

Billboard®

High Court Asked to Rehear 'Piracy' Case

By MILDRED HALL

WASHINGTON — Unlicensed tape duplicators are again at the door of the Supreme Court asking that even if state antipiracy laws are valid, they should be declared effective only for those noncopyrighted recordings publicly sold after the enactment of the state law against copying. The high court's recent decision upholding individual state antipiracy laws against duplicating the noncopyrighted recordings (made before Feb. 15, 1972), has been challenged in a petition for rehearing by Los Angeles attorney Arthur Leeds, on behalf of his clients in the landmark case of Goldstein vs. California (Billboard June 30).

In blunt terms, the Leeds brief asks the Supreme Court for a rehearing to determine the effective date for application of the California antipiracy laws. Also, the petition asks that the court "at least clarify its approval of state-passed copyright laws to ensure that state copyrights are used to foster creativity, not just to grant financial bonanzas to local favorites." State antipiracy laws in effect confer permanent protection which will keep recordings forever out of public domain within the state's borders.

Queries Retroactive

The newly filed brief by the California tape duplicators asks if the high court meant that California's

(and other states) "copyright" law could apply retroactive protection to all noncopyrighted recordings, and to other creative works not covered by federal statute—or only to those published on or after the date the state law became effective. (Federal copyright law is not retroactive, and since 1909 has become effective only for materials made eligible for copyright after the passage of the enabling bill. Thus, in the case of the

(Continued on page 12)

Thayer Chairs Radio Forum

LOS ANGELES—Jack G. Thayer, corporate vice president and general manager of Nationwide Communications headquartered in Columbus, O., has been named chairman of the 1974 Billboard Radio Programming Forum, according to David Moorhead, general manager of KMET-FM, Los Angeles, and chairman of the sixth annual Forum that concluded last week here.

The sixth annual Radio Programming Forum was the largest such meeting in history and drew enormous response from everyone attending. Radio executives were on

(Continued on page 29)

New Hardware, Competition Put India in Sales Groove

By A. VIRENDRA LUTHER

CALCUTTA—New hardware on the Indian record market with more manufacturers entering the field will result in a 25 percent increase in record sales with the prospect of the market doubling within four years.

Already it is estimated that there are some 700,000 players in use throughout the country (as against 59.5 million in the U.S.). HMV, which was once the premier player manufacturer, has now been joined by Polydor and Philips, with Bush, Telefunken and Nelco readying themselves.

CBS is also negotiating with the inactive Jyoti Record company to utilize the studio and factory of the local company, to provide a third arm of disk competition.

The new companies are not, however, going to find it easy. The first hurdle is the finding of retail outlets. At present there are 1,000 record dealers all over the country and hitherto they sold only HMV Records, a situation that resulted in HMV's only competition, Polydor, having to develop a retail chain of its own.

A record buyer wishing to purchase both a HMV and a Polydor record has to visit two separate stores. Again the artists and film producers—three out of every five albums released in India are film soundtracks—used to sign long-

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Subpoenas Issued to 7 More Labels

By JIM MELANSON

NEWARK—Most of the major record companies have been issued subpoenas to produce their business records and a federal judge has said that Stax Records attempted to conceal an employee kickback scheme from authorities, in the latest developments from U.S. Attorney Herbert J. Stern's investigation here into allegations of payola and drugola in the industry.

Subpoenas were given to Warner Bros. Records, London Records, Chess/Janus Records, RCA Rec-

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Remotes on Rise—Cite Acceptance

By SAM SUTHERLAND

NEW YORK—Live recordings, both for records and for television and radio programming, are on the rise, according to remote specialists and production personnel on both coasts. Recent months have seen remote recording activity reach a level remote outfits feel reflects the increasing acceptance of live product by artists and production executives alike.

Underscoring the increase in recording activity is the conviction shared by remote producers that the popularity of live rock concerts on

television and in syndicated FM programming of live tapes points to wider audience acceptance for live product. Other factors affecting the growth of the field, which has drawn a number of established production

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Country Style 'Woodstocks' Draw Throngs

By BILL WILLIAMS

NASHVILLE—Three so-called "Country Woodstocks" in separate cities for different occasions brought out more than 100,000 country fans last week.

All were sponsored by radio stations with country formats.

The biggest of these was a 4-day "Appreciation Week" sponsored by WPLO-AM, Atlanta. An estimated 60,000 listeners turned out in 4 locations for the outdoor shows, which featured 30 major artists. On one night, thousands stood in a raging downpour to hear the performances.

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20 May Co. Depts. Go Rack

By BOB KIRSCH

LOS ANGELES—The 20-store May Co. chain here is now buying all record and tape product through J.L. Marsh, division of Heilicher Bros., according to president of Platt Music Corp. Herman Platt. Platt Music Corp. operates leased departments in the May Co.

"We felt that we had reached the point where a computer is necessary to us," Platt said, "and, as a result of the computer, we expect better fill, better mix and more information of various kinds."

Platt said a pilot program has been going on for the past six months, involving San Diego, Carlsbad, Los Angeles, Wilshire and El Cajon. Eight other outlets were converted recently and Platt said the remaining six stores would be converted within "a few weeks."

"We don't think Marsh is acting as a rack in the traditional sense of the word with us," Platt said. "Rather, they are our vendor and our only vendor. Up until now we had been buying directly from various firms. We buy from

(Continued on page 10)



Not just the biggest of the week, but almost certainly the biggest of the year, is The Allman Brothers Band's sizzling new Capricorn album, **Brothers and Sisters**. (Advertisement)



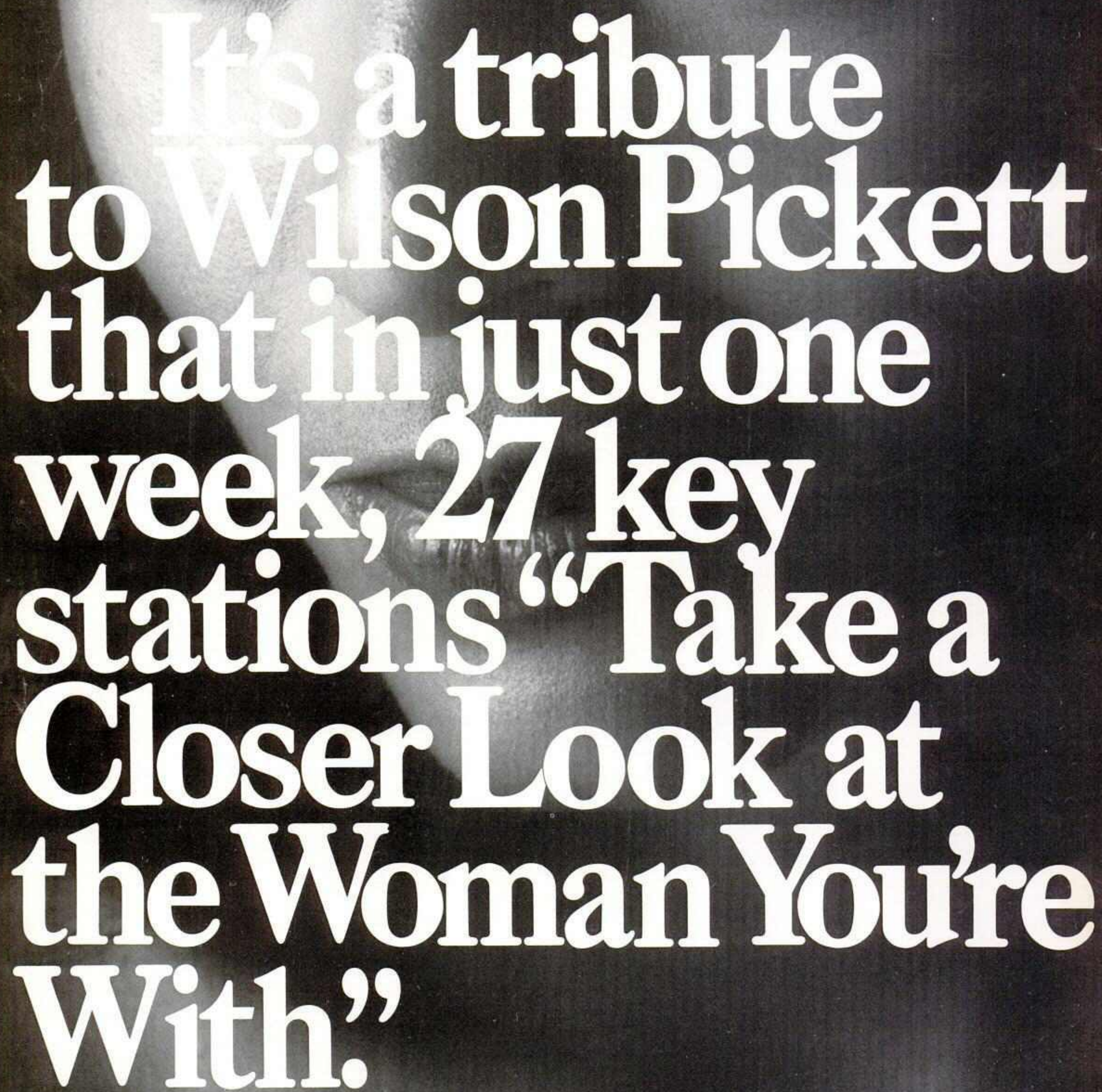
Pulver is rising on MGM Records.

(Advertisement)

COMING SOON:
Kris Kristofferson &
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together for their
first full album.

KRIS KRISTOFFERSON & RITA COOLIDGE

FULL MOON
ON A&M RECORDS
Produced by David Anderle

A high-contrast, black and white close-up photograph of a woman's face, focusing on her eyes and upper lip. She has dark, dramatic eye makeup, including thick eyeliner and long, dark eyelashes. Her eyes are looking directly at the camera with a slight, enigmatic smile. The lighting is dramatic, highlighting the contours of her face and the texture of her skin.

It's a tribute
to Wilson Pickett
that in just one
week, 27 key
stations "Take a
Closer Look at
the Woman You're
With."

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Foreign Royalty \$\$ Soar at Polygram

NEW YORK—Foreign royalty payments for MGM Records, Polydor Records and Phonogram/Mercury Records more than doubled for the first quarter of 1973, as compared to the same period in 1972, according to Robert E. Brockway, president, Polygram Corp.

Brockway said, "Foreign royalty reports are always at least a quarter behind. We now have at hand a clear picture of how our companies did in the first quarter 1973. It's very encouraging. Each has earned for itself, as well as for its artists popular in foreign markets, substantial increases over comparable periods last year."

Brockway stated that Polydor, Inc. had gains of some 50 percent. Artists benefiting from the increases, as well as their strong selling markets, were: James Brown, Germany, France and the U.K.; John Mayall, Germany and France; Joe Simon, Japan, Germany and the U.K.; J.B.'s, Germany and Belgium; Mandrill, Mexico, France and Canada, and Roy Buchanan, Germany and the Netherlands.

At MGM, gains were experienced with the Verve Records line of oldies on a world-wide basis, with extra

sales emphasis in Germany and the U.K. The Osmonds on MGM enjoyed strong sales throughout Europe and the Far East, according to Brockway. Other MGM artists who reflected strong overseas sales were: Petula Clark, Sammy Davis Jr., Neil Sedaka, Richie Havens, and the New Seekers. Gains were up some 50 percent at the label.

At Phonogram/Mercury, the catalog line of oldies also made substantial sales increases. Brockway said that foreign earnings more than tripled budget expectations. Artists on the labels who benefited from the increases were Jerry Lee Lewis, Rod Stewart, Tom T. Hall, and the Statler Brothers. Phonogram/Mercury's classical line also did well, led by the Minneapolis Symphony Orchestra, the Detroit Symphony and Antol Dorati.

Brockway added that foreign royalty reports in music publishing, being traditionally longer to gather, will be reflected in about a year—with expectations of similar gains. "Foreign royalties will continue to provide increasingly important income for U.S. artists and writers," he said.

'Concert' TV Expansion

NEW YORK—"Don Kirshner's Rock Concert," a new 90-minute nationally syndicated pop-rock TV series (Billboard, Aug. 25), has boosted its total markets from 49 stations two weeks ago to 71 stations, according to Irv Wilson, vice president, programs, Viacom.

The series, a joint venture between Don Kirshner Productions and Viacom, will debut in various markets the last weekend in September or the first weekend in October. Major markets for the series include WNEW-TV, New York; KHJ-TV,

Los Angeles; WBZ-TV, Boston; WRC-TV, Wash.; KCMO-TV, Kansas City; WTCG-TV, Atlanta; WCIX-TV, Miami; WBBM-TV, Chicago; WYW-TV, Philadelphia; WISM-TV, Milwaukee; WBTW-TV, Denver.

Wilson projects a break through to 100 stations or more by air date of the first telecast. Kirshner is executive producer of the series and David Yarnell is the producer. The Rolling Stones guest on the premiere telecast.

Tenn. Injunction to Halt Giant Labor Day Rock Fest Over Alleged Health Scare

BENTON, Tenn.—An official of the planned Midwest Monster Peace Jubilee and Musical Festival scheduled here on the Labor Day weekend said his company would defy a circuit court injunction against holding the rock concert and go ahead as planned, but at another unnamed Tennessee site. A 500,000 attendance at \$15 per could gross \$7,500,000, it was projected.

A possible confrontation with local and state police now looms as a result of a week-long series of legal battles.

C.F. Manifest, Inc., the Indiana-based promoters of the Festival had announced that the massive affair would take place on a 1,300 acre valley farm near this Polk County town, an East Tennessee mountain center of turbulence for many years. Both county and state officials moved against the Festival for "health" reasons.

D.A. Starts Action

Polk County district attorney Richard Fisher made the first move, seeking a temporary injunction from

the circuit court to block the gathering. However, Manifest dashed into federal court in Chattanooga, seeking to have that court take jurisdiction. Federal court ruled it had no such jurisdiction, and remanded the case to its point of origin. At that point, Circuit judge Virgil Carmichael granted a temporary injunction "until such time as a full trial can be held to determine if the injunction should be made permanent." Judge Carmichael then told the petitioners that such a trial could not possibly be held prior to October, thus ruling out the possibility that the Sept. 1-2 Festival could take place. He, indeed, ordered that Manifest notify everyone possible that the Festival would be called off, "and do nothing to suggest that the concert might be held."

However, even before the temporary injunction was issued, Jack Garland, public relations director for the firm, said "We are going on with the show come what may." Meanwhile, bulldozers were still busy at the site (as of this writing), constructing access roads, toilet facilities and the like.

Health Dept. Worry

Judge Carmichael, in granting his injunction, said there was "no assur-

(Continued on page 58)

GMWA's 13 Music Awards

CHICAGO—A total of 11 music awards were presented at the close of the Gospel Music Workshop of America Convention, Saturday (18). Awards were presented to the following: Best LP, Andre Crouch, Los Angeles (Word Records); best young adult choir, Frank Williams Choir, Greensboro, N.C. (Mount Zion); most promising choir, Vallejo Community Choir, Vallejo, Calif. (Savoy); best soloist, Sara Jordan Powell, Houston (Savoy); State Representation with most attendance, Sil Morgan, Denver; most dynamic choir, Michigan Mass Choir; best robed choir, Voices of Christ, Berkeley, Calif. (Savoy); Best Costumed Choir, S. Calif. Community Choir (under the direction of GMWA founder Rev. James Cleveland), Los Angeles (Savoy); best mixed group, Howard Lemon Singers, Detroit (Gospel Truth); best male group, Voices Supreme, Washington (VOS); and best teen choir, Soul Children, Baton Rouge.

(For other details of the soul gospel convention, see the Gospel section in this issue and Billboard, Aug. 25).

Franklin in 2 Additions

NEW YORK—Franklin Music, celebrating its fifth anniversary as a music retail chain, has expanded southward with two new stores in Atlanta, Ga., according to Al Franklin, head of Franklin Music.

The stores are located in Lenox Square, and in Atlanta's new Cumberland Mall. Both stores utilize 5,000 square feet of space, and feature Franklin's new NCR unit-control system for easy inventory.

The two stores bring to seven the number of retail outlets in the Franklin chain. According to Franklin, the seven shops are expected to do in excess of \$12 million in business during fiscal 1973-74. The other shops are located in New Jersey and Pennsylvania.

Morris Levy UJA's 'Man of the Year'

NEW YORK—Roulette Records president Morris Levy has been selected as "Man of the Year" by the music industry division of the United Jewish Appeal. Levy will be presented with the award at the division's eighth annual dinner/dance, scheduled for Oct. 27 at the New York Hilton Hotel.

Herb Goldfarb, vice president, London Records, and general manager of the UJA music division's eighth annual dinner, said Levy's nomination for the award was most appropriate in view of his long association and active support of the organization and its work.

Goldfarb, along with co-chairman Irv Biegel, Bell Records and Johnny Bienstock, RSO Records; Bernie Block, Skyline Distributors and David Rothfeld, Korvettes, are organizers of the annual event.

Sutton Opens Coast Branch

PACOIMA, Calif.—Sutton Record Co., Rahway, N.J., has opened a 12,780-square foot warehouse here.

Sutton, a division of Sutton Dists., Inc., is a major distributor of promotional records and tapes.

MGM/Polydor Plugs for UDC at Sales Meet; Hint Of Polygram's Purchase

LOS ANGELES—The possibility that Polygram would be buying a substantial portion of UDC, which distributes MGM and Polydor labels, part of the U.S. Polygram family, was evidenced by the consistent references to strong support from UDC marketing resources during a three-day national sales meeting attended principally by UDC sales and administration personnel here.

The Polydor portion, which began the meeting Aug. 23, emphasized quality over quantity. Polydor president Jerry Schoenbaum stated that Polydor would continue an all-out effort to keep all its acts, both domestic and European, touring to provide maximum exposure. Schoenbaum's remarks opened a 35-minute color film, cleverly plotted with a blonde starlet playing a spy, attempting to penetrate the UDC sales echelon, with frequent references and pictures of top marketing executives. During the presentation, product from Spring, People, Silver

Blue and the classical labels, Deutsche Grammophon and Archive were previewed.

Pop Product

Pop product included: a second volume of James Brown all-time hits; a two-pocket \$7.98 John Mayall 10th anniversary package; the first Lighthouse album on Polydor; a Joe Simon country song album; Buckingham Nicks, a new boy-girl duo from California; and packages by Mandrill, Roy Ayers, Edwin Birdsong, James Last and Millie Jackson. Julie Rifkind of Spring-Event previewed product by the Main Streeters, Simon's stage band; and Act I, for fall release.

Schoenbaum introduced Andy Kim, stating his product would soon be on Polydor. He also told UDC salesmen that there would be fall product by Eliot Murphy, Randy Weston, Chick Corea, Rory Gallagher, Medicine Head, Pink Fairies,

(Continued on page 6)

Elektra/Asylum Schedules Fall Sales Presentations

NEW YORK—Elektra/Asylum Records will begin a week of sales presentations in cities around the country on Monday (27), according to Stan Marshall, sales manager for the label. The presentation will give an opportunity to all sales and promotion personnel at the WEA branches to preview Elektra/Asylum's September releases, the first set of albums scheduled for release since the two labels recently combined (Billboard, Aug. 25).

Two teams will take to the road for the presentation. One will be headed by Marshall and involve meetings in Dallas on Monday (27), Chicago on Tuesday (28), Cleveland on Wednesday (29), Los Angeles on Thursday (30) and San Francisco on Friday (31). Marshall will be accompanied in the various cities by John Davis, national promotion director, Dave Mack, national country music promotion director and regional personnel.

George Steele, vice president in charge of marketing, will head the other team which will have meetings in Boston on Monday (27), Philadelphia on Wednesday (29), New York on Thursday (30) and Atlanta on Friday (31). This team will consist of Bob Brownstein, national promotion coordinator and appropriate regional sales and promotion men.

The presentation will center on a film made especially for the sales meetings by photographer Frank Bez. It employs segments of visuals and music from all of the artists and albums in the September release. These include the debut albums by Elektra artists Dennis Coulson, David Gates, Dennis Linde, Melba Montgomery and British rock group Queen. The four new Asylum LP's are by Jackson Browne, Chris Jagger, Linda Ronstadt and Rod Taylor.

Big 3 Exhibits at Ad Show

NEW YORK—The Big 3 Music Corp., was an exhibitor at the recent National Advertising Show held here, in a move—believed to be an industry first—designed to boost its campaign to encourage more extensive use of its standard copyrights in jingles created by national advertising accounts.

Highlight of the exhibit was a sight and sound presentation of the Big 3's major songs, and a giveaway

volume of "100 Great Songs"—a special edition produced as a guide for account executives researching radio and television commercials.

Big 3's booth at the show also included racks of songbooks suitable for use as advertising premiums.

According to Murray Sporn, Big 3's chief executive, the company's effort at the National Advertising Show was part of an overall drive launched in July, with an ad in Advertising Age, a trade magazine addressing itself to the ad agency business.

Sporn has been the prime organizational force behind the Big 3's recent formation of a creative team of East Coast and West Coast staffers to service advertising agencies with information and music for radio and television commercials.

Atlantic in Office Move

NEW YORK—Atlantic Records has moved its headquarters to offices in the WCI Building. The building, formerly known as the Esso Building, also houses the entire Warner Communications complex.

All of Atlantic's executives and staffers from the firm's old offices at Columbus Circle are located in the new building. Atlantic still retains its studios and facilities in the Columbus Circle building.

Clark 'Roll' Gold

NEW YORK—The Dick Clark musical anthology, "20 Years of Rock'n'Roll," has been certified gold by the RIAA. The two-disk package is on Buddah Records.

More Late News
See Page 58

Rekindling Crystal Set Serial Thrillers on Mark 56 Albums

By BOB KIRSCH

LOS ANGELES—Mark 56 Records here has released more than 50 LP's for retail distribution containing old radio programs, with plans calling for approximately five releases each month for the coming year.

The firm, which has its product distributed nationally by Rare Records in Glendale, was originally founded by George Garabedian to deal with direct mail and premium markets.

According to Mark 56 president-founder Garabedian, however, "George Hocutt at Rare Records knew what I was doing and suggested that with the current craze for nostalgia, we go into the retail market. So we started acquiring more

duplication rights, acquiring the rights for record duplication but not for radio rebroadcast."

The catalog currently contains programs from such series as "The Lone Ranger," "Little Orphan Annie," "Capt. Midnight," "Sgt. Preston," "Lux Radio Theatre," "Tom Mix" and "Blondie." All covers are in 4-color and are original paintings or photos. Records list for \$5.98.

"Each disk contains a complete program rather than excerpts," Garabedian said, "because we feel this is what the listener wants to hear. We even include the commercials, and often tie in the sponsor's logo on the cover." Liner notes talk about the history of the show, and many are written by Jim Harmon,

author of "The Great Radio Heroes" and "The Great Radio Comedians."

In-Store Display Aids

"We've found the disks sell best where they are displayed most prominently," Garabedian said. "For example, the May Co. here is now working a promotion tied in with an old-style Philco radio in the record department."

Rare Records handles the retail distribution and promotion, and the line is currently in the May Co., Discount Records, Tower Records, the King Karol chain and Sam Goody among others. Rare Records' Hocutt estimates the product is in about 600 stores nationally, and is moved through distributors including Empire State, New York, Adelphi, Washington, Orawaka, Denver and Seattle, Eric Mainland, San Francisco, Southland, Atlanta, and Hot Line, Memphis.

Garabedian will follow the same style on his new releases as he has on his current catalog, generally paying royalties to the parties the material is acquired from.

Liaison-Tightening Goal of Koppelman

NEW YORK The strengthening of a liaison between Columbia/Epic Records' a&r department and the labels' promotional, merchandising and marketing departments will be one of the first priorities of newly appointed national director of a&r, Charles Koppelman.

While Koppelman stated that past performances in producing and marketing product at Columbia/Epic have proven more than adequate in terms of quality product and strong sales results, he said that upcoming challenges for the firm will need an even closer working relationship.

Koppelman, who prior to his a&r appointment was vice president of CBS Records publishing firm of April/Blackwood, said that the Columbia/Epic situation needs a "strong creative individual"—someone who is able to coordinate talent acquisitions, studio projects, publishing agreements, and marketing campaigns. He said that he sees his experience as an independent producer with Koppelman-Rubin Music, as assets for the position.

"Presently, I am going through our entire roster of artists," continued Koppelman. "We are not tightening the budget or looking to sign fewer artists, but it is going to be necessary to pin-point the most productive acts. Meanwhile, I'll be listening all over the place for both new talent and especially for new songs," he said.

Koppelman added that he will not be producing in his new capacity, but rather overseeing activities. He said that he will continue Columbia's policy of seeking black staff producers. "If a man has the ability, we will hire him," said Koppelman.

The role of independent producers was also stressed by Koppelman. He said that the labels will continue to use outside producers to a great degree. "The outside setting and the resulting creative energy generated by independents will continue its importance in our a&r plans," said Koppelman.

Meanwhile, upcoming projects for the department, he continued, include LP's by Johnny Winter, Edgar Winter, Loggins and Messina, Greg Reeves and Art Garfunkel.

Coast Sports Tourney Set For Oct. 24-26

PALM SPRINGS, Calif. The major sports event of the industry's Coast activity, the Music Industry Golf Tournament, is slated for the Canyon Hotel and Country Club here Oct. 26-28.

