's field promotion team will initially comprise four representatives and will become operational this week. Although the team, reporting to DJM's recently appointed sales and marketing manager, **Les Tomlin**, will at first only be involved in promotion and dealer liaison, the eventual aim—probably within a year—is to build it up into a full-fledged sales team to supplement the efforts of Pye, distributors of DJM in the U.K.

Reflecting the continuing brisk growth of the tape market, Precision has expanded its sales force to bring

the total number of salesmen to ten. The new salesmen are operating in the West Country, the North East, South East regions. ... B&C act **Nazareth** have been signed to A&M for the American market. First release through the new deal will be a single, called "Broken Down Angel." **PHILIP PALMER**

SYDNEY

Abigail, sex symbol star of Australian television, has signed a recording contract with Festival Records. She will record "Je T'Aime" a song previously banned in the country. ... **Spectrum**, now broken up, has a last album released by BMI, titled "Testimonial." ... The group, **Mississippi** has a bootleg label release, "Early Morning," their first since their award winning "Kings of the World." The band will soon tour Australia with the **Jackson Five** before going into the studios to produce an album. ... Promotion manager **David Douglas** has left Tempo Records to start his own promotion and public relations business. ... Radio stations 2SM, 4IP, together with ART held a seminar at Brisbane's Cresta Hotel, titled Radio '74. It was attended by **Senator McCellan**, Minister for the Media, U.S. disk jockey **Charlie Tuna** and U.S. program advisor, **George Burns**. Record company and music publishers representatives also attended. The conference was held to announce overseas trade plans, for the future media proposals and better understanding between radio and record executives. ... Program manager **Bill Pinnell**, of 3HZ will feature a six part musical documentary, "The Christ Chronicles," tracing to 1960's Jesus movement. ... Southern Music is promoting a book on the life of **Buddy Holly**. ... **Barry Kimberley**, managing director of Essex Music has officially opposed the Federation of Radio Broadcasters' ban on the **Paul Simon** single, "Kodachrome."

Artist **Buster Noble** will visit the U.S. and U.K. shortly. ... The Australia cast of the rock opera, "Tommy" is rumored for a Japanese tour. ... **Muddy Waters** and his band have just completed their first Australian tour. ... Artist **Billy Thorpe** and the **Aztecs** have left Havoc Records to sign with WEA. ... **Shel Silverstein's** "Freakin' At The Freakers Ball" has been withdrawn from sale after CBS circulated copies of the lyric to radio stations. ... BMI has set up an agency to book artists in and out of Australia, starting with the **Hollies** accompanied by BMI artist **Ross Ryan**. ... A&M executive **Roger Hoffman** visited Australia to talk with **Alan Healy** of Festival Records, and **Barry Kimberley** of Rondor Australia. ... Noel Gay representative **David Wilkinson** was in Australia to arrange details for **David Frost's** visit. ... **Burt Bacharach** played Melbourne, Sydney, Adelaide and Brisbane. ... Astor Records presented **Harry M. Miller** with an Australian gold record award for the Australian cast recording of "Jesus Christ Superstar." **Greg Quill's** Country Radio has a new single, "Bound for South Australia" released in conjunction with the recent tour with **Fairport Convention**. ... Former Garrison Records publicity man, **Adrian Baker** named promotions executive for Mushroom Records.

New all Australian label, **Cherry Pie**, had **Peter McClean** as their first artist with a children's album, "Snips 'n' Snails—Sugar and Spice." ... Artists from the Australian "Jesus Christ Superstar" played a Capitol Theater concert billed as "Superstars Superstars." ... Canadian group, **Mainline** had a Hells Angels escort service and a motor-

cade of vintage Rolls Royces when they arrived at Sydney airport. ... WEA head **Paul Turner** and **Phil Greenup** signed local group **Home** to record for their new label Sunrise Records. ... Four different singles concerning local racehorse **Gunsynd** are available in Australia with **Tex Morton** on Picture Records leading the field. **JOHN BROMELL**

MOSCOW

Italian pop singer **Lucia Altieri** is currently on her second concert tour of Russia. ... West Germany's **Horst Jankowski's** band jazz pianist **Rolf Kuhn** played dates in several cities in Russia. ... "How Beautiful Is the World," an album featuring songs by **David Tukheanov**, a song writer currently enjoying popularity with younger buyers, selling exceptionally well in several cities. ... Canadian organist **Andre Merinet** gave solo concerts in Moscow and Leningrad during May. ... **Kadi Kesplet**, Paris opera singer was featured in operatic productions in Leningrad. ... Lencconcert agency launched "Spring-73" gala series in 7,000-seat Yubileiny Sport Palace, Leningrad, featuring several top national groups—**Singing Guitars** and **Kalinka** among them. ... **Alexei Kozlov**, a leading Soviet jazz saxophonist, laureate of several national jazz festivals, Melodiya artist, has formed a rock group. **John Garvey**, leader of the University of Illinois jazz band, who was currently in Moscow (he is married to a Russian girl) attended its debut.

Symphony orchestra of the Canadian National Art Center under **Bernardi** performed in Leningrad and Moscow. ... **Valentin Baglaenko**, top Leningrad Music Hall's artist is featured on Czechoslovakia's Opus label. The album covers Bratislavka Lyra 1972 International pop song festival and presents along with **Baglaenko**, **Neil Reid**, **Salvatore Adamo**, **Middle-Of-the-Road**, **Zdislava Sosnicks**.

According to some of the band-leaders, number of songs by foreign authors on the program of concert bands, groups, orchestras, variety shows and restaurant bands (from which main royalties have been paid to the authors) here will be considerably limited when the UCC agreement signed by Russia becomes valid. ... Melodiya has released an album featuring popular Georgian vocal group and Yugoslavian pop act **Dobi Cabrie**. On the program are Georgian, Russian, Serbian, English and Italian songs. ... Melodiya has reissued **Charles Guno's** opera "Romeo and Juliet" (the 1947 recording) featuring Russia's greatest operatic singers of the '30s-'40s: **Ivan Kozlovski**, **Maxiz Mikhailov**, **Elena Shunskaya**, the Bolshoi opera chorus and orchestra under **A. Orlov**.

The **Alexandrov Band** of the Soviet Army is back from an extended tour of Czechoslovakia. ... La Scala's vocalist **Anna Muffo** was featured in Verdi's "La Traviata," the Bolshoi Opera production, Moscow. ... Rumania's top rock group **Savoy** is currently on a tour of Russia. ... U.S. pianist **Van Cliburn** gave concerts in Kiev and Moscow in May. ... Russia's top classical pianists **Emil Gilels** and **Sviatoslav Richter** made concert tours of France and Finland. ... National Youth Festival of Arts was run in Minsk, June 1-16. A special contest was held to choose best national talents for presentation at the forthcoming International Youth and Students Festival in Berlin, German Democratic Republic, later this summer. Among the top talents showcased in Minsk were rock-oriented groups **Pesniary**, **Samotsvety**, **Dobry Molodtsy**, **Kalinka**, **Veselye Rebiata**, Georgian pop song group **Gava**, Leningrad

Philharmonic under **Yevgeni Mravinski** and **A. Dmitriev** made concert appearances in Japan in May-June. ... Melodiya's recent classical projects realized included stereo releases of the Fourth, Fifth and Sixth symphonies by Tchaikovsky, performed by the Moscow Radio symphony orchestra under **Gh. Bozhdestvenski**, and 5-record set: **R. Wagner** "Walkiria" performed by Vienna Opera's soloists and chorus and Vienna Philharmonic conducted by **W. Furtwengler**. ... Chief Orchestra of the Polish Army made concert appearances in several cities in Russia during May. ... Primavera de Cuba (The Spring of Cuba), a touring gala show, is currently in Russia. ... Melodiya has released a mini-LP by **Kalinka** group—the first ever disk, recorded by the act. ... Makedonski Musical Theater from Sofia, Bulgaria is now in Moscow, presenting several productions for the local audiences. ...

East Germany's vocalist **Siegfried Ehl** was featured in operatic productions in several theaters in Russia. **VADIM YURCHENKOV**

MEXICO CITY

Spanish singer **Massiel** interrupted her vacation in Mexico for a free concert for university students. ... RCA released "Todo Es Diferente" (Everything Is Different), a debut single by **Roldan**. ... CBS launched folk singer-composer **Cuco Sanchez** who is currently on a Spanish tour. ... Spanish singer **Karina** did eight television shows on her recent Mexican tour. **Victor Yturbe Piruli**, Mexican singer, with his partner **Robelio Villareal** bought the night club, **Senorial**, where he has been singing for the past two and a half years. ... **Olga Breesking** celebrated the second anniversary of her Hawaiian ballet and is preparing her first Orfeon album, produced by **Arturo Castro**, ex-leader of the group, **Los Hermanos Castro**. ... Group **Los Leos** returned to the music scene with the song "Ella Murio De Amor" (She Died of Love), for Orfeon. Soloist with the group, **Johnny Dynamo** will also record solo for the label. ... For the first time in 26 years Argentinian singer **Hugo Del Carril** performed at Cardini's in Mexico City. Several record companies announced interest in recording **Del Carril's** tango style. ... **Luis Baston**, general manager of Polydor SA flew to Los Angeles to talk to MGM president **Mike Curb** about recording a Spanish language album with **Eydie Gorme**. ... Chilean singer, **Monna Bell**, now living in Mexico has returned to music with performances at **Senorial**.

Raff Records has made staff changes and are now recording in quadrasonic sound the **Perez Prado** orchestra (his second album for the label) although not for the Mexican market. **Prado** will leave with a Japanese tour after the album is completed. ... Gas Records has a 16 channel studio.

Angelica Mariaxx has left the RCA label. ... **Victor Yturbe Piruli** will tour several countries in Europe. **ENRIQUE ORTIZ**

TORONTO

Toronto Symphony music director **Karal Ancerl** will retire when his contract expires in August 1975. **Ancerl** who came to Toronto from Prague cited health reasons behind his giving two year's notice to the TSO. GRT of Canada has announced the release of a debut album by Toronto folk singer/writer, **Cathy Young** titled "Travel Stained," the LP utilizes the talents of 28 of Canada's foremost rock musicians.

CKGM program director **John Mackey** has been appointed general

manager of stations CKWW-AM and FM in Windsor. A replacement has yet to be announced by owner **Geoff Stirling**. ... The CRTC rejected a bid by CHIN to change the frequency of the station's FM outlet. Several groups are reported to be angling for an FM outlet in the Toronto market. Quality Records' celebrated six SRO concerts by **Monty Python's Flying Circus** last week. The group's TV series has just been reinstated by the CBC and album sales are running at an all-time high.

Dick Flohil is severing his personal management association with the **Downchild Blues Band** but will continue to advise the band on a "friendly basis." ... **Larry LeBlanc** has a busy summer ahead—he's handling press PR for A&M plus the Shaw Festival at Niagara-on-the-Lake and he's also managing Vancouver singer/writer **Bin**. ... **The Wackers** threw a press party in Montreal this week to celebrate the completion of their new Elektra album "Wack 'n' Roll."

Jury Krytiuk has published a **Stompin' Tom Connors** Show booklet for sale at gigs. ... **Alice Cooper** drew 18,003 to Vancouver Coliseum. **Van Morrison** set to play two Toronto dates next month for Tirebiter Productions, according to **David Bluestein**. ... **Tony Bennett** into the Royal York Imperial Room last week. ... Capitol releasing **Rolf Harris'** "Vancouver Town '73." ... Musimart has signed a distribution deal with a new Canadian country label, Snocan Records, reports promotion director **Michel Krodupel**.

Ard Enterprises has announced the release of the first solo English record of "O Canada" which has been recommended to member stations by the CAB and by the Committee for an Independent Canada. Vocalist is **Robert J. Dicknoether**.

RITCHIE YORKE

Audio-Visual Exhibit Is Set

COLOGNE—The Kunstgewerbemuseum (Museum for Handicraft Works) is preparing an exhibition beginning in March to display 500 international industry products in the audio-visual field. An action forum will show films, television, video hardware and other products during the three months of the exhibition.

London Sales Award to Dupuis

MONTREAL—Yves Dupuis, Montreal branch salesman, has been named Salesman of the Year by London Records for outstanding sales against quotas for the 72/73 fiscal year.

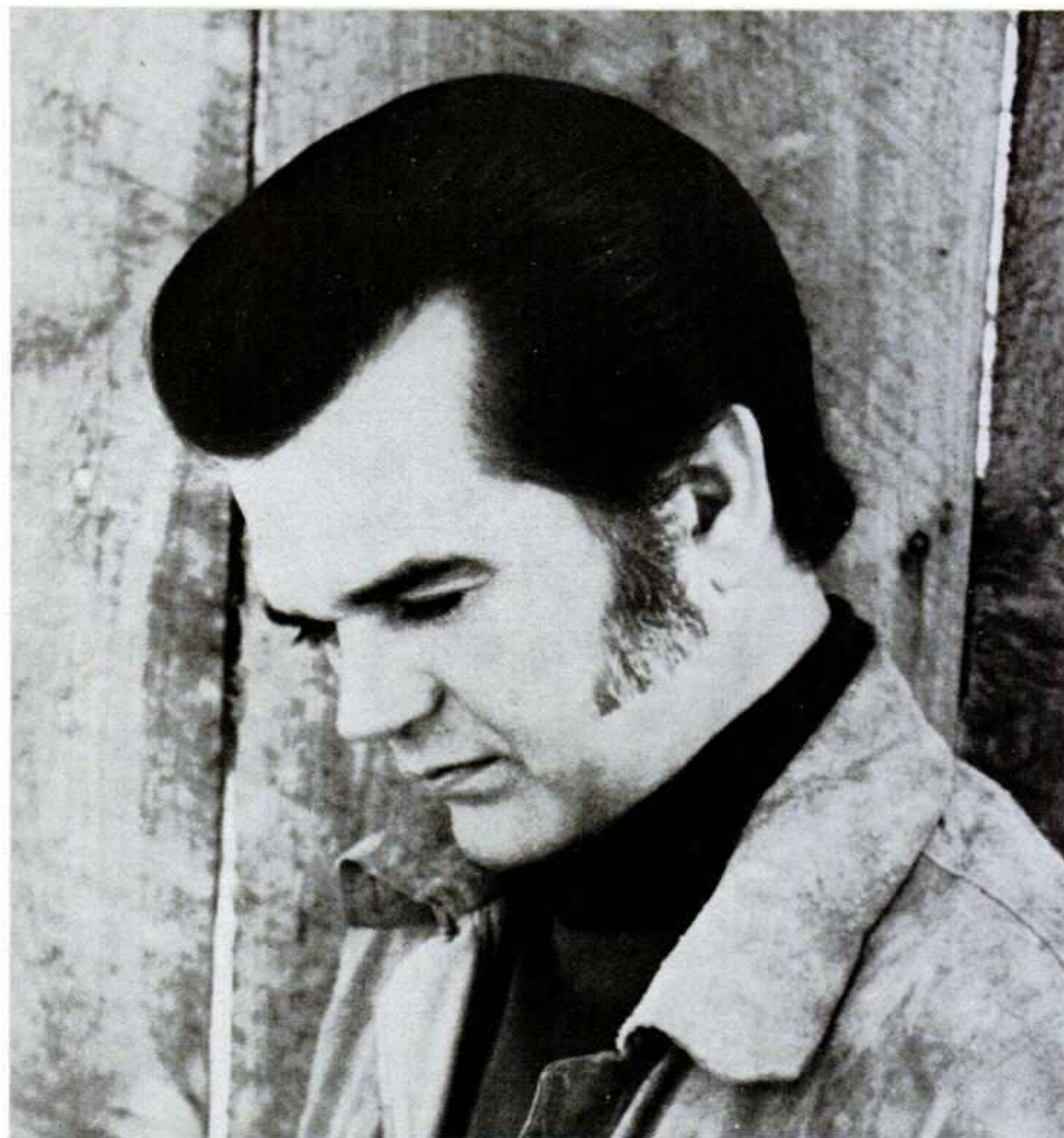
Dupuis has worked for London Records since 1967 and was named sales representative in May last year. The award was made by London's national sales manager **Dick Riendeau**.

Canada Executive Turntable

As a further part of RCA's Canadian re-organization (see Billboard June 16), **John Murphy** has been appointed Ontario promotion director. Murphy, who has been with RCA for five years, will continue in his position as national campus promotion manager. Announcement came from **Ed Preston**, newly-appointed director of central and western regions.

You've Never Been This Far Before

MCA-40094



A warm and touching single of love written and sung by

Conway Twitty

MCA RECORDS



Jazz is talked about as having a "revival." Some folks say it's been around all this time, only the pop music executives weren't concerned about it. Well, now we have Donald Byrd's Blue Note single and LP enriching the pop, jazz and soul charts, and people are taking about it as a break-through.

Byrd's "Black Byrd" single has been on our national survey two weeks and is 88 with a star this week. The LP, "Donald Byrd," from which the single was culled, is 43 and has been rising on the national LP survey for 11 weeks. The single is a starred 41 on our soul survey and the LP is number three on the soul chart. It is also the top title on our jazz chart.

The only other jazz attraction which crosses over into pop and soul is the Crusaders, whose "Second Crusade" Blue Thumb LP is 56 on the national chart; 21 on the soul chart and four on the jazz chart.

Chartalk

Now Miles Davis and Herbie Mann also cross over from jazz into pop, but Donald Byrd has hit all three charts and for Blue Note that's a remarkable achievement. Kama Sutra has two singles on the Hot 100—something it hasn't had in some time. They are Charlie Daniels' "Uneasy Rider" which is a starred 58 and Stories' "Brother Louie" which is a starred 61. The latter is a story about inter-racial romance and is a cover of a British single by Hot Chocolate.

Among the stations reporting airplay to us on "Uneasy Rider" are: WCFL-AM Chicago; KYA-AM, KFRC-AM San Francisco; KLIF-AM Dallas; WBBQ-AM, WFOM-AM Atlanta; KTLK-AM Denver; WCOL-AM Cincinnati; WAYS-AM Charlotte; WSGN-AM

Birmingham; KCBQ-AM San Diego.

Airplay on "Brother Louie" includes: WCFL-AM Chicago; WLAV-AM, CKLW-AM Detroit; WIXY-AM Cleveland; WADE-AM Miami; KJR-AM, KJRB-AM both Seattle; WDGY-AM Minneapolis; WMPS-AM Providence; WDRC-AM Hartford; WSGN-AM Birmingham and WTRY-AM Albany.

There are two albums which are moving rather briskly as a result of concurrently brisk sales on singles pulled from these packages. The albums are Bette Midler's "The Divine Miss M" on Atlantic and Pink Floyd's "The Dark Side of the Moon" on Harvest peaked two and one-half months ago and is now 50 with a star.

Pink Floyd's album, which had been number one two months ago, had dropped to number eight, but as a result of the singles action on "Money," the LP has begun moving topside again and is a starred four. The single is number 20.

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

DONNY OSMOND—Young Love (2:18); producer: Mike Curb; writer: Joyer, Carrey; publisher: Lowery, BMI. MGM 14583. Donny's lead and his brother's supporting efforts take us back to the 1950's for this 1950's-type lyric. The simpleness of the song is matched by the simpleness of the arrangement and the tune is one of the briefest sung by Donny. Young love truly flies. Flip: A Million To One (2:42); producer: same; writer: Phil Medley; Stone Agate, BMI.

WAR—Gypsy Man (5:22); producer: Jerry Goldstein; writers: D. Allen, H. Brown, B. Dickerson, L. Jordan, C. Miller, L. Oaskar, H. Scott; publisher: Far Out, ASCAP. United Artists 281. Easy, flowing lyrics about searching for a home propel the instrumental band's demeanor. There is a "Cisco Kid" undercoating to the arrangement which does bristle and sparkle in sections. Flip: no info available.

FOCUS—Sylvia (3:32); producer: Mike Vernor; writer: Thijs van Leer; publisher: Radmus, ASCAP. Sire 708. (Famous). Organ and guitars combine to create a blanket of sound which repeats a pretty melody line. There are bursts of energy which offer emphasis to the melodic treatment to this instrumental from Holland. Flip: no info available.

also recommended

DONOVAN—Maria Magenta (2:10); producers: Donovan, Michael Peter Hayes; writer: D. Leitch; publisher: ABKCO, BMI. Epic 5-11023 (Columbia).

BOBBY HART—Easy Evil (2:58); producers: Danny Janssen, Bobby Hart; writer: Alan O'Day; E.H. Morris, Zapata, ASCAP. Chelsea 0026 (RCA).

JO JO GUNNE—Take Me Down Easy (3:10); producer: Bill Szymczyk; writer: J. Ferguson; Bulge, BMI. Asylum 11020. (Atlantic).

R.B. GREAVES—All I Want to Do (2:10); producers: Marshall Leib & John De Marco; writer: R.B. Greaves; publisher: Get The Music, Lion Track, Paleface, BMI. MGM 14567.

STEPHEN STILLS-MANASSAS—Down the Road (2:50); producers: S. Stills, C. Hillman, D. Taylor; writer: Stephen Stills; publisher: Gold Hill, BMI. Atlantic 45-2917.

THE STEEL ROAD BAND—Take You For a Ride (2:48); producers: Paul Vanderbeck, Ed Stasium; writer: Chris Sannino; publisher: Missle, BMI. (Warner Bros. 7722).

WIZZARD—Bend Over Beethoven (4:35); producer: Roy Wood; writer: H. McDowell; publisher: Ann Rachel, Yellowdog, ASCAP. United Artists 272.

Soul

CURTIS MAYFIELD—Future Shock (3:34); producer: Curtis Mayfield; writer: C. Mayfield; Curtom, BMI. Curtom 1987 (Buddah). Curtis' voice is the main lead instrument, high in pitch, unclear on some of the pronunciation, but floating assertively over the bass and subdued horns and conga. This is a message material which plays second best to the overall sonic effect. Flip: no info available.

WILLIE HUTCH—Slick (3:26); producer: Willie Hutch; writer: Willie Hutch; Jobete, ASCAP. Motown 1252. Composer-singer Hutch offers a fair warning about a sharpie on the prowl. Willie's voice is comparatively gentle in its attack; the instrumental attack carries a subtle form of fire. Another cameo on a street cat who is unsavory. Flip: no info available.

JOE SIMON FEATURING THE MAIN STREETERS—Theme From Cleopatra Jones (3:45); Producer: Joe Simon; writer: Joe Simon; publisher: Warner-Tamerlane, BMI. Spring 1387 (Polydor). This movie theme song marries the commerciality of the current soul sound with the B.B. King-like vocal quality of Simon, who screams and seduces with his voice. The orchestral setting is down home and infectious. Flip: No info available.

also recommended

THE CHI-LITES—Stoned Out Of My Mind (2:55); producer: Eugene Record; writers: E. Record, B. Acklin; publisher: Julio-Brian, BMI. Brunswick 55500.

LUTHER INGRAM—Love Ain't Gonna Run Me Away (3:59); producer: Johnny Baylor; writer: Johnny Baylor; publisher: Klondike, BMI. Koko 2116. (Stax).

BETTYE SWANN—Till I Get It Right (2:50); producer: Mickey Buckins; writers: R. Lane, L. Henley; publisher: Tree, BMI. Atlantic 45-2950.

TYRONE DAVIS—There It Is (3:25); producer: Willie Henderson; writer: Leo Graham; publisher: Julio-Brian, BMI. Dakar 4523.

B.B. KING—To Know You Is to Love You (3:45); producer: Dave Crawford; writers: Stevie Wonder, S. Wright; publishers: Stein Van Stock, Black Bull, ASCAP. ABC 11373.

BARBARA ACKLIN—I'll Bake Me a Man (2:55); producer: Eugene Record; writers: E. Record, S. Drayton; publisher: Julio-Brian, BMI. Brunswick 55501.

BLUE MAGIC—Look Me Up (2:47); producer: Norman Harris; writers: N. Harris, A. Felder; W.M.O.T., Six Strings, BMI. ATCO 45-6930. (Atlantic).

JT—That's a No-No (2:18); producer: Soul Sound Productions; writer: Harry Moffitt; publisher: Moffitt, ASCAP. Wand 11256. (Scepter).

LEE CHARLES—I Just Want To Be Loved (3:57); producers: Art Productions; L. Charles, L. Simon; Butler, BMI. Hot Wax 7303. (Buddah).

THUNDER & LIGHTIN'—Good ol' Rock 'n' Roll Feelin' (3:00); producer: Harry Moffitt; writer: H. Moffitt; publisher: Rose Tree, ASCAP. Tommy 1752. (CBS). (Straight rock from Thom Bell's new label, with shades of "Willie and the Hand Jive," and other rock tunes. Tight harmony vocals highlight the tune.)

First Time Around

(These are new artists deserving airplay and sales consideration)

TOMMY GRAHAM—My Happy Song (2:49); producer: Tommy Graham; writer: G. Sacher; publisher: Lion, BMI. Captiol 3663. (Catchy tune with flavor of the '60's and a goodtime feeling achieved through double tracking of the vocals.)

Country

EYDIE GORME—Take One Step (2:49); producer: Don Costa; writers: Allen, Kent; Damila (ASCAP); MGM 14563. There may be skeptics on this one, but Eydie sings a great country song. In fact, she can sing any kind of song, but Costa has brought her through brilliantly and every country programmer should get on this one. Flip: "The Garden"; producer: same; writer: Nancy Costa; Tancy (ASCAP).

CURTIS POTTER—Oklahoma Sunshine (3:45); producer: Ray Pennington; writers: Hank Bynum, B. Reneau; Buckhorn (BMI)/Chess (ASCAP); Capitol 3638. Powerful lyrics well performed by Potter, who comes to grips with great feeling. His best yet. Flip: "Not The Real Me"; producer: same; writers: Dave Kirby, J. Allen; Tree (BMI).

JUD STRUNK—Next Door Neighbor's Kid (2:53); producers: Mike Curb & Don Costa; writers: Jud Strunk; Pierre Cossette/Every Little Tune (ASCAP); MGM 14572. Strunk did well in country with his "Daisy," and should do even better with this story-line song which keeps people listening. Flip: "I'd Prefer To Do It All Again"; same writer and producer credits; Pierre Cossette (ASCAP).

also recommended

BILL BLACK COMBO—Satin Sheets (2:59); producer: Larry Rogers; writer: John Volinskaty; Champion (BMI); Mega 1811.

GENE DAVIS—I Gotta Finish That Dream (2:28); producer: not listed; writer: Gene Davis; Big Swing/Jay Gene (BMI); Metro Country D45-2009.

PORTER WAGONER—Wake Up, Jacob (2:10); producer: Bob Ferguson; writer: Porter Wagoner; Owepar (BMI); RCA 0013.

RON HARRIS—I'm Not That Good At Goodbye (2:35); producer: Frank Gosman; writers: Bob McDill, Don Williams; Jack (BMI); Country Showcase America 135A.

JOHN L. SULLIVAN—Alabam (2:44); producer: John L. Sullivan; writer: Ed Penny. As "Akece" (BMI); Shue 1987.

GENE SIMMONS—Good Ole' Country Music (Rock & Roll Music) (2:04); producer: Hurshel Wiginton; writer: Chuck Berry; ARC (BMI); Hurshey 45-01A.

STONEWALL JACKSON—Herman Schwartz (2:54); producer: Jim Vienneau; writers: Foster & Rice; Jack & Bill (ASCAP); MGM 14569.

FLOYD CRAMER—Battle Of New Orleans (2:12); producer: Chet Atkins; writer: Jimmy Driftwood; Warden (BMI); RCA 0012.

Pop

DIANA ROSS—Touch Me In the Morning, Motown M 772L. Diana's silken, gentle voice is the main instrument on this program of new tunes which features several producers contributing to the effort, including herself in two cases. The tone overall is gentleness for this collage of pretty melodies. This is wine sipping, romance music. Diana glides ever so easily over her phrases, even when she is doing the over-dubbing bit, as on "I Won't Last a Day Without You." This is as deeply pop as Diana has ever gone on records. Is she forsaking her background in commercial soul music? The material herein indicates so. "Little Girl Blue" with its single note guitar solo, sweet strings in the background and cool trombone part is pure sweet pop. Diana is an accomplished pop singer, capable of working with the straightest of charts. She entertains without getting pathetically soulful.

Best cuts: "Leave a Little Room," "I Won't Last a Day Without You," "Touch Me In the Morning."

Dealers: The cover is so washed out that you'd better not put it in a sunny place. It will wash out on you. But do stock it under pop vocalists and in Diana's bin.

ARETHA FRANKLIN—Hey Now Hey (The Other Side of the Sky), Atlantic 7265. There are many influences at work here. Aretha the pop singer; Aretha the blues shouter; Aretha the jazz lover. These three sides to her musical character are presented with equal time and the collective effect is to emphasize how broad-based are her skills. Quincy Jones and Aretha are the co-producers and the gap between pop and jazz is well covered and protected. This LP has enough beautiful music as well as enough gutsy drive to satisfy all of Aretha's fans. Top Los Angeles jazz musicians provide the rounded band sound for Aretha's flights vocally and on piano. There is a punch and zest to the attacks which replace the screaming urgency of previous Aretha LP's. This newest work is subdued on one hand and an expansion of her musical world on the other. At this point in her life, Aretha sits right in the middle of the pop, jazz and soul fields.

Best cuts: "Just Right Tonight," (deeply bluesy); "That's the Way I Feel About Cha," "So Swell When You're Well."

Dealers: Stock in soul and pop bins.

JIMI HENDRIX—SOUNDTRACK, Reprise 2RS 6481 (Warner Brothers). The Hendrix cult remains large and active enough to make this an automatic smash re-packaging of live greatest hits. Familiar Jimi songs are taped here mostly from the super rock festivals; Monterey, Woodstock, Isle of Wight. Last cut on each of the four sides is a montage of taped interview snippets with the artist and many people who knew him in various capacities.

Best cuts: "Purple Haze," "Machine Gun I & II," "Red House."

Dealers: If the documentary movie from which album is taken is a success, LP could be blockbuster to whole younger audience that never knew Hendrix.

JANIS JOPLIN—Janis Joplin's Greatest Hits, Columbia 32168. Long awaited collection covering the late super star's career from the earliest days to her final sessions. Selections show the development of Joplin's great vocal style and her ability

to sing all material, from rock to ballads to straight blues. A fine set which really does contain her greatest hits. The set consists of recordings done with Big Brother and the Holding Company, Janis' first band, as well as the Full Tilt Boogie Band and various studio sessions.

Best cuts: "Piece of My Heart," "Me and Bobby McGee," "Down on Me" (live), "Ball and Chain."

Dealers: Joplin is still a superstar, so take advantage of the set for display.