The 14th annual stag event will include a tennis tourney as well as the traditional links competition. Morris Diamond, Beverly Hills records; Rick Weiser, Chappell, and attorney Jay Cooper head the tennis event.

The overall committee includes: Sid Goldstein, E.H. Morris; Dave Pell; Dave Jacobs (Ho-9-1451) and Bob McCluskey (583-8974) and Diamond. Registration is \$35. Hotel reservations can be made by calling McCluskey or Jacobs.

Over 300 industry figures participated in 1972.

BAMA Broadens Board

ATLANTA, Ga.—The Broadcast and Music Art Association (BAMA),

in a move designed to expand and strengthen the organization, has named the heads of all its regional chapters to its board of directors.

Sue MCA & John Over Label Name

CHICAGO—Peter F. Mellan of Rocket Records here filed suit against MCA, Inc. and Elton John, alleging that John's recently inaugurated Rocket label infringes on the Chicago label's name. MCA distributes John's label nationally.

Suit, filed in Circuit court here by Elliott Kalcheim of Wallace, Shelton, Kleinman and Kalcheim, states that Mellan has conducted business as Rocket label since early 1963 and that the firm name "had been licensed to the plaintiff by the American Federation of Musicians."

Mellan's attorneys requested the defendants to halt use of the name, Rocket Records, July 23, but the defendants persisted, suit charges.

Suit seeks an immediate temporary injunction and later a permanent injunction against defendants' use of the label name and \$100,000 in damages.

New board appointees include David (Jo Jo) Samuels, Tennessee/Arkansas chapter; Shelly Stewart, Alabama; Dick Dawkins, Mississippi; Jesse Bowers, North and South Carolina; Charlie Neal, Washington/Baltimore; Jay Ruffin, Texas/Oklahoma; Keith Adams, Midwest Chapter; Ben Miles, Virginia; Eddie Pugh, Florida; Buddy Lowe, West Coast; John Young, Gulf Coast; and Abbott Smith, Columbus, Ga.

BAMA, which claims its membership is already up to 500, also plans chapters in Houston, Mobile, and Atlanta.

Appointment of the new additions to the board was made at a special meeting of the organization, held last week at the Paschal Motor Hotel in Atlanta. The board will meet Sept. 29, at the organization's new headquarters in the Citizens Bank Trust Building, Atlanta.

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Executive Turntable

Ray Anderson appointed regional promotion manager, West Coast, for RCA Records. Having previously handled promotion for RCA in the Pittsburgh, Cleveland, Buffalo, and Detroit regions, Anderson was most recently field promotion representative for the label in Los Angeles. In his new position, he will headquarter in Hollywood. . . . David Law named manager of market development for GRT Corp. He will be responsible for planning sales programs for direct mail product, premiums and incentives. . . . Israel Diamond, manager of administration for Spark Records, has departed the Peer-Southern Organization. Diamond, who prior to his Spark position was director of logging and research for BMI, will announce plans shortly. . . . Matt Parsons named national r&b promotion manager for Capitol Records. Parsons, who will be reporting to Larkin Arnold, r&b general manager, will be responsible for coordination of radio promotion for r&b product throughout the U.S. He joins Capitol following some 14 years experience in promoting r&b product with such labels as Mercury Records, Scepter Records and Motown Records.

* * *

Paul Black appointed branch promotion manager for Columbia/Epic Records in Los Angeles and Ken Reuther named to the same position in the San Francisco branch. Black will be responsible for Columbia promotion and artist relations in the southern California market. He was previously local promotion manager in San Francisco. Reuther was previously a local promotion manager for ABC Records and a regional promotion manager for both Elektra Records and Famous Music. . . . Red Forbes named assistant national r&b director at ABC/Dunhill Records. He was previously with All-Platinum Records as national promotion director. . . . Bob Siner named director of media for MCA Records. He has been with MCA for two years as assistant creative director. In his new capacity, he will be responsible for all media purchases and will head the firm's in-house agency, Lankershim Advertising. . . . Bernie Wechsler, former Polydor Records West Coast sales manager, named national sales director of Jet Sounds in Carson, Calif. . . . Stephen Gertz now heading Ranwood Records new progressive promotion department. He was formerly with Discount Records retail chain.

* * *

Al Moinet appointed A&M Records Georgia-Alabama production representative. Moinet, who was previously MCA Records' promotion man in New Orleans, replaces Charlie Minor, who was promoted to A&M regional artist development coordinator, South. . . . Leon (Happy) Wilson named radio promotion coordinator for ESP Disk in New York. . . . Guy Hemric joins American International Pictures as general professional manager of the music department, handling Dijon and Harlene Music. He will also work with record company tie-ins. . . . Herb Heldt has resigned as national sales and promotion director of BASF Records. He will announce plans shortly. . . . James Porter named director of marketing for CMX Systems, a joint Memorex/CBS company which makes and markets computer-controlled video tape editing systems. He was most recently director of market planning at Cartridge Television, Inc. . . . Edward Dryden has joined Teledyne Packard Bell as general manager of the firm's distributing company in Los Angeles. He was most recently regional sales manager for Panasonic, working out of Dallas, Tex. . . . In a number of personnel changes at Flying Dutchman Records, Lillian Seyfert named manager of sales and promotion; Donna Ellaby named head of radio promotion; Tiaya Ashwood named director of publicity; and Dave Billman has resigned as director of sales and promotion. . . . Daniel F. Minahan named senior vice president, operations home furnishings and music group, at Magnavoc Company. Minahan, who joined the firm in 1970, served most recently as vice president, employee relations. He replaces John Rutledge who has resigned from the company. . . . John Rader joins the Century Plaza Hotel in Los Angeles as entertainment director, booking acts for the hotel's five rooms. He was formerly with the Ilikai Hotel in Honolulu.

. . . William Amos named assistant vice president of the Sony Corporation of America. Amos, who joined the firm in 1971, assumes new responsibilities in the video products division and will continue his responsibility for the development of markets for the Sony U-Matic Videocassette.

* * *

Jeff Dengrove, formerly director of national album promotion, has been made director of artist relations for MCA. . . . Sam Passamano has moved from west coast district manager at MCA, to assume administrative and operational functions in the MCA home office. He is being replaced by Stan Layton, former southeast district manager. Jeff Scheible, former Atlanta branch manager, takes Layton's southeast district slot. Jack Boyte, St. Louis branch sales manager, replaces Scheible as Atlanta branch chief. St. Louis salesman Bob Chilton becomes St. Louis branch manager. . . . Sam Mercurio, sales manager of MCA's Boston branch, takes over as east coast district manager. New Boston sales manager will be Elgin Waters, former Boston promo man.

Columbia Records
proudly announces the completion of
Neil Diamond's long-awaited soundtrack
album* from the Hall Bartlett film,
"Jonathan Livingston Seagull."

*To be released to the world
in late September.



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Founded 1894

The International Music-Record-Tape Newsweekly



Billboard Publications, Inc., 9000 Sunset Blvd., Los Angeles, Calif. 90069
(213) 273-7049 Cable: Billboy LA; NY Telex-620523

EDITOR IN CHIEF: Lee Zhitto (L.A.)
NEWS EDITOR: John Sippel (L.A.)

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

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



Vol. 85 No. 35

General News

3 Labels Launch Fall Releases

• Continued from page 3

Mongrel and a "best of" Maggie Bell.

DGG Anniversary

Schoenbaum and Fred Dumont, classical A&R chief, introduced product focusing on the 75th anniversary of DGG (see separate coverage in the classical section).

In a separate session, sales manager Phil Piccone outlined marketing strategies which would coordinate product releases with tours and other long range planning.

LOS ANGELES—The United Artists presentation at UDC sales meeting last week is one new product showing that deserves the claim of breaking new directions.

The lavish and truly mind-boggling showing turned the Beverly Hilton grand ballroom into a one-ring circus tent with a cast of 50 clowns, acrobats, singers and dancers. Slides and film clips for the new UA releases were shown on four screens, one at each corner of the enclosure.

A costumed ringmaster announced most of the records being presented and live skits accompanied many of the releases. The presentation was fast-moving and always interest-holding, despite the nearly 50 albums showcased at the "UA Super Sales Circus Spectacular."

For example, the "Electra Glide In Blue" film soundtrack album display began with some 30 performers marching about to a police "hippie invective" demonstration. Then a

motorcycle roared around before the packed bleachers and a film segment of a spectacular police motorcycle chase from the movie was shown while the album played. Naturally this and many of the other spectacular vignettes received wild applause.

The 90-minute show was coordinated by UA creative merchandising director Fred DeMann and produced by Chiaramonte Productions here.

Top-selling artists with new releases showcased included: Don Maclean, the Nitty Gritty Dirt Band, Johnny Rivers, War, Dory Previn, Ike & Tina Turner, Bobby Goldsboro, and Cornelius Brothers & Sister Rose.

UA soundtracks showcased were, besides "Electra Glide," "Live and Let Die," "Cops and Robbers," "Jeremy," "Last Tango In Paris" and "Tom Sawyer."

Other UA showcased artists were, Shirley Bassey, Jim Bailey, Z.Z. Hill, the Electric Light Orchestra, Roy Wood & Wizzard and Hawkwind.

A new UA Legendary Masters series will bring out twin-disk reissues from Shirley & Lee, Bobby Vee and Little Anthony & the Imperials. A new Johnny Winter set cut in Texas several years ago is coming out.

UA's MOR releases showcased Ferrante & Teicher, Fifty Guitars of Tommy Garrett and the Ventures. Rick Hall's Fame label showed product from Candi Staton, Clarence Carter, George Soule and Travis Wammack. UA's Poppy line had albums from Doc & Merle Wat-

son, the Dillards and Eric Von Schmidt.

Blue Note jazz division, celebrating its biggest sales year in history, displayed new product by Donald Byrd, Gene Harris, Marlena Shaw, and Elvin Jones.

UA is also putting out a new spoken word series featuring a poetry LP by Kendrew Lascelles who wrote "The Box," an occult documentary by Nat Freedland, Indian lore expert John Neihardt's "Flaming Rainbow" and the Alan Douglas production of "Hustlers Convention."

UA president Mike Stewart gave the closing speech to the label's UDC presentation day.

MGM Records' participation Saturday (25) emphasized its strong country representation. With slides and music and a narration from label president Mike Curb, the company emphasized new product by Hank Williams Jr., Mel Tillis, Billy Walker, the debut of Marie Osmond, Tompall of the Glaser Brothers, plus four "10 Giant Country Hits" compilations (\$5.98).

Additionally, the label's pop product encompasses Judi Pulver (a new singer who will be given a promotional push), Jimmy Smith (the lone jazz name represented in the release), the debut of the Little Angels (a Korean version of the Osmond Brothers) and Tony Bennett.

A special 25-minute 16mm film emphasized the label's six double-record sets of MGM film musicals (Billboard, Aug. 4). Derek Church, the label's director of marketing services, put the film together.

The film series plus the Osmond Brothers' "The Plan," the Sylvers second LP and Foster Sylvers' debut solo LP, all in release, were re-emphasized in the slick books handed out during the meeting.

Letters to the Editor

Soon Gone?

Dear Sir:

I was reading recently in one of the trades, an article on the consultant, and how the program director is more or less taking a back seat to him, and going back on the air for a jock's salary.

First let me state I have nothing against the consultant. In most cases, there may be a place for him. However I must speak up for the program director, of which I have been one for 10 years of my 16 years in the broadcast industry.

The article stated the program director goes back on the air as he has no more decisions to make and only follows the direction of the consultant. I have always been an on-the-air program director and believe the program director should be on the air so as not to lose touch of problems that occur in the control room. Sure, it may mean a few extra hours in the station, BUT if he truly cares about the station he will realize it's part of the job. My duties have always included a lot of administrative work (renewals, etc.) that it was never uncommon to put in an 18-hour day.

There are still a few of us dedicated program directors around and my question to management is: "Why not give us the same cooperation the consultant gets?"

Most program directors handle the responsibility for a whole lot less than the consultant gets, so instead of rushing out to hire a consultant which in most cases is a pretty good chunk of the budget, give a portion of that to the GOOD program director and let him keep his creative job.

A consultant usually gets what he wants when he says the station needs it, has no problem getting management to spend for jingles, equipment, good talent, etc., but ask many a program director how he has to fight the cause to get what he wants and knows the station needs.

As I said in the beginning: I have nothing against the consultant but, for God's sake, help preserve the program director who has dedicated his life, time and talent to each station he has worked for, and I'm beginning to wonder... FOR WHAT!

Dave Stevens
Former program director
WYFE-AM, Illinois
and currently Afternoon Drive
KLWW-AM, Cedar Rapids, Iowa
and maybe soon to be
out of the industry.

Favors Expanded Charts

Dear Sir:

I have been an avid reader of "Billboard" for quite some time.

And during the past few weeks, the publication has become better than ever. This has come about with the expansion of the charts. The growth of the "Hot Country Singles" Chart from 75 to 100, of the "Hot Soul Singles" Chart from 50 to 60 and then to 100, and the expansion of the Easy Listening Chart from 40 to 50 have added a new dimension to "Billboard." The enlargement of the album charts—both Country and Soul—is also a most appreciated move.

One can now follow the complete movement—both up and down—of records in these formats, on their respective chart.

To a station which specializes in one or more particular formats, these new expanded charts are of exceptional value.

I shouldn't be surprised at these changes having come about. One should be accustomed to finding new features and improvements as far as the old ones are concerned, with almost every new issue.

I look forward to continued information, and enjoyment, with each week's copy of "Billboard."
Thank you.

Rich Richman
WLFH-AM
Little Falls, N.Y.

Gold to Funk's 'Band'

NEW YORK—"We're An American Band," the latest album by Grand Funk Railroad on Capitol Records has been certified gold by the RIAA. The gold award marks the ninth consecutive RIAA certification for the recording group.

Erwitte Does Fiddler Film

NEW YORK—Elliott Erwitte, photographer and director associated with Barry Brown's Brilling Productions, has completed a new film "Red, White & Bluegrass." Shot on location at the annual Fiddler's Convention in Union Grove, N.C., the 25-minute film was partially funded by a grant from the American Film Institute.

Erwitte, who spent two months on the project, has acquired total rights to the film from the AFI and is offering it for sponsorship.

Spinners Gold

NEW YORK—The Spinners have struck double gold with an RIAA certification for the album "Spinners" and the single released from that LP, "One of a Kind (Love Affair)." The five man singing group had a long list of hit singles before they left Motown to come to Atlantic, but never struck gold. The Spinners have two previous gold singles on Atlantic.

A&M SCHEDULES ITALIAN MEET

LOS ANGELES—A&M Records international director David Hubert has set a sales meeting in Italy with Ricordi, their national licensee, Saturday through Monday (1-3). Other A&M European sales meetings (Billboard, Aug. 25) are in Holland, Germany and Norway. Michel Demay, A&M European promotion director, will make the presentations of new product.

Stop
Look...

and listen to

RAY STEVENS

singing his hit single

"NASHVILLE" B-5020

when he hosts

"Dean Martin Presents Music Country",

on Thursday, August 30, at 10 pm on NBC-TV

Coming soon...

Ray Stevens' new album on Barnaby Records



B15007



GRT Negotiates Refinancing Plan

LOS ANGELES—GRT Corp. completed a refinancing program with its two principal creditors—Bank of America and Source Capital Inc., Los Angeles.

The new five-fold refinancing program replaces existing loans, including all of its short-term bank debt.

GRT's program includes replacing short-term debt with a \$2.4 million three-year loan from Bank of America; a \$3 million four-year term loan with relaxed loan provisions from Source Capital; exchange of \$1,750,000 of previous term debt and 700,000 warrants for 17,500 shares of a new convertible preferred stock; a new \$2.5 million revolving line of credit from Bank of America; and the repayment of debt of about \$1.7 million arising from the acquisition of Chess Records in 1969.

The \$2.5 million revolving line of credit is to be used for future business expansion and seasonal credit requirements. The line of credit extends to June 30, 1974, with interest set at prime rate plus one percentage point.

Bank of America's other loan—\$2.4 million—bears interest at the

prime rate plus 1.5 percent. The \$3 million loan from Source Capital, with interest at 8 percent, replaces a \$5 million subordinated note. Of the remaining \$2 million, \$1.8 million has been exchanged for new convertible preferred stock and the rest has been repaid, according to GRT.

The company said that of Source Capital's 1,250,000 warrants to buy GRT common stock at \$2.50 a share, 700,000 have been exchanged for 17,500 shares of preferred stock. The shares have the equivalent of a \$2.50 conversion price with each share convertible into 40 shares of GRT common.

The remaining 550,000 warrants are being retained by Source Capital, but up to 200,000 may be sold to certain officers of GRT.

The preferred shares will have a dividend of 3 percent through June 30, 1974, increasing one percentage point annually to 6 percent through June 30, 1977. They are callable by the company at \$100 a share after June 30, 1977. If the shares aren't called or converted to common stock, a dividend of 10 percent will be payable beginning July 1, 1977, according to GRT.

Earnings Reports

RECOTON CORP.		
6 mo. to June 30:	1973	1972
Sales	\$2,367,000	\$2,259,000
Net income	29,000	77,000
Per share	.08	.21

CRAIG CORP.		
Year to June 30:	c1973	1972
Sales	\$56,400,000	\$47,390,000
Income	1,800,000	714,000
Tax credit		500,000
Net income	1,800,000	b1,214,000
Per share	.57	a.23
Average shares	3,150,387	3,141,000

a—Based on income before tax credit, b—Equal to 38 cents a share, c—Preliminary.

INSTRUMENT SYSTEMS CORP. (Benjamin Electronics)		
9 mo. to June 30:	1973	1972
Sales	\$144,850,000	\$140,916,000
Income	1,434,000	896,000
Special charge		183,000
Net income	1,434,000	b713,000
Per share	.15	a.10
Shares	9,572,508	9,328,435

a—Based on income before special charge, b—Equal to eight cents a share.

TELECOR INC.		
Year to May 26:	1973	a1972
Sales	\$59,929,857	\$63,593,114
Net income	2,751,088	3,173,049
Per share	.97	1.10

a—Includes 1972 sales of approximately \$5 million from product lines discontinued at the beginning of fiscal 1973.

MARVIN JOSEPHSON ASSOC.		
Year to June 30:	1973	1972
Revenues	\$11,162,900	\$10,687,100
Net income	1,368,300	1,252,400
Per share	1.31	1.21

AMERICAN VARIETY INTERNATIONAL		
6 mo. to June 30:	1973	1972
Revenues	\$290,876	\$201,030
Net income	26,670	18,789
Per share	.03	.01
Average shares	884,000	1,384,000

Off the Ticker

LLOYD'S ELECTRONICS told shareholders it expected sales to top \$100 million for the first time in its fiscal year ending March 31, up from \$69.2 million reported in fiscal 1973. The company posted first quarter sales, ended June 30, of \$13,347,500 compared to \$8,842,200 a year ago.

MEMOREX, Santa Clara, Calif., has laid off about 1,000 employees over the past several months. The company reduced its staff following abandonment of its mainframe computer manufacturing operation.

SUPERSCOPE, San Valley, Calif., is the subject of a securities report by Dean Witter & Co.

RECOTON CORP., New York, said "lower earnings in the first half of 1973 were due to general business conditions of rising overhead expenses plus spiraling costs of imports and plastic, paper and wood materials used in the company's products." Herbert H. Borchardt, president, said "Recoton's sales outlook for 1973 remains good and should show a substantial increase over last year's figure of nearly \$5 million." He added, however, that unanticipated cost factors have caused management to reconsider prospects for another earnings increase in 1973.

All divisions of America Variety International, Los Angeles, met or exceeded previous expectations, said Seymour Heller, president. AVI is engaged in music publishing, record productions and personal management.

Market Quotations

As of closing, Thursday, August 23, 1973

1973 High	Low	NAME	P-E	(Sales 100's)	High	Low	Close	Change
27	7%	Admiral	5	194	10%	10%	10%	- 3/4
40	21%	ABC	-	691	25%	24%	25%	- 1/4
15%	5%	AAV Corp.	5	58	7	6	6	- 1/4
15%	3%	Ampex	63	273	4%	4%	4%	Unch.
8%	2%	Automatic Radio	7	58	3 1/4	3	3 1/4	+ 1/4
20%	8%	Avco Corp.	3	195	9%	8%	8%	+ 3/4
15	6%	Avnet	-	245	7%	7%	7%	- 1/4
73%	22%	Bell & Howell	9	400	29%	27%	28%	- 1 1/2
14%	6%	Capitol Ind.	-	92	11 1/2	11 1/2	11 1/2	- 1/4
107	30%	CBS	-	647	31%	30%	30%	- 1 1/2
14%	4	Columbia Pictures	-	185	4%	4%	4%	- 1/4
3%	2 1/4	Craig Corp.	5	110	3%	2%	2%	- 1/4
14	4%	Creative Management	7	18	6	5%	5%	+ 1/4
123%	71%	Disney, Walt	51	1314	83%	79	80%	- 3
6	2%	EMI	13	52	3%	3%	3%	- 1/4
74%	56%	General Electric	20	1994	60	59%	59%	- 1/4
44%	21%	Gulf + Western	-	262	24%	22%	23	- 1/4
16%	7%	Hammond Corp.	7	30	9	8%	8%	Unch.
42%	6%	Handyman	-	121	8%	8%	8%	- 1/4
7	1%	Harvey Group	42	10	2%	1%	2%	+ 1/4
62%	29%	ITT	-	2716	30%	29%	30%	+ 1/4
40%	8%	Lafayette Radio Elec.	7	130	10%	9%	10	- 1/4
35%	18%	Matsushita Elec. Ind.	8	816	24%	23%	24%	+ 1/4
34%	4%	Mattel Inc.	-	635	4%	4%	4%	- 1/4
35%	18%	MCA	9	138	25%	25%	25%	- 1/4
27%	13%	MGM	18	18	17%	16%	17%	+ 1/4
32%	11%	Metromedia	-	284	11%	11%	11%	Unch.
88%	74%	3M	-	1855	83%	82	83%	- 1/4
40%	10%	Morse Electro Prod.	7	139	13%	13%	13%	- 1/4
57%	42%	Motorola	-	1411	52%	49%	50%	- 1 1/2
39%	20%	No. American Philips	-	139	22%	22	22	- 1/4
51%	22	Pickwick International	16	192	29%	29	29	- 1/4
25%	6%	Playboy Enterprises	5	101	7	6%	6%	- 1/4
45	22%	RCA	-	2208	23%	22%	22%	- 1/4
57%	38%	Sony Corp.	39	1063	44%	43%	43%	- 1
30%	11%	Superscope	10	633	33%	31%	33%	+ 1 1/2
49	15%	Tandy Corp.	11	1541	19%	18%	18%	- 1
23	4%	Telecor	7	51	7	6%	6%	+ 1/4
14%	2%	Telex	-	351	3%	3%	3%	+ 1/4
10%	2	Tenna Corp.	-	36	2%	2%	2%	Unch.
32%	11	Transamerica	-	818	11%	11%	11%	- 1/4
20	11%	Triangle	-	14	13%	13	13%	- 1/4
17	6	20th Century	8	208	7%	7%	7%	+ 1/4
50	11	Warner Communications	5	795	11%	11%	11%	- 1/4
20%	10	Wurlitzer	-	6	10%	10%	10%	- 1/4
12	1%	Viewlex	-	61	1%	1%	1%	Unch.
56%	34%	Zenith	12	911	35%	34%	35%	+ 1/4

As of closing, Thursday, August 23, 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.	1	1%	1%	1%	Mills Music	8	7%	8	
Bally Mfg. Corp.	980	53%	49%	53%	Recoton	21	2%	2	2
Cartridge TV	-	3%	3%	3%	Schwartz Bros.	7	2%	2%	2%
Data Packaging	28	5%	5%	5%	United R. & T.	-	1	1	1
Gates Learjet	187	7%	7%	7%	Wallich's M.C.	-	3%	3%	3%
GRT	173	2%	2	2%	Omega-Alpha	593	2%	2%	2%
Goody Sam	9	2%	2	2%	MMC Corp.	-	1%	1%	1%
Integrity Ent.	-	1%	1%	1%	Seeburg	207	19%	18%	18%
Koss Corp.	29	13	12%	13	Orrox	6	3%	3%	3%
M. Josephson	8	8%	8%	8%	Kustom	174	7	6%	7
					Memorex	-	3%	3%	3%

*Over-the-Counter prices shown are "bid" (as opposed to "asked"). Neither the bid nor the asked prices of unlisted securities represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above contributed to Billboard by Bache & Co., members of the New York Stock Exchange and 41 principal stock exchanges.

Ampex Converts Qtr. Loss to Gain

LOS ANGELES—Ampex executives didn't make specific predictions, but they did forecast a gain for the year and a major improvement in the company's financial position.

Ampex reported earnings improvement in the first fiscal quarter, ended July 28, compared with a net loss in the same 1972 period.

Schwartz Bros. Outlook Bright

LOS ANGELES — Schwartz Brothers reported sales of \$3,985,518 and earnings of \$14,718, or 2 cents a share, for the second quarter ending June 30, compared to sales of \$3,869,011 and earnings of \$31,805, or 4 cents a share, a year earlier.

For the six months ended June 30, earnings were \$90,985, or 12 cents a share, on sales of \$8,975,158, compared with earnings of \$119,200, or 16 cents a share, on sales of \$8,607,886 for the first half a year ago.

James Schwartz, president, said that the company's new administrative and financial controls together with revisions in operational methods required to accommodate industry distribution changes, should have a favorable impact on the company's performance in the second half.

Earnings from continuing operations in the first quarter were \$594,000, or 5 cents a share, compared to a loss of \$3.2 million in the 1972 period. The quarter's net was \$872,000, or 8 cents a share, after an extraordinary gain of \$278,000 from a tax loss carried forward.

Sales in the quarter totaled \$62.7 million, up from \$55.9 million.

The company credited the turnaround to new management and a strong level of business and operating efficiency. Executives listed the following reasons for a bullish posture:

—Ampex Stereo Tapes, which had been a major factor in the heavy losses of fiscal 1971 and 1972, is on the way toward "earning a proper return on capital employed."

—Backlog of orders at the start of the second quarter from all divisions is in excess of \$100 million.

Arthur E. Hausman, president and chief executive officer, said the company is still striving for "improved profit margins" from factory operations. He added that because of the company's debt obligations, "we (Ampex) carry an extraordinary interest cost which, under the present day high prime rate, acts as a depressant to profits."

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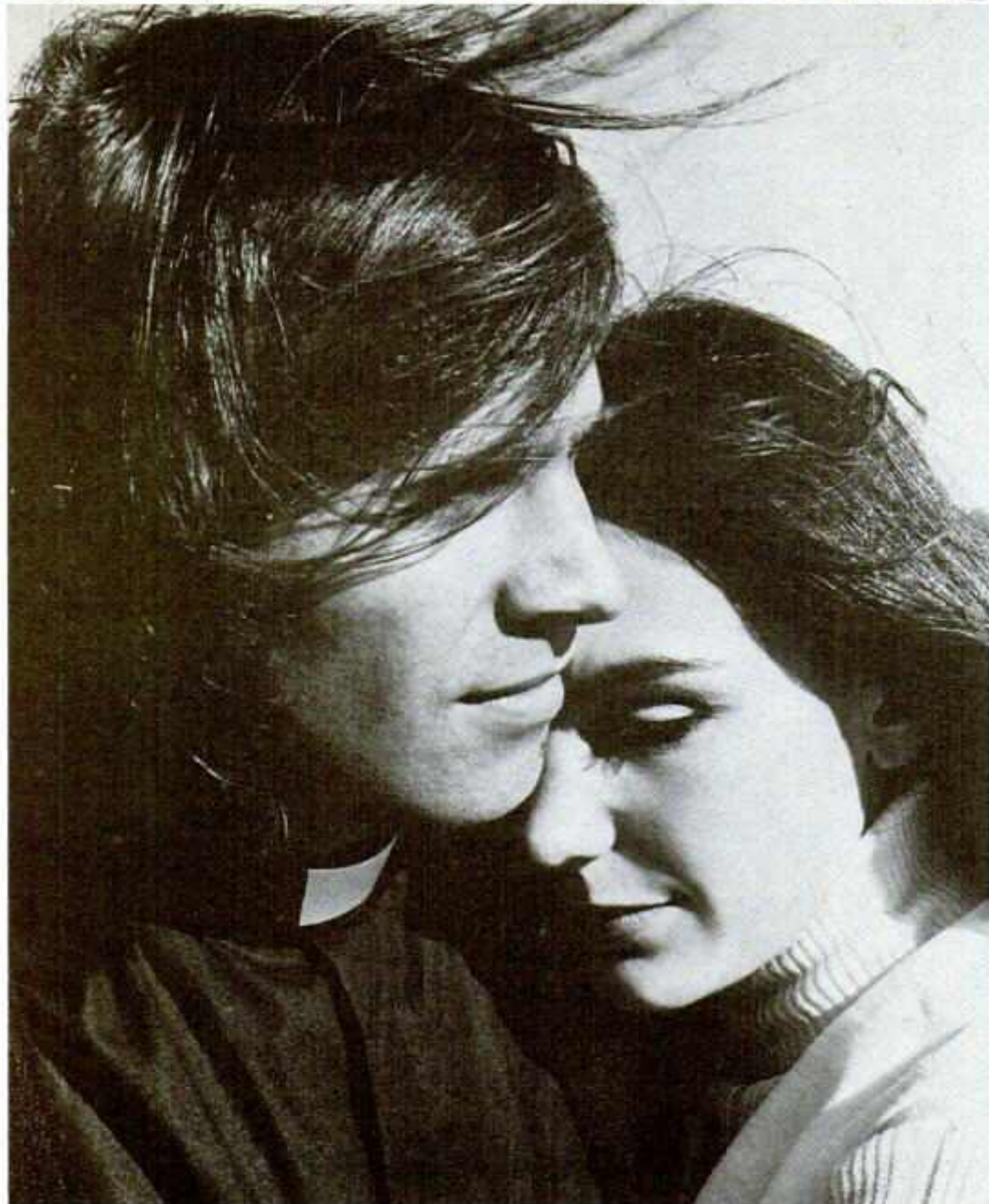
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 WNCI-FM, Columbus (Damian Sheridan)
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 WILM, Wilmington (Ralph McKinney)
 WITH, Baltimore (Ed Graham)
 WPLR-FM, New Haven (Jay Crawford)
 WTAG, Springfield (Maynard Allen)
 WGIR, Manchester (Park Webster)
 WTTM, Trenton (Phil Allen)
 WPTR, Albany (Gary Peters)
 WGPA, Easton (Bob Walkin)
 WEAN, Providence (Allen Monroe)
 WJLL, Niagara Falls (Bob Rodgers)
 WKIP, Poughkeepsie (John Betaudier)
 WKNY, Kingston (Tim Haskell)
 WHWH, Princeton (Mike Klein)
 WGNV, Newburgh (Brice Holsmen)
 WBAZ, Kingston (Fred Shafer)
 WGHO, Kingston (Bill Spilling)
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 WEST, Easton (Bob Walken)
 WADV-FM, Buffalo (Pat Vincent)
 WHLD, Niagara Falls (Rodger Smith)
 WSAY, Rochester (Sybilla Reber)

WVOR-FM, Rochester (Jim MacBride)
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General News



FOLLOWING EARL Scruggs Revue's appearance at the Schaefer Music Festival in Central Park, N.Y., Irwin Segelstein, right, president, Columbia/Epic Records, joins Scruggs, left, and his wife and manager, Louise Scruggs.

Disappointed Jethro Tull to Drop Touring; Make 1st Film

LOS ANGELES—Jethro Tull will take a leave from concerts after the end of September to rest and then concentrate on their first film. Manager Terry Ellis notes the band has been working continuously for nearly six years. All dates after September have been cancelled.

The band will record an LP featuring songs from the film for release next year. The movie, a musical, is being written by Ian Anderson, lead singer with the British band.

Although they have been selling out huge arenas during their recent American tour, the band has been disappointed by negative critical response to its "A Passion Play" work which has comprised the bulk of their concert presentation.

This has caused a subliminal feeling of frustration among the band. Ellis says the preparation of the music and production of the play began over one year ago. "The abuse

heaped on the show by the critics has been bitterly disappointing to the group and as illogical as it may be to identify the opinions of the reviewers with those of the public, it has become increasingly difficult for the group to go on stage without worrying whether the audience is enjoying what they are playing."

Platt's May Co. 20 Depts. Go for Marsh's Computer

• Continued from page 1

them, but they don't automatically come in and rack the departments. Jeanne Hansen remains as record department manager and all department employees remain. We talk to Marsh and work buying patterns out."

Platt Drops Warehouse

J.L. Marsh, however, will now be doing all the warehousing for the firm, replacing the warehouse facilities used by Platt.

"We felt we had reached the point where it has become almost impossible to manually handle buying and reordering," Platt said. "Now we have the advantages of Marsh's computers, which is a lot easier than having sales slips from 20 stores come in."

Marsh will also supply May Co. with needles, guitars and other goods stocked in the record and tape departments, and will supply some fixtures in the future according to Platt. They will not be supplying hardware. May Co. has been dealing with Marsh as far as tape is concerned for some time. Platt added that he expects the new arrangement to make it easier to set up record and tape departments in new stores. Departments in existing outlets are not scheduled for expansion.

UA in Sales Seminar

NEW YORK—United Artists Records, Cincinnati branch, conducted a recent test sales seminar in Sharonville, Ohio. Present were local management and sales staff of United Artists Records and Shillito's department stores in Cincinnati, Louisville and Lexington.

The purpose of the one-day seminar was to relate merchandising ideas and upgrade communication between record manufacturers and retail sales staff and management.

Polydor Intl. has No 'Q' Commitment

HAMBURG, Germany—Polydor International denies committing at this time to any specific quadrasonic system. However, product is still being recorded "in such a way that we shall be capable of deriving genuine quadrasonic versions from master tapes," a spokesman said, if and when the firm makes a commitment.

Gold for 'Death'

NEW YORK—"Doing It to Death," the Fred Wesley and the JB's single on the James Brown Polydor-distributed People label, has received RIAA gold certification. Single was written and produced by Brown and is the title of the group's current LP.

TV Spot Single Released by Col

NEW YORK—Columbia Records has rush-released the Silverbird's latest single "Remember When You Were a Kid," in response to initial field reaction to the nationally-aired soft drink theme. The disk was produced by the Tokens.

More 'Q' Radio

SARASOTA, Fla.—WQSR-FM here began broadcasting four 15 minute segments of quadrasonic music daily last Thursday (23).

The station, using the SQ matrix model will broadcast at 11:30 a.m., 3:30 p.m., 7:30 p.m. and 10:30 p.m. daily.

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High Court Asked to Rehear 'Piracy' Case

• Continued from page 1

federal amending antipiracy act S.646, protection was granted to recordings made on or after Feb. 15, 1972, but does not cover those made before that date).

The petition points out horrendous possibilities in permitting states to grant permanent, retroactive copyright monopolies for "favorite sons." Not only in recordings but in other fields. The brief holds that the result of such state-granted copyrights would increase costs of originals and copies heretofore in public domain, as well as granting permanent tenure rather than the "limited periods of time" required under Article I of the Constitution. State-granted copyrights to the heirs of such authors, composers or artists could increase costs to the in-state public, without any corresponding benefit of "creative incentive" to the originators of works produced far in the past.

"Certainly it is a fair assumption," the brief holds, "that the Constitution would prohibit the states from granting copyright protection to items which could be freely copied prior to such state action."

Coming back to the instant case, the California antipiracy penal code section 635h making it a misdemeanor to copy noncopyrighted recordings without the owner's permission, became effective in Nov. 1968, the brief points out. The complaint filed against petitioners Don-

ald Goldstein, Ruth Koven and Donald Koven, does not state when the albums in question were first sold generally ("published," in copyright parlance) to the public in California. But it is a fair assumption, says attorney Leeds, "that some or all of the 140 original albums in question were first sold prior to Nov. 1968, since information alleges that defendant started copying albums no later than April, 1970."

The whole question of the time of effective application of the California state law never came up in lower court decisions, since the petitioners held all noncopyrighted recordings were in public domain. Therefore the brief says petitioners established no record on the sale and distribution date of the originals, and suggests that the case be remanded to the lower court to establish such a record.

The last segment of the petition for rehearing takes issue with the Supreme Court majority's interpretation of two sections of the 1909 copyright law: Section 4, which briefly but sweepingly assures that "all writings" (the historic term for creative expression) of an author can secure copyright under the federal statute; and Sec. 5, which then lists specific classes of registerable and copyrightable materials under federal law, from books and musical compositions to motion pictures and, most recently by the 1971 amendment, sound recordings. But this section adds a warning that bestowal of copyright is not limited only to the listed classes, but Congress can add other categories of subject matter.

The opinion written by Chief Justice Burger held that the petitioners tried to interpret these sections as pre-empting all state action in matters of copyright. The opinion cited numerous views that Congress, until 1971, did not intend recordings to be a copyright category under the federal statute. Therefore, the court found the recordings made before Feb. 15, 1972, were "unattended, and no reason exists why the state should not be free to act." Dissenting Justices Douglas, Marshal, Brennan and Blackmun argued that federal law was meant to be pre-emptive in all copyright matters to preserve the "national system" of copyright, and keep the "limited duration" intended by Congress and the Constitution.

Petitioner attorney Leeds says that
(Continued on page 58)

Horning Builds Mich. Chain's Growth on Small Downtown Store

LANSING, Mich.—Ron Horning celebrates his fourth anniversary as a retail record store owner next month with a successful chain of five downtown Michigan stores, all within one-hour's drive of his warehouse/executive office here.

Within the past year, Horning bought out the interests of his friend and partner, Mike Martins, who started the Record Hut chain with an original store in Jackson.

Horning intends to move from his present warehousing facility here into a more downtown warehouse/executive/retail complex within the next year. He is blueprinting a new store each year.

The Record Huts are small stores, when viewed from square footage: Saginaw, 500 square feet; Flint, 500; Grand Rapids, 650; Jackson, 400 and Battle Creek, 600. Inventories run from \$10,000 in the smallest store to \$15,000 in the largest store.

Fast Turnover

Horning estimates his mix for a \$15,000 inventory as follows: albums, \$8,000, tapes, \$6,000 and singles and accessories, \$1,000. LP's, which sell for \$1 off suggested list as does tape, turn about 10 times yearly, while tape turns six times annually. Horning feels he will accelerate his tape turnover even more.

The five stores, which operate from 10 A.M. to 5:30 P.M. daily except for Monday and Friday when they close at 9 P.M., are all built on Horning's personal philosophy that the customer must be "handled personally. My managers must show a real interest in people. I want return rather than just hot product business. My managers must first of all be personally interested in music. I can teach them the business end."

Each small store today has about a manager and-a-half staff. Horning anticipates adding a full-time assistant in most stores. While his original stores were downtown, he has since made moves in three cities to new mall downtown locations. He feels the future will be larger store in a downtown mall. Such a location protects him to a greater degree against competition.

More Mature Patron

"We've found that the downtown mall draws a customer who seeks more catalog, MOR music, good catalog spread," Horning stated. He finds that his stores in malls have gained a more mature image and with it, his managers must be more adult-oriented because the sale is

now zeroed in on a broader inventory rather than just hot contemporary product.

Horning has just signed with Illustrated Advertising, Detroit, the firm which created the "Love & Music" theme for a group of 10 Detroit independent retailers (Billboard, Aug. 11). He intends to direct most of his advertising through radio. With the advice of IA, he will use WTAC-AM, Flint; WIBM-AM, Jackson; WKNR-AM, Battle Creek; and WGRD-AM/FM, Grand Rapids. Primarily with the syndicated spots

custom-tailored to his needs. He will continue to advertise his five pop and five soul LP's at \$3.98 for two-week introductory periods as leaders.

Incentive Plan

Horning rewards his managers with a bonus incentive plus salary. Bonus is figured on one-third of store's profit. Managers maintain a record of daily sales, verified by their tape registers. He makes a total inventory count monthly and a complete inventory quarterly of each store.

Remotes on Rise—Cite Acceptance

• Continued from page 1

executives into its ranks during the past year, include the evolution of remote recording technology and, to a lesser extent, the advantageous cost factors of live album production.

While live albums were once restricted primarily to already established acts, with much of the activity confined to jazz and classical product, acceptance of live pop product has grown to the point where younger bands are releasing live sets and established acts are preparing live LP packages of increasing size. Both the Allman Brothers Band and the Grateful Dead have focused on live recordings with the latter band devoting a healthy slice of its recording output to multiple-disk live sets.

Terry Stark, studio manager at Wally Heider's recording complex in Hollywood, confirmed the increase in recording activity for the Heider remote equipment, adding that advance remote bookings indicate a continued pace into the fall. Stark agreed that both audience acceptance for live albums, and the attitude of production execs toward live recording, have changed in recent years to make live albums more profitable.

Live Excitement

Stark pointed to the chart success of two recent Heider remote projects, Elvis Presley's satellite-televised Hawaii concert and Isaac Hayes' Sahara-Tahoe engagement, as representative of the growth in audience acceptance for live albums.

"The mass audience is definitely accepting live albums," Stark commented, summarizing the view shared by many remote specialists and production executives that the interplay between a strong live act and a receptive audience heightens the playing of the musicians as well as the overall ambience of the "live" feel missing from studio productions. On a good night, Stark noted, "It's impossible for a group to fail really, at least when you've got a really strong audience. With acts like Leon Russell, you almost can't miss."

More enthusiastic about remote work is Norman Schwartz, a former studio veteran as jazz producer and founder of Skye Records, who recently teamed with production veteran Mark Abramson to form Producers Collaborative, Inc. Schwartz has left the studio behind in effect, choosing now to concentrate solely on producing live product and generating further support for live albums.

Form Outfit

Schwartz and Abramson have formed a full-service remote outfit

that christened its operation with recordings of the Newport Festival here earlier this summer. Producers Collaborative will offer production, mixing and even packaging of live product, with current plans calling for the producers to use other existing facilities. Schwartz expressed his belief that audience response to the excitement of live dates also points to a more advantageous cost factor for a&r executives, noting that "Record companies now expect to pay \$18,000, \$20,000 or even up to \$25,000 in recording costs, even for new acts."

Remote rates have not risen as rapidly as comparable studio costs, with the cost of all recording services for a live album estimated by most firms contacted to run between \$5,000 and \$10,000. Those figures cover projects involving several days recording, providing the producer with some flexibility in selecting tracks.

Sy Rosen, an accountant who has worked in the industry for some 20 years and, since last year, has been collaborating with Elliot Mazer in His Master's Wheels, a remote operation with bases in New York, Los Angeles and Nashville, also confirmed the cost advantages. While Rosen was reluctant to comment on any increase in overall activity—their facility is among the youngest, in operation for only six months—he did note that his experience as an accountant had indicated that more artists were recording live sets. As for the cost estimate, Rosen felt most live albums could be brought in for considerably under \$10,000.

Technical Growth

Underlying the changing attitude toward live sets has been the evolution of remote recording technology, which has made live sessions less challenging in terms of on-site problems that once might have undermined an entire evening's recording.

During the last two years, the number of regularly working 16-track remote facilities has virtually doubled, with 24-track remote equipment now becoming available as well. With vans being built from the chassis up expressly for remote work, and modular equipment construction making maintenance quicker and simpler, the average 16-track van is now a highly sophisticated recording center, generally featuring a full recording console, two tape machines, full stereo (and, more recently, quadraphonic) monitoring and closed-circuit TV monitoring to follow stage action.

In addition, most trucks now have video and film interlock, permitting direct interfacing for movie and television work.

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Controversial Rock Concerts Stopped

LAS VEGAS—All controversial rock concerts at the Convention Center have been stopped by the Convention Authority.

With two of the nine members absent, the Authority unanimously rejected all proposals from rock promoters wishing to stage concerts in a two-hour special meeting.

The meeting was called Tuesday by Chairman Robert Broadbent after promoter Gary Naseef protested the exclusion of his Gana Productions from consideration.

The facilities committee last Friday recommended the field of contenders be narrowed to two promoters, Concert Express of Los Angeles and Pear Productions of Las Vegas, based on criteria of financial statements and payments to the Authority for the lease of the hall.

After the promoters present Thursday were given an opportunity to outline their proposals the Authority decided to reject all of them from consideration.

Broadbent said after the meeting, however, that it was his feeling a member would make a motion at a future meeting to award a date or a series of dates to a promoter.

It all depends on the authority, Broadbent said, and he added several members do not wish to have rock concerts at the Center at all. Mayor C.R. Cleland of North Las Vegas indicated he was against such concerts.

Broadbent said he would place the item on the agenda of a future meeting for consideration. If a promoter was given a date, it probably would not be before November, he said.

Member George Franklin moved to reject the proposals and Burton Cohen seconded after a lengthy discourse by Naseef's lawyer, Morton Galene.

Galene argued with Authority legal counsel George Dickerson whether the meeting was bid procedure or a hearing of proposals of proponents wishing to lease the facilities. The meeting was for the discussion of proposals, not law, said Dickerson.

"I was extremely surprised to hear a distinguished lawyer (Dickerson) say that someone will be barred and foreclosed from discussing a legal position," said Galene. "That will never be done to me in the state of Nevada or in the United States."

"Mr. Galene, take your arguments to court, will you, and don't waste the time of the board here," Dickerson said. "If you've got something to present, present it."

Cleland stopped Galene and asked, "If your client is not awarded this privilege to operate in the Cen-

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ter, do you intend to pursue it in the courts?"

"That decision," said Galene, "does not have to be made today sir. In order words, one does not prematurely make a decision whether grounds exist for reversal" of an action.

Galene later said that "under state laws, no lease can be granted of facilities owned by the county of Clark except in response to an invitation for bids and the lease agreement can only be granted to the best responsible bidder."

He said Naseef guaranteed more money to the Authority than any other promoter, 20 per cent of the gross ticket sales.

Naseef has already paid \$93,000 to the Authority for past concerts, an average of 10 per cent of the gate, and if he was granted the lease agreement the total monies would be doubled, Galene said.

Chairman Broadbent asked Galene if he thought he had been given a fair chance to present his proposal and anything else he thought was relevant.

"Our official position is as follows," Galene said. "First, Gary Naseef is the best responsible bidder and under the law must be given the award; if he isn't there has been a deprivation of his rights.

"Secondly, the criteria standards are so lengthy, so confusing, so ambiguous as to make these proceedings void."

The Authority later awarded a date to the Consolidated Students at UNLV somewhere near Oct. 27 to stage a concert. The exact date has not been decided.

The Authority has previously indicated it would award one date each semester to the non-profit group for public concerts at the Center.

Management Co. Formed by Aiss

NEW YORK—My Managers, Ltd., personal management agency, has been formed here by Bob Aiss. Firm will handle a small artist roster, with initial signings to be limited to five acts, according to Aiss.

First acts signed include solo acts Jeanine McCullough and Bruce Grilli. Also slated to sign is Grace, rock band.

N.Y. University Jazz Lectures

NEW YORK—Dizzy Gillespie, Max Roach, Eubie Blake and the Thad Jones/Mel Lewis Orchestra will be among headline jazz acts featured every Wednesday night this October during New York University's five-part concert and lecture series, "Jazz: The American Invention."

The series is being made possible by a grant from the National Endowment for the Arts, and will be held by the University's Loeb Student Center in the Center's Eisner and Lubin Auditorium, 566 La Guardia Place and Washington Square South. Tickets are \$4 singly, and \$18 for the series.

The concert/lectures will explore the history of jazz and its contemporary forms and will feature discussion as well as performances by the individual artists. First in the series will be "Gospel and Jazz," with Prof. Max Roach, the Max Roach Sextet and a vocal ensemble assembled from the J. C. White Singers.

Talent 50's Theme At Coliseum

NEW YORK—Happy Medium Shows, Inc., a Richard Nader company, and Dick Clark Concerts, Inc., are producing a two-day package at Nassau Coliseum combining a sock hop, auto display, flea market and other exhibitions all tied to a 1950's theme. Titled Richard Nader's 1950's Flea Market, Fair, Autorama and Sock Hop, the event is set for Sept. 21-22.

Highlight of the package will be record hop held in the Coliseum's main arena on Sept. 22. Guest artists from the '50's will visit at the hop.

Concurrent with the hop will be a flea market featuring memorabilia from that period, an autorama featuring 30 automobiles from that era and entertainment every two hours by top rock'n'roll acts from the '50's. Those events will be held in the main exhibit hall.

The flea market and fair will also feature "vintage" films. Tickets are set at \$3.50 for adults and \$1.50 for children for admittance to the Flea Market, while tickets for the hop are set at \$5. Both events may be attended for \$7.50. Tickets are being sold through Ticketron outlets.

A minimum of 682 radio spots and 80 television commercials are being set for promotion during the three weeks prior to the show, along with local print support.

Signings

Gary "U.S." Bonds has signed for exclusive management with Apostol Enterprises. The firm is currently speaking with record companies regarding a new recording deal for the singer of "Quarter to Three" and other early '60's hits. . . . Roger McGuinn signed for booking with Magna Artists. . . . Ian Page, English writer-singer, has signed with Columbia. In the U.K., he is on York Records. . . . Jesse Colin Young, formerly leader of the Youngbloods, has signed an exclusive recording contract with Warner Bros. Records. . . . Barry Manilow has signed with William Morris for bookings and with Miles J. Lourie for personal management. . . . Gospel singer Laverne Tripp has signed a recording pact with QCA Records. . . . Carole Bayer Sager has re-signed as a staff writer for Metromedia Publishing Co. She will record an album for Metromedia Records.

A production agreement has been signed between Chess/Janus Records and Free Flow Productions Ltd. for an album by Dave Van Ronk. The title is "Songs for Aging Children" and it will be released this month. . . . Friends, new MGM group, has been signed for personal management by David Joseph of the Gem-Toby Organization, Los Angeles and London. A debut album is scheduled for release this month. . . . Alan Schick, formerly with Canadian group the Mongrels, has signed to record for MCA. . . . Roliram Music has signed print rights for Jerry Goldsmith's theme music to "The Waltons" television series with A&M's Irving/Almo Music. . . . Richard Gersh Associates has been retained by Sid Maurer Associates to act as public relations counsel to Richard Harris.