HARRY BELAFONTE—Play Me, RCA APL1-0094. Matching one's voice to the proper song is the best way to insure that everything clicks. Belafonte, a mainstay with RCA through all the changes in pop music, is one of those artists whose personal magnetism attracts patrons all over the world. He has continued to record much to the delight of his hardcore group of fans, and this newest work, has a commercial appeal which could produce airplay—something which he's lacked during the past several years. Eloise Laws, a fine, soulful singer, duets on two numbers, "So Close" and "Long Long Time." John Cartwright, Harry's musical director and associate producer with Jack Pleis, has fashioned soft, undercoatings for the orchestral sections which meld beautifully with Belafonte's vocal range. The material is a compilation of the best of several contemporary singers, notably Neil Diamond's "Play Me" and Don McLean's "And I Love You So." Robert Freedman and Coleridge-Taylor Perkinson are responsible for the warm and mellowing charts.

Best cuts: "Play Me," "Long Long Time."

Dealers: Striking cover enables you to use the graphics as a display.

BRIAN AUGER—Closer To It! Oblivion Express, RCA APL1-0140. First release from Auger in several years is one of his most rewarding yet featuring his usual top flight rock-jazz mix of piano and keyboard work with the best vocals he has managed to put over in sometime. Auger has always had the knack of being commercial while keeping the strong personal arrangements that are his trademark. His new band, with standout work from Barry Dean on bass and Godfrey MacLean on drums, seems to be his steadiest yet, and the nucleus of Auger's keyboard work is still the highlight.

Best cuts: "Happiness Is Just Around the Bend," "Light on the Path," "Inner City Blues."

Dealers: Auger is still known from his days with the Trinity, so display heavily.

also recommended

PERCY FAITH—My Love, Columbia 32380. Voices and the famous Faith strings echo memories of chart hits. Best cuts: "Kodachrome," "Killing Me Softly With Her Song," "Sing."

STEVE LAWRENCE AND EYDIE GORME—20 Golden Performances (Individually and Together), ABC 764/2. Show business' top duo is offered in early settings when they were first emerging as recording stars. There is a powerfully swinging feeling to their works. Best cuts: "This Could Be the Start of Something," "Pretty Blue Eyes," "September Song."

NICK HOLMES—Soulful Crooner. Just Sunshine JSS-3 (famous). Fetching, often compelling lyrics standout on this LP. Best cuts: "Grind It Out."

CHARLIE RICH—Tomorrow Night, RCA 1-0258. Project yourself back to the days when Bill Justis was writing his arrangements in Memphis and Anita Kerr was putting them together in Nashville, and you begin to get the sound of this album. Charlie Rich, then as now, could out-sing most anybody in the business, and the label has resurrected these masterpieces for a collector's album. They range from country to earthy blues to some old-fashioned rock.

Best cuts: "Tomorrow Night," "Is Goodbye That Easy to Say," "Twelfth of Never," "River Stay Way From My Door."

Dealers: This should be featured in a special collector's series.

JOHNNY CARVER—Tie A Yellow Ribbon 'Round the Old Oak Tree, ABC 792. Carver found a whole new audience when he covered the Dawn single for which this LP is named, and he will expand it even more with some excellent production by Ron Chancey. Some of these are in the same vein as "Yellow Ribbon," while others range from soft ballads to gusty up-tempos. One number, "You Really Haven't

SPRING WHEEL, Greene Bottle GBS1014 (Famous). This group weaves some intriguing rhythms in with meaningful lyrics. Best cuts: "Wooden Horses," "In Another Time," "Only a Fool."

JOE DROUKAS AND HIS CRAZY MAN BAND—Goodbye Joe Drake. Sweet Fortune SES 801 (Famous). This album is so off-beat and downright weird that it's permeated with a strange kind of fascination. The lyrics range from ordinary, though good, to almost horror tales that sort of shake you up. Best cuts: "Thyroid Eyes," "Sunday Song," "Crazy Band Band."

LIBRACE—The Best of Librace, Paramount 1009 (Famous). Good double set from the always popular pianist. Best cuts: "Stardust," "Alley Cat."

DORY PREVIN—In Concert, Carnegie Hall, United Artists UA-LA108-H2. Dory Previn is a great contemporary artist whose work has been sadly underexposed. This two-record live set from an acclaimed Carnegie Hall debut should do a great deal to bring her more listeners and thereby do the world a service. This concert recording, with her usual small acoustic section, captures an extra spark which has not quite come across on previous studio albums. Her brilliant philosophic poetry is now matched with a light but lovely singing instrument. Bravo, bravo.

Best cuts: "Mary C. Brown & the Hollywood Sing," "Lady With Braid," "Yada Yada La Scala," "Don't Put Him Down," "Scared to Be Alone," "Left Hand Lost."

Dealers: Excellent product for 16-30 market, far more lyrical meat than most songwriting.

ALAN PRICE—O Lucky Man!, Warner Bros. BS 2710. No writer-singer could have a better opportunity to showcase his work in a film than Price in this movie soundtrack. And he has made the most of it to solidly establish himself as the most vital rock talents around today. Price and his rhythm section are actually shown in the studio playing the songs as commentary on the surreal action of this rave-reviewed new movie. The Band and Price also have solid roles in the film story itself. The songs have an in-depth meaningful effect of much of the more adult Beatles material.

Best cuts: "Poor People," "Oh Lucky Man," "Sell Sell."

Dealers: Price was co-founder of the Animals and also had hits with his Alan Price Set.

ESTUS, Columbia 32115. Excellent rock set from new band, featuring fine original material from Tom and John Nicholas, tight harmony vocals and music which is commercial without being trite. Material might be characterized as a mix of English rock and the Grateful Dead style of San Francisco rock. Credit must also go to ex-Stones manager producer Andrew Oldham, who did a fine job with this set. Most tasteful of the instrumental segments are the quiet but impressive guitars of Tom Nicholas and Henry Rumpf.

Best cuts: "90 M.P.H.," "McCloud," "Inside Out."

Dealers: Excellent city scene makes for good cover art for display.

BRENDA PATTERSON, Playboy 109. Playboy is pinning its summer hopes on the label debut of this petite but booming-voiced rock belter who actually gets an overpowering growl sound without sounding like Joplin. There is definite star quality here, and the artist should be kept on the road to carve out an identity. Clean rhythm backings are kept tight to avoid slushing up the freaky Carol Channing quality of the vocals.

Best cuts: "Dance With Me Henry," "Jesus on the Mainline," "End of the Road."

Dealers: Patterson already has core following due to previous Epic LP and credits as back-up singer.

THE MILLS BROTHERS—The Best of the Mills Brothers, Paramount 1010 (Famous). Strong historical look at the singing family. Double set. Best cuts: "Paper Doll," "Canadian Sunset."

ROD MCKUEN—Sings Jacques Brel, Stanyan 5022. France's known composer is tributed with McKuen's delicate vocal treatment in studio and concert takes. These are fine interpretations by one who gets inside the music. Best cuts: "If You Go Away," "Amsterdam," "Zangra."

MANTOVANI AND HIS ORCHESTRA—An Evening With Mantovani, London 902. One of the greatest sellers in light orchestral music today shows his familiar golden touch. Best cuts: "Cabaret," "Valachi Papers Love Theme."

Country Picks

Changed," seems almost a sequel to the title song.

Best cuts: "You Really Haven't Changed," "You're Gonna Have Your Hands Full," "Tonight Someone's Falling In Love."

Dealers: Carver is suddenly hot, and the album should move rapidly.

JODY MILLER—Good News, Epic 32386. Trying to get back to earth after listening to this one is not easy. It is, perhaps, one of the finest country albums ever cut. That Jody Miller can sing wonderfully is an established fact. That her material is outstanding is unquestioned. But the drive she puts into this one is something that

can be experienced only by listening to every cut. At least five of them could turn into outstanding singles.

Best cuts: "Darling You Can Always Come Back Home," "House of the Rising Sun," "In the Name of Love," "One More Chance," "The Woman in Me," "We'll Sing Our Song Together."

Dealers: This has to be a fast-mover. It has everything.

ROY CLARK—Come Live With Me, Dot 26010. Everything is going right for Roy Clark, and no wonder. Those who believed in him 10 years ago are saying "I told you so," and Clark keeps outdoing himself. Everything from a sound track to his latest single, and a good many songs previously performed by others, but in his own remarkable style. He could well repeat as entertainer of the year.

Best cuts: "I'll Paint You a Song," "Somewhere Between Love and Tomorrow," and "How Would I."

Dealers: Hot on the heels of a hit, this once more should be a prime item.

Soul

featuring typically funky soul arrangements as well as the smooth, Temptation style material so popular on the soul market today. Reid has a voice which can be adapted for either soul or pop and is also a fine writer, having penned many of the tunes on this set. Strings on the set are unobtrusive but noticeable and help the overall sound. LP is also punctuated by several well done piano and horn solos. Top production from Steve Alaimo and Willie Clark.

Best cuts: "Like Running Water," "Real Woman," "If It Was Good Enough for Daddy."

Dealers: Place in pop and soul.

BETTY WRIGHT—Hard to Stop, Alston 7026 (Atlantic). Big news on this album is a monster soul version of "I Am Woman," which is hypnotically riveting in its intensity after an easily-dispersed-with pretentious talk opening. The rest of LP cooks too. The big band charts are outstanding. This is a genuinely superior soul LP from an artist who shows a potential here to be as overwhelmingly musico-dramatic as Aretha.

Best cuts: "I Am Woman," "Sweet Wonder," "Gimme Back My Man."

Dealers: Artist sings "I Am Woman" on Helen Reddy TV show in July for big exposure.

also recommended

WAYNE DAVIS—A View From Another Place, (Atlantic) 7258. Tastefully and with a caressing ability, Davis sings songs which reflect producer Roberta Flack's influence. In fact, that's probably her singing softly in the background on the gospelish "How's Mama's Baby." Davis also plays piano and phrases well. Best cut: "How's Mama's Baby."

LATIMORE—Glades, ST-6502. Full powered vocals by a good, new singer, whose ar-

rangements go beyond the soul field to encompass rock ingredients. Best cuts: "Willoughby Grove," "Power and the Glory."

DELORES HALL—Hall-Mark RCA APL1-0204. Deep, rich vocal skills allows this former "Hair" performer to attack your nerve endings. She wings through the music

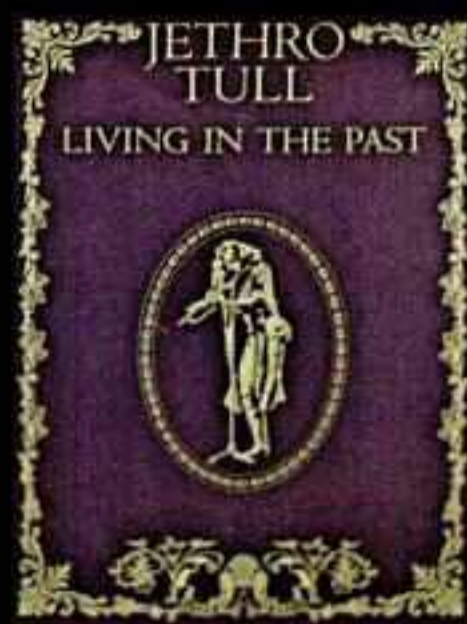
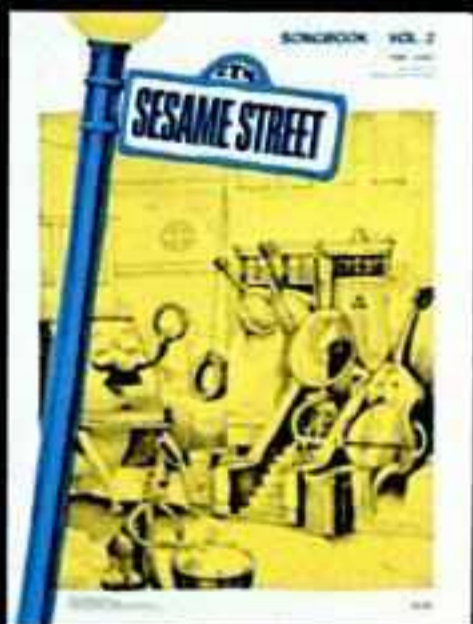
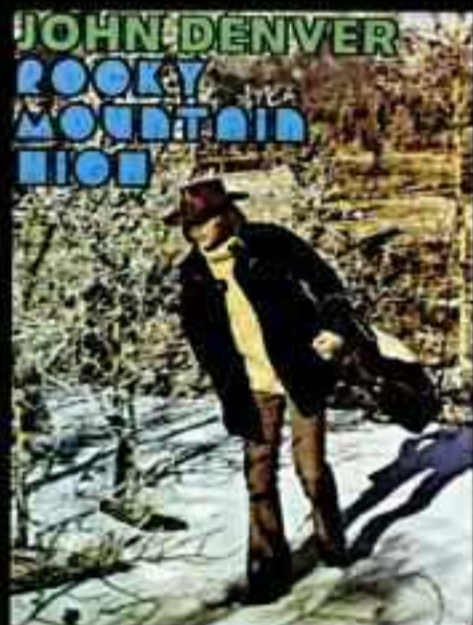
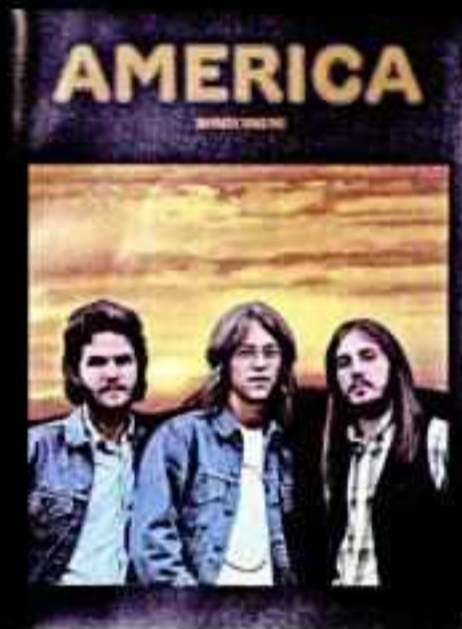
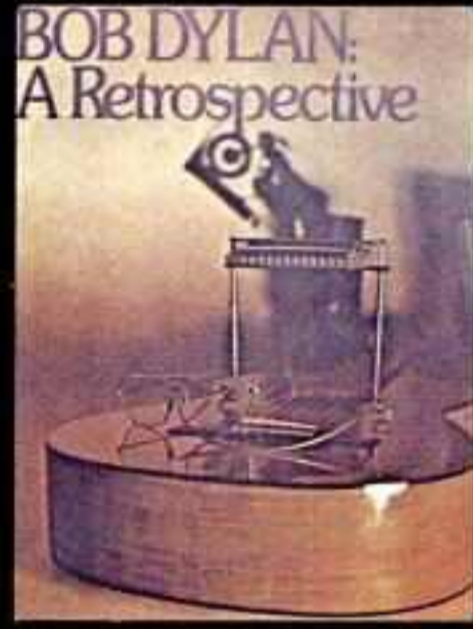
with an ease which is comforting. Best cuts: "When You're Lovin' Somebody," "These are the Things (a Poor Child Remembers)."

ERIC MERCURY—Love Is Taking Over, Enterprise 1033 (Stax). Catchy, if somewhat generalized concept album about contemporary religious optimism. Best cut: "Love Is Taking Over."

(Continued on page 59)

THE SOUND OF PRINT

Print has a sound all its own. And we at Warner Bros. Publications love to listen. There's a whole world of sound in our printed music. Exciting arrangements. Applause for our award-winning graphics. And the sound of artists voicing their appreciation for the personal attention and respect we give them.