Capricorn Records has signed Duke Williams and the Extremes to the label. The Philadelphia group's first album, "A Monkey in a Silk Suit Is Still a Monkey," will be released this month.

Studio Track

By SAM SUTHERLAND

This week's Billboard carries news of brisk remote activity for a number of leading remote outfits. More on that trend will appear in this column during the coming weeks, but, for the moment, take note that, of the outfits contacted, most reported increases, two firms felt their bookings matched last year with no change, and, for a change, nobody had witnessed a decline in remote billings.

At the same time, the question of where the activity is being generated—from records, television, films or radio—remained less clear. There remain production personnel at major labels who claim that their attitude toward remote product hasn't really changed.

More reports will follow, since more a&r folk are being contacted now, but Studio Track welcomes feedback from all studio installations regarding recent activity and whatever trends, good or bad, may be in the wind for the studio business.

From Miami, Sara Lane notes activity at Criteria Recording Studios there, where Cold Grits, the studio's rhythm section, appears to be aiming for a real room style. Brad Shapiro has chosen them for upcoming sessions with Joe Simon for Spring Records and with Laura Yaver, also being produced by Shapiro for Ovation Records.

In keeping with Criteria's increasing variety in sessions, Atlantic has again brought New Orleans to

Miami, at least at the musical level: Jerry Wexler will be on hand during successive sessions for Fats Domino, who kicks off sessions Sunday (2), and for Dr. John, due in the following week. For those sessions, Mr. Rebennack will again be assisted by local talent (by "New Orleans" standards) including Allen Toussaint and the Meters.

Other news there includes the latest appearance of the elusive Van Dyke Parks, again pursuing the essence of West Indian music. Parks is sharing production duties with Andy Wickham and Henry de Friedis in the Warner Bros. debut of the Mighty Sparrow, the Trinidadian calypso singer, who will be working with a 15-piece band. There'll be more Bahamians in as well, with sessions underway or due shortly to include Frank Penn, Willie Wilson with the Wendall Stewart group and Nassau's Ronnie Butler.

Also in: Stax Records, for string and horn overdubs on tracks recorded by Mel and Tim at Muscle Shoals. Mike Lewis, a native of Miami, arranged the session.

* * *

Special sessions: At New York's Record Plant, Return to Forever featuring Chick Corea is working on their next Polydor set, with the lineup now featuring Corea on electric piano, Stanley Clark on bass, Lenny White on drums and Bill Connors on electric guitar. The set should ship in September or October.

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Who/Where/When

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

FRANKLIN AJAYE (A&M): Comedy Store, Los Angeles, Aug. 27-Sept. 2.

BUDDY ALAN (Capitol): D.J.'s Club, Auburn, Ind., Sept. 5; Mermaid Inn, Erie, Pa., Sept. 6; Fair, Rutland, Vermont, Sept. 7; Klienhaus Music Hall, Buffalo, N.Y., Sept. 8; Shrine Mosque Auditorium, Peoria, Ill., Sept. 9.

LUTHER ALLISON (Motown): Ann Arbor Blues Jazz Festival, Ann Arbor, Mich., Sept. 9.

ERIC ANDERSEN (Columbia): Great Southeast Music Hall, Atlanta, Ga., Sept. 5-9.

LYNN ANDERSON (Columbia): New York State Fair, Sept. 3; Iowa State Fair, Spencer, Iowa, Sept. 8-9.

JOAN ARMATRADING (A&M): Ebbets Field, Denver, Colo., Sept. 11-16.

ROY AYERS (Polydor): Festival on the River, N.Y., Aug. 29.

JIM BAILEY (United Artist): Aerie Crown Theatre, Chicago, Sept. 8.

BALLIN' JACK (Mercury): Municipal Auditorium, Chattanooga, Tenn., Sept. 14.

BATTEAUX (Columbia): Egress, Vancouver, B.C., Aug. 28-Sept. 1.

BLOOD, SWEAT & TEARS (Columbia): Roof Garden, Arnolds Park, Iowa, Aug. 30; Nebraska State Fair, Lincoln, Nebr., Aug. 31; SUNY, Cobleskill, N.Y., Sept. 1; Merriweather Post Pavillion, Columbia, Md., Sept. 2; Universal Amphitheatre, Universal City, Calif., Sept. 5-9; Celebrity Theatre, Phoenix, Ariz., Sept. 11; Paramount, Seattle, Wash., Sept. 14.

BLUE OYSTER CULT (Columbia): Omni, Atlanta, Ga., Aug. 26.

TONY BOOTH (Capitol): Hollow Inn, McCutchenville, Ohio, Sept. 9.

BONNIE BRAMLETT (Columbia): Saratoga Performing Arts Center, Saratoga Springs, N.Y., Sept. 1-2.

DELANEY BRAMLETT (Columbia): Bijou, Philadelphia, Sept. 5-8; Bitter End, N.Y., Sept. 12-17.

DAVID BROMBERG (Columbia): Donney Brook Racetrack, Brainerd, Minn., Sept. 2; Fairgrounds, Allentown, Pa., Sept. 9.

JIM ED BROWN (RCA): Kay County Fair,

Blackwell, Okla., Sept. 11; White County Fair, Searcy, Ark., Sept. 12; Sebastian County Fair, Greenwood, Ark., Sept. 13.

ROY BUCHANAN (Polydor): Kennedy Center, Washington, D.C., Aug. 31.

GLEN CAMPBELL (Capitol): Warwick Music Theatre, Warwick, R.I., Sept. 10-16.

CARTER FAMILY (Columbia): Macmillan Park, Mount Pleasant, Iowa, Sept. 1; Tulsa, Okla., Sept. 2-3; American Legion Park, Culpeper, Va., Sept. 9.

JOHNNY CASH (Columbia): London, England, Sept. 1; Birmingham, England, Sept. 2; Manchester, England, Sept. 3; Newcastle, Ireland, Sept. 4; Glasgow, Scotland, Sept. 5.

RAY CHARLES (ABC): Otis Spann Memorial Field, Ann Arbor, Mich., Sept. 8; Cobo Hall, Detroit, Sept. 9; Madrid, Spain, Sept. 14-15.

CHEECH & CHONG (A&M): Jubilee Auditorium, Edmonton, Alberta, Canada, Sept. 8; Jubilee Auditorium, Calgary, Alberta, Canada, Sept. 9.

CHICAGO (Columbia): Europe, Sept. 6-18.

ROY CLARK (Dot): Tulsa, Okla., Sept. 9.

JERRY CLOWER (MCA): Fairgrounds, High Point, N.C., Sept. 10; Tulsa, Okla., Sept. 14-15.

COMPTON BROTHERS (Dot): Colorado Springs, Colo., Sept. 10-23.

RITA COOLIDGE (A&M): Performing Arts Center, Saratoga Springs, N.Y., Sept. 9.

LARRY CORYELL (Vanguard): Indianapolis Rock Festival, Indianapolis, Ind., Sept. 2.

COUNTRY GAZETTE (United Artists): Southwest Bluegrass Jamboree, Palmdale, Calif., Aug. 31-Sept. 2.

COUNTRY GENTLEMEN (Vanguard): Camp Springs, N.C., Sept. 1-2; Harpers Ferry, W. Va., Sept. 8-9.

FLOYD CRAMER (RCA): Fair, Du Quoin, Ill., Aug. 27-Sept. 2.

DICK CURLESS (Capitol): Festival, Malta, Mont., Sept. 5-8.

ENGLAND DAN & JOHN FORD COLEY (A&M): Ellis Auditorium, Memphis, Tenn., Aug. 26; Municipal Auditorium, New Orleans, La., Aug. 17; Tampa, Fla., Aug. 28.

DANNY DAVIS & THE NASHVILLE BRASS (RCA): Fair, Staunton, Va., Sept. 11; Greenville, S.C., Sept. 14.

MAC DAVIS (Columbia): Future of America Fair, Arlington Heights, Ill., Sept. 1; Vermont State Fair, Rutland, Vt., Sept. 3; Melody Fair Theatre, N. Tonowanda, N.Y., Sept. 14.

SKEETER DAVIS (RCA): Fair, Freeport, Ill., Aug. 25; Fair, St. John's, New Brunswick, Aug. 31.

JOHNNY DESMOND (Dot): Tulsa, Okla., Sept. 14-15.

DETROIT (Rainbow): Alternate Site, Milwaukee, Wisc., Aug. 26; Rush Up, Chicago, Aug. 27; Primo Show Bar, Ann Arbor, Mich., Aug. 28; Draught House, Akron, Ohio, Sept. 1; Primo Show Bar, Ann Arbor, Mich., Sept. 4.

DETROIT EMERALDS (Westbound): Rum Bottom Clubs, N. Massapequa, N.Y., Aug. 25; Danville, Va., Sept. 1.

DIRTY MARTHA (Castle): Oasis Club, Wildwood, N.J., Aug. 26; Wildwood Convention Hall, Wildwood, N.J., Aug. 29.

WILLIE DIXON (Ovation): Chicago, Aug. 24-26; Milwaukee, Wisc., Aug. 27; St. Louis, Mo., Aug. 30; Australia/New Zealand, Sept. 4-20.

JOHNNY DUNCAN (Columbia): Grant's Cabin, St. Louis, Mo., Sept. 9; Tenn. State Fair, Nashville, Tenn., Sept. 14.

RONNIE DYSON (Columbia): Southampton Princess Hotel, Bermuda, Sept. 10-15.

EARTH, WIND & FIRE (Columbia): Coliseum, Hyannis, Mass., Sept. 1; Broom Auditorium, Binghamton, N.Y., Sept. 7; Civic Center, Baltimore, Md., Sept. 8; Civic Center, Salem, Va., Sept. 9; Scope, Norfolk, Va., Sept. 11; Civic Center, Greensboro, N.C., Sept. 12; Coliseum, Columbia, S.C., Sept. 14.

EL ROACHO (Columbia): Paramount, Seattle, Wash., Sept. 1.

BARBARA FAIRCHILD (Columbia): Convention Center, Louisville, Ky., Sept. 1; Park, Golden, Ill., Sept. 2; Camden Park, Huntington, W. Va., Sept. 3; Rietz Union Auditorium, Gainesville, Fla., Sept. 5; Corral Nightclub, Eatonton, Ga., Sept. 7; Ginmill, Kenosha, Wisc., Sept. 9; Fairground, High Point, N.C., Sept. 11.

MIMI FARINA (A&M): Metro Cub, N.Y., Sept. 6-9.

FLASH (Capitol): Music Hall, Dallas, Texas, Sept. 8; Municipal Auditorium, San Antonio, Texas, Sept. 9.

INEZ FOXX (Volt): Island Center (Christianstead), St. Croix, V.I., Aug. 31-Sept. 2.

GARLAND FRADY (Countryside): Civic Center, Oklahoma City, Aug. 28; 57 Doors, Dallas, Texas, Aug. 29-Sept. 1; Willie Nelson Labor Day Picnic, Lewisville, Sept. 2.

KINKY FRIEDMAN (Vanguard): Merriweather Post Pavillion, Columbia, Md., Aug. 26; Willie Nelson's Labor Day Picnic, Colleyville, Texas, Sept. 2; Western Place, Dallas, Sept. 4-6; Southeastern Music Hall, Atlanta, Ga., Sept. 11-16.

STEVE FROMHOLZ (Countryside): Cricket Club, Austin, Texas, Aug. 28-Sept. 1; Waco Convention Center, Waco, Sept. 7; McFarland Auditorium, Dallas, Sept. 8; Castle Creek, Austin, Texas.

(Continued on page 19)

Vegas Director \$6 Million Suit

LAS VEGAS—Frank Sennes, a Las Vegas entertainment director, who is being sued for \$6 million by Howard Hughes, has filed a \$6 million counter suit in Superior Court in Los Angeles.

Sennes, former entertainment chief of the Frontier and Desert Inn Hotels, directed the counter suit against Summa Corp. formerly known as Hughes Tool Co., and against Hughes.

Last May, Summa Corp., which owns the Hughes Hotels, filed the original action, accusing Sennes of collecting \$1 million in kickbacks from performers.

Sennes was alleged to have taken kickbacks when he was entertainment director of the Desert Inn and Frontier up to 1971.

In his action here, Sennes denied receiving "any secret profits or kickbacks of any kind whatsoever." He further contended his contract with the hotels gave him permission to collect commissions from entertainers.

"This arrangement existed with the full knowledge and consent" of the hotel owners and managers, including Hughes himself, according to the brief.

The counter-suit also contends that Summa Corp. and Hughes caused Sennes to lose money by preventing him from disposing of some properties at a profit.

According to Sennes, he owns three corporations with Robert Mahue and Jack Hooper. The firms are Timbers, Inc., Jyle Canyon Utilities, and Charleston Park Restaurant and Cocktail Lounge.

The suit alleges that the properties had a purchaser at profit in 1969, but Hooper and Mahue refused to sell their shares of stock.

Peace Power In Expansion

LOS ANGELES—Peace Power, Inc., Southern California-based firm handling concert security, is gearing its operation for expansion into nationwide operation.

Firm supplies security guards for acts such as Ten Years After, the Rolling Stones, Alice Cooper and Leon Russell. Guards consist mainly of unarmed college students, without uniforms. Past assignments have included collaborations with promoters Colony Concerts, Concert Associates, Pacific Presentations, Concerts West, FM productions and Artist Consultants.

In addition to pop and rock concerts, the firm has supplied security forces for sporting events and, more recently, hospitals.

Firm is based in Mission Hills, headed by executive director Damon Zumwalt and associate director Peter C. Kranske.

Expo '74 Adds To Talent

SEATTLE—Gordon Lightfoot and the Carpenters have been added to the roster of talent slated to perform at Expo '74, the 1974 World's Fair here. The move reflects increased folk and pop talent during the Fair, being held in Spokane between May and November next year.

Both Lightfoot and the Carpenters will appear at the Opera House in the Washington State Pavilion, 2700-seat facility at the 100-acre fair site.

Already scheduled are the Los Angeles Philharmonic Orchestra, the Cleveland Philharmonic and the Philadelphia Orchestra, as well as the Spokane Symphony. Other classical artists include Isaac Stern, Van Cliburn, Roberta Peters and New York City Ballet star Edward Villella.

Two Osmonds Stage Chopper

NEW YORK—Jay and Alan Osmond of the Osmond Brothers accidentally injured each other during the first of two concerts at the Indianapolis State Fair. The injuries occurred while the two brothers traded simulated karate blows, during a choreographed demonstration now being incorporated into the Osmonds' act.

Jay Osmond suffered a broken nose; Alan Osmond's hand was injured. Both required stitches, but managed to finish the show, receive first aid and complete the second show. Personal manager Ed Leffler reported that the karate segment will remain in the act.

New on the Charts



SUTHERLAND BROTHERS & QUIVER

Just before this past Christmas, the Sutherland Brothers, Iain and Gavin, were an acoustic duo, "the world's smallest rock 'n' roll band" that had been touring with Cat Stevens, playing clubs and trying to find the best performing format after the demise of their first recorded band, The Sutherland Bros. Band.

While that band collapsed after one LP for Island, the brothers had recorded another, "Lifeboat," using auspicious session men like Stevie Winwood, John Bundrick and Dave Mattacks. That put them in the same league—two albums out, a following building, but certainly not a household word—as Quiver, a respected instrumental unit that Quiver's Bruce Thomas admits lacked material and a distinctive vocal front.

Things have obviously changed. The bands have combined to form a six-piece band considered by its members to be a full-time musical marriage. And their first single—recorded at the first session where the bands had played together—has broken into the Hot 100. "You Got Me Anyway" has begun with a strong West Coast response and has been showing up in several Midwest markets. And, as the single has hit, the Sutherland Brothers and Quiver are kicking off their first tour of the

U.S., playing to arena-sized audiences as opening act for Elton John.

Oddly enough, there's more recorded Suths and Quiver available here than in their homeland: "Lifeboat" wasn't released here in its original form but Island has taken new tracks by the present band and combined them with selected cuts from the earlier U.K. release for release here. The title's the same, but the band, of course, has changed.

Apart from bucking the apparent trend for bands to split, not merge, the Sutherland Brothers and Quiver are emerging as a young band with its sights focused on the economy and melodic snap of prime mid-60's bands. With a vocal sound that has been frequently compared with the Everly Brothers, and tight instrumental work that consciously avoids drawn-out solos, they appear to be building on proven pop formulas.

Whether or not "You Got Me Anyway" roars to the top—it entered at 99 and showed only moderate action in its first week—the band itself remains confident. They're just finished their next album, the first LP recorded entirely by the band, and, as Iain Sutherland claims, "the first thing that's representative of us as a band."

Phila. Rock Promotion Firm Adds Shubert Th.

By MAURIE ORODENKER

PHILADELPHIA—Electric Factory Concerts, rock concert promotion firm here headed by Larry Magid and Allen Spivak, have added the Shubert Theatre as a base for their concerts this coming season. While the firm already books the Spectrum, the Academy of Music here, the Irvine Auditorium on the University of Pennsylvania campus and the Bijou, Magid announced plans to bring at least 25 concerts to the Shubert.

A center-city legitimate theater landmark since its opening in 1918, the playhouse was sold last December to the Philadelphia Musical Academy, which intends to convert the one-time musical comedy venue into a nonprofit performing arts center.

Magid plans on bringing in everything from pop to rock and from jazz to country. The Shubert season will kick off with the Pointer Sisters with Cab Calloway or Peg Leg Bates added as a nostalgic touch. Roy Wood's Wizzard is set for Sept. 14, Randy Newman and Bobbie Ray are slated for Sept. 22, and Bobby Womack is to appear Oct. 16, with other dates set later in the fall for the Electric Light Orchestra, Weather Report and the Earl Scruggs Revue.

Emphasis will be on the contemporary market, and Magid revealed that his firm may even produce one-man and one-woman shows where it fits the contemporary music format.

Stan Hurwitz, managing director of the Shubert, noted that in addition to the Electric Factory promotion, the theater has booked the Chinese National Theater and the Budapest Symphony Orchestra, with house booking representative

Milton Moss now negotiating for other special attractions.

Shubert, according to Hurwitz, will be an "open house." While Electric Factory shows will be a major aspect of their bookings, Bob Scarborough, operator of the Main Point, a major club showcase for contemporary pop, rock and folk performers in suburban Ardmore, revealed that he has been negotiating with the Shubert to stage up to six concerts during the season. Such concerts would be geared to artists who made their "break-through" at the Main Point.

While Scarborough has set no dates yet, he has already sought concert commitments from Lou Reed and Bruce Springsteen. Scarborough, who turned concert promoter for the first time this past season, hailed the Shubert as filling a void created by the recent policy at the adjacent Academy of Music, where rock bookings have come to be frowned upon due to the threat of damage to the facility.

Fly High for Judi Pulver

NEW YORK—MGM Records unveils new artist Judi Pulver via a special "tri-city" promotion on Monday (27) that will find invited guests flying from Los Angeles to Oakland and then traveling by bus to San Francisco for Miss Pulver's performance.

Promotion will utilize "Starship I," specially appointed 720-22 passenger jet specially designed for leasing to entertainers and entertainment operations.

Talent in Action

HARRY BELAFONTE

Amphitheatre, Universal City, Calif.
Belafonte's warmth and charm, his gracious stage presence, all his trademarks as the complete professional, earmarked his opening night Sunday (5).

Although he complained about the bone-chilling cold, he and his troupe of singers and accompanists generated enough heat to keep the folksongs and calypso material in heated stages.

As has been the traditional pattern of his presentations during the past several seasons, he sang throughout the two acts, weaving his husky, distinct voice with that of his two guests, African singer Letta Mbulu and Brazil's master of keyboards Sivuca.

On this note, the scales seemed imbalanced as there was too much time given to Ms. Mbulu and not enough given to Sivuca to showcase his own distinct art. Sivuca's mastery of piano, guitar and accordion shone through on several numbers and he really went to town with his scat singing-harmony accompaniment to his fleet accordion playing on a calypso medley focusing around "Come to the Carnival."

Belafonte's nine-piece band led by John Cartwright, has new contemporary sound, based on two quasi-rock-blues guitarists, who meld perfectly with the power of the percussion instruments, highlighted by Ms. Falumi Prince who plays an assortment of African instruments.

Belafonte's program featured two new songs, the opener about the role of migrant workers and a slow heart tugging ballad about a woman who leaves this life, sung only with Sivuca's acoustic guitar expertise. The remainder of the material was familiar fare, "Mr. Bojangles," "John Henry," "Out Da Fire Down Dere," "There's a Hole in the Bucket," "Jamaican Farewell."

He sang one duet with Letta which was a beautiful example of two voices respecting the power of the lyrics about lovers regretting having lost themselves. The audience of adults gave the performers well due acknowledgment.

Having just released an LP of some contemporary songs, one wonders why Belafonte does not include this material to demonstrate his ability to tackle new songs and make them his own. It would help the act.

ELIOT TIEGEL

MERLE HAGGARD
MARTY ROBBINS
CHARLIE MCCOY*Hollywood Bowl, Los Angeles*

Merle Haggard is probably best known to the average pop fan as the country singer who made "Okie from Muskogee" famous, but his recent appearance here re-emphasized his vast skills as a performer and writer who should be able to appeal to just about everyone.

Haggard is country, there's no doubt about that. And he's one of the best. But his material possesses an almost universal appeal. Tunes such as "White Line Fever" can reach anyone who has ever felt the urge to travel, while "Today I Started Loving You Again" is a superb ballad and "Mama Tried" is an autobiographical number about Haggard's wild childhood before the days he spent in prison. Haggard also ran through a set of humorous and excellent impersonations, including Johnny Cash, Marty Robbins and Bakersfield's other top country name Buck Owens. He also played fine fiddle on several numbers. He was joined by wife Bonnie Owens on several tunes and a surprise appearance by Roger Miller added

to the evening of fun. And, of course, there was the inevitable "Okie from Muskogee" as a finale. Credit must also go to the Strangers, Haggard's fine band, who could easily stand as a unit on their own. Capitol's Ken Nelson presented Haggard with a platinum disk halfway through the show for a million LP's sold on his "Okie from Muskogee" set.

Marty Robbins was in his usual top form, opening with a medley of hits such as "Singin' the Blues" and "A White Sports Coat and a Pink Carnation." Robbins is at his best, however, when he lets his horn section take and rest and runs through his cowboy songs, all of which tell fascinating stories. Accompanying himself on guitar for these numbers, Robbins received his greatest reaction of the evening. Robbins also told several humorous anecdotes and kept fine stage presence despite a few hecklers anxious to see Haggard.

Opening the evening was Charlie McCoy, Grammy award winning country harp player, who offered an entertaining set ranging from straight country tunes to traditional songs such as "Danny Boy."

An evening of country music is always entertaining, and the Hollywood Bowl was near capacity for this one. It's a shame large cities are not exposed to more live country music, but perhaps the turnout for this event is a good omen for things to come.

BOB KIRSCH

BRUCE SPRINGSTEEN
THE WAILERS*Max's Kansas City, New York*

Most devotees of Bruce Springsteen would have some difficulty imagining a virtually unknown band capable of neatly eclipsing Springsteen's formidable, growing charisma, but the Wailers did precisely that, blowing away any further speculation about the possible potency of reggae. Word-of-mouth pulled in some of the largest crowds at Max's this summer, repeating the band's somewhat less surprising success the week before in Boston.

Most reactions to Jamaican music to date have, for the larger marketplace, hinged on the efforts of established pop and rock performers to integrate elements of this joyful, sometimes surly, yet hypnotic reflection of our own r&b traditions and their various pop refractions. With the arrival of this Island recording act, forget those attempts for the moment. Some pop efforts have captured the languid textures and sense of instrumental economy central to this music, but the Wailers offer the real thing. Since their beginnings over a decade ago, they've helped pioneer the style, but their importance to their countrymen lies in their continued growth and its effect on the evolution of reggae.

They retain the raw vitality of "Kinky Reggae" while displaying a limber yet precise cutting edge that sets them apart from most rock bands within a few bars. This is fluid, rolling body music, projected with an overall sense of sparseness and design framed by strutting, staccato guitar, punctuated by simple but sly bass throbs, buoyed by rich organ textures.

The focal point is Bob Marley, writer, rhythm guitarist and prime vocal power, a Rastafari whose political attitudes toward the powers that be in Jamaica are reflected, sometimes directly and often obliquely, in his material. The parallels between this music and the best contemporary black music here lies in its balance of sheer motion, energy that is irresistible yet restrained; and the range of evocative emotions, primal and more socially oriented, that are there for listeners willing to try to stop moving long enough to decipher Marley's rich intonations.

SAM SUTHERLAND

Midwest Promo
For New Group

NEW YORK—Elektra Records will mount a major promotional and advertising drive behind the release of the debut album by the Capital City Rockets, a Midwest rock group. Citing the Midwest as the group's launching ground, George Steele, vice-president marketing, pointed out that the label has "already experienced re-orders there for the album, 'Capital City Rockets' prior to the promotion's introduction based solely on initial airplay and the group's reputation and following in the area."

Personal appearances in key Midwest markets are scheduled, tying in radio spots and station-supporting contests in Milwaukee, Racine, Wisconsin and Grand Rapids, Michigan.

Creative Trends
Firesign Foursome Fragmented;
Fractured Factions Functioning

By SAM SUTHERLAND

NEW YORK—The last few years have seen some drastic changes in the styles of comedy being produced for the public. The stand-up comic, with his roots in vaudeville and later in clubs, has been pre-empted, at least for much of the record-buying public. In many cases, the change hasn't been that substantial, with classic jokes just updated to appeal to hirsute customers and bits about the evils of demon rum reworked for drugs.

Concurrent with that school of "hip" comedy has been a stream of comic invention that is far more original. Basic comedy styles have been dropped in favor of far more sophisticated, and occasionally obscure, methods of sending up society at large. Premier among those artists, and pioneer in the style, was the Firesign Theatre, a Columbia Records act that has enjoyed the curious distinction of literally creating its own comedic universe, and building a fiercely loyal cult status on the nation's campuses while remaining virtually unknown outside that audience.

Today, the Firesign is disbanded with five albums under their belt. But the group's four members, Phil Austin, Peter Bergman, David Ossman and Philip Proctor, are still ac-

tive, working on recorded comedy projects (and in one case a live tour) that are distinct from normal records through an extensive use of recording technology and a decidedly complex, free-form approach to their topics.

Trying to describe either Firesign Theatre or its current freewheeling components is difficult. The titles of the projects underway at the moment might give some idea: Proctor & Bergman ("It ain't necessarily soap" being one of their slogans) formed a duo when the other two members of Firesign professed little interest in leaving California to tour, and their first LP, "TV or Not TV," continued the Firesign obsession with the environmental tyranny of electronic media, offering Clark Cable and Fred Flamm as guides through the world of automated cable-vision. Ossman, in the interim, has been preparing "The Further Adventures of Mark Time," a character first created by the Firesign Theatre; and Phil Austin is readying "Roller Maidens From Outer Space," claimed by Peter Bergman as eventually "coming at you with all the savage ferocity of outer space itself," whatever that means.

Half Firesign Tour

While Ossman and Austin remain

in the West to finish their tasks, Proctor & Bergman have journeyed East, playing clubs and putting together a stage act that should be tight indeed by the time the pair reach campuses for their fall tour. They are incorporating material from their first album as they slowly break in new material for their next project, "Blue Planet Weekend."

As Proctor explains, when asked to relate what Firesign and P&B do in comparison to other comedy albums and comedians, "We're innovative in a totally other way. But the reason why we're not well-known is because we're really into aural comedy-drama." That statement is accurate, since these artists draw freely from Shakespeare, Ralph Williams, old Warner Bros. "B" movies, local programming and a wide array of other sources.

Rather than simply placing those elements in conventional skits, the Firesign and its alumni mix and match, using music, detailed plots (often with several different "comedy/dramas" woven together and presented as though some strange god has his hand on the channel selector) and special skills like "voice collage" (varying speed, pitch and enunciation to make voices literally sound like recording tape running amok) to present their stories.

Mancini Tosses
'Q' Ball to His
Production Team

LOS ANGELES—Henry Mancini prefers to concern himself with writing music and allowing his producer and engineer to figure out the best way to project the music in quadrasonic sound.

"I'm most interested in the top line, which is the melody," he says. "My approach is quite different from a lot of arrangers because I feel like an actor. You can put him into any situation and he's still playing a part. The location doesn't concern him."

Mancini says he's going after the music rather than the projection of the music. He leaves it to his producer, Joe Reisman, and his engineer, Mickey Croford, to figure out what goes best during the mixdown. But he does have final okay on the mix and will come into the studio to work with them.

Orchestra In Head

"I hear the orchestra in my head as I've always heard it. Joe and Mickey are knowledgeable about where they think instruments should be placed."

The composer's most recent 4-channel LP is an array of Sousa marches. "Sousa wrote perfectly for quadrasonic," Mancini points out. "Here is the March King being right in step, so to speak. He wrote strong sections that counter each other."

Mancini feels that Sousa's marches are the right kind of music to demonstrate the directionality of quadrasonic. Ironically, this is one of the few times that Mancini hasn't arranged the music himself. It's all pure Sousa.

While Mancini admits that he's not concerned about how to write music for the new medium, he does acknowledge that fellow RCA artist

(Continued on page 19)

Interview???

Martin Mull: No Jethro Tull

By NAT FREEDLAND

LOS ANGELES—At a time when humor in rock is considered artistically suspect and a commercial handicap, Martin Mull is a deliriously welcome fresh breath of ozone among the hordes of supersensitive and superboiling writer-singers.

Mull was actually on the Hot 100 for a week with his "Dueling Tubas" travesty. Warner Bros. doesn't want to talk about how little his two albums have sold so far, but they're with him all the way, largely because any time he shows up in the vicinity of a WB office, he provides so many laughs.

Mull's idea of a good opening act for himself, when he gets to be a headliner, is avant-garde sculptor Claes Oldenberg playing on soft drums.

Mull Home Setting

His own shows are as informal as if he were singing in his own living room. As a matter of fact, he fills the stage with actual living-room furniture, just to make the event truly homey.

Mull comes on, hangs his coat on a rack, removes his guitar from the case, sits down in a crummy easy chair and performs songs like his first single, "Ventriquoist Love." Mull is no wishy-washy hypocrite. He tells the audience he's only there to plug his album then holds it up so they don't look for the wrong LP in the stores.

Except he holds up the plain black disk, minus jacket.

The finale of his act is "Doin' the Nothing," with a chorus that consists of exactly that—as long as the audience will stand for it.

Mull is actually on Warner-distributed Capricorn, the Macon, Ga., label best known for the Allman Brothers. But his second album, cut live in a Hollywood studio, was pro-

duced by Bob Regehr, WB artist relations chief who played a key role in the label's long push behind Alice Cooper. This is also significant for future Warner commitment.

Seeks Suburban Soul

Mull was raised in suburban Cleveland, where he says he learned that you don't have to be poor and black to have soul. It inspired his "Rich Man's Blues," which he plays bottleneck-style on ukulele, using a baby bottle.

Mull worked his way through a masters degree in art at Rhode Island School of Design by leading a rock group along the regional fraternity dance circuit. He billed his act, the Magic Midget Band, and insisted to prospective bookers that all the musicians were genuine midgets.

Midgets In Demand

"This got us a lot of bookings for our curiosity value," Mull explained. "When we showed up for the gig without any midgets, it was too late to fire us. And we had a really good funk band, so once they heard us play, we always kept the job."

Gradually music replaced art as his primary interest. He became a staff songwriter for Warner Bros. Music in New York, getting his first recordings with a novelty titled, "A Girl Named Johnny Cash." Then he received a strong grounding as staff producer at a small Boston studio. Mull had married and settled in Cambridge where he was active in a happenings-art crowd called Smart Ducky. Among their stunts was an art show smuggled into the Boston Museum men's room.

Not only is Martin Mull a more than competent guitarist and composer, as well as a zany satirist with a dead-serious cultural commentary underpinning... he also illustrates his own album covers.

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Latin Music Time Ripe for Latin Music To Pull Together—Mericana

Latin Scene

NEW YORK

Eastern-based manufacturers should increase their efforts to supply the Southwest with "salsa" music, according to **Bob Allen**, a disk jockey on radio station KXEW-FM, Tulsa, Ariz. Making the rounds of labels here for a week, Allen said that New York-Puerto Rican Latin product is starting to give local Tex-Mex product competition and, un-

fortunately, local retailers are not being supplied with product. He stated that "salsa" is being played "more and more" by Tulsa's younger generation. Allen's "salsa" show, *La Descarga Tropical*, is bilingual and is aired weekly on Sunday evenings.

Parnaso has exclusive rights to the soundtrack recording of the film.

(Continued on page 18)



SONGSTRESS SOPHY, who recently made her Miami nightclub debut, was the guest of honor at a Velvet Records reception at the Montmatre Aug. 1. Joining the festivities are, left to right, **Mario Ruiz**, music director of radio station WQBA, **Pedro de Pool**, music director, WCMQ, **Sophy**, **Antonio Moreno**, Velvet general manager, and **Roberto Suarez**, WCMQ disk jockey.

NEW YORK—With the acceptance of Latin music growing throughout the country, the time is "ripe" for the Latin music industry to pull together for the success of all, according to **Ralph Lew**, general manager and a&r director of Mericana Records, a Caytronics Corp. subsidiary.

Lew, who has over 40 LP's to his producing credit, said that both artists and manufacturers should alert themselves to the changing trends in the U.S. and Latin markets—trends which call for the infusion of electronic rock sounds with traditional Latin tempos.

"Cuban music is still strong in the Latin field," continued Lew, "but we must grow with the industry and look to introduce modern ideas to our music." He said that a stronger blending of rock and Latin would produce new avenues of creativity for the Latin artist, as well as increased sales for the manufacturer.

While Lew would like to see the Latin industry expand its market influence, he does admit that many individuals within the business are not interested in broadening Latin music and effected markets. "To date, the industry has been petty," said Lew. "We have never looked at the overall picture in terms of an entire industry's growth. For the better or worse, everything has been on an individual basis—whether it is an act vying for top billing at a dance or a

By **JIM MELANSON**

label avoiding taking a chance on new directions."

While the dance band has traditionally been the focal point for Latin music, Lew stated that the individual artist is the strong selling point for today's product. To take advantage of this notion, he continued, Mericana will schedule a number of label concerts throughout the

country in the near future. Lew also stated that the growing emphasis on Latin music in concert, as opposed to ballroom dates, will mean another challenge for Latin music executives in terms of management, booking and promotion. The challenges will exist in both the Latin markets and the U.S. markets, as the music increases its crossover potential, he said.

(Continued on page 18)



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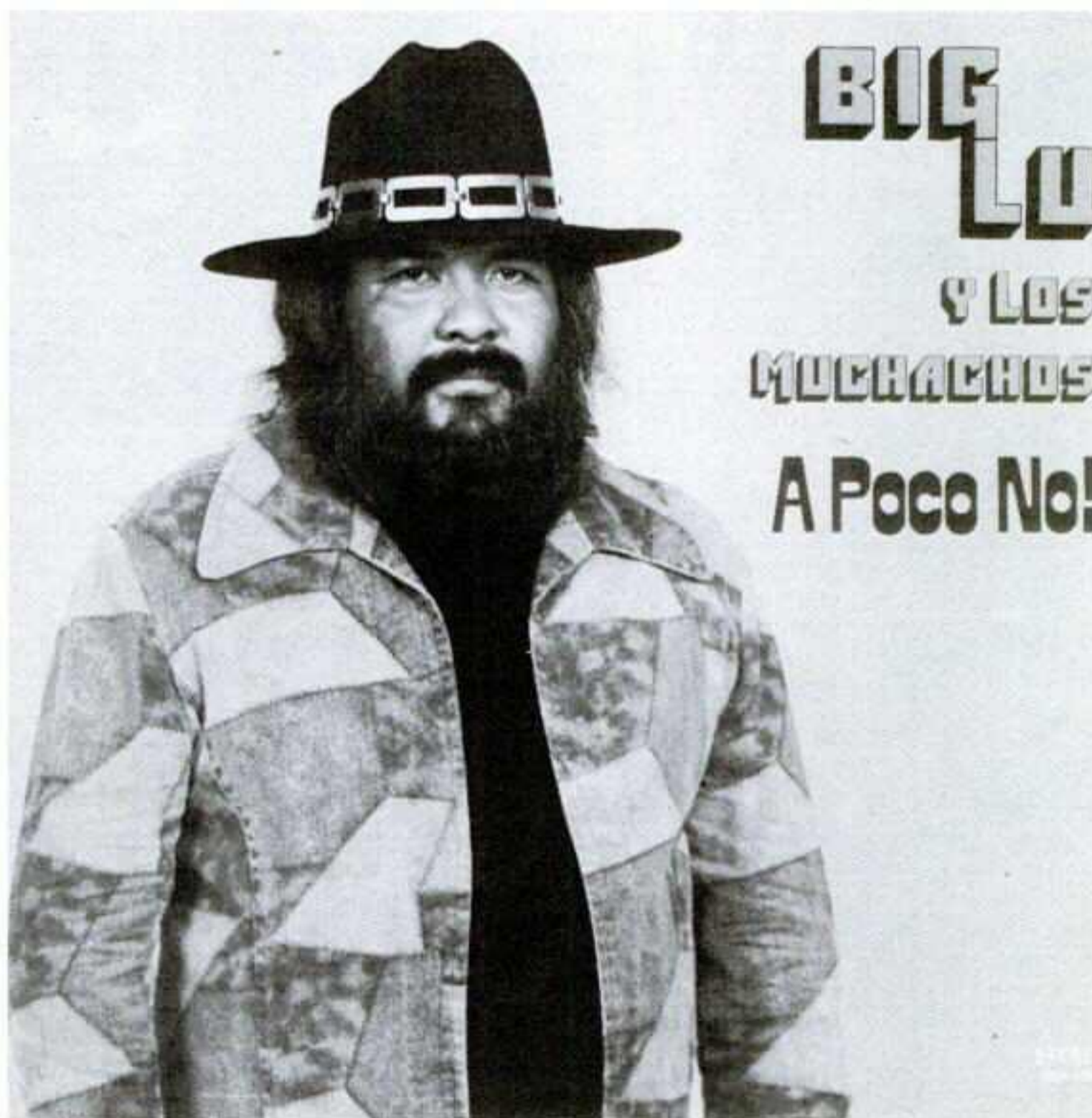
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Latin Scene

• *Continued from page 17*
 "Juan Moreira" and will release the album when the film starring Argen-

tina's **Fabio** is released shortly in America. . . **El Cuarteto Mayari De Placido Acevedo** has a new single

out titled "Flamboyan" coupled with "Divino Anochecer" from their upcoming second LP for U.A. La-

tino. . . **Joe Cuba** played a free Jazzmobile concert last Wednesday (22) in Brooklyn and **Charlie Pal-**

mieri did likewise in the City on Friday (24). . . **Ismael Rivera** returning from a vacation in Puerto Rico to cut a new LP with **Javier Vazquez** and producer **Joe Cain** for Tico/Allegre.

RCA reporting heavy Latin sales on the **Elvis Presley** budget Camden album, "Burning Love and Hits from His Movies." LP contains Presley's 1963 rendition of the classic "Guadalajara" from his film "Fun in Acapulco." Soundtrack, still available on RCA, also includes "Vino, Dinero y Amor," "El Toro" and "Margarita."

Ripe Market

• *Continued from page 17*

At present, Lew said that he sees the greatest changes coming from South American product, notably that from Argentina, and from Spain. He stated that both markets have produced product which successfully utilizes the modern techniques of rock music and the traditional Latin dance beats. The dance sound inherent to Latin music can never be ignored, according to Lew, but must be developed to include opportunities on the creative side.

Lew does admit, however, that the horizons for Latin music are limited in the U.S. But, he continued, the horizons will allow a substantial amount of growth for those willing to take advantage of it and that Latin executives and artists alike should look for new directions in creating modern product, as well as the tools to merchandise it, in order to reach that end.

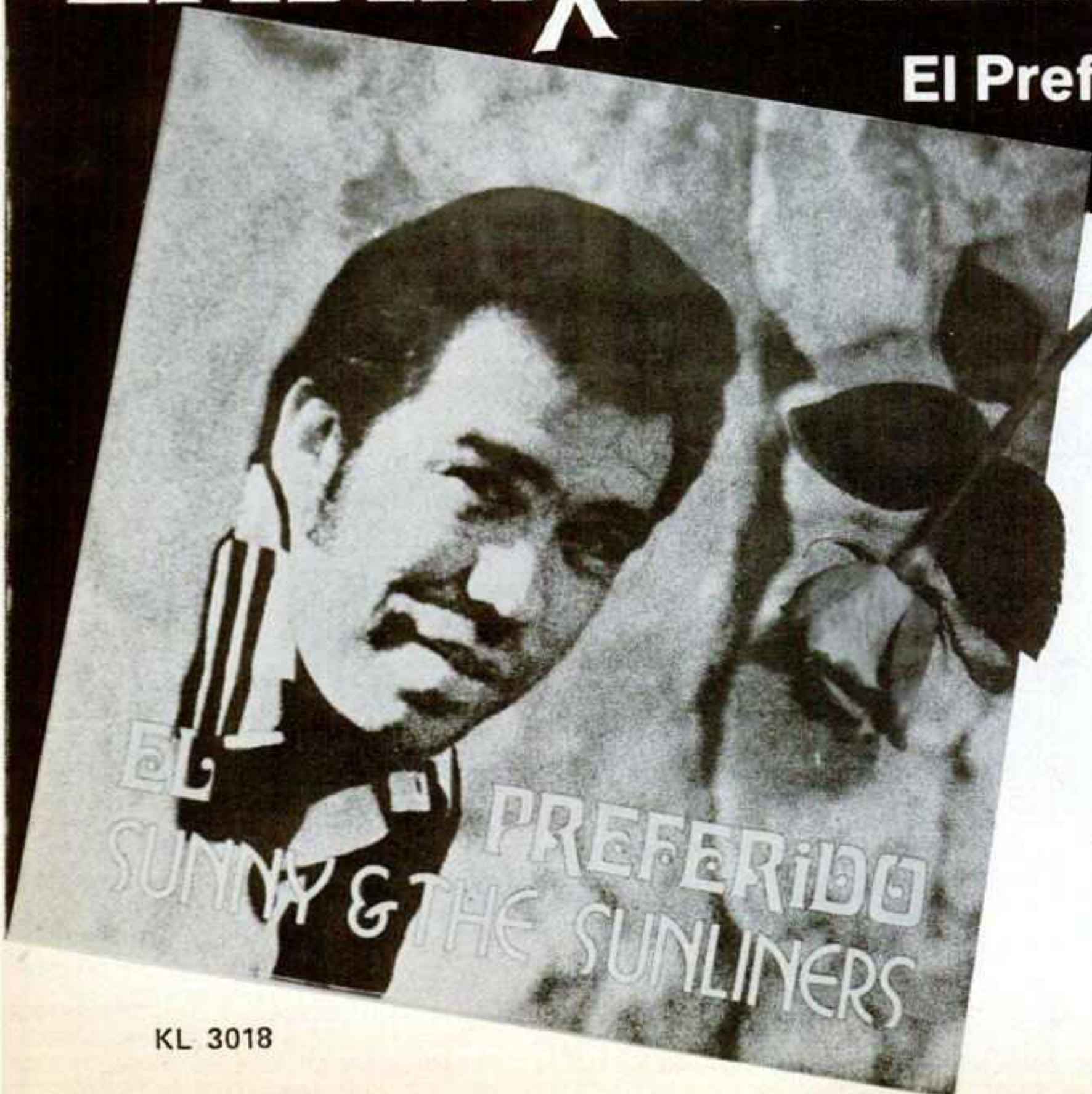
Billboard SPECIAL SURVEY for Week Ending 9/1/73

Billboard Hot Latin LP'sTM Special Survey

IN CHICAGO		IN MIAMI	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	JULIO IGLESIAS "Rio Revelde," Alhambra 10	6	YOLANDA DEL RIO "La Hija De Nadie," Arcano 3202
2	VINCENTE FERNANDEZ "Volver, Volver," CYS 1333	7	LOS SOCIOS DEL RITMO "Vamos A Platucar," Parnaso 1096
3	LOS GALOS "Album De Oro," Parnaso 1110	8	FREDDIE MARTINEZ "El Farolito De Amor," Freddie 1009
4	JUAN GABRIEL "No Tengo Dinero," Arcano 3023	9	GRAN COMBO "Enaccion," EGC 004
5	VICTOR ITURBE "Veronica," Miami 6043	10	DANNY RIVERA "Danny Rivera," Velvet
IN NEW YORK		IN TEXAS	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	JIBARO SOY ORCH. "La Selecta," Borinquen	6	SUNNY & THE SUNLINERS "El Preferido," KL 3018
2	VINCENTE FERNANDEZ "Volver, Volver," CYS 1333	7	VICENTE FERNANDEZ "La Misma," CYS 1359
3	PELLIN RODRIGUEZ "Mi Amor Por Ti," Borinquen 1244	8	FREDDIE MARTINEZ Y SU ORQ. "Farolito De Amor," Freddie 1009
4	SOPHY "Locura Tengo Por Ti," Velvet 1464	9	LA FAMILIA—LITTLE JOE "Para La Gente," BSR 1038
5	GRAN COMBO "Enaccion," EGC 004	10	LATIN BREED "The Return Of The Latin Breed," GC 106
6	JOHNNY PACHECO "Fres De Cafe Y Dos De Asucar," Fania 436	1	VINCENTE FERNANDEZ "Volver, Volver," CYS 1333
7	TITO PUENTE ORCH. "Live In Concert," Tico 1308	2	LUCHA VILLA "Lucha Villa," MUS 1598
8	WILLIE COLON "Lo Mato," Fania	3	JULIO IGLESIAS "Rio Revelde," Alhambra 10
9	LUCHO BARRIOS "Mi Amor Por Ti," Futuro 277	4	INDIO "Sin Tu Amor," Miami 6070
10	EDDIE PALMIERI "Sentido," Mango 103	5	LUCHA VILLA "Puro Norte Vol. 11," MU 1518
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		7	LOS MUECAS "Que Ironia," CYS 1351
		8	JUAN TORRES "Organo Melodico Vol. 16," MU 1586
		9	ANTONIO AGUILAR "Coridos De Caballos," Musart 1563
		10	LOS CAMPEROS "La Bikna," Latin Inter.