**WARNER
BROS
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**TEXAS HAS MORE STARS IN THE MUSIC INDUSTRY
THAN YOU'LL FIND OVER EL PASO ON A CLEAR NIGHT!**

Stand back, pardner, there's a music explosion going on from Dallas to San Antonio, and some of the brightest stars in the country are lighting the fuse right smack in the middle of the richest music market in the nation. That's why Billboard's August 25 issue again places the spotlight on Texas and its music. If you missed last year's Texas spotlight, then you missed a wealth of information on the booming Texas music industry. Don't let it happen this year. Billboard's Texas spotlight will again zero in on the Chicano music sound and bring you up to date. Billboard's Texas spotlight goes back for a second look at the recording studios, the distribution and the hotels and nightclubs that play an important role in creating tomorrow's stars in a state that's chock full of music. Not to mention jingles firms, motion pictures, record companies, personal appearances, personal managers, booking agents, and syndicated radio and television. It's all together in the August 25 issue of Billboard, and it's a spotlight you'll be proud of. If you helped build the Texas music industry into the success it is today, then you owe it to yourself to show the entire industry what it is you're doing. Billboard's Texas spotlight is just the place to do it, because it opens up the Texas music scene to music influentials all over the world. Time's a-wastin'! Contact a Billboard sales representative... now! **Ad Deadline: August 10. Issue Date: August 25.** An ad in Billboard's Texas spotlight could guarantee that the next time somebody mentions the great state of Texas, the Alamo won't be the only thing they remember.

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Tenn. 37203 (615) 329-3925

Billboard's Top Album Picks

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Continued from page 56

MARK MURPHY—*Bridging a Gap*, Muse MR 5009. It's nice to have this under-rated but experienced singer back on records. This is domineering vocal work surrounded by top New York studio players. Best cuts: "Steamroller," "Gee Baby Ain't I Good to You."

VARIOUS ARTISTS—*To Mother*, Specialty 2152. This is a concept LP with all the tunes devoted to mother. Featured are the Pilgrim Travelers, Alex Bradford, Original Five Blind Boys of Alabama, Bessie Griffin, Swan Silvertones. Best Cuts: "Blessed Mother," "Motherless Child."

Jazz also recommended

OLATUNJI—*Soul Makossa*, Paramount PAS 6061. (Famous) After four years away from recording, Olatunji (who formerly cut for Columbia) is back with an authentic program of African-oriented material. This is foot-tapping, hip-shaking music which appeals to a specific audience. Best cuts: "Takuta."

Religious also recommended

VARIOUS ARTISTS—*Gospel Stars In Concert*, Specialty 2153. Sam Cooke and the Soul Stirrers, the Pilgrim Travelers, Dorothy Love Coates and the Original Gospel Harmonettes comprise the bill for this re-packaging of two 1950's Los Angeles concerts. Best cuts: "I Have a Friend Above All Others," "Be With Me Jesus."

Latin also recommended

PALITO ORTEGA—*Autentico*. International SLP 00442. Backed by a variety of orchestras, Ortega unveils a variety of musical approaches, from soft ballads to raunchy pounding efforts. Best cuts: "Yo No Te Prometo Nada," "Mi Corazon Canta," "Hola Carolina."

Bubbling Under The HOT 100

- 101—**BAD WEATHER**, Supremes, Motown 1225
- 102—**BRA**, Cymande, Janus 215
- 103—**MEET THAT LADY**, Isley Brothers, T-Neck 2251 (Columbia)
- 104—**ONE TIN SOLDIER**, Coven, MGM 14308
- 105—**LOVIN' ON BORROWED TIME**, William Bell, Stax 0157 (Columbia)
- 106—**GYPSY DAVY**, Anlo Guthrie, Reprise 1158
- 107—**DONGO ROCK**, Incredible Bongo Band, Pride 1015 (MGM)
- 108—**DARLING COME BACK HOME**, Eddie Kendricks, Tamla 54236 (Motown)

- 109—**BABY I'VE BEEN MISSING YOU**, Independents, Wand 11258 (Scepter)
- 110—**LA. FREEWAY**, Jerry Jeff Walker, MCA 40054
- 111—**LOVIN' NATURALLY**, Sandalwood, Bell 45348
- 112—**STAY AWAY FROM ME**, Sylvers, Pride 1029 (MGM)
- 113—**THE ANSWER** (Should I Tie A Yellow Ribbon Round The Ole Oak Tree), Connie Francis, GSF 6901
- 114—**EVERYONE'S AGREED THAT EVERYTHING WILL TURN OUT FINE**, Stealers Wheel, A&M 2450
- 115—**SUNSHINE**, Micky Newbury, Elektra 45853
- 116—**DON'T FIGHT THE FEELINGS OF LOVE**, Charley Pride, RCA 74-0942

- 117—**YOU CAN CALL ME ROVER**, Main Ingredient, RCA 74-0939
- 118—**WOULDN'T I BE SOMEONE**, Bee Gees, RSD 404 (Atlantic)
- 119—**WATERGATE BLUES**, Tom T. Hall, Mercury 73394 (Phonogram)
- 120—**JIMMY LOVES MARY-ANN**, Looking Glass, Epic 5-11001 (Columbia)
- 121—**FOREVER**, Baby Washington & Don Gardner, Master 5 9103 (Stereo Dimension)
- 122—**PUT IT WHERE YOU WANT IT**, Nino Tempo & April Stevens, A&M 1443
- 123—**COSMIC COWBOY**, Nitty Gritty Dirt Band, United Artists 263
- 124—**MOONSHINE** (Friend of Mine), John Kay, Dunhill 4351
- 125—**JUST DON'T WANT TO BE LONELY**, Ronnie Dyson, Columbia 4-45867

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

ATLANTA: WRAS-FM, Drew Murray
 BABYLON, N.Y.: WBAB-FM, John Vidaver
 BALTIMORE: WKTK-FM, Barry Richards
 CHICAGO: WBBM-FM, Jim Smith
 DENVER: KCFR-FM, Jeff Polleck

HARTFORD: WHCN-FM, Paul Payton
 KANSAS CITY: KBey-FM, Joe DiBello
 LONG BEACH: KNAC-FM, Ron McCoy
 MIAMI: WBUS-FM, Coz McTravler
 MILWAUKEE: WZMF-FM, Steve Stevens

PHILADELPHIA: WMMR-FM, Jerry Stevens
 PHILADELPHIA: WDAS-FM, Harvey Holliday
 ROCHESTER: WCMF-FM, Bernie Kimball
 SAN FRANCISCO: KSAN-FM, Bonnie Simmons
 ST. LOUIS: KSHE-FM, Shelley Grafman

TORONTO: CHUM-FM, Benjy Karch
 UTICA, N.Y.: WOUR-FM, Tony Yoken & Steven Huntington
 VALDOSTA, GA.: WVVS-FM, Bill Tullis
 WASHINGTON, D.C.: WMAL-FM, Phil de Marne

ARTHUR, HURLEY, & GOTTLIEB, "Arthur, Hurley, & Gottlieb," Columbia: WBBM-FM
 BRIAN AUGER'S OBLIVION EXPRESS, "Closer To It," RCA: WCMF-FM
 BACHMAN-TURNER OVERDRIVE, "Bachman-Turner Overdrive," Mercury: WKTK-FM
 BADGER, "One Live Badger," Atlantic (Import): KNAC-FM
 BANG, "Bang Music," Capitol: WVVS-FM
 BLACK GRASS, "Black Grass," Shelter: WOUR-FM
 WILLIAM BOLCOM, "George Gershwin Piano Music," Nonesuch: WMMR-FM
 BONNIE BRAMLETT, "Sweet Bonnie Bramlett," Columbia: KSAN-FM
 ELAINE BROWN, "Elaine Brown," Black Forum: WMMR-FM
 JIMMY BUFFETT, "A White Sports Coat & A Pink Crustacean," Dunhill: WHCN-FM
 BRIAN CADD, "Brian Cadd," Chelsea: WMMR-FM
 CASHMAN & WEST, "Moondog Serenade," Dunhill: WBBM-FM, WHCN-FM
 CHICAGO, "VI" Columbia: WVVS-FM, WCMF-FM, WZMF-FM, KBey-FM, KNAC-FM, KSHE-FM, WHCN-FM
 CLEAN LIVING, "Meadowmuffin," Vanguard: WMAL-FM
 COMMANDER CODY & HIS LOST PLANET AIRMEN, "Country Casanova," Paramount: WKTK-FM
 COPPERHEAD, "Copperhead," Columbia: CHUM-FM
 DAVE COUSINS, "Two Weeks Last Summer," A&M (Import): KNAC-FM
 MICK COX BAND, "Mick Cox Band," Capitol: KBey-FM, WZMF-FM, WBUS-FM, WMMR-FM
 CYMANDE, "Second Time Around," Janus: WVVS-FM, WMAL-FM
 ROGER DALTRY, "Daltry," Track: KSAN-FM
 MANU DIBANGO, "Soul Makossa," Atlantic: WHCN-FM
 DOLDINGER, "Passport," Reprise: WVVS-FM
 JOHN ENTWISTLE, "Rigor Mortis Sets In," Track: WHCN-FM, WZMF-FM
 JOHN FAHEY, "Fare Forward Voyagers," Takoma: KCFR-FM
 FIVE MAN ELECTRICAL BAND, "Sweet Paradise," Lion: KSHE-FM

VIRGIL FOX, "Live At Carnegie Hall," RCA: WBUS-FM
 ARETHA FRANKLIN, "Hey Now Hey, The Other Side Of The Sky," Atalnic: WBAB-FM, WDAS-FM
 GLENCOE, "The Spirit of Glencoe," Epic: WCMF-FM
 JIM GRADY, "Jim Grady," 20th Century: WBBM-FM
 GREENSLADE, "Greenslade," Warner Bros.: WCMF-FM, KNAC-FM, WVVS-FM
 GUESS WHO, "10," RCA: KSHE-FM, CHUM-FM, WKTK-FM, KNAC-FM, WCMF-FM
 CLAIRE HAMILL, "October," Island: WOUR-FM
 PETER HAMMILL, "Chameleon In The Shadow Of The Night," Charisma: KCFR-FM
 KEEF HARTLEY, "Lancashire Hustler," Deram: WRAS-FM, KSAN-FM
 JIMI HENDRIX, "Soundtrack," Reprise: WRAS-FM, WVVS-FM
 LIGHTNING HOPKINS, "In Berkeley," Arhoolie: KCFR-FM
 JIM HORN, "Jim's Horns," Shelter: WRAS-FM, WHCN-FM
 PAUL KANTNER, GRACE SLICK, & DAVID FREIBERG, "Baron Von Tollbooth & The Chrome Nun," Grunt: WBAB-FM, KSAN-FM
 THOMAS JEFFERSON KAYE, "Thomas Jefferson Kaye," Dunhill: WOUR-FM
 CAROLE KING, "Fantasy," Ode: KBey-FM
 FREDDIE KING, "Woman Across The River," Shelter: KSAN-FM
 DANNY KORTCHMAR, "Kootch," Warner Bros.: WRAS-FM
 LOOKING GLASS, "Subway Serenade," Epic: WBBM-FM
 MELISSA MANCHESTER, "Home To Myself," Bell: WBBM-FM, WBUS-FM
 MARY McCREARY, "Butterflies In Heaven," MCA: WHCN-FM
 COUNTRY JOE McDONALD, "Paris Session," Vanguard: WVVS-FM
 ROGER McGUINN, "Roger McGuinn," Columbia: WBBM-FM, KSHE-FM, WHCN-FM, WBUS-FM, WZMF-FM, KCFR-FM, WMMR-FM, WBAB-FM, WRAS-FM, WMAL-FM
 MARTIN MULL, "And His Fabulous Furniture In Your Living Room," Capricorn: WBUS-FM, WMMR-FM, WOUR-FM, KNAC-FM, WRAS-FM
 MUSIC FROM FREE CREEK, "Various Creek," Charisma: WVVS-FM

THE POINTER SISTERS, "The Pointer Sisters," Blue Thumb: KBey-FM, WOUR-FM, WBUS-FM, KSAN-FM
 DORY PREVIN, "In Concert," United Artist: WBAB-FM
 ALAN PRICE, "Soundtrack—O Lucky Man" Warner Bros.: WMAL-FM, WMMR-FM, WCMF-FM, CHUM-FM
 RARE BIRD, "Epic Forest," Polydor: WBUS-FM, KBey-FM
 JIMMY REED, "Live at Carnegie Hall," ABC: WKTK-FM
 CHARLIE RICH, "Behind Closed Doors," Epic: WBAB-FM
 JOHNNY RIVERS, "Blue Suede Shoes," United Artist: WBAB-FM
 LEON RUSSELL, "Leon Live," Shelter: KSAN-FM, WOUR-FM, KBey-FM, WZMF-FM, WMAL-FM
 BABE RUTH, "1st Base," Harvest: WZMF-FM
 MONGO SANTAMARIA, "Fugeo," Faya: WKTK-FM
 CARLOS SANTANA & JOHN McLAUGHLIN, "Love, Devotion, & Surrender," Columbia: WVVS-FM, KCFR-FM, WMMR-FM, WBUS-FM, WOUR-FM, WBAB-FM, KBey-FM, KNAC-FM, WRAS-FM
 SAVOY BROWN, "Jack The Toad," Parrot: KBey-FM
 SLY & THE FAMILY STONE, "Fresh," Epic: WRAS-FM, KNAC-FM, KSAN-FM, WBAB-FM, WMMR-FM
 STAELEY BROTHERS, "Sta-Hay-Lee," Epic: KNAC-FM, WRAS-FM
 ROD STEWART, "Sing It Again Rod," Mercury: KNAC-FM, KSHE-FM, WKTK-FM, WRAS-FM
 SUPERFLY, "TNT," Buddah: WBAB-FM
 RALPH TOWNER & GLEN MOORE, "Solos-Trios," ECM: KCFR-FM
 VIVALDI, "Zukerman Plays Vivaldi," Columbia: KCFR-FM
 JOE WALSH, "The Smoker You Drink, The Player You Get," Dunhill: KBey-FM, KSAN-FM, WBBM-FM, CHUM-FM
 WBCT, "Watergate Primer," Waterfall: WHCN-FM
 TONY JOE WHITE, "Home Made Ice Cream," Warner Bros.: WBAB-FM, WVVS-FM
 BOBBY WOMACK, "Facts Of Life," United Artist: WHCN-FM, KSAN-FM

Records Industry Association of America seal of certification as "million seller." (Seal indicated by bullet.)

STAR PERFORMER: Star designates records showing greatest upward movement compared to previous week's position.

HOT 100

YOUNG LOVE—Donny Osmond (MGM 14583)
 GYPSY MAN—War (United Artists 281)
 SYLVIA—Focus (Sire 708)
 SEE MY BABY JIVE—Wizzard (United Artists 272)
 SEE TOP SINGLE PICKS REVIEWS, page 55


THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)		
1	3	15	WILL IT GO ROUND IN CIRCLES —Billy Preston (Billy Preston, Billy Preston, Bruce Fisher, A&M 1411)	★	51	4	WHERE PEACEFUL WATERS FLOW —Gladys Knight & the Pips (Tony Camillo, Gladys Knight and the Pips) Jim Weatherly, Buddah 363	68	68	7	I'D RATHER BE A COWBOY —John Denver (Milton Okun, Kris O'Connor, John Denver, RCA 74-0955)		
★	5	8	KODACHROME —Paul Simon (Paul Simon & the Muscle Shoals Sound Rhythm Section), Paul Simon, Columbia 4-45859	B-8	35	36	9	SATIN SHEETS —Jeanne Pruett (Walter Haynes, John E. Volinkaty, MCA 40015)	★	NEW ENTRY	LIVE AND LET DIE —Wings (George Martin), Paul McCartney, Apple 1863		
3	2	13	MY LOVE —Paul McCartney & Wings (The Gramophone Company), Paul McCartney, Apple 1861	HAN	36	27	20	DRIFT AWAY —Dobie Gray (Mentor Williams, Mentor Williams, Decca 33057 (MCA))	70	81	3	OVER THE HILL & FAR AWAY —Led Zeppelin (Jimmy Page), James Patrick Page, Atlantic 2970	
4	1	8	GIVE ME LOVE (Give Me Peace On Earth) —George Harrison (George Harrison), George Harrison, Apple 1862	HAN	★	50	14	WHY ME —Kris Kristofferson (Fred Foster, Dennis Linde), Kris Kristofferson, Monument 8571 (Columbia)	71	64	7	WHAT ABOUT ME —Anne Murray (Brian Ahern), Scott McKenzie, Capitol 3600	
★	12	12	BAD, BAD LEROY BROWN —Jim Croce (Terry Cashman, Tommy West), Jim Croce, ABC 11359	B-3	38	39	6	I'LL ALWAYS LOVE MY MAMA —Intruders (Gamble-Huff), K. Gamble, I. Huff, J. Whitehead, G. McFadden, Gamble 2506 (Columbia)	★	NEW ENTRY	LOVE & HAPPINESS —Earnest Jackson (Ron Shaab), Al Green, Stone 001		
6	7	16	PLAYGROUND IN MY MIND —Clint Holmes (Paul Vance & Lee Pockriss), Paul Vance & Lee Pockriss, Epic 5-10891 (Columbia)	B-3	★	48	4	GOIN' HOME —Osmonds (Alan Osmond) A. Osmond, W. Osmond, M. Osmond, MGM 14562	74	72	4	HERE I AM (Come and Take Me) —Al Green (Willie Mitchell, Al Green), Al Green, M. Hodges, Hi 2247	
★	10	8	SHAMBALA —Three Dog Night (Richard Podolor), Daniel Moore, Dunhill 4352	WCP	40	45	5	PLASTIC MAN —Temptations (Norman Whitfield), Norman Whitfield, Gordy 7129 (Motown)	75	82	3	KIDS SAY THE DARDEST THINGS —Tammy Wynette (Billy Sherrill) Tammy Wynette, Epic 5-10969 (Columbia)	
★	13	6	YESTERDAY ONCE MORE —Carpenters (Richard & Karen Carpenter), Richard Carpenter, John Bettis, A&M 1446	NAK	★	75	3	I BELIEVE IN YOU (You Believe in Me) —Johnnie Taylor (Don Davis), Don Davis, Stax 0161 (Columbia)	76	74	12	TEQUILA SUNRISE —Eagles (Glyn Johns), D. Henley, G. Frey, Asylum 11017 (Atlantic)	
9	9	13	RIGHT PLACE, WRONG TIME —Dr. John (Allen Toussaint), Mac Rebennack, Atco 6914	WBM	★	86	3	THE MORNING AFTER —Maureen McGovern (Carl Maduri), Al Kasha, Joel Hirshhorn, 20th Century 2010	★	NEW ENTRY	FIRST CUT IS THE DEEPEST —Keith Hampshire (Pig-Weed Productions), Cat Stevens, A&M 1432		
10	4	13	I'M GONNA LOVE YOU JUST A LITTLE MORE BABY —Barry White (Barry White), Barry White, 20th Century 2018	CPI	43	30	15	GIVE IT TO ME—J. Geils Band (Bill Szymczyk for Pandora Productions), Peter Wolf & Seth Justman, Atlantic 45-2953	78	80	5	ANGEL —Aretha Franklin (Quincy Jones & Aretha Franklin), C. Franklin, S. Saunders, Atlantic 2969	
★	17	7	SMOKE ON THE WATER —Deep Purple (Deep Purple), Richie Blackmore, Ian Gillan, Roger Glover, Jon Lord, Ian Paice, Warner Bros. 7710	B-3	44	46	9	SWAMP WITCH —Jim Stafford (Phil Gernhard & Lobo), Jim Stafford, MGM 14496	★	NEW ENTRY	SIXTY MINUTE MAN/MOTHER-IN-LAW —Clarence Carter (Rick Hall), Allen Toussaint, Fame 250 (United Artists)		
12	8	12	LONG TRAIN RUNNING —Doobie Brothers (Ted Templeman), Tom Johnston, Warner Brothers 7698	WBM	★	78	2	IF YOU WANT ME TO STAY —Sly & the Family Stone (Sly Stone for Fresh) Sylvester Stewart, Epic 5-11017 (Columbia)	★	NEW ENTRY	WILDFLOWER —Skylark (Eirik the Norwegian), D. Richardson, D. Edwards, Capitol 3511		
13	14	12	NATURAL HIGH —Bloodstone (Mike Vernon), McCormick, London 45-1046	WCP	46	34	12	GIVE YOUR BABY A STANDING OVATION —Dells (Don Davis), Marv Johnson, Henry Williams, Cadet 5696 (Chess/Janus)	81	37	19	MY MERRY-GO-ROUND —Johnny Nash (Johnny Nash) J. Nash, D.D. Brodsky, D. Rogers, Epic 5-11003 (Columbia)	
★	18	9	BOOGIE WOOGIE BUGLE BOY —Bette Midler (Barry Manilow), Don Raye, Hughie Prince, Atlantic 45-2964	MCA	47	62	5	SOUL MAKOSSA —Afrique (No Producer Listed), Manu Dibango, Mainstream 5542	★	NEW ENTRY	HOCUS POCUS —Focus (Mike Vernon for RTM), Thijs Van Leer, Jan Akkerman, Sire 704 (Famous)		
15	11	11	ONE OF A KIND (Love Affair) —Spinners (Thom Bell), Joseph B. Jefferson, Atlantic 45-2962	B-8	★	61	3	GET DOWN —Gilbert O'Sullivan (Gordon Mills), Gilbert O'Sullivan, MAM 3629 (London)	83	90	3	LOVE, LOVE, LOVE —Donny Hathaway (Arif Martin), J.R. Bailey, Ken Williams, Atco 6928	
16	6	16	PILLOW TALK —Sylvia (Sylvia Robinson & Michael Burton), Sylvia Robinson, Michael Burton, Vibration 521 (All Platinum)	SGC	49	52	6	NEVER, NEVER, NEVER —Shirley Bassey (Noel Rogers), T. Ronis, A. Tosta, N. Newell, United Artists 211	84	94	2	HE DID WITH ME —Vicki Lawrence (Snuff Garrett for Garrett Music Ent.), Gloria Skelton, Harry Lloyd, Bell 45, 362	
★	21	9	DIAMOND GIRL —Seals & Crofts (Louie Shelton), Jim Seals, Dash Crofts, Warner Brothers 7708	WBM	★	70	3	SOUL MAKOSSA —Manu Dibango (No Producer Listed), Manu Dibango, Atlantic 45-2971	85	87	4	THERE YOU GO —Edwin Starr (Edwin Starr) Edwin Starr, Soul 35103 (Motown)	
18	20	11	BEHIND CLOSED DOORS —Charlie Rich (Billy Sherrill), Kenny O'Dell, Epic 5-10950 (Columbia)	SGC	★	79	4	WATERGRATE —Dickie Goodman (Dickie Goodman) Dickie Goodman, Rainy Wednesday 202	★	NEW ENTRY	BLOCKBUSTER —The Sweet (Phil Wainman for New Dawn Productions, Ltd.) Nicky Chinn, Mike Chapman, Bell 45,361		
19	22	11	DADDY COULD SWEAR I DECLARE —Gladys Knight & the Pips (Johnny Bristol), John Bristol, M. Knight, Gladys Knight, Soul 35105 (Motown)	WCP	★	54	56	5	THERE'S NO ME WITHOUT YOU —Manhattans (Bobby Martin), E. Bivins, Columbia 4-45838	88	96	2	THE HURT —Cat Stevens (Cat Stevens), Cat Stevens, A&M 1418
★	26	8	MONEY —Pink Floyd (Pink Floyd), Waters, Harvest 3609 (Capitol)	WCP	55	42	17	YOU ARE THE SUNSHINE OF MY LIFE —Stevie Wonder (Stevie Wonder), Stevie Wonder, Tamla 54232 (Motown)	89	★	NEW ENTRY	YOU ALWAYS COME BACK (To Hurting Me) —Johnny Rodriguez (Jerry Kennedy), Johnny Rodriguez, Tom T. Hall, Mercury 73368 (Phonogram)	
21	16	18	FRANKENSTEIN —Edgar Winter Group (Rick Derringer), Edgar Winter, Epic 5-10967 (Columbia)	WBM	56	43	10	HEY YOU! GET OFF MY MOUNTAIN —Dramatics (Tony Hester for Groovesville), Tony Hester, Volt 4090 (Columbia)	90	83	5	BLACK BYRD —Donald Byrd (Larry Mizell for Sky High) Larry Mizell, Blue Note 212 (United Artists)	
22	24	10	SO VERY HARD TO GO —Tower of Power (Tower of Power), S. Kupka, E. Castillo, Warner Brothers 7687	WBM	57	35	16	LET'S PRETEND —Raspberries (Jimmy Ienner), E. Carmen, Capitol 3546	★	NEW ENTRY	SWEET CHARLIE BABE —Jackie Moore (Young Professionals), Phil Hurtt, Bunny Sigler, Atlantic 2956		
23	19	19	I'M DOING FINE NOW —New York City (Thom Bell), Thom Bell, Sherman Marshall, Chelsea 78-0113 (RCA)	B-8	★	84	2	UNEASY RIDER —Charlie Daniels (Charlie Daniels) Charlie Daniels, Kama Sutra 576 (Buddah)	91	★	NEW ENTRY	GIVING IT ALL AWAY —Roger Daltrey (Adam Faith) Courtney, Sayer, MCA 40053	
24	28	6	DOIN' IT TO DEATH —Frod Wesley & the J.B.'s (James Brown), James Brown, People 621 (Polydor)	WBM	★	59	69	4	NOBODY WANTS YOU WHEN YOU'RE DOWN & OUT —Bobby Womack (Bobby Womack) J. Coz, United Artists 255	92	★	NEW ENTRY	FRIEND OF MINE —Bill Withers (Bill Withers, Ray Jackson, James Gadsden, Melvin Dunlap, Bernorce Blackman), Bill Withers, Sussex 257
25	15	14	DANIEL —Elton John (Gus Dudgeon), Elton John-Bernie Taupin, MCA 40046	WBM	59	69	4	NOBODY WANTS YOU WHEN YOU'RE DOWN & OUT —Bobby Womack (Bobby Womack) J. Coz, United Artists 255	93	93	4	ROLAND THE ROADIE AND GERTRUDE THE GROUPIE —Dr. Hook & the Medicine Show (Ron Haffkine), Shel Silverstein, Columbia 4-45878	
26	31	13	MONSTER MASH —Bobby (Boris) Pickett & the Crypt Kickers (Gary Paxton), B. Pickett, L. Capizzi, Parrot 348 (London)	SGC	★	73	3	ARE YOU MAN ENOUGH —Four Tops (Steve Barri), Dennis Lambert, Brian Potter, D. Lambert, Dunhill 4354	★	NEW ENTRY	YOU WERE ALWAYS THERE —Donna Fargo (Stan Silver) Donna Fargo, Dot 17460 (Famous)		
27	23	8	YOU'LL NEVER GET TO HEAVEN (If You Break My Heart) —Stylists (Thom Bell), Burt Bacharach, Hal David, A&M 4618	HAN	★	76	3	BROTHER LOUIE —Stories (Kenny Kerner, Richie Wise), Brown, Kama Sutra 557 (Buddah)	94	★	NEW ENTRY	SWEET HARMONEY —Smokey Robinson (Smokey Robinson, Willie Hutch), William Robinson, Tamla 45233 (Motown)	
28	25	21	TIE A YELLOW RIBBON ROUND THE OLE OAK TREE —Dawn featuring Tony Orlando (Hank Medress, Dave Appel & the Tokens), Irwin Levine & L. Russell Brown, Bell 45,318	WBM	62	49	15	BACK WHEN MY HAIR WAS SHORT —Gunhill Road (Kenny Kerner & Richie Wise), Glenn Leopold, Kama Sutra 569 (Buddah)	95	97	2	TOP OF THE WORLD —Lynn Anderson (Glenn Sutton) Richard Carpenter, John Bettis, Columbia 4-45857	
★	44	6	TOUCH ME IN THE MORNING —Diana Ross (Michael Masser, Tom Baird), Michael Masser, Rom Miller, Motown 1239	WCP	★	77	3	DELTA DAWN —Helen Reddy (Tom Catalano), A. Harvey, L. Collins, Capitol 3645	★	NEW ENTRY	IT'S FOREVER —The Ebonys (Gamble-Huff), Leon Huff, Philadelphia International 73529 (Columbia)		
30	32	6	MISDEMEANOR —Foster Sylvers (Keg Johnson, Mike Viner), Leon Sylvers III, Pride 1031 (MGM)	B-3	64	55	11	THE FREE ELECTRIC BAND —Albert Hammond (Albert Hammond), Albert Hammond, Mike Hazelwood, Mums 76018 (Columbia)	97	★	NEW ENTRY	LORD, MR. FORD —Jerry Reed (Chet Atkins, Jerry Reed), Jerry Reed, RCA 74-0960	
31	29	13	AND I LOVE YOU SO —Perry Como (Chet Atkins), Don McLean, RCA 74-0906	B-3	65	59	5	FINDER'S KEEPERS —Chairmen of the Board (Jefferson Bowen, General Johnson), General Johnson, Jeffrey Bowen, Invictus 1251 (Columbia)	★	NEW ENTRY	SMOKE, SMOKE, SMOKE (That Cigarette) —Commander & His Lost Planet Airmen (An Ozone Production with Stephan Jarvis), Travis, Williams, Paramount 0216 (Famous)		
★	63	3	FEELIN' STRONGER EVERYDAY —Chicago (James William Guercio), Peter Cetera & James Pankow, Columbia 4-45880	B-8	66	66	4	BE WHAT YOU ARE —Staple Singers (none listed) Homer Banks, Raymond Jackson, Carl Hampton, Stax 0164 (Columbia)	99	★	NEW ENTRY	I WAS CHECKIN' OUT SHE WAS CHECKIN' IN —Don Covay (Don Covay for Ragmop Productions), Don Covay, Mercury 73385 (Phonogram)	
33	40	8	TIME TO GET DOWN —O'Jays (Gamble-Huff), Gamble-Huff, Philadelphia International 73531 (Columbia)	B-8	67	67	8	BROTHER'S GONNA WORK IT OUT —Willie Hutch (Willie Hutch), Willie Hutch, Motown 1222	100	100	2	HELLO STRANGER —Fire & Rain (Joe Sarceno) Bo Lewis, Mercury 73373 (Phonogram)	

Sheet music suppliers listed are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. BB = Big Bells; B-3 = Big Three Pub.; CHA = Chappell Music; CPI = Cimino Pub.; HAN = Hansen Pub.; MCA = MCA Music; NAK = North American/Kane; PLY = Plymouth Music; PSP = Peer-Southern Pub.; SGC = Screen Gems/Columbia; WBM = Warner Bros. Music; WCP = West Coast Pub.