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Who/Where/When

• Continued from page 15

RORY GALLAGHER (Polydor): Speedway, W. Palm Beach, Fla., Sept. 14.
CRYSTAL GAYLE (MCA): Puritan Park, Montgomery, Ind., Sept. 14.
BOBBY GOLDSBORO (United Artists): United Heart Fund, Roanoke, Va., Sept. 9; Fair, York, Pa., Sept. 12.
STEVE GOODMAN (Buddah): Riverboat, Toronto, Sept. 5-9.
GRAND FUNK (Capitol): Municipal Auditorium, New Orleans, La., Sept. 14.
GREAT PRIDE (Castle): Red Onion, Barrington, N.J., Aug. 26-30; Peoria, Ill., Sept. 1.
JACK GREENE/JEANNIE SEELY (MCA): Roxbury Township Auditorium, Succasunna, N.J., Sept. 8; Morgan County Fair, Decatur, Ala., Sept. 11.
JOEL GREY (Columbia): Greek Theatre, Los Angeles, Sept. 10-16.
GUNHILL ROAD (Buddah): Evans Hotel, Lochsheadra, N.Y., Sept. 8.
GYPSY (RCA): St. Fair, St. Paul, Minn., Aug. 28-30; Donny Brook Raceway, Minneapolis, Minn., Sept. 2.
TOM T. HALL (Mercury): Admiral Co. Picnic, Galesburg, Ill., Sept. 9.
CHICO HAMILTON (Stax): Jazz Workshop, Boston, Aug. 27-Sept. 2.
JOHN HAMMOND (Columbia): Kenny's Castaways, N.Y., Aug. 28-Sept. 2; Capitol Theatre, Montreal, Canada, Sept. 6.
ALEX HARVEY (Capitol): Tulagi's, Boulder, Colo., Sept. 4-9; Boarding House, San Francisco, Sept. 11-16.
URIAH HEPP (Warner Bros.): Baltimore Civic Center, Baltimore, Md., Sept. 8; Salem Civic Center, Salem, Va., Sept. 9; Scope, Norfolk, Va., Sept. 11; Greensboro Civic Center, Greensboro, N.C., Sept. 12; Columbia Coliseum, Columbia, S.C., Sept. 14.
WOODY HERMAN (Fantasy): Isle of Man Festival, Isle of Man, Sept. 9-15.
JOE HICKS (Stax): Palladium, Los Angeles, Aug. 31.
STAN HITCHCOCK (Caprice): Mitchell, Ill., Sept. 8.
HILLSIDE SINGERS (Metromedia): Columbia County Fair, Chatham, N.Y., Sept. 3; I.B.M. Recreation Center, Kingston, N.Y., Sept. 15.
DR. HOOK & THE MEDICINE SHOW (Columbia): Midwestern Monster Peace Festival, Evansville, Ind., Sept. 2.
JOHN LEE HOOKER (ABC): Armory, Ketchikan, Alaska, Sept. 6; Armory, Juneau, Alaska, Sept. 7; Coliseum, Fairbanks, Alaska, Sept. 8; Theatre, Kodiak, Alaska, Sept. 11-12; Armory, Anchorage, Alaska, Sept. 14-15.
INVITATIONS (Polydor): Holiday Inn, Freeport, Bahamas, Aug. 27-Sept. 2.
STONEWALL JACKSON (Columbia): Foley, Ala., Sept. 3; Greenville, S.C., Sept. 6; Cayce, S.C., Sept. 7-8; Williamson, W. Va., Sept. 14.
SONNY JAMES (Columbia): Petersburg, Ill., Sept. 1; Elkhorn, Wisc., Sept. 2; Lincoln, Neb., Sept. 3-4; Jonesboro, Ark., Sept. 11; Spencer, Iowa, Sept. 12-13.
ELTON JOHN (MCA): Memorial Coliseum, Portland, Oregon, Aug. 30; Coliseum, Seattle, Wash., Aug. 31; Balboa Stadium, San Diego, Calif., Sept. 1; Denver Coliseum, Denver, Colo., Sept. 2.
GRANDPA JONES (Dot): Culpeper, Va., Sept. 9.
QUINCY JONES (A&M): Senders Freiss, Berlin, Germany, Aug. 29-Sept. 2; Jazz Festival, Zurich, Switzerland, Sept. 13.
THE KENDALLS (Dot): 205 Greenway, Mitchell, Ill., Sept. 9.
STAN KENTON (Phase 4 Stereo): Fiesta Club, Sheffield, England, Sept. 10; St. Georges Hall, Bradford, England, Sept. 11; Floral Hall, Southport, England, Sept. 12; Kelvin Hall, Glasgow, Scot-

land, Sept. 13; City Hall, Newcastle, England, Sept. 14.
JUDY KESTER (Dot): Louisville, Ky., Sept. 1; Salem, Ohio, Sept. 2; Cayce, S.C., Sept. 14.
FREDDIE KING (Capitol): Otis Spann Memorial Field, Ann Arbor, Mich., Sept. 7; Holland Civic Center, Holland, Mich., Sept. 8.
GLADYS KNIGHT & THE PIPS (Buddah): Concert, San Diego, Calif., Sept. 8; HIC Auditorium, Honolulu, Hawaii, Sept. 9; Detroit, Mich., Sept. 10-11; Concert, New Orleans, La., Sept. 12; Detroit, Mich., Sept. 13; Roanoke-Salem Auditorium, Salem, Va., Sept. 14.
LEO KOTTKE (Capitol): Cellar Door, Washington, D.C., Sept. 10-15.
DICKEY LEE (RCA): Valley Hill Country Club Golf Tournament, Huntsville, Ala., Sept. 9-10.
LEFT END (Polydor): The Draughthouse, Akron, Ohio, Aug. 31.
THE LETTERMEN (Capitol): Fairmont Hotel, San Francisco, Sept. 4-12.
RAMSEY LEWIS (Columbia): San Francisco, Aug. 28-Sept. 1.
LIGHTNIN' (Rainbow): Primo Show Bar, Ann Arbor, Mich., Aug. 29-30.
LA WANDA LINDSEY (Capitol): Shrine Mosque Auditorium, Peoria, Ill., Sept. 9.
CHARLES LLOYD (A&M): CalPloy, San Luis Obispo, Calif., Aug. 29; Egress, Vancouver, B.C., Canada, Sept. 4-8.
LOOKING GLASS (Epic): Cellar Door, Washington, D.C., Aug. 27-Sept. 1; Convention & Civic Center, Rehoboth Beach, Delaware, Sept. 2.
CHARLES LOUVIN (Capitol): Sports Center, Owensboro, Ky., Sept. 5; So. Kentucky Fairgrounds, Bowling Green, Ky., Sept. 6; Appalachia Lake Park, Bruceton Mills, W. Va., Sept. 8; Armory, Akron, Ohio, Sept. 9.
LORETTA LYNN (MCA): Michigan State Fair, Detroit, Aug. 27; South Dakota State Fair, Huron, Aug. 29.
MAIN INGREDIENT (RCA): Jai Lai Frontenac, Miami, Aug. 31; Curtis Hicks Auditorium, Tampa, Fla., Sept. 1.
BARBARA MANDRELL (Columbia): Huron, S.D., Sept. 2; Edinburg, Ill., Sept. 3; Savannah, Tenn., Sept. 6; Sioux City, Iowa, Sept. 8.
MANHATTANS (Columbia): Third World Club, Augusta, Ga., Aug. 24-30; Scope, Norfolk, Va., Sept. 1; Boat Ride, Battery Park, N.Y., Sept. 2; Brave Stadium, Atlanta, Ga., Sept. 3; Shula's Nightspot, Dania, Fla., Sept. 4-9.
BUZZ MARTIN (Logger): Orofino, Idaho, Sept. 14-15.
JIMMY MARTIN (MCA): Kings Mountain, N.C., Aug. 31.
VINCE MARTIN (Capitol): Flick, Miami, Aug. 9-Sept. 12.
AL MARTINO (Capitol): State Fair, Trenton, N.J., Sept. 9; Beverly Hills Seaway Club, Toronto, Ont. Canada, Sept. 10-22.
DAVE MASON (Columbia): Schaefer Music Festival, Central Park, N.Y., Sept. 8.
JOHNNY MATHIS (Columbia): Batley Variety Club, Leeds, Yorkshire, Aug. 18-Sept. 1; Palladium, London, England, Sept. 2; Lakeside Club, Frimley, England, Sept. 3; Hippodrome, Birmingham, England, Sept. 4; Free Trade Hall, Manchester, England, Sept. 5; Kelvin Hall, Glasgow, Scotland, Sept. 7; City Hall, Newcastle, England, Sept. 8; Floral Hall, Southport, England, Sept. 9; Central Hall, Chatham, England, Sept. 14.
JOHN MAYALL (Polydor): Convention Center, Anaheim, Calif., Sept. 14.
CURTIS MAYFIELD (Curton): Valley Forge Music Fair, Pa., Sept. 13-16.
ROGER McGUINN GROUP (Columbia): Celebrity Theatre, Phoenix, Ariz., Sept. 7.
ELLEN McILWAINE (Polydor): Strand

Theatre, York, Pa., Sept. 3; Roxy Theatre, Allentown, Pa., Sept. 4; Grendel's Lair, Philadelphia, Sept. 11-16.
LEE MICHAELS (Columbia): Paramount, Seattle, Wash., Sept. 1.
BETTE MIDLER (Atlantic): Universal Amphitheatre, Universal City, Calif., Sept. 10-16.
BUDDY MILES (Columbia): Festival, Muhlenburg, Ky., Sept. 2; Legion Field, Birmingham, Ala., Sept. 3; Paramount, Seattle, Wash., Sept. 7; Paramount, Portland, Oregon, Sept. 8.
MILLARD (Kaymar): Folk & C/W Festival, Ottawa, Ontario, Canada, Sept. 14-16.
ROGER MILLER (Columbia): Kings Castle, Lake Tahoe, Nevada, Aug. 19-29.
LIZA MINNELLI (Columbia): Greek Theatre, Los Angeles, Aug. 27-Sept. 2.
BILL MONROE (MCA): Bluegrass Festival Campgrounds, Glasgow, Delaware, Aug. 31-Sept. 2.
GEORGE MORGAN (MCA): Santa Barbara, Calif., Aug. 30; Redwood City, Calif., Aug. 31; Fairfield, Calif., Sept. 1; Oakland, Calif., Sept. 2.
JOHNNY NASH (Epic): Junkanoo Club, Nassau, Bahamas, Aug. 24-30; Pal Mal Club, Boston, Sept. 3-9.
TRACY NELSON (Columbia): Ontario, Canada, Sept. 14-16.
PETER NERO (Columbia): Australia, Sept. 10-19.
NEW GRASS REVIVAL (Starday King): Culpeper, Va., Sept. 9.
NEW RIDERS OF THE PURPLE SAGE (Columbia): Suffolk Downs, Boston, Aug. 27; Sunshine Inn, Asbury Park, N.J., Aug. 31; Philharmonic Hall, N.Y., Sept. 5; SUNY, Palace Theatre, Albany, N.Y., Sept. 6.
NITTY GRITTY DIRT BAND (United Artists): Culpeper, Va., Sept. 9.
MAYF NUTTER (Capitol): Fair, Rutland, Vermont, Sept. 7; Klienhan's Music Hall, Buffalo, N.Y., Sept. 8.
THE TREND (Capitol): 6 Flags Over Mid-America, St. Louis, Mo., Sept. 7-9.
ERNEST TUBB (MCA): Union Mill Opry, Edgerton, Mo., Aug. 30; Fairgrounds, Vienna, Mo., Aug. 31.
TANYA TUCKER (Columbia): Washington County Fair, Marietta, Ohio, Sept. 1; Tri-County Fair, Pana, Ill., Sept. 3; Fair, Black Foot, Idaho, Sept. 5-6; Rodeo, Fort Madison, Iowa, Sept. 7-9; Fair, Concord, N.C., Sept. 14.
CONWAY TWITTY (MCA): South Dakota State Fair, Huron, S.D., Aug. 29.
TWO GENERATIONS OF BRUBECK (Atlantic): Liberty Hall, El Paso, Texas, Sept. 8; Staten Island Ferry, N.Y., Sept. 12.
UPRISING (Rainbow): Primo Show Bar, Ann Arbor, Mich., Aug. 31-Sept. 1.
LEROY VAN DYKE (MCA): Minnesota State Fair, St. Paul, Aug. 28; Arkansas Valley Fair, Rocky Ford, Col., Aug. 30; Wyoming State Fair, Douglas, Aug. 31; State Fair & Rodeo, Huron, S.D., Sept. 1-3.
MIKE & CHOP VOLPE (Castle): Rainbow Club, Wildwood, N.J., Aug. 26.
PORTER WAGONER (RCA): Grand Old Opry, Nashville, Tenn., Sept. 8; Wayne County Fair, Wooster, Ohio, Sept. 11.
JOE WALSH (ABC): Texas Hall, Dallas, Texas, Sept. 8; Music Hall, Houston, Texas, Sept. 9.
WAR (United Artists): HIC, Honolulu, Hawaii, Aug. 27.
DEDE WARWICKE (Mercury): Shady Grove Theatre, Washington, D.C., Sept. 11-16.
MUDDY WATERS (Chess): Aragon Ballroom, Chicago, Aug. 31; Rock Festival, Evansville, Ind., Sept. 2; Dane County Arena, Madison, Wisc., Sept. 12.
FREDDY WELLS (Columbia): Fairgrove, Mich., Sept. 1; Trenton, N.J., Sept. 8; Augusta, Ga., Sept. 10-15.
KITTY WELLS/JOHNNY WRIGHT (MCA): Mendota, Ill., Aug. 31; Norway, Mich., Sept. 1.
WILDERNESS ROAD (Reprise): County Fair, Spencer, Iowa, Sept. 10.
ANDY WILLIAMS (Columbia): Caesar's Palace, Las Vegas, Aug. 15-Sept. 4.
CHUBBY WISE (Stoneway): Pioneer Club, Anson, Texas, Sept. 8.
WORLD'S GREATEST JAZZ BAND (World Jazz): Telemark Lodge, Cable, Wisc., Aug. 29; Emporium of Jazz, Mendota, Minn., Aug. 30-Sept. 2.
FARON YOUNG (Mercury): Window Rock Fairgrounds, Window Rock, Ariz., Sept. 8; Mr. Luckey's Club, Salt Lake City, Utah, Sept. 11; Vernal Elks Lodge, Vernal, Utah, Sept. 12; Cow Palace, Colorado Springs, Colo., Sept. 13; Tingley Coliseum, Albuquerque, N.M., Sept. 14.
MIGHT JOE YOUNG (Ovation): Cleveland, Ohio, Aug. 25-26; Omaha, Neb., Aug. 31-Sept. 2; Ann Arbor Blues Festival, Ann Arbor, Mich., Sept. 9.

Campus News

What's Happening

By SAM SUTHERLAND
 Summer's Almost Gone . . .

Next week finds most students back in the classrooms and, of course, back at the station. This summer, the column has been relatively quiet, with a fairly accurate reporting breakdown: stations reporting Picks & Plays comprised a small but loyal percentage of the usual reporters.

During the coming weeks, many more stations will be signing on and returning to the ranks in Picks & Plays. Hopefully, other stations will be finding out about the column.

For forgetful veterans and newcomers alike, let's just summarize the procedure by noting that the reporter should pick three selections, either sending them on a separate card or clearly marking them on his existing playlist: include title, artist, label and whether it's a single or LP; and fully identify both himself and his station. All selections must be material actually receiving airplay, but Picks & Plays always welcomes brand new product and off-beat programming that really reflects how your station sounds.

All reports should be sent to Billboard's Campus News editor at the New York office.

* * *

The NARAS Institute Symposium

This week marks the first really visible test of the NARAS Institute, but that operation, begun several years ago in Nashville, is by no means a new idea. **Henry Romersa**, coordinator for the NARAS Symposium, has been working on bringing industry leaders and scholars together for awhile. The Symposium is the single largest and most impressive meeting of those two communities to date, but, without the growing number of courses being offered on campuses throughout the U.S., the Symposium might be largely populated by promo men and little else.

Billboard's Campus News will carry the developments from the Symposium itself during the next few weeks, as well as additional news in the field of commercial music education during the months to come. The Symposium should be a vital link between the theory behind such an approach to training and the actual practice, but the real news will come in the classroom itself.

Students and teachers, as well as interested industry members, should feel free to keep in touch with Billboard as this field grows, while we'll hopefully be keeping in touch as well.

* * *

Service Station: At the University of Alabama, WUAL-FM has announced its fall line-up, that being **Mark Washofsky**, station manager; **Doug Sims**, program director; and **Edd Davis**, music director. The station has also started a new programming feature that some label folk might take note of: "Comedy Corner" in being run several times daily in short segments, and, as Davis notes, the audience is beginning to memorize the jokes, which suggests a need for fresh product. . . . From **WNMC, Northwestern Michigan College**, Traverse City, comes a polite but earnest query about service: seems the station, one of the MICRA crew and indeed vocal at the formation of that organ, is receiving excellent service from some majors but still has a few holes to fill. General manager **Gretchen Fischer** and **Will Kline**, music director, might be worth contacting at the studios in West Hall, especially with the station giving exposure to both singles and progressive albums.

Meanwhile, a communique from **Paul Wells** (alias The Lobster) at **KZSU-FM at Stanford U.**, Stanford, Calif., notes that the station has gone stereo, making it the only stereo-FM campus station in the Bay Area, further aided by a power boost. Other developments there include the first number in the station's live concert series from Homer's Warehouse in Palo Alto, featuring **Asleep at the Wheel** and **Old and in the Way** with **Jerry Garcia** and **John Kahn**. Next up will be **Jesse Colin Young**. Series is underwritten by World Indoor Records of Palo Alto.

* * *

PICKS AND PLAYS: WEST—Oregon—KLCC-FM, Lane Community College, Eugene, Dave Chance reporting: "Get Your Rocks Off," (LP), Manfred Mann, Polydor; "Brothers & Sisters," (LP), Allman Bros. Band, Capricorn; "Food of Love," (LP), Yvonne Elliman, MCA. . . . California—KZSU-FM, Stanford U., Stanford, Paul (The Lobster) Wells reporting: "All By Yourself in the Moonlight," (LP cut, Electric Shocks), **Roger Ruskin Spear**, United Artists; "Hobos, Heroes and Street Corner Clowns," (LP), **Don Nix**, Stax; "Deodato Two," (LP), **Deodato**, CTI.

* * *

MIDWEST—Ohio—WRUW-FM, Case Western Reserve U., Cleveland, Bill Holbrook reporting: "Phase One," (LP), **Jazz Ensemble of Chicago**, Prestige; "Dark of Light," (LP), **Norman Connors**; "Gold Tailed Bird," (LP), **Jimmy Rogers**, Shelter. . . . WUJC-FM, John Carroll U., University Heights, Tim Iacofano reporting: "You Got Me Anyway," **Sutherland Bros. & Quiver**, Island, "Mott," (LP), **Mott the Hoople**, Columbia; "Years Gone By," (LP), **Albert King**, Stax. . . . WKSU-FM, Kent State U., Kent, Mike Reisz reporting: "Sweet Revival," (LP), **Connie Foster**, Blue Note; "To Know You Is To Love You," (LP), **B. B. King**, ABC; "Live," (LP), **Genesis**, Charisma (Import). . . . Michigan—WJMD, Kalamazoo College, Kalamazoo, Condon/Urang reporting: "Roger McGuinn," (LP), **Roger McGuinn**, Columbia; "Blues Farm," (LP), **Ron Carter**, CTI; "Rigor Mortis Sets In," (LP), **John Entwistle**, MCA. . . . WNMC, Northwestern Michigan College, Traverse City, Will Kline reporting: "Brother Louie," **Stories**, Kama Sutra; "No Turning Around," (LP), **Eddie Mottau**, MCA; "Nice Day For Something," (LP), **Lee Michaels**, Columbia. . . . Minnesota—WMMR, U. of Minnesota, Minneapolis, Michael Wild reporting: "Music Is Your Mistress," (LP), **Linda Hargrove**, Elektra; "Rosalie," **Michael Tarry**, Reprise; "Free Ride," **Edgar Winter Group**, Epic.

Maucini Tosses 'Q' Ball

• Continued from page 16

Hugo Montenegro "is writing for the medium and doing it well. In fact, I don't know anyone who puts in as much time orchestrating an album for quadrasonic as Hugo. It's his conception and it works for him.

"I don't decree where the music will come from, but I do hear what's been done at the final mixdown."

Maucini 4-Channel

Maucini's first 4-channel LP was "Brass and Ivory" which featured Doc Severinsen. A Severinsen second LP followed, and then came Sousa.

Although he's been asked by a

number of singers to work on an LP project with them, Maucini has yet to become involved. What's been lacking has been time and the appropriate creative idea. He'd like to do a concept LP where he could work with a lyricist, prepare the arrangements and play some instruments.

This year Maucini has written the music for such films as "Thief That Came to Dinner," "Oklahoma Crude" and "Visions of Eight," the latter a film about the last Olympics as seen through the eyes of eight international film directors. Each sequence has its own distinct musical cue. It is released in stereo only.

Easy Listening

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

This Week	Last Week	Weeks on Chart	TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licensee)
1	1	8	SAY HAS ANYBODY SEEN MY SWEET GYPSY ROSE Dawn, Bell 45,374 (Levine & Brown, BMI)
2	2	11	DELTA DAWN Helen Reddy, Capitol 3645 (United Artists/Big Ax, ASCAP)
3	4	5	LOVES ME LIKE A ROCK Paul Simon, Columbia 4-45907 (Charing Cross, BMI)
4	7	5	MY MARIA B.W. Stevenson, RCA 0030 (ABC/Dunhill/Speed/Prophecy, ASCAP)
5	3	9	CLOUDS David Gates, Elektra 45857 (Kipahulu, ASCAP)
6	10	7	YOU LIGHT UP MY LIFE/BELIEVE IN HUMANITY Carole King, Ode 66035 (A&M) (Colgems, ASCAP/Colgems, ASCAP)
7	6	11	GET DOWN Gilbert O'Sullivan, MAM 3629 (London) (Management, BMI)
8	14	6	LOVING ARMS Dobie Gray, MCA 40100 (Almo, ASCAP)
9	5	11	HOW CAN I TELL HER Lobo, Big Tree 16, 004 (Bell) (Famous/Kaiser, ASCAP)
10	8	9	LIVE & LET DIE Paul McCartney & Wings, Apple 1863 (Unart/McCartney/ATV, BMI)
11	31	2	I'M COMING HOME Johnny Mathis, Columbia 4-45908 (Mighty Three, BMI)
12	15	6	IT'S A SMALL, SMALL WORLD Mike Curb Congregation, MGM 14494 (Wonderland, BMI)
13	13	7	SEND A LITTLE LOVE MY WAY Anne Murray, Capitol 3648 (Colgems/East Hill/J.C., ASCAP)
14	17	4	IN THE MIDNIGHT HOUR Cross Country, Atco 45-6934 (Cotillion/East/Memphis, BMI)
15	9	14	TOUCH ME IN THE MORNING Diana Ross, Motown 1239 (Stein & Van Stock, ASCAP)
16	12	5	ASHES TO ASHES The Fifth Dimension, Bell 1766 (ABC/Dunhill/Soldier, BMI)
17	21	4	HALF-BREED Cher, MCA 40102 (Blue Monday, BMI)
18	19	4	RHAPSODY IN BLUE Deodato, CTI 16 (New World, ASCAP)
19	11	12	THE MORNING AFTER Maureen McGovern, 20th Century 2010 (ASCAP/Fanfare, BMI)
20	33	4	MUSKRAT LOVE America, Warner Bros. 7725 (Wishbone, ASCAP)
21	27	3	FREEDOM FOR THE STALLION Hues Corporation, RCA 0900 (Warner/Tamerlane/Marsaint, BMI)
22	28	7	WAS A SUNNY DAY Josh, Bell 1739 (Charing Cross, BMI)
23	16	6	THE GREATEST SONG I EVER HEARD The New Seekers, MGM 14586 (Famous, ASCAP)
24	25	5	YOU'RE THE BEST THING THAT EVER HAPPENED TO ME Ray Price, Columbia 4-45889 (Keca, ASCAP)
25	24	6	OPEN UP YOUR HEART Roger Miller, Columbia 4-45873 (Tree/Alrhond, BMI)
26	26	7	YOUNG LOVE/A MILLION TO ONE Donny Osmond, MGM 14583 (Lowery, BMI/Stone Agate, BMI)
27	29	10	JIMMY LOVES MARY-ANNE Looking Glass, Epic 5-11001 (Spruce Run/Evie/Chappell, ASCAP)
28	30	6	HARMONY Ray Conniff, Columbia 4-45893 (Thrice/Norman J. Simon, ASCAP)
29	38	2	THE LAST THING ON MY MIND Neil Diamond, MCA 40092 (UA, ASCAP)
30	36	3	TELL HER SHE'S LOVELY El Chicano, MCA 40104 (Shiver and I, ASCAP)
31	23	9	EVERYONE'S AGREED THAT EVERYTHING WILL TURN OUT FINE Stealers Wheel, A&M 2450 (Hudson Bay, BMI)
32	32	4	MY PRAYER Vogues, 20th Century 2041 (Skidmore, ASCAP)
33	37	3	WELCOME HOME Peters & Lee, Philips 40729 (Phonogram) (Bello, ASCAP)
34	-	1	GRAPEFRUIT JUICY FRUIT Jimmy Buffett, Dunhill 4359 (ABC/Dunhill, BMI)
35	40	3	BONGO ROCK Incredible Bongo Band, MGM 14588 (Drive-In, BMI)
36	44	2	GHETTO CHILD Spinners, Atlantic 2973 (Mighty Three, BMI)
37	41	3	HE Today's People, 20th Century 2032 (Fox Fanfare, BMI)
38	-	1	EVIL Earth, Wind & Fire, Columbia 4-45888 (Hummit, BMI)
39	39	5	UNEASY RIDER Charlie Daniels, Kama Sutra 576 (Buddah) (Kama Sutra/Rada Dara, BMI)
40	42	5	SUMMER IN THE CITY Quincy Jones, A&M 1455 (Hudson Bay, BMI)
41	47	7	JUST DON'T WANT TO BE LONELY Ronnie Dyson, Columbia 4-45867 (Mighty Three, BMI)
42	43	3	AS TIME GOES BY Nilsson, RCA 0039, (Warner Brothers, ASCAP)
43	46	2	I'LL HAVE TO GO AWAY Skylark, Capitol 3661 (Irving, BMI)
44	-	1	ANGEL Aretha Franklin, Atlantic 2969 (Pundit/Afghan, BMI)
45	45	6	MEDLEY: I NEED YOU/ISN'T LIFE STRANGE/WITHOUT YOU The Pastor Brothers, Alithia 6051 (WB, ASCAP/Leeds, ASCAP/Apple, BMI)
46	48	2	WAIT UNTIL SEPTEMBER Michael Allen, MGM 14591 (Cookaway, ASCAP)
47	-	1	I'M GONNA SIT RIGHT DOWN Joey Scarbury, Big Tree 16008 (Bell) (Fred Ahlert/Rytroc, ASCAP)
48	-	1	I'VE GOT SO MUCH TO GIVE Barry White, 20th Century 2042 (Sa-Vette/January, BMI)
49	49	2	SLAG SOLUTION Hot Butter, Musicor 1481 (Araal, ASCAP)
50	-	1	HIGHER GROUND Stevie Wonder, Tamla 54235 (Motown) (Stein & Van Stock/Black Bull, ASCAP)

Classical Music

Czech Label Classical Annual Output—70 LPs

By LUBOMIR DORUZKA

PRAGUE—Artia Prague is the sole exporter of gramophone records produced in Czechoslovakia. As the Supraphon catalog concentrates on classical music, Artia's activities will reflect this direction. On behalf of Supraphon Artia concludes licensing deals with foreign countries to enable them to press records from Supraphon tapes. In addition, Artia can also export records pressed in Czechoslovakia and packed in special sleeves designed and produced by Artia.

Artia repertory manager, Dr. Leo Jehne, says that in view of the fact that the most important section of the Supraphon repertoire is classical, Artia must take care of rather a wide selection of titles. Classical recordings may go on selling for 10 years or more. The annual output from Supraphon includes about 70 titles suitable for export and the present Artia catalog comprises almost 1,000 titles. Of these, 65 to 70 percent are available immediately. The remaining titles are constantly being re-pressed according to orders. However, there is only one pressing plant in Czechoslovakia which has to press both for the local market and for export and it just cannot meet the demands.

"In the category of large symphonic works, it is quite customary to sell some 30,000 records of one title within 10 years," says Dr. Jehne. The top selling disk is Tchaikovsky's "B-flat Minor Piano Concerto" with Sviatoslav Richter of which 80,900 copies have been sold. Other fast moving titles include Dvorak's "New World Symphony" with sales of 62,455, Enrico Caruso's "Operatic Recital" with sales of 51,000, a historical recording of the "New World" with Talich (46,945), Greig's "Peer Gynt" (42,145) Schubert's "Unfinished Symphony" (39,755), and Dvorak's "Violin Concerto" (35,550).

An outstanding title may sell 3,000 a year, but 2,000 a year is considered average. It is interesting that recordings of sales of works, which so many retailers are afraid to sell as well as romantic, classical or baroque compositions. Orff's "Carmina Burana" for example has sold nearly 60,000 and Prokofiev's "First Piano Concerto"/"Seventh Symphony" has sold nearly 40,000. Also interesting are the sales of sets of albums such as Smetana's cycle of symphonic poems "My Country" which has sold 37,500. Chamber

music however, does not sell in such quantities. The more successful titles may sell 15,000 in ten years although Beethoven and Mozart's "Violin Sonatas" by Oistrakh have sold 43,170 and other works have also sold well.

Sales of Artia records have been rising constantly in the past years reaching 1,300,000 in 1972. It is expected they will top one and a half million in 1973. Artia sells about twice as many records inside the socialist block as it does to the rest of the world, but in socialist countries pop records may sell more extensively than in the West. Until a few years ago, Artia sold pop records almost exclusively to East European countries.

Very often they were recordings acquired by Artia/Supraphon on a license basis from the West. In 1969, among the top sales achieved were an album by Dalida (41,830) and a sampler of French chansons on Barclay (33,620). The best-selling Czech album, by Karel Vlach, sold only 31,995 copies on the export market, and albums by Eva Pilarova and Karel Gott even less.

Recently, the situation has changed considerably and the best-selling lists are dominated by Czech recordings selling in both East and West. Best-sellers so far this year include Karel Gott's "My Czech Favourites" which received the first gold disk for sales exceeding 250,000, "Dancing at Christmas" (158,590) an others with the best-selling licensed record, "West Side Story," selling only 86,000.

Pop albums may also sell over a long period—the Dalida LP is still selling well—but most reach their largest sales within three to four years. Jazz albums sell in much smaller quantities, but despite that export sales of certain Czech jazz albums are quite healthy.

DG to Issue Specially Priced, Limited Anniversary Editions

NEW YORK—Polydor Inc., will release a series of specially priced, limited anniversary editions of Deutsche Grammophon classical product as part of a major promotion campaign to mark DG's 75th anniversary, according to Jerry Schoenbaum, president of Polydor Records.

AMLI Fete To Promote Library

NEW YORK—The AMLI Music Trade Committee will promote the 23rd anniversary of the Americans for a Music Library in Israel with a concert on Nov. 18, followed by a reception at the Covenant Club in Chicago. Performers will include Shirley Biller Sherman, lyric soprano; Elaine Skorodin, violinist, and Carol Schultz Honigberg, pianist. An added attraction will be an exhibit of paintings by all AMLI artists.

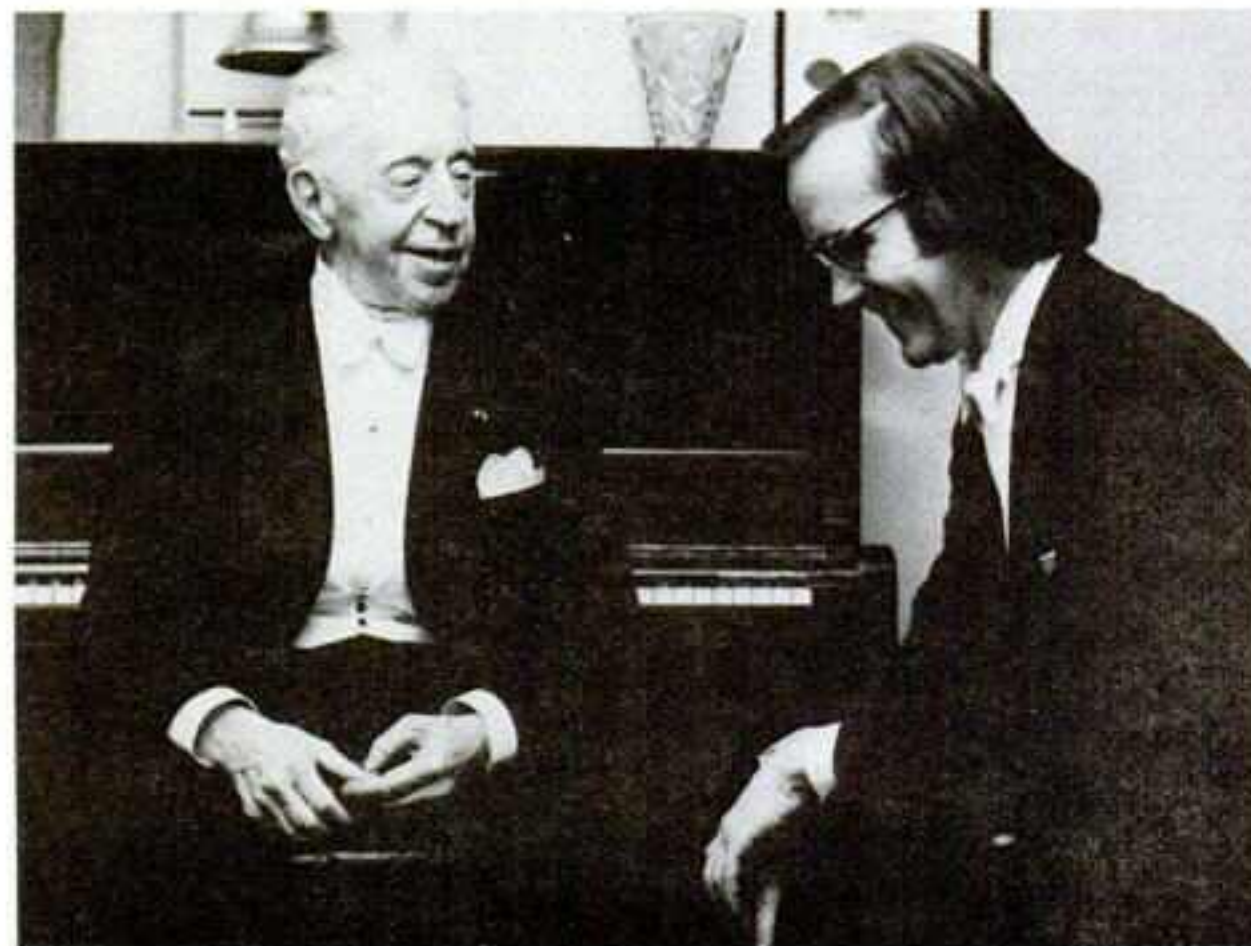
Americans for a Music Library in Israel is a Chicago-based organization that provides and encourages, through financial assistance, musical education; supplies materials for eight music libraries; grants music scholarships; popularizes Israeli music works in this country; and promotes goodwill between the U.S. and Israel.

Sibelius' Home Open to Public

HELSINKI—Ainola, the home of Finland's famous composer Jean Sibelius, will be open to the public in the spring of next year, following a decision by the Ainola Foundation, which supervises the Sibelius estate and the preservation of his memory.

Until now Sibelius enthusiasts have only been able to visit his grave situated near his huge estate at Jarvenpaa, and on Sundays especially there is often a big crush with up to 1,000 visitors wishing to see the tomb and the memorial park.

When Ainola is opened, there will be a special souvenir store and cafeteria, where visitors can rest and buy refreshments and records and books associated with Sibelius.



WHEN PIANIST Artur Rubinstein recently appeared as guest soloist with the Royal Philharmonic Orchestra of Liverpool, the special guest conductor was Max Wilcox, Rubinstein's recording producer for RCA Records. Rubinstein and Wilcox collaborated in two concerts, and are shown relaxing in Rubinstein's dressing room.

Plans for the promotion, including special marketing and advertising strategies, were outlined recently at Polydor's sales convention held in Los Angeles.

DG is the oldest record company in the world, and, Fred Dumont, director of Polydor's classical division, said the line of fall product, specially designed to demonstrate the label's extraordinary array of talent, breadth and appeal of repertoire, and quality of recording and production will be a fitting anniversary tribute.

The anniversary edition product will be packed in deluxe boxed sets, and will feature such top DGG recording acts as Marilyn Horne, Leonard Bernstein, Seiji Ozawa, Herbert von Karajan, and Daniel Barenboim.

4-Channel U.S. Patent Granted

NEW YORK—Peter Scheiber, developer of the matrix principle of 4-channel recordings, and the Audiodata Co., have been granted a U.S. patent, No. 3,746,792, for regular matrix. Scheiber and Audiodata are already holders of U.S. patent 3,632,886 under which the CBS SQ quadraphonic is licensed.

BEST SELLING Classical LP's™

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	2	9	BIZET: CARMEN M. Horn/J. McCracken/L. Bernstein, DGG 2709 043 (Polydor)
2	1	9	SCOTT JOPLIN: PIANO RAGS, VOL. 1 Nonesuch 71248 (Elektra)
3	3	9	THE RED BACK BOOK Scott Joplin (Schuller) Angel S 36060 (Capitol)
4	11	9	BACH: Brandenburg Concertos Nonesuch HB 73006
5	4	9	SCOTT JOPLIN: PIANO RAGS, VOL. 2 Joshua Rifkin, Nonesuch 71264 (Elektra)
6	5	9	TRANS-ELECTRONIC MUSIC PRODUCTIONS, INC. PRESENTS SWITCHED-ON BACH Walter Carlos/Benjamin Folkman, Columbia MS 7194
7	16	9	THE SEA HAWK National Philharmonic Orch. of London (Gerhardt), RCA LSC 3330
8	6	9	MAHLER: 8th SYMPHONY Chicago Symphony Orch. (Solti), London OSA 1295
9	7	9	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)
10	8	9	VERDI: GIOVANNA D'ARCO Caballe Domingo, Angel SCL 3791
11	9	9	VERDI: RIGOLETTO Sutherland/Pavarotti, London Symphony London OSA 13105
12	10	9	SOUNDTRACK: 2001: A SPACE ODYSSEY MGM, STE ST 13
13	12	9	BEETHOVEN: SYMPHONY #9 Chicago Symphony Orch. (Solti), London CSP 8
14	19	9	ANNA BOLENA Beverly Sills, ABC ATS 30015/4
15	13	9	WAGNER: PARSIFAL G. Solti, London OSA 1510
16	14	9	VERDI: ATILA Royal Philharmonic (Gardelli), Philips 6700-56
17	21	9	MAX STINER/GERHARDT/NATIONAL PHIL. Now Voyager RCA 0136
18	26	9	BACH: Complete Flute Sonatas Odyssey Y2 31925 (Columbia)
19	24	7	THE COPLAND ALBUM Columbia MG 30071
20	37	3	PUCCINI: LA BOHEME Pavarotti/Freni/Von Karajan, London OSA 1299
21	15	9	DELIUS FLORIDA SUITE Beecham-Seraphim 60212 (Capitol)
22	17	9	THE STRAUSS FAMILY T.V. Soundtrack-Polydor PD 2-3506
23	18	9	SONGS BY STEPHEN FOSTER Nonesuch 71268 (Elektra)
24	30	7	HENRY VIII AND HIS SIX WIVES T. V. Soundtrack, Angel SFO 36895
25	20	9	SAINT-SAENS PIANO CONCERTI Seraphim 6081 (Capitol)
26	25	9	HOLST: The Planets Los Angeles Philharmonic (Mehta), London CS 6734
27	27	9	HANDEL: WATER MUSIC Leppard, Philips 6500-047 (Phonogram)
28	22	9	HOLST: THE PLANETS Boston Symphony (Steinberg), DGG 2530102 (Polydor)
29	36	9	BACH BRANDENBURG CONCERTI: Collegium Aureum VICS 6023 (Victrola)
30	23	9	THE CHOPIN I LOVE Artur Rubinstein, RCA Red Seal LSC 4000
31	28	9	BERNSTEIN: MASS Columbia M 231008
32	29	9	DONIZETTI/SUTHERLAND-BONYGNE: Lucia de Lammermour London OSA 13103
33	40	3	MIXLOS ROZSA CONDUCTS HIS GREAT FILM MUSIC Angel S 36063 (Capitol)
34	-	1	ALFRED NEWMAN CONDUCTS HIS GREATEST FILM MUSIC Angel S 36063 (Capitol)
35	-	1	BACH: SUITES FOR UNACCOMPANIED CELLO Pablo Casals, Angel CB 3786 (Capitol)
36	31	9	SIBELIUS: FINLANDIA Sir John Barbirolli, Seraphim S60208 (Capitol)
37	-	1	PIANO MUSIC BY GEORGE GERSHWIN William Bolcom, piano, Nonesuch E 71284 (Elektra)
38	32	9	BACH: BRANDENBURG CONCERTI Telefunken Harmoncourt, Conc. Musicus SAWT 9459/60-A
39	33	7	TUCKER AND MERRILL IN CONCERT AT CARNEGIE HALL London BP 26351/2
40	-	1	BELLINI: Norma Caballe, Cossotto, Domingo, Cillario, RCA LSC 6202

THREE HISTORIC RECORDING FIRSTS* IN ONE!

*Prokofiev: ROMEO AND JULIET
Complete Stereo Recording

*Lorin Maazel
with the Cleveland Orchestra

*The Cleveland Orchestra
on



CSA 2312



Photo: Erol Akyavas

Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST Writer, Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST Writer, Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST Writer, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	8	★ LET'S GET IT ON —Marvin Gaye (E. Townsend), Tamla 54234 (Motown) (Jobete, ASCAP)	34	26	11	I BELIEVE IN YOU (You Believe In Me) —Johnnie Taylor (Don Davis), Stax 0161 (Columbia) (Groovesville)	67	77	4	ASHES TO ASHES —Fifth Dimension (Lambert, Potter), Bell 1766 (ABC/Dunhill/Soldier, BMI)
2	2	9	HERE I AM (Come Take Me) —Al Green (Al Green/M. Hodges), Hi 2247 (London) (Jec/Al Green, BMI)	35	51	3	HEY GIRL (I Like Your Style) —Temptations (Norman Whitfield), Gordy 7131 (Motown) (Stone Diamond, BMI)	68	72	4	I JUST WANT TO BE LOVED —Lee Charles (L. Charles, L. Simon), Hot Wax 7303 (Buddah) (Butler, BMI)
3	3	10	IF YOU WANT ME TO STAY —Sly & the Family Stone (Sylvester Stewart), Epic 5-11017 (Columbia) (Stonelower, BMI)	36	38	6	★ EVIL —Earth, Wind & Fire (M. White, P. Bailey), Columbia 4-45888 (Hummitt, BMI)	69	81	6	KOKE, Pt. 1 —Tribe (Dee Ervin), ABC 11366 (ABC/Dunhill, BMI)
4	6	9	MEET THAT LADY —Isley Brothers (The Isleys), T-Neck 2251 (Columbia) (Boniva, ASCAP)	37	42	5	ALL I NEED IS TIME —Gladys Knight & the Pips (B. Renau), Soul 35107 (Motown) (Chess, BMI)	70	70	9	GIVING LOVE —Voices of East Harlem (L. Hutson, J. Reeves, M. Hawkins, J. Hutson), Just Sunshine 504 (Famous) (Silent Giant/ADPA, ASCAP)
5	5	8	BABY I'VE BEEN MISSING YOU —Independents (C. Jackson/M. Yancy), Wand 11258 (Scepter) (Butler, ASCAP)	38	45	6	★ TRYING TO SLIP (Away) —Lloyd Price (L. Price, F. Knight), GSF 6904 (Lori Jay/Low Ban, BMI)	71	73	6	WHERE WERE YOU (When I Needed You) —Jimmy Briscoe & The Little Beavers (Paul L. Kysar), Pi-Kappa 400-2 (Wanderlik, BMI)
6	7	10	I WAS CHECKIN' OUT, SHE WAS CHECKIN' IN —Don Covay (Don Covay), Mercury 73385 (Phonogram) (Ragmap, BMI)	39	15	11	WHERE PEACEFUL WATERS FLOW —Gladys Knight & the Pips (Jim Weatherly), Buddah 363 (Keca, ASCAP)	72	71	8	JUST OUT OF REACH —San Dees Atlantic 2937 (Moosong, BMI)
7	8	7	GYPSY MAN —War (Allen/Brown/Dickerson/Jordan/Miller/Daskar), United Artists 281 (Far Out, ASCAP)	40	41	6	WHOEVER'S THRILLING YOU (Is Killing Me) —Rulus (Allen Toussaint), ABC 11376 (Marsaint, BMI)	73	82	3	CAMELOT TIME —J. Hines & The Fellows (J. Hines, Charles Derrick), De-Luxe 509 (Starday-King) (Ft. Knox/Chitterlin, BMI)
8	11	8	★ THEME FROM "CLEOPATRA JONES" —Joe Simon featuring the Main Streeters (Joe Simon), Spring 1387 (Polydor) (Warner-Tamerlane, BMI)	41	29	9	JUST DON'T WANT TO BE LONELY —Ronnie Dyson (V. Barrett/J. Freeman/B. Eli), Columbia 4-45867 (Mighty Three, BMI)	74	80	4	IN THE MIDDLE OF THE NIGHT —Little Richard (Jimmy Holiday), Green Mountain 413 (United Artists, ASCAP)
9	10	7	STONED OUT OF MY MIND —Chi-Lites (E. Record/B. Acklin), Brunswick 55500 (Julio-Brina, BMI)	42	25	13	SWEET CHARLIE BABE —Jackie Moore (P. Hurtt/B. Sigler), Atlantic 45-2956 (Cookie Box, BMI)	75	86	2	TWO WRONGS DON'T MAKE A RIGHT —Freda Payne (Holland-Dozier, Holland/Wylic), Invictus 1255 (Columbia) (Invictus/Gold Forever, BMI)
10	14	8	★ THERE IT IS —Tyrone Davis (Leo Graham), Dakar 4523 (Brunswick) (Julio-Brina, BMI)	43	50	4	I CAN'T STAND THE RAIN —Ann Peebles (Ann Peebles, D. Bryant, B. Miller), Hi 45-2248 (London) (Jec, BMI)	76	78	4	IF I'M IN LUCK I MIGHT GET PICKED UP —Betty Davis (Betty Davis), Just Sunshine 503 (Famous) (Higher/Betty Mabry, ASCAP)
11	12	8	FUTURE SHOCK —Curtis Mayfield (Curtis Mayfield), Curtom 1987 (Buddah) (Curtom, BMI)	44	66	2	★ SEXY, SEXY, SEXY/THEME FROM "SLAUGHTER" —James Brown (James Brown), Polydor 14194 (Cited/Bedinda/Unichappell, BMI)	77	87	5	JUST CAN'T GET YOU OUT OF MY MIND —Baby Washington (V. Barrett), Master Five 9104 (Stere Dimension) (Mighty Three, BMI)
12	4	9	ANGEL —Aretha Franklin (C. Franklin/S. Saunders), Atlantic 2969 (Pundit/Alghan, BMI)	45	21	13	TOUCH ME IN THE MORNING —Diana Ross (Michael Masser), Motown 1239 (Stein & Van Stock, ASCAP)	78	—	1	★ NEVER LET YOU GO —Bloodstone (Pip Williams), London 1051 (Crystal Jubilee, BMI)
13	17	6	★ I'VE GOT SO MUCH TO GIVE —Barry White (Barry White), 20th Century 2042 (Sa-Vette/January, BMI)	46	23	8	LOVE AIN'T GONNA RUN ME AWAY —Luther Ingram (Johnny Baylor), Koko 2116 (Columbia) (Klondike, BMI)	79	89	4	SUGARCANE —The M.G.'s (Dave Madden), Stax 0169 (Columbia) (Hummingbird, No Society Listed)
14	16	7	TO KNOW YOU IS TO LOVE YOU —B. B. King (S. Wonder/S. Wright), ABC 11373 (Stein & Van Stock/Black Bull, ASCAP)	47	52	7	OUR LOVE —Loretta Holloway (Chuck Jackson/Marvin Yancy), Aware 6001 (Butler/Chappell, BMI)	80	—	1	★ SMARTY PANTS —First Choice (Alan Selder, Norman Harris), Philly Groove 179 (Bell) (Nickel Shoe/Six Strings, BMI)
15	9	12	NOBODY WANTS YOU WHEN YOU'RE DOWN AND OUT —Bobby Womack (Bobby Womack), United Artists 255 (MCA, ASCAP)	48	53	4	BROTHER LOUIE —Staries (Brown, Wilson), Kama Sutra 577 (Buddah) (Buddah, ASCAP)	81	91	3	LOVING ARMS —Dobie Gray (Tom Jans), MCA 40100 (Almo, ASCAP)
16	13	11	ARE YOU MAN ENOUGH —Four Tops (Dennis Lambert), Dunhill 4354 (ABC/Dunhill/Soldier/Hastings, BMI)	49	49	7	SLIPPING AWAY —Holland-Dozier featuring Brian Holland (Holland/Dozier/Holland), Invictus 1253 (Columbia) (Gold Forever, BMI)	82	92	4	YOU CAN'T STOP A MAN IN LOVE —Carl Carlton (G. Soule, T. Woodford), ABC 11378 (Muscle Shoals, BMI)
17	37	4	★ GHETTO CHILD —Spinners (B. Creed, T. Bell), Atlantic 2973 - (Mighty Three, BMI)	50	75	2	MIDNIGHT TRAIN TO GEORGIA —Gladys Knight & the Pips (Jim Weatherly), Buddah 383 (Keca, ASCAP)	83	94	3	SAFARI —Eddy Senay (Eddy Senay), Sussex 260 (Buddah) (Interior/Zorn, BMI)
18	18	10	LOVE, LOVE, LOVE —Donny Hathaway (Donny Hathaway), Atco 6928 (Dish-A-Tunes/Raghouse, BMI)	51	57	5	LOOK OVER YOUR SHOULDER —Escorts (George Kerr, Larry Roberts), Aitha 6052 (Ginnick, BMI)	84	99	2	★ CHECK ME OUT —Eddie Floyd (Eddie Floyd), Stax 0171 (Columbia) (East/Memphis, BMI)
19	20	7	RIGHT PLACE, WRONG TIME —Dr. John (H. Scott), Atco 6914 (Walden/Oyster/Caludren, ASCAP)	52	64	2	★ GET IT TOGETHER —The Jackson 5 (B. Gordy, H. David, D. Fletcher, J. Marcellino, M. Larson), Motown 1277 (Jobete, ASCAP)	85	90	2	SOUL PRESIDENT NUMBER ONE —John & Ernest (Dickie Goodman, N. Apatow), Rainy Wednesday 203 (Mainstream) (Rainy Wednesday, BMI)
20	24	6	★ SLICK —Willie Hutch (Willie Hutch), Motown 1252 (Jobete, ASCAP)	53	33	8	STAY AWAY FROM ME —Sylvers (Leon Sylvers), MGM 14579 (Dotted Lion/Sylco, ASCAP)	86	—	1	★ GIRL BLUE —Main Ingredient (Stevie Wonder, Wright), RCA 0046 (Stein & Van Stock/Black Bull, ASCAP)
21	32	6	★ GOTTA FIND A WAY —Moments (R. Dahrouge, B. Terrell), Stang 5050 (All Platinum) (Gambi, BMI)	54	62	4	MAKE ME TWICE THE MAN —New York City (Tim McQueen), Chelsea 0025 (RCA) (Pocket Full of Tunes, BMI)	87	98	2	DO YOU EVER —Manhattans (Myrna March), De-Luxe 45-152 (Starday/King) (Arnet/March on Music, ASCAP)
22	27	8	UNTIL IT'S TIME FOR YOU TO GO —New Birth (Buffy St. Marie), RCA 0003 (Gypsy Boy, ASCAP)	55	61	5	LOOK ME UP —Blue Magic (A. Felder, Norman Harris), Atco 6938 (W.M.O.T./Six Strings, BMI)	88	—	1	LOVE'S MAZE —Temprens (Harold H. Scott), We Produce 1811 (Columbia) (Stripe/East/Memphis, BMI)
23	46	3	★ HIGHER GROUND —Stevie Wonder (Stevie Wonder), Tamla 54235 (Motown) (Stein & Van Stock/Black Bull, ASCAP)	56	56	7	CAN'T HELP FALLIN' IN LOVE —Soft Tones Avco 4619 (Gladys, ASCAP)	89	85	7	BABY YOU BELONG TO ME —Magic Touch (Barkan/Whitelaw/Orinole), Roulette 7143 (Big Seven, ASCAP)
24	19	12	SIXTY MINUTE MAN —Clarence Carter (C. Carter), Fame 250 (United Artists) (Future Stars, BMI)	57	69	3	SOUL JE T'AIME —Sylvia Robinson & Ralphie Pagan (Sylvia Robinson, Serge Gainsbourg), Vibration 525 (All Platinum) (Painted Desert, BMI)	90	—	1	HYMN #5 —Earl Gaines (James T. Shaw), Seventy Seven 77-131 (Cape May/Benell/Captain, BMI)
25	36	4	★ FUNKY STUFF —Kool & the Gang (Kool & the Gang), De-Lite 557 (Delightful/Gang, BMI)	58	54	8	YOU'VE GOT MY MIND MADE UP —Quiet Elegance (O. McClinton), Hi 2245 (London) (Rise/Screen Gems/Columbia, BMI)	91	97	2	STAND UP AND CHEER FOR THE PREACHER —Barrett Strong (Barrett Strong), Epic 5-11011 (Columbia) (Blackwood, BMI)
26	28	8	HANG LOOSE —Mandrill (Claud "Coffee" Cave), Polydor 14187 (Mandrill/Intersong U.S.A., ASCAP)	59	83	2	★ YES WE CAN CAN —Pointer Sisters (A. Toussaint), Blue Thumb 229 (Famous) (Warner/Tamerlane, BMI)	92	100	2	YOU CAN'T HIDE LOVE —Creative Source (Skip Scarborough), Sussex 5019 (Alexcar/Unichappell/Interior, BMI)
27	22	12	SO VERY HARD TO GO —Tower of Power (S. Kupka/E. Castillo), Warner Brothers 7587 (Kuphilo, ASCAP)	60	74	4	CHECK IT OUT —Tavaras (Butler, Osborn), Capitol 3674 (Haymarket, BMI)	93	—	1	RUNNIN' BACK (and Forth) —Emotions (Mack Rice, Eddie Floyd), Volt 4095 (Columbia) (East/Memphis, BMI)
28	30	6	DON'T LET IT END (Til You Let It Begin) —Miracles (F. Perren, C. Yarian), Tamla 54237 (Motown) (Jobete, ASCAP)	61	67	5	DON'T BLAME THE MAN —Roy C. (Roy C.), Mercury 73391 (Phonogram) (R. Hammond/Unichappell/Phonogram/Johnson-Hammond, BMI)	94	96	3	WHAT DO YOU SEE IN HIM? —Darren Green (Van McCoy, Smith), RCA 0016 (Van McCoy, BMI)
29	35	4	★ HURTS SO GOOD —Millie Jackson (P. Mitchell), Spring 139 (Polydor) (Muscle Shoals/Cotillon, BMI)	62	58	8	I OWE YOU LOVE —Brighter Side of Darkness (Vincent Willis), 20th Century 2034 (Fox Fantare/Sebans/ Nap Sylheart, BMI)	95	—	1	RHAPSODY IN BLUE —Deodato (George Gershwin), CTI 15 (New World, ASCAP)
30	55	3	★ KEEP ON TRUCKIN' —Eddie Kendricks (F. Wilson, A. Poree, L. Canton), Tamla 54348 (Motown) (Stone Diamond, BMI)	63	43	10	SHORT STOPPING —Veda Brown (Rice/Manual/Clutcher), Stax 0163 (Columbia) (East/Memphis, BMI)	96	88	3	'TIL I GET IT RIGHT —Bettye Swann (R. Lane, L. Henley), Atlantic 45-2950 (Tree, BMI)
31	39	4	★ ECSTASY —Ohio Players (Ohio Players), Westbound 216 (Chess/Janus) (Bridgeport, BMI)	64	68	4	CAN YOU GET TO THAT —Southside Movement (J. Van Leer), Wand 11259 (Scepter) (Van Leer, BMI)	97	—	1	WHAT DO YOU WANT TO DO —Lou Courtney (Lou Courtney), Rays 100 (Emalou/Ragmar, BMI)
32	40	5	★ PARRTY —Macco & the Macks (James Brown), People 624 (Polydor) (Dynamite, BMI)	65	60	9	HOW LONG CAN I KEEP IT UP —Lynn Collins (James Brown, Fred Wesley), People 623 (Polydor) (Dipon, BMI)	98	—	1	I WON'T LEAVE YOU HANGING —Jerry Washington (Jerry Washington), Excello 2333 (Nashboro) (Excello/Pop Top, BMI)
33	34	8	★ SWEET HARMONY —Smokey Robinson (W. Robinson), Tamla 54233 (Motown) (Jobete, ASCAP)	66	79	2	NUTBUSH CITY LIMITS —Ike & Tina Turner (Tina Turner), United Artists 298 (Huh/Unart, BMI)	99	—	1	CHILD OF TOMORROW —Barbara Mason (A. Badale), Buddah 375 (20th Century, ASCAP)