HOT 100 A-Z—(Publisher—Licensee)

1 I Love You So (Mayday/Yalweh, BMI)	31 Brother's Gonna Work It Out (Jobete, ASCAP)	67 Give Me Love (Give Me Peace On Earth) (Material World Charitable Foundation, BMI)	99 I Was Checkin' Out She Was Checkin' In (Ragmop, BMI)	127 Live And Let Die (McCartney/ATV, BMI)	155 One Of A Kind (Love Affair) (Mighty Three, BMI)	222 So Very Hard To Go (Kupitillo, ASCAP)	258 Uneasy Rider (Kama Sutra/Rada Dara, BMI)
2 Angel (Pundit/Afghan, BMI)	77 Daddy Could Swear I Declare (Jobete, ASCAP)	19 Give Your Baby A Standing Ovation (Conquistador, ASCAP)	4 I'd Rather Be A Cowboy (Cherry Lane, ASCAP)	59 Long Train Running (Warner-Tammylane, BMI)	70 Over The Hill And Far Away (Supertone, ASCAP)	47 Watergate (Rainy Wednesday, ASCAP)	568 What About Me (Hudson Bay, BMI)
3 Are You Man Enough (ABC/Dunhill/Soldier/Hastings, BMI)	60 Daniel James (BMI)	25 Give Me Love (Give Me Peace On Earth) (Material World Charitable Foundation, BMI)	4 I'd Rather Be A Cowboy (Cherry Lane, ASCAP)	12 Lord, Mr. Ford (Vector, BMI)	70 Oyster/Cauldron, ASCAP)	50 Where Peaceful Waters Flow (Kecca, ASCAP)	511 Why Me (Resaca, BMI)
4 Bad, Bad Leroy Brown (Blendingwell/Wingate, ASCAP)	5 Diamond Girl (Dawnbreaker, BMI)	46 Giving It All Away (Track, BMI)	68 Love & Happiness (Al Green, BMI)	68 Love, Love, Love (A Dish-Tunes/Raghouse, BMI)	9 Oyster/Cauldron, ASCAP)	44 Sweet Charlie Babe (Cookie Box, BMI)	34 Sweet Harmony (Jobete, ASCAP)
5 Back When My Hair Was Short (Gunhill Road, ASCAP)	17 Do In' It To Death (Belinda, BMI)	90 Goin' Home (Kolob, BMI)	68 Love, Love, Love (A Dish-Tunes/Raghouse, BMI)	82 Misdeemeanor (Dotted Lion/Sylco, ASCAP)	9 Right Place, Wrong Time (Walden/ASCAP)	89 Sweet Harmony (Jobete, ASCAP)	37 Tequila Sunrise (Benchmark, ASCAP)
6 Be What You Are (East/Memphis, BMI)	24 Drift Away (Almo, ASCAP)	90 Goin' Home (Kolob, BMI)	38 I'm Doing Fine Now (Mighty Three, BMI)	30 Money (Waters, ASCAP)	6 Roland The Roadie And Gertrude The Groupie (EVI Eye, BMI)	94 Sweet Harmony (Jobete, ASCAP)	79 Will It Go Round In Circles (Irving, BMI)
7 Behind Closed Doors (House of Gold, BMI)	36 Feelin' Stronger Everyday (Big Elk, ASCAP)	100 Here I Am (Come and Take Me) (Jac/Al Green, BMI)	23 I'm Gonna Love You Just A Little More Baby (January/Sa-Vette, BMI)	26 Monster Mash (Garpis/Capizzi, BMI)	92 There's No Me Without You (Blackwood/Nattaham, BMI)	75 Will It Go Round In Circles (Irving, BMI)	1 Yesterday Once More (Almo/Hammer & Nail/Sweet Harmony, ASCAP)
8 Black Byrd (Alruhy, ASCAP)	32 First Cut Is The Deepest (Duchess, BMI)	73 Hey You! Get Off My Mountain (Groovesville, BMI)	10 If You Want Me To Stay (Stone Flower, BMI)	42 The Morning After (Famfar, BMI)	52 Roll Over Beethoven (Arc, BMI)	84 You Always Come Back (To Hurting Me) (Hallnote, BMI)	87 You Are The Sunshine Of My Life (Stein & Van Stock/Black Bull, ASCAP)
9 Blockbuster (Chimicap/Rak, ASCAP)	76 Frankenstein (Silver Steed, BMI)	81 Hocus Pocus (Radmus, ASCAP)	45 It's Forever (Mighty Three, BMI)	42 Mother Inlaw (Minit, BMI)	35 Satin Sheets (Champion, BMI)	55 You'll Never Get To Heaven (If You Break My Heart) (Jac/Blue Sea, ASCAP)	27 You Were Always There (Prima Donna, BMI)
10 Boogie Woogie Bugle Boy (MCA, ASCAP)	21 Free Electric Band (April, ASCAP)	64 How Can I Tell Her (Famous, ASCAP)	96 Kids Say The Darndest Things (Algee, BMI)	2 Never, Never, Never (Peer Int'l, BMI)	80 Sixty Minute Man (Future Stars, BMI)	78 Time To Get Down (Assorted, BMI)	55 You'll Never Get To Heaven (If You Break My Heart) (Jac/Blue Sea, ASCAP)
11 Brother Louie (Buddah, ASCAP)	14 Friend of Mine (Interior, BMI)	91 Kodachrome (Charing Cross, BMI)	2 Nobody Wants You When You're Down And Out (MCA, ASCAP)	49 Nobody Wants You When You're Down And Out (MCA, ASCAP)	13 Smoke On The Water (Hac, No Society Listed)	11 Touch Me In The Morning (Stein & Van Stock, ASCAP)	29 You Were Always There (Prima Donna, BMI)

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Chart's Department of Billboard.
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**The only
way
to improve
a classic
is for
Frankie
Valli
to sing it.**

"You've Got Your
Troubles, I've Got
Mine." A classic new
single by Frankie
Valli. Produced by
Bob Gaudio.
#M1251F.

Listen to what's
happening at Motown.
You'll hear the times
change.



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We goofed. Last week we
inadvertently credited the
wrong producer for "How
Come" by The Four Seasons
with Frankie Valli. The
producer is Bob Crewe.
Motown Single #M1255.

Billboard TOP LP's & TAPE

THIS WEEK	LAST WEEK	Weeks on Chart	SUGGESTED LIST PRICE				THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	SUGGESTED LIST PRICE				THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	SUGGESTED LIST PRICE						
			ALBUM	8-TRACK	CASSETTE	REEL TO REEL					ALBUM	8-TRACK	CASSETTE	REEL TO REEL					ALBUM	8-TRACK	CASSETTE	REEL TO REEL			
1	1	4	•	•	•	•	36	39	22	BILLY PRESTON Music Is My Life A&M SP 3516	5.98	6.98	6.98	71	66	22	MAHAVISHNU ORCHESTRA Birds of Fire Columbia KC 31996	5.98	6.98	6.98					
2	3	7	•	•	•	•	42	7	7	PERRY COMO And I Love You So RCA APL 1-0100	5.98	6.98	6.98	72	68	11	WISHBONE ASH Wishbone Four MCA 327	5.98	6.98	6.98					
3	2	9	•	•	•	•	38	33	9	STEPHEN STILLS & MANASSAS Down The Road Atlantic SD 7250	5.98	6.98	6.98	73	52	12	FACES Ooh La La Warner Brothers BS 2665	5.98	6.97	6.97	7.95				
4	5	17	•	•	•	•	39	38	10	URIAH HEEP Live Mercury SRM 2-7503 (Phonogram)	5.98	6.98	6.98	74	63	15	PROCOL HARUM Grand Hotel Chrysalis CHR 1037 (Warner Bros.)	5.98	6.97	6.97	8.95				
★	7	6	•	•	•	•	★	100	2	SLY & THE FAMILY STONE Fresh Epic KE 32134 (Columbia)	5.98	6.98	6.98	75	75	33	DIANA ROSS/SOUNDTRACK Lady Sings the Blues Motown M 758 D	7.98	7.98	7.98					
6	4	13	•	•	•	•	★	-	1	LEON RUSSELL Live Shelter STCO 8917 (Capitol)	5.98	6.97	6.97	76	74	38	AL GREEN I'm Still in Love With You Hi XSHL 32074 (London)	•	•	•	5.98	6.98	6.98		
7	8	12	•	•	•	•	★	49	5	EARTH, WIND & FIRE Head to the Sky Columbia KC 32194	9.98	9.97	9.97	12.95	77	59	10	THE BLUE RIDGE RANGERS Fantasy 9415	5.98	6.98	6.98				
8	6	13	•	•	•	•	43	46	11	DONALD BYRD Black Byrd Blue Note BN LA047-F (United Artists)	9.98	11.98	11.98		78	77	16	HUMBLE PIE Eat It A&M SP 3701	5.98	6.98	6.98				
★	17	3	•	•	•	•	44	41	10	EAGLES Desperado Asylum SD 5068 (Atlantic)	5.98	6.98	6.98		79	78	35	LOGGINS & MESSINA Columbia KC 31748	•	•	•	5.98	6.98	6.98	
10	12	12	•	•	•	•	45	37	13	FOCUS 3 Sire SAS 3901 (Famous)	5.98	6.97	6.97	8.95	★	102	3	NILSSON A Touch of Nilsson In The Night RCA APLI-0097	5.98	6.98	6.98				
11	11	15	•	•	•	•	46	47	7	ROGER DALTRY Daltrey Track/MCA 328	5.98	6.97	6.97	8.95	82	76	10	KING CRIMSON Larks' Tongues In Aspic Atlantic SD 7263	5.98	6.98	6.98				
12	10	8	•	•	•	•	47	43	18	TEMPTATIONS Masterpiece Gordy G 965 L (Motown)	5.98	6.98	6.98		83	89	5	DAN HICKS & THE HOT LICKS Last Train to Hicksville Blue Thumb BTS 51 (Famous)	5.98	6.95	6.95				
13	9	31	•	•	•	•	48	44	16	DAWN featuring Tony Orlando Juniweaving Bell B 1112	5.98	6.98	6.98		84	85	8	SPOOKY TOOTH You Broke My Heart So I Busted Your Jaw A&M SP 4385	5.98	6.98	6.98				
14	14	8	•	•	•	•	49	48	34	WAR The World Is a Ghetto United Artists UAS 3652	7.98	9.98	9.98		85	80	17	THREE DOG NIGHT Recorded Live In Concert— Around the World With Dunhill DSY 50138	•	•	•	9.96	9.95	9.95	
15	15	7	•	•	•	•	★	65	31	BETTE MIDLER The Divine Miss M Atlantic SD 7238	11.98	12.97	12.97		86	84	31	HELEN REDDY I Am Woman Capitol ST 11068	•	•	•	5.98	6.98	6.98	
★	21	58	•	•	•	•	51	45	12	SHA NA NA The Golden Age of Rock N' Roll Kama Sutra KSBS 2073-2 (Buddah)	5.98	6.97	6.97	8.95	87	81	11	VICKI LAWRENCE The Night the Lights Went Out in Georgia Bell 1120	5.98	6.98	6.98				
17	13	13	•	•	•	•	52	50	18	GLADYS KNIGHT & THE PIPS Neither One Of Us Soul S 737 L (Motown)	5.98	6.98	6.98		88	91	8	THE NEW ENGLAND CONSERVATORY RAGTIME ENSEMBLE conducted by GUNTHER SCHULLER Scott Joplin—The Red Back Book Angel S 36060 (Capitol)	5.98	6.98	6.98				
18	16	11	•	•	•	•	53	36	21	MANDRILL Composite Truth Polydor PD 5043	5.98	6.98	6.98		★	120	3	THE WATERGATE COMEDY HOUR Various Artists Hidden ST 2-11202 (Capitol)	5.98	6.98	6.98				
19	19	15	•	•	•	•	★	69	21	JIM CROCE Life & Times ABC ABCX 769	5.98	6.97	6.97	7.95	90	60	13	JACKSON FIVE Skywriter Motown M 761 L	5.98	6.98	6.98				
20	18	12	•	•	•	•	55	53	25	DEEP PURPLE Who Do We Think We Are! Warner Bros. BS 2678	5.98	6.98	6.98		91	93	7	WEATHER REPORT Sweetnighter Columbia KC 32210	5.98	6.98	6.98				
21	22	17	•	•	•	•	56	55	18	CRUSADERS The 2nd Crusade Blue Thumb BTS 7000 (Famous)	5.98	6.97	6.97	7.95	92	87	18	ALLMAN BROTHERS BAND Beginnings Atco SD 2-805	•	•	•	6.98			
22	23	22	•	•	•	•	57	54	15	DONOVAN Cosmic Wheels Epic KE 32156 (Columbia)	5.98	6.98	6.98		93	90	31	NEIL DIAMOND Hot August Night MCA 2-8000	•	•	•	9.98	10.98	10.98	11.95
23	20	9	•	•	•	•	★	70	6	TOWER OF POWER Warner Brothers BS 2681	5.98	6.98	6.98		94	79	18	DOBBIE GRAY Drift Away Decca DL 7-5397 (MCA)	4.98	6.98	6.98				
★	32	5	•	•	•	•	59	57	31	CARLY SIMON No Secrets Elektra EKS 75049	5.98	6.95	6.95	6.95	★	141	3	JOE WALSH The Smoker You Drink The Player You Get Dunhill DSX 50140	5.98	6.95	6.95				
25	26	25	•	•	•	•	60	56	32	STEELY DAN Can't Buy a Thrill ABC ABCX 758	5.98	6.98	6.98		96	97	34	MOODY BLUES Seventh Sojourn Threshold THS 7 (London)	•	•	•	5.98	6.95	6.95	
26	25	12	•	•	•	•	★	95	3	TEN YEARS AFTER Recorded Live Columbia CX 32290	5.98	6.97	6.97	7.95	97	96	49	KENNY LOGGINS w/JIM MESSINA Sittin' In Columbia C 31044	5.98	6.98	6.98				
27	24	16	•	•	•	•	62	51	18	NEW BIRTH Birth Day RCA LSP 4797	5.98	6.97	6.97	7.95	98	99	6	QUINCY JONES You've Got It Bad Girl A&M SP 3041	5.98	6.98	6.98				
28	28	34	•	•	•	•	63	58	13	GODSPELL Soundtrack Bell 1118	5.98	6.98	6.98		★	121	8	CHARLIE RICH Behind Closed Doors Epic KE 32247 (Columbia)	5.98	6.98	6.98				
★	35	4	•	•	•	•	64	67	7	SHIRLEY BASSEY Never, Never, Never United Artists UA LA055 F	5.98	6.98	6.98		100	109	118	CAROLE KING Tapestry Ode SP 77009 (A&M)	•	•	•	5.98	6.98	6.98	
30	29	14	•	•	•	•	65	64	12	BILL WITHERS Live At Carnegie Hall Sussex SXBS 7025-2 (Buddah)	5.98	6.98	6.98		101	98	28	NITTY GRITTY DIRT BAND Will the Circle Be Unbroken United Artists UAS 9801	11.95	11.95	11.95	15.95			
★	40	13	•	•	•	•	66	61	11	ANNE MURRAY Danny's Song Capitol ST 11172	5.98	6.98	6.98		102	83	17	JERRY LEE LEWIS The Session Mercury SRM 2-803 (Phonogram)	9.96	9.95	9.95				
32	30	16	•	•	•	•	67	73	45	SEALS & CROFTS Summer Breeze Warner Bros. BS 2629	5.98	6.97	6.97		103	94	16	LIZA MINNELLI The Singer Columbia KC 32149	5.98	6.98	6.98				
33	31	20	•	•	•	•	68	62	12	ELECTRIC LIGHT ORCHESTRA II United Artists UA LA040-F	7.98	9.98	9.98		104	82	30	LOU REED Transformer RCA LSP 4807	5.95	6.95	6.95	7.95			
34	27	14	•	•	•	•	69	71	21	SLADE Stayed? Polydor PD 5524	5.98	6.98	6.98		105	92	13	JEFFERSON AIRPLANE 30 Seconds Over Winterland Gunt BFL 1-0147 (RCA)	5.98	6.98	6.98				
35	34	51	•	•	•	•	70	72	6	SYLVIA Pillow Talk Vibration, VI 126 (All Platinum)	6.98	7.95	7.95		★	145	3	DELLS Give Your Baby A Standing Ovation Cadet CA 50037 (Chess/Janus)	5.95	6.95	6.95				

Every care for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions.

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RECORDS**

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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	103	23	TRAFFIC Shoot Out at the Fantasy Factory Island SW 9323 (Capitol)	5.98	6.98	6.98	
★	-	1	CARLOS SANTANA & MAHAVISHNU JOHN McLAUGHLIN Love, Dedication, Surrender Columbia KC 32034	5.98	6.98	6.98	
109	104	39	CAT STEVENS Catch Bull at Four A&M SP 4365	5.98	6.98	6.98	
★	128	4	COMMANDER CODY & HIS LOST AIRMEN Country Casanova Paramount PAS 6054 (Famous)	5.98	6.95		
111	88	20	STEALERS WHEEL A&M SP 4377	5.98			
112	106	11	COLD BLOOD Thriller Reprise MS 2130	5.98	6.98	6.98	7.95
★	129	4	RARE EARTH Ma Rare Earth R 546 L (Motown)	5.98	6.98	6.98	
114	107	14	SKYLARK Capitol ST 11048	5.98	6.98	6.98	
115	105	19	JAMES BROWN/SOUNDTRACK Black Caesar Polydor PD 6014	6.98	7.98	7.98	
116	110	10	A LITTLE NIGHT MUSIC Original Cast Columbia KS 32265	5.98	6.98	6.98	
★	130	6	WILLIE HUTCH/SOUNDTRACK The Mack Motown M 766 L	5.98	6.98	6.98	
118	118	4	TOM JONES The Body & Soul Of Parrot XPAS 71060 (London)	5.98	6.98	6.98	6.98
119	117	35	STYLISTICS Round 2 A&M AV 11006	5.98	6.98	6.98	
120	124	79	ROLLING STONES Hot Rocks, 1964-1971 London ZPS 606/7	9.98	11.98	11.98	
121	125	6	SERGIO MENDES & BRASIL '77 Love Music Bell 1119	5.98	6.95	6.95	6.95
★	134	4	MIKE BLOOMFIELD, DR. JOHN, JOHN PAUL HAMMOND Triumvirate Columbia KC 32172	5.98	6.98	6.98	
123	101	11	FLEETWOOD MAC Penguin Reprise MS 2138	5.98	6.98	6.98	7.95
124	126	7	CLINT HOLMES Playground In My Mind [pic KE 32269 (Columbia)	5.98	6.98		
125	114	20	OHIO PLAYERS Pleasure Westbound W 2017 (Chess/Janus)	5.54	6.98	6.98	
126	113	15	FOGHAT Bearsville BR 2136 (Warner Bros.)	5.98	6.97	6.97	7.95
127	111	10	MICHAEL JACKSON Music & Me Motown M 767 L	5.98	6.98	6.98	
128	108	11	ARLO GUTHRIE Last of the Brooklyn Cowboys Reprise MS 2142	5.98	6.98	6.98	8.95
129	136	4	EDDIE KENDRICKS Tamba T 327 L (Motown)	5.98	6.98	6.98	
130	133	54	CHEECH & CHONG Big Bambu Ode SP 77014 (A&M)	5.98	6.98	6.98	
131	119	16	DONNY OSMOND Alone Together MGM Kolob SE 4886	5.98	6.95	6.95	
132	140	46	DOOBIE BROTHERS Toulouse Street Warner Bros. BS 2634	5.98	6.97	6.97	7.95
★	148	4	NEW YORK CITY I'm Doing Fine Now Chelsea BCL 0198 (RCA)	5.98	6.98	6.98	
134	112	8	QUICKSILVER Anthology Capitol SVBB 11165	6.98	9.98	9.98	
★	165	2	SONNY & CHER Mama Was A Rock & Roll Singer, Papa Used To Write All Her Songs MCA 2102	5.98	6.98	6.98	
136	123	16	BYRDS Asylum SD 5058 (Atlantic)	5.98	6.97	6.97	
★	167	2	SAVOY BROWN Jack The Toad Parrot XPAS 71059 (London)	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
138	131	83	MOODY BLUES Days of Future Passed Deram DES 18012 (London)	5.98	6.98	6.98	
139	139	8	INTRUDERS Save the Children Gamble RZ 31991 (Columbia)	5.98	6.98	6.98	
140	132	10	MAIN INGREDIENT Afrodisiac RCA LSP 4834	5.98	6.98	6.98	
★	169	2	FOCUS In & Out Of Sire SAS 7404 (Famous)	5.98	6.98	6.98	
142	135	32	CREEDENCE CLEARWATER REVIVAL Creedence Gold Fantasy 9418	5.98	6.95	6.95	
143	122	25	EUMIR DEODATO Prelude/Deodato CTI 6021	5.98	6.98	6.98	6.98
144	149	89	FIDDLER ON THE ROOF Soundtrack United Artists UAS 10900	9.98	9.98	9.98	
145	116	9	MELANIE At Carnegie Hall Neighborhood NRS 49001 (Famous)	7.98	8.95	8.95	
146	144	43	JOHN DENVER Rocky Mountain High RCA LSP 4731	5.98	6.98	6.98	7.95
★	176	3	VIKKI CARR Ms. America Columbia KC 32251	5.98	6.98	6.98	
148	146	14	SIEGEL-SCHWALL BAND/SAN FRANCISCO SYMPHONY ORCHESTRA/ SEIJI OZAWA Symphonic Dances From "West Side Story"—Three Pieces for Blues Band and Orchestra Deutsche Grammophon 2530 309 (Polydor)	6.98			
★	178	3	NATIONAL LAMPOON Lemmings Banana/Blue Thumb BTS 6006 (Famous)	6.98			
150	151	5	FRAMPTON'S CAMEL A&M SP 4389	5.98			
★	172	2	JOHNNY MATHIS Killing Me Softly With Her Song Columbia KC 32258	5.98	6.98	6.98	
152	153	4	JERMAINE JACKSON Come Into My Life Motown M 775 L	5.98	6.98	6.98	
★	163	3	PAUL KANTNER, GRACE SLICK & DAVID FREIBERG Baron Von Tollbooth & the Chrome Nun Grant BFLI-0148 (RCA)	5.98	6.98	6.98	
154	155	5	GLEN CAMPBELL I Knew Jesus (Before He Was A Star) Capitol SW 11185	5.98	6.98	6.98	
★	186	2	MORT SAHL Sing A Song Of Watergate GNP Crescendo GNPS-2070	5.98	6.98	6.98	
156	156	9	SPINNERS Best Of Motown M 769 L	5.98	6.98	6.98	
★	175	4	AFRIQUE Soul Makossa Mainstream MRL 394	5.98	6.95	6.95	
158	115	24	DELIVERANCE Soundtrack Warner Bros. BS 2683	5.98	6.97	6.97	7.95
★	193	2	MANU DIBANGO Soul Makossa Atlantic SD 7267	5.98	6.97	6.97	
★	180	2	JESUS CHRIST SUPERSTAR Soundtrack MCA 2-11000	12.98	13.98	13.98	
161	138	34	DAVID BOWIE Space Oddity RCA LSP 4813	5.98	6.98	6.98	7.95
162	150	32	AMERICA Homecoming Warner Bros. BS 2655	5.98	6.97	6.97	7.95
★	173	3	THE POINTER SISTERS Blue Thumb 48 (Famous)	5.98			
164	171	5	JUDY GARLAND & LIZA MINNELLI "Live" at the London Palladium Capitol ST 11191	5.98			
165	157	24	BEACH BOYS Holland Brother/Reprise MS 2118	5.98	6.97	6.97	7.95
★	-	1	BOBBY WOMACK Facts of Life United Artists UA LA 043 F	5.98	6.98	6.98	
167	127	8	INDEPENDENTS First Time We Met Wand WD 694 (Scepter)	4.98	6.98	6.98	
168	143	8	JOAN BAEZ Where Are You Now, My Son? A&M SP 4390	5.98	6.98	6.98	
169	137	9	FOUR TOPS Best Of Motown M 764 D	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
170	158	27	AL GREEN Green Is Blues Hi SHL 32055 (London)	5.98	6.98	6.98	
171	147	11	MALO Evolution Warner Brothers BS 2702	5.98	6.98	6.98	7.95
172	159	56	DAVID BOWIE The Rise & Fall of Ziggy Stardust & the Spiders From Mars RCA LSP 4702	5.98	6.95	6.95	
★	-	1	OSMONDS The Plan MGM SE 4902	5.98	6.95	6.95	
174	177	4	HERBIE MANN Hold On I'm Comin' Atlantic SD 1632	5.98	6.98	6.98	
175	179	2	LOBO Calumet Big Tree BT 2101 (Bell)	5.98	6.98	6.98	
176	161	28	ROLLING STONES More Hot Rocks (Big Hits & Fazed Cookies) London ZPS 626/7	9.98	11.98	11.98	
★	-	1	PARTRIDGE FAMILY Crossword Puzzle Bell 1122	5.98	6.98	6.98	
178	164	44	O'JAYS Back Stabbers Philadelphia International RZ 31712 (Columbia)	5.98	6.98	6.98	
★	-	1	JEANNE PRUETT Satin Sheets MCA 338	5.98	6.98	6.98	
★	-	1	ROD STEWART Sing It Again Rod Mercury SRM 1-680 (Phonogram)	5.98	6.98	6.98	
181	170	46	CURTIS MAYFIELD/SOUNDTRACK Superfly Curton CRS 8014 ST (Epic)	5.98	6.95	6.95	
182	191	2	CYMANDE 2nd Time Around Janus JLS 3064	5.98	6.98	6.98	
183	-	1	ANDY WILLIAMS Greatest Hits, Vol. 2 Columbia KC 32384	5.98	6.98	6.98	
184	174	56	ELTON JOHN Honky Chateau Uni 93135 (MCA)	5.98	6.98	6.98	6.95
185	182	7	MARK-ALMOND Best Of Blue Thumb BTS 50 (Famous)	5.98	6.95	6.95	
186	189	5	SONS OF CHAMPLIN Welcome to the Dance Columbia KC 32341	5.98	6.98		
187	190	4	BILL COSBY Fat Albert MCA 333	5.98	6.98	6.98	
188	188	2	HUBERT LAWS Carnegie Hall CTI 6025	5.98	6.98	6.98	
189	187	6	HERBIE HANCOCK Sextant Columbia KC 32212	5.98	6.98	6.98	
190	-	1	MARSHALL TUCKER BAND Capricorn CP 0012 (Warner Brothers)	5.98	6.97	6.97	
191	-	1	EDWARD BEAR Close Your Eyes Capitol SMAS 11192	5.98	6.98	6.98	
192	195	3	MELISSA MANCHESTER Home to Myself Bell 1123	5.98	6.98	6.98	
193	142	10	NICKY HOPKINS The Tin Man Was A Dreamer Columbia KC 32074	5.98	6.98	6.98	
194	-	1	JOHN ENTWISTLE'S RIGOR MORTIS Sets In Track/MCA 321	5.98	6.98	5.98	
195	152	17	JO JO GUNNE Bite Down Hard Asylum SD 5065 (Atlantic)	5.98	6.97	6.97	
196	154	15	TODD RUNDGREN A Wizard, A True Star Bearsville BR 2133 (Warner Bros.)	5.98	6.97	6.97	10.95
197	197	8	JOSE FELICIANO Compartments RCA APD 1-0141	5.98	6.98	6.98	
198	-	1	RAY CONNIFF You Are The Sunshine of My Life Columbia KC 32376	5.98	6.98	6.98	
199	185	14	JOHNNY RODRIGUEZ Introducing Mercury SR 61378 (Phonogram)	4.98	6.95	6.95	
200	-	1	JOAN BAEZ Hits Greatest & Others Vanguard VSD 79332	5.98			

TOP LP's & TAPE

A-Z (LISTED BY ARTISTS)

Afrique	157
Allman Brothers Band	82
America	162
Joan Baez	168, 200
Shirley Bassey	64
Beach Boys	165
Beatles	8, 17
Beck, Bogert & Appice	31
Bloodstone	34
Mike Bloomfield, Dr. John, John Paul Hammond	122
Blue Ridge Rangers	77
David Bowie	161, 23, 172
Bread	19
Donald Byrd	43
Byrds	136
Glen Campbell	154
Carpenters	5
Vikki Carr	147
Cheech & Chong	130
Cold Blood	112
Commander Cody & Lost Planet Airmen	110
Perry Como	37
Ray Conniff	198
Alice Cooper	21
Bill Cosby	187
Creedence Clearwater Revival	142
Jim Croce	54
Crusaders	56
Cymande	182
Roger Daltry	46
Dawn	48
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Neil Diamond	93
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Earth, Wind & Fire	42
Edward Bear	191
Electric Light Orchestra	68
Arlo Guthrie	194
Faces	73
Jose Feliciano	197
Fleetwood Mac	123
Focus	25, 45, 141
Foghat	126
Four Tops	169
Peter Frampton	150
Judy Garland & Liza Minnelli	164
J. Geils Band	18
Dobie Gray	94
Al Green	12, 76, 170
Arlo Guthrie	128
Herbie Hancock	189
George Harrison	1
Isaac Hayes	14
Dan Hicks	83
Clint Holmes	124
Nicky Hopkins	19
Humble Pie	78
Independents	16
Intruders	139
Jackson Five	90
Jermaine Jackson	152
Michael Jackson	127
Jefferson Airplane	105
Elton John	22, 184
Jo Jo Gunne	195
Quincy Jones	98
Tom Jones	118
Scott Joplin	88
Paul Kantner, Grace Slick	153
Eddie Kendricks	129
Carole King	9, 100
King Crimson	82
Gladys Knight & The Pips	52
Vicki Lawrence	87
Hubert Laws	188
Led Zeppelin	6, 80
Jerry Lee Lewis	102
Lobby	175
Loggins & Messina	79, 97
Paul McCartney & Wings	23
Main Ingredient	140
Malo	171
Melissa Manchester	192
Herbie Mann	174
Mandrill	53
Mahavishnu Orchestra	71
Mark/Almond	85
Johnny Mathis	151
Curtis Mayfield	24
Melanie	145
Sergio Mendes & Brazil '77	121
Bette	



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Artco Early Stress on C/M

OKLAHOMA CITY—Artco label, a general repertoire operation, has been started here by Chuck Meyers, long-time independent label marketing representative, and Tom Hartman, former Tree Music executive.

Though the initial releases will be heavily country-flavored, Meyers explained that the label will also sign pop and soul artists. First single is "At Her Worst, She's Still The Best I Ever Had" by Charley Thompson. Artco will soon release the first of what may be 60 to 70 LP releases over the next year from the Al Gannaway Country Music Hall of Fame series, a TV syndication that dates back to the late fifties and early sixties. Artco has obtained audio rights

to the entire package. First LP, "Country Collections: Vol. I," contains 12 different excerpts from different artists, including Faron Young, Webb Pierce, June Carter, Grandpa Jones, Hawkshaw Hawkins, Jim Reeves and others.

Other artists signed to Artco already are: The Blackwood Brothers, Peggy Gayle, Henny Youngman and Frank Arnett.

Distributors appointed thus far include: Royal Disk, Chicago; Heilicher of Minneapolis and Texas; Commercial, St. Louis; Record Sales, Memphis; A&L, Philadelphia; Best & Gold, Buffalo; D&H, Savage, Md.; Supreme, Cincinnati; Godwin, Atlanta; with others to be named soon.

Artco has also constructed its own recording studios here.

Atlanta NARAS Elects Officers

Atlanta—Meurice LeFevre has been elected president of the board of governors of the Atlanta chapter of the National Academy of Recording Arts and Sciences.

Thirteen new governors were named, and they elected the officers, national trustees and alternates.

Eddie Biscoe was named first vice president of the Chapter, Cecil Welch is second vice president, Larry King is the new secretary, Joseph "Cotton" Carrier is treasurer, and Mary Tallent was re-named executive secretary.

Newly elected governors are Al Kooper, Hugh Jarrett, Bill Hule, Tom Wells, Barrie L. Jones, Eddie Biscoe, Bob Edwards, Harris Rogers

Jr., Cecil Welch, Sam Wilhoit, Kent Burkhardt, Wendy Bagwell and Phil Walden.

LeFevre and Burkhardt were elected national trustees, while Biscoe and Wade Pepper were elected alternate trustees.

Vice presidents elected at large are Gwen Kesler, Steve Clark, Bob Richardson, Chuck Rogers, Herb Marsh, Dave Crawford and Ken Laxton. Replacement governors serving one year terms are Pepper and Vito Blando.

The new board of governors also discussed plans for the semi-annual national NARAS trustees meeting which will be held here Sept. 7-8-9.

RIAA Cos. to Cooperate

• Continued from page 3

without their knowledge and despite their controls. I am further asking each member company to establish a system of continuous monitoring and investigation to guard against illegal and unethical practices.

"In addition, I encourage all of the independent entities in the industry, who are not members of RIAA, to undertake their own internal investigations and corrective programs. This step is necessary because our industry is far broader than the 55 recording companies which make up our Association's membership. The industry also includes hundreds of independent producers, manufacturers, managers and promotional and distribution specialists.

"Tough and constructive action by the industry is now needed to restore the faith and confidence of the public and representatives of government. We must seek action programs to help insure that recording industry entities and people conform to the letter and the spirit of the law. We cannot tolerate illegal or

unsavory practices and we must make sure the public and government representatives know this.

"I trust that the overwhelming majority of people in our industry will join in a meaningful and constructive program."

Letters to the Editor

• Continued from page 6

thorized duplication of pre-recorded tapes. These State laws have been upheld by the recent decision of the United States Supreme Court in the landmark Goldstein versus California case.

The writer of your article attributes to "many industry experts" a description of this in-store tape duplication system as "a new dimension in tape duplication." It certainly is... and it's called "theft." Your article further acknowledged that no royalties of any kind have as yet been negotiated with owners of rights, yet the marketing of the machines and the selling of tapes to consumers go right on.

Your irresponsible interview laughably stated the conviction that the Supreme Court "Goldstein" ruling "helps" the posture of in-store tape duplicating, even though that decision irrevocably cemented the unlawfulness of unauthorized tape duplication.

Yes, Billboard, you have an obligation to report all the trade news, even that which mirrors negative practices. But you also have a higher priority responsibility to insure that what you print is in perspective and accurately characterized. This was not.

Stanley M. Gortikov, President Recording Industry Association of America Los Angeles, Calif.

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Inside Track

Finally, after much ignorance was professed by Columbia, Monument and MGM, Columbia Records is bringing out the soundtrack album to "Pat Garrett and Billy The Kid" the MGM film that stars **Bob Dylan** (CBS) and **Kris Kristofferson** (Monument). The album, released within a week, has ten new Dylan songs written for the film. ... **Richard Nader's** Exercise in British mod-rock nostalgia, "1960's British Rock Invasion Revised" which half filled Madison Square Garden last week, with **Herman's Hermits** headlining, gets an added boost with an all British segment of NBC's "Midnight Special" TV show. ... Atlantic is shipping 11 posters of key Atlantic/Atco artists to all WEA branches, to be made available to dealers, July 5. All 11 posters are contained in one cardboard container. Merchandising manager **Rick Willard** said posters on other artists would be issued shortly.

BMI Inc. celebrated the third anniversary of their San Francisco office by presenting a special commendation of excellence award to **Bill Graham** of Fillmore fame. The award was given at a candlelight buffet affair for 200 people. ... **Phil Woods**, alto saxist, has relocated in Los Angeles after six years in Europe. ... **Led Zeppelin** wives accompanying the group on the Eastern part of their U.S. tour. Some wild reports of Zeppelin behavior have been written. ... **John Dean** the Third knocked **Paul Simon** off the cover of Time magazine last week. ... **Second Iggy** and the **Stooges** set at the Whiskey A Go Go on Saturday was cancelled after audience enthusiasts caused a wrenched back for the singer. The Detroit group attracted the biggest turnout crowd in years and also presented CBS/Records Group president **Goddard Lieberson** with an opportunity to make his West Coast partying comeback at a reception for the group. **Iggy's** new manager is **Jeff Wald**, manager/husband of **Helen Reddy**. ... **Black Oak Arkansas** make their debut appearances on both "In Concert" and "Midnight Special" in July/August. ... CBS network television instituted their probe into the CBS Records affair just before the New York Times editorial piece urging this.

Music publisher **Hans W. Heinsheimer**, executive vice president of G. Schirmer Inc. is celebrating his 50th anniversary in music publishing. As director of the opera department of Universal Edition in

Vienna he arranged for the premiere **Weill** and **Brecht's** "Threepenny Opera" in 1925. ... **Larry Norman**, MGM artist, has a West Coast Publications Inc. songbook published, "Why Should The Devil Have All the Good Music." ... **Mandrill**, headlining a festival set Kennedy Stadium record of 70,000 in Washington D.C. ... **Janis Joplin** authors: Myra Friedman's just published biography of the singer "Buried Alive" states that **Peggy Caserta's** relationship with Janis is distorted, and its importance to Janis greatly over-emphasized) **Caserta**, with writer **Dan Knapp** authored "Going Down With Janis," another book on the late singer. **Friedman** worked with Janis in the **Albert Grossman** office. ... **John Denver** will have film visuals of the Rocky Mountains at his Universal Amphitheater concert next week—and the Swensen Ice Cream chain have made a new flavor in his honor, called, naturally "Rocky Mountain High."

Buck Owens in San Diego for farewell ceremonies to two Navy destroyers sold to Brazil—the U.S.S. **Buck** and the U.S.S. **Owens**, no less. ... **Frankie Stevens**, English singer won first prize at the Bulgaria Song Festival. ... Pacific Northwest Bell commercial, "Call On Us" written by **Tom McFaul** of Luca/McFaul. ... **Edward B. Marks** Music Corp. have a new logo designed by their music art director **David Frankel** in conjunction with publication director **Bernie Kalban**. **Marks** recently moved to new offices. ... New York public library and city hall are sites of lunchtime pop, jazz, Latin music concerts from July 13-Sept. 13, every Thursday and Tues. ... April Music U.K. and **Paul Robinson** Music have signed a co-publishing deal for **Robinson's** songs. **Robinson**, an American, is currently working as producer in England. Excerpts from **Reid Diamond's** "Jonathan Livingston Seagull" will be heard at the Columbia sales convention, July 21 in San Francisco. Meanwhile, **Diamond** is meeting with Frank Sinatra and discussing the music on **Sinatra's** Nov. 11 Magnavox television special for NBC. ... Maximum of six tickets allowed, by mail order only, for the **Led Zeppelin** concerts at Madison Square Garden July 27-29. ... RCA keen to have **Perry Como** record his "And I Love You So" album entirely in Spanish. Como has already recorded the title single from the album in Spanish, called "Te Quiero." **Chet Atkins** produced the session in Nashville. ... **Joe**

Sherman has assembled a 40 piece orchestra for the **Carroll O'Connor** concert appearances this summer. ... **Ruby Braff-George Barnes** quartet will be featured in an Sunday Concert at the New York Jazz Museum, July 8.

Sly Stone, due in New York, to rehearse for his upcoming tour, flew his entire band to Los Angeles instead when he found a sound and light expert to stage his new show. ... New York promoters **Ron Delsener** and **Howard Stein** sharing summer concerts at the **Louis Armstrong** Stadium here, formerly the Singer Bowl. ... When Canadian folk singer **Murray McLachlan** played the Bitter End, New York, fellow folkie **John Prine** showed up every night to see the show.

N.J. Probe Subpoenas L.A. Exec

By JIM MELANSON

NEWARK, N.J.—A subpoena has been issued for Robert Price, president of R.J. Price Corp., Los Angeles firm which Price describes as "a marketing and finance company, a holding company for some other companies." He is scheduled to appear before the grand jury here July 6.

Price said he has been in show business 11 years, starting in 1962, when he began buying acts and touring them from the Coast. In 1967, he joined with Wolfman Jack, who was then a radio personality at XERB, Tijuana, Mex. in a number of business ventures associated with recorded music. He said he returned to concert promotion in 1968.

He was active in Universal Productions, Encino, Calif., until 1972, when a legal suit on the part of Universal Pictures caused him to shutter his Universal firm. He said he had been touring a show, "A Story of Rock 'n Roll," a live one-nighter nostalgia package, for the past two years cross country.

He said his R.J. Price Corp. was active in "funding movie projects." He said he had a mail-order business selling a book, "The Gold of Rock 'n Roll," primarily through direct mail stimulated by radio spots. He is also selling conference phone equipment, he said.

Slight Dip in U.S. Retailing

• Continued from page 1

Pop product sales for the Discount Records National chain have been off some 12 percent during the last six months, according to Marvin Saines, veteran chief of the retailing entity. He added that the drop in pop sales did not reflect a drop in the overall sales for that period.

Saines believed that the loss in the pop field was due to the lack of "strong" product on the market. He said that the majority of the product available didn't reflect the strength and quality of albums a year ago—a period when a number of acts had exceptionally good product out. He said the new Beatles' sets had been going well, as had Pink Floyd. "But that strong release the market could use has not been there." Saines also credited the U.S. economy as a factor in the sales dip.

Korvette Pop Drop
Korvette's Dave Rothfeld also

said the pop sales have been off. He called the drop "slight." He also cited the missing "blockbusters" of a year ago. He pointed to "shotgun" release policies of various major manufacturers as a cause of the "big hit gap" currently. "Labels are releasing an abundance of product and the majority of it is not sticking," he said. "I would like labels to be more selective. Then follow those releases with stronger promotional activity." He pointed out the Beatles, Carole King and Grateful Dead as power product.

At Sam Goody Inc., Bob Menashe, a vice president, said that business had been normal over the past six months. He too said business was a "little off."

Looking at the upcoming six months, Rothfeld, Saines and Menashe all expressed the belief that the market will hold its own and that, while supersellers might be few, the

overall quality of pop product will maintain good sales figures.

Lou Krefetz, R&B veteran who now runs one strictly soul and jazz shop in downtown Baltimore, Record Rack, said he will be over \$30,000 when he compares 1973 with the same period in '72. He felt that the repertoire which he specializes in has grown and he feels that his own more selective buying in 1973 has created the solid business hike. He credited his 30-second spots on WWIN-AM, Baltimore, which he did more of this year with helping the volume. Krefetz, a one-time manager of talent and concert promoter, pointed out that his trade and profits are aided by his in-store concert ticket service. He said he sold \$31,000 worth of tickets for a recent soul concert series, staged by Teddy Powell.

(This survey of first six months' business in 1973 will be continued next issue.)
JULY 7, 1973, BILLBOARD

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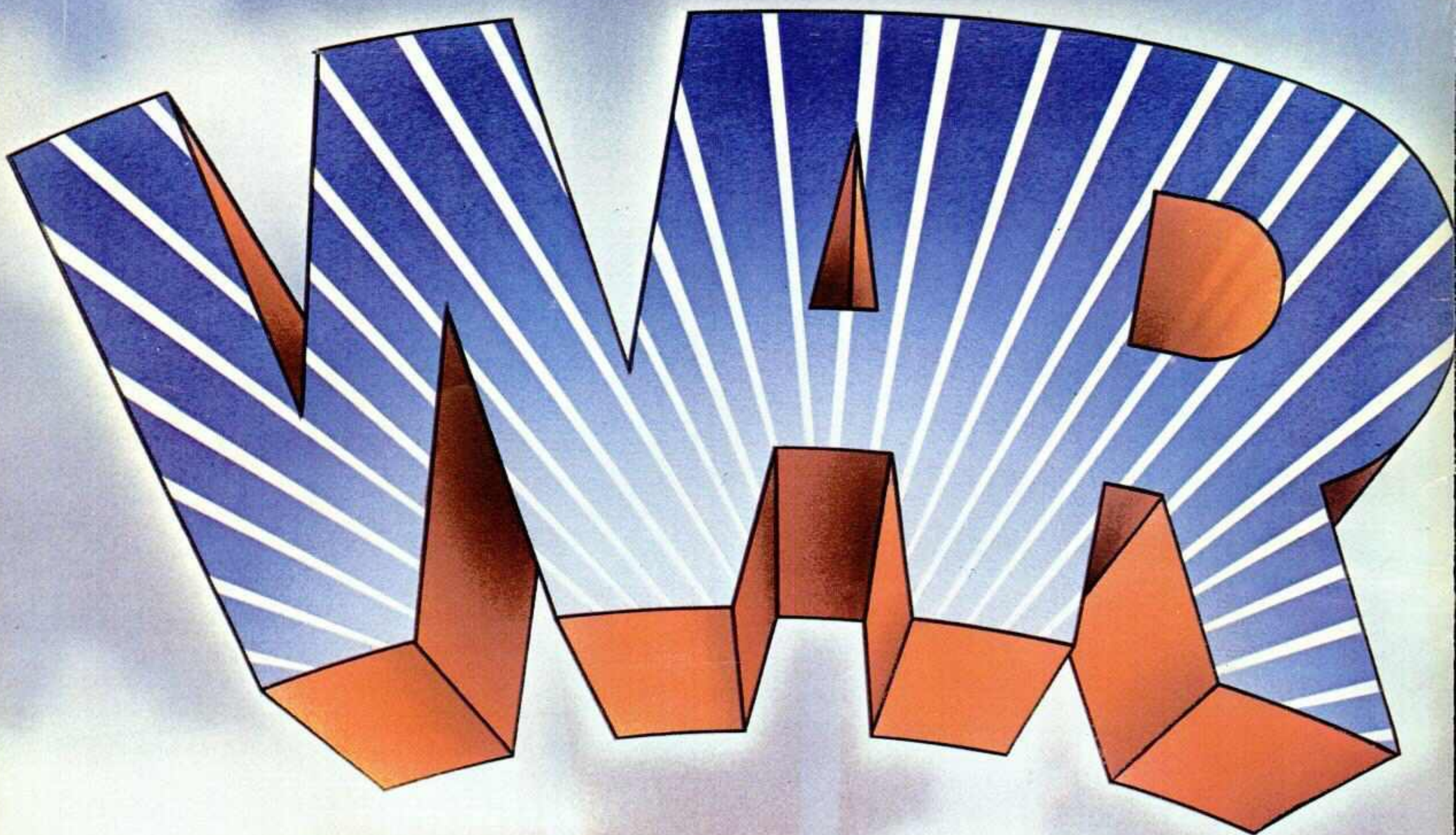
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