Soul Sauce

A&M's Moss Backing New Comedian

By LEROY ROBINSON

LOS ANGELES—Black Humor like jazz music is based on improvisations (or innovations) on a motive out of the black lifestyle. However, when taking both forms into the marketplace, there are great limitations placed upon them in the areas of album sales and getting the product heard on radio.

Therefore, when a brand new black comedian comes along like Franklyn Ajaye who has just recorded his first album for A&M Records, which is slated for release very soon, and with all the aforementioned elements against any potential success, the question that comes to mind is why bother?

Well, the onus for most of the answer to that question is on A&M Records. They're the ones who will have to make Ajaye work as a salable product. The question was put to Jerry Moss, A&M's president, and the man responsible for making the decision to bring Ajaye to the label, just what are the marketing plans of the new comedian's album.

"We were responsible for the marketing and sales of Cheech and Chong, who are probably the newest and most successful selling comedians in that sense. Obviously, they are on Ode Records, which we only market and distribute. But we at least understand something about the marketing and the follow-through on comedy product," said Moss.

How Moss came to consider Ajaye at all for the label came about because "He was the first comedian that's made me laugh in three years," said Moss. "We're always looking for something different and something unique to bring to A&M, and when I saw Franklyn he was just right."

Whether Ajaye, a johnny-come-lately to humor, and following in the eventful and successful footsteps of such luminaries as Redd Foxx, Bill Cosby and Flip Wilson will be right for the marketplace or not is something that will have to be discovered in the future. But if we can use Richard Pryor as a yardstick, which Ajaye has patterned his own style after ("Pryor freed us,"), then there is a great potential. Stylewise, however, could be detrimental to Ajaye's own individuality.

"Well, after Richard Pryor, there's not much more you can bring to black humor," says the 24-year-old Ajaye. "I looked at and listened to Cosby and Pryor, and I liked Cosby's 'kid thing.' But, I liked Pryor's 'street thing' better because it was real down. Pryor convinced me that black humor could be done," added Ajaye.

To parallel Ajaye's comment, and maybe paraphrase him some, many comedians have said that after Foxx there was not much anyone could bring to black humor. But others came along and became successful. What will Franklyn Ajaye bring to black humor listeners?

"The period which had the greatest influence on me, my high school days," says Ajaye. "It was the only time I was truly happy."

Converting that personal experience into the kind of humor that people will buy has all the possibilities of maybe being too esoteric... not new or funny at all.

"Well, I feel good humor is truth. Life at the present time is depressing

(Continued on page 49)

Billboard 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)
1	1	8	TOUCH ME IN THE MORNING Diana Ross, Motown M 722 L	31	26	10	SOUL MAKOSSA Manu Dibango, Atlantic SD 7267
2	3	8	HEY NOW HEY (The Other Side of the Sky) Aretha Franklin, Atlantic SD 7265	★	42	7	POINTER SISTERS Blue Thumb 48 (Famous)
3	2	10	FRESH Sly & the Family Stone, Epic KE 32134 (Columbia)	33	34	20	SPINNERS Atlantic SD 7256
4	5	9	TAYLORED IN SILK Johnny Taylor, Stax STC 3014 (Columbia)	34	23	25	NEITHER ONE OF US Gladys Knight & the Pips, Soul S 737 L (Motown)
5	6	13	BACK TO THE WORLD Curtis Mayfield, Curtom CRS 8015 (Buddah)	35	33	24	BIRTH DAY New Birth, RCA LSP 4797
6	4	13	HEAD TO THE SKY Earth, Wind & Fire, Columbia KC 32194	36	32	20	LIVE AT CARNEGIE HALL Bill Withers, Sussex SXBS 7025 2 (Buddah)
7	8	8	FACTS OF LIFE Bobby Womack, United Artists LA 043 F	37	40	7	11 Sylvers, Pride PRD 0026 (MGM)
8	7	16	CALL ME Al Green, Hi XSHL 32077 (London)	38	37	28	COMPOSITE TRUTH Mandrill, Polydor PD 5043
★	15	5	DOIN' IT TO DEATH J.B.'s, People PE 5603 (Polydor)	★	50	2	IN THE RIGHT PLACE Dr. John, Atco SD 7018
★	14	11	EDDIE KENDRICKS Tamla T 327 L (Motown)	40	31	9	FOSTER SYLVERS Pride PRD 0027 (MGM)
★	25	3	INNERVISIONS Stevie Wonder, Tamla T 326 L (Motown)	41	49	14	TYRONE DAVIS Dakar DK 76904 (Brunswick)
12	10	19	I'VE GOT SO MUCH TO GIVE Barry White, 20th Century T 407	42	30	32	MUSIC IS MY LIFE Billy Preston, SP 3516
13	16	11	MA Rare Earth, Rare Earth R 546 L (Motown)	★	-	1	KILLING ME SOFTLY Roberta Flack, Atlantic SD 7271
★	19	9	ALL I NEED IS TIME Gladys Knight & the Pips, Soul S 739 L (Motown)	44	44	9	THE LOVE WE HAVE Jerry Butler & Brenda Lee Eager, Mercury SRM 1-660 (Phonogram)
15	17	6	SMOKEY Smokey Robinson, Tamla T 328 L (Motown)	45	46	3	SUPER DUDE I Don Covay, Mercury SRM 1-653 (Phonogram)
★	20	7	SLAUGHTER'S BIG RIP-OFF James Brown/Soundtrack, Polydor PD 6015	46	47	6	RUFUS ABC ABCX 783
17	9	15	LIVE AT THE SAHARA TAHOE Isaac Hayes, Enterprise ENS 2-5005 (Columbia)	★	-	1	BE WHAT YOU ARE Staple Singers, Stax STS 3015 (Columbia)
18	12	18	BLACK BYRD Donald Byrd, Blue Note BN LA 047 F (United Artists)	★	-	1	DELIVER THE WORD War, United Artists US LA128 F
19	13	18	NATURAL HIGH Bloodstone, London XPS 620	49	45	9	SUPERFLY T.N.T. Osibisa/Soundtrack, Buddah BDS 5136
20	11	12	TOWER OF POWER Warner Brothers BS 2681	50	48	42	THE WORLD IS A GHETTO War, United Artists UAS 5652
21	22	7	COSMIC SLOP Funkadelic, Westbound WB 2022 (Chess/Janus)	51	51	3	LIKE A RIPPLE ON A POND Nikki Giovanni, Nikton NK 4200 (Atlantic)
22	21	12	YOU'VE GOT IT BAD GIRL Quincy Jones, A&M SP 3041	52	59	8	ALL WE NEED IS ANOTHER CHANCE Escorts, Alithia 9104
★	29	5	THERE'S NO ME WITHOUT YOU Manhattans, Columbia KC 32444	53	38	24	2ND CRUSADE Crusades, Blue Thumb BTS 7000 (Famous)
24	18	7	EXTENSION OF MAN Donny Hathaway, Atco SD 7029	54	56	2	WOMAN ACROSS THE RIVER Freddie King, Shelter SW 8919 (Capitol)
★	36	18	THE MACK Willie Hutch/Soundtrack, Motown M 766 L	55	53	25	MASTERPIECE Temptations, Gordy G 965 L (Motown)
26	27	7	SOUL BOX Grover Washington, Jr., Kudu KU 1213 (CTI)	56	-	1	YEARS GONE BY Albert King, Stax STS 2010 (Columbia)
27	28	9	SHAFT IN AFRICA Soundtrack, ABC ABCX 793	57	52	5	SOUTHSIDE MOVEMENT Wand WDS 695 (Scepter)
★	41	4	CLEOPATRA JONES Joe Simon/Soundtrack, Warner Brothers BS 2718	58	60	2	BONGO ROCK Incredible Bongo Band, Pride PRD 0028 (MGM)
29	24	10	GIVE YOUR BABY A STANDING OVATION Dells, Cadet CA 50037 (Chess/Janus)	59	43	8	WAITING FOR LITTLE MILTON Little Milton, Stax STS 3012 (Columbia)
30	35	45	I'M STILL IN LOVE WITH YOU Al Green, Hi XSHL 32074 (London)	60	-	1	UNDER THE INFLUENCE OF Love Unlimited, 20th Century T 414

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Radio-TV Programming

Forum Poll Selects Global Toppers in Radio & Promo

LOS ANGELES — WCFL-AM, Chicago, was voted the best Top 40 station in the nation by radio program directors, general managers and record company executives attending the sixth annual Billboard Radio Programming Forum at the Century Plaza Hotel Aug. 16-18. Lew Witz, station manager, accepted the award during ceremonies emceed by Gary Owens, chairman of the awards committee for the Forum and afternoon air personality at KMPC-AM, Los Angeles.

Best soul station in the nation was KGFI-AM, Los Angeles; best MOR station was KMPC-AM, Los Angeles; best country station was KLAC-AM, Los Angeles. And KMET-FM was named the best progressive contemporary rock station in the nation, giving Los Angeles virtually a sweep in the station awards.

However, when it came to program directors, the winners were more spread out around the nation. George Wilson, executive vice president of operations of Bartell Radio, New York, was named Top 40 program director of the year. Dean Tyler, program director of WIP-AM, Philadelphia, was MOR program director of the year. Ron Jacobs of KGB-AM-FM in San Diego, was named progressive contemporary rock program director of the year. Hal Smith, program director of KLAC-AM in Los Angeles, and

Jonathan Fricke, until recently with WMC-AM in Memphis and now with KFOX-AM in Los Angeles, tied for country music program director of the year. E. Rodney Jones of WVON-AM in Chicago was voted soul program director of the year.

Air personality winners were: Top 40—Robert W. Morgan, until recently with KHJ-AM in Los Angeles; Soul—Don Sainte John of WGRT-AM in Chicago; MOR progressive—Tom Adams of WICD-AM in Miami; MOR standard—Dick Whittington of KGIL-AM in Los Angeles; Country—Sammy Jackson of KLAC-AM in Los Angeles; Talk—Jess Cain of WHDH-AM in Boston; Canada—Bill Gable of CKLW-AM in Detroit; news—B.R. Bradbury of KHJ-AM in Los Angeles. A Silver Mike Award (air personalities received beautiful silver mike trophies) also went to David Wineland representing the best air personality in Armed Forces Radio Television Service; he is with the Far East Network at Misawa, Japan.

Newcomers' Tribute

Novice awards (plaques) went to: MOR standard—Larry Ross of KOCY-AM in Oklahoma City; Country—Robert Wise of WAKC-AM in Normal, Ill.; Progressive MOR—Gary Persons of WESA-AM-FM in Charleroi, Pa.; Top 40—

Rick Hubbard of WDAK-AM, Columbus, Ga.; and International—Jim Van Horne of CHUM-AM, Toronto. These awards went to air personalities with less than three years in the business. There were no soul, talk, classical, or religious personalities in the finals.

Japanese winners were: Best air personality—Shiro Yamazaki of JORF Radio, Tokyo; Best producer—Hirohiko Takeuchi of RKB Mainichi Radio for the show, "Music Nova," in Fukucka.

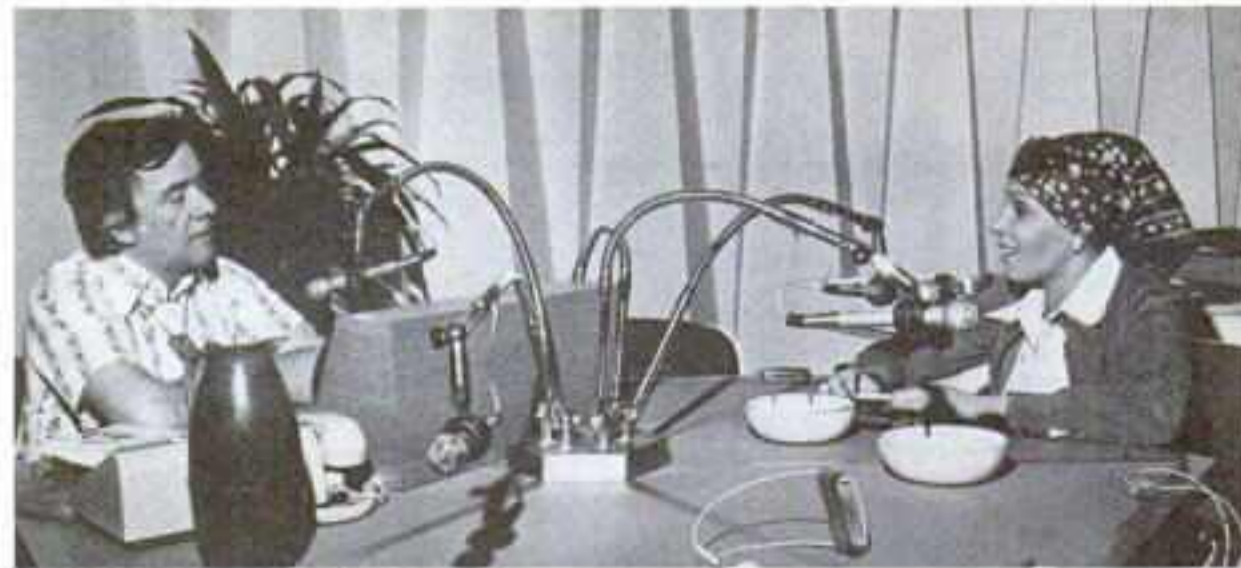
Steve Popovich, head of record promotion for Columbia Records, was voted the best national pop record promotion executive, Cecil Holmes of Buddah Records and Granville White of Columbia Records tied in the voting for best national soul record promotion executive. Larry Baunach of Dot Records, Nashville, was voted best country music national promotion executive.

Best independent record promotion executive was Tony Richland, Los Angeles.

Promo Winners

Local and regional promotion winners were: Jan Basham of A&M Records, Harvey Cooper of Bell Records, Gene Denonovich of Columbia Records, Joe Maimone of Capitol Records, Ray Anderson of RCA Records, Lou Galliani of RCA

(Continued on page 27)



ROY LEONARD OF WGN-AM Chicago lets United Artists Records' Shirley Bassey take over on the mike during his show. The artist visited Chicago during her recently-completed triumphant 18-city North American tour.

American Radio Programs Syndicating Gene Autry Radio Shows of Forties

LOS ANGELES—American Radio Programs, syndication firm here, is launching into radio syndication one of the most popular radio programs of the 40's—"Gene Autry's Melody Ranch Show." George Savage, general manager of ARP, said that original transcriptions of the weekly half-hour show dating back to 1947 have been transferred and reproduced on tape, marking the first offering of any of these shows since it left the air in 1956.

"We're offering the shows complete... just as they were performed live before studio audiences and broadcast on the CBS network of over 174 stations," Savage said. Each show features the music of

Gene Autry, the Pinafores, the Cass County Boys, guitarist Frankie Marvin, and Carl Cotner's Melody Ranch Band. Other regulars on the show were Johnny Bond and comedian Pat Buttram. Each show allows for six commercial minutes.

Cotner, now a member of the Autry organization which includes radio-TV stations, real estate, and other activities, was instrumental in the rebirth of the radio show as a syndicated vehicle. A special Christmas package of five half-hour shows devoted to such classics as Autry singing "Rudolph the Red-Nosed Reindeer" and "Here Comes Santa Claus," will be offered to subscribing stations in December.

Bow 2 Under 1G Station Encoders

By ELIOT TIEGEL

LOS ANGELES—Sansui and CBS Labs both unveiled new radio station quadrasonic encoders at the sixth annual Radio Programming Forum here last week.

The Sansui unit, QSE 58, will sell in the \$800-\$900 range—the first time the company has come out with a 4-channel device so low, emphasizes the company's Jerry Lebow.

Sansui's previous broadcast encoder was the \$4500 QSD4. The new unit is designed to accept as the program source Q-8 cartridges, discrete disks, and discrete open-reel tapes. Matrix disks, of course, can be aired without any type of device.

CBS Labs' SQ encoder/mixer is the SQE-2000 which will sell for \$699. Manufactured by Sony, the unit allows the station to broadcast 4-channel tapes and to produce local quadrasonic programs. It was unveiled here by Stanley Kavin of CBS.

The professional products division of CBS Labs will sell the unit. It was originally introduced at Columbia's recent national sales convention in San Francisco.

While the CBS unit becomes available in October in unlimited quantities, the Sansui unit becomes available within 60-90 days.

KLOS-FM Break-in

Lebow, in speaking about 4-channel broadcast activity, points to the ongoing program at KLOS-FM locally, in which the ABC-owned outlet has been airing one hour of quadrasonic nightly and two hours on Sunday.

The series of broadcasts is running 13 weeks, ending in September. Sponsorship has been by Sansui in concert with Pacific Stereo. "The station has received tens of thousands of dollars in advertising from these two sponsors," Lebow said. "We found out that people showed an interest in the broadcast and they called the station to find out about quadrasonic."

INTERVIEW:

Boulding Concludes Installment

EDITOR'S NOTE: This is the concluding installment of an in-depth interview with Jerry Boulding, programming consultant now working closely with WOOK-AM in Washington. The interview was conducted by Claude Hall, radio-TV editor, Billboard Magazine.

CLAUDE: Have you spoken at any colleges?

JERRY: Oh yeah, a number of colleges. When I was in New York with WWRL-AM I was a national program director and I did a lot of speaking at colleges and junior colleges and media workshops. There's a very inquisitive, dynamic group of

young kids who are interested in the business today. One of the good things happening is that colleges do have radio stations and a number of them, not enough, but a number of these radio stations are being run not necessarily by the professors, but maybe by a senior who's a student

(Continued on page 27)

FCC Balks at Pledge

By MILDRED HALL

WASHINGTON—The FCC has declared its opposition to a music format agreement between Toledo FM station WXEZ and a citizens' group that would require the station to guarantee a progressive rock format if, at some time in the future, the area were to lack a progressive rock station. The agreement, which settled a dispute over the prospective new owner's plan to drop the rock for MOR programming, "improperly requires the new owner to give up some of its control of programming," the Federal Communications Commission said.

The commission's decision will once again put a temporary hold on the year-old battle between a Citizens' Committee to Save Progressive Rock, and new owners, Midwestern Broadcasting, who planned the middle-of-the-road music for WXEZ-FM in suburban Toledo (formerly WGLN-FM). The FCC in 1972 denied the Citizens' Committee a hearing, but was told by the federal Appeals Court here that "music minorities" are entitled to enter

pleas in basic format changes where no alternative source of their kind of music is available in the area. (Billboard Aug. 19, 1972 and May 19, 1973).

After the court remand, another Toledo station, WIOT-FM began to provide a source of progressive rock satisfactory to the citizens' group, and the committee withdrew its objection to the music format change to Easy Listening on WXEZ-FM. But Midwestern signed an agreement with them that if WIOT-FM drops the progressive rock format before WXEZ-FM's license term ends in October 1976, Midwestern will conduct a survey of the area on music format. If 20 percent of the listeners in the survey want the progressive rock format, and it is financially feasible for Midwestern to do so, WXEZ-FM would have to go back to progressive rock.

The commission said it would have approved the WXEZ-FM transfer last week except for this agreement, and gave the citizens'

(Continued on page 27)



DON IMUS, air personality on WNBC-AM in New York and a comedy album star on RCA Records, greets Mort Sahl, center, who visited with Imus on NBC's "Monitor" show to promote his GNP Crescendo Records LP of "Sing a Song of Watergate." At right is Sahl's wife, China.

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Vox Jox

By CLAUDE HALL
Radio-TV Editor

I guess you could call this thing: "Reflections on a Convention." The sixth annual Billboard Radio Programming Forum ended last week and the feedback was that it was the biggest and best programming meeting ever held. I think **David Moorhead**, general manager of KMET-FM, Los Angeles, did a tremendous job as chairman of the advisory panel. I also feel that you and I are lucky to get another great radio man—**Jack Thayer**, head of Nationwide Communications in Columbus, Ohio—as chairman of the advisory committee for next year's Forum. He'll be choosing his staff, etc., in the near future.

A lot of interesting things happened at the Forum, which was Aug. 16-18 at the Century Plaza Hotel in Los Angeles. To wit: CBS-TV was there filming the event for a **Walter Cronkite** television special on the music industry. Also, when **Robert W. Morgan** accepted his award as Top 40 Air Personality of the Year, he said: "All of the rumors you've heard about **Bill Drake**, **Don Steele**, and myself are false... except one." and **George Wilson** took advantage of the occasion when he picked up his award for Top 40 Program Director of the Year to announce that he was leaving Bartell Radio as national program director to do something he'd always wanted to do: Program WNEW-AM in New York. However, at that point, **Wilson**

hadn't so informed the powers that be at Bartell. When he got back to New York on Monday (20) and told them he was leaving, they refused to let him go. You might say, they made an offer he couldn't refuse. Actually, they made him executive vice president of operations for radio and also a vice president in the parent firm of Bartell Media with stock options, etc.—literally, the heaviest position financially and image and control in radio programming except, perhaps, being president of a radio chain. In a way, I'm both happy and sad about the move. As I'd mentioned to George, WNEW-AM needed him and I'm sad that the station is going to be without a man of his caliber. But I'm happy that George, after all of these years, is finally getting his due credit as a radio man. Lord knows, he paid the dues.

Gary Owens, air personality of KMPC-AM in Los Angeles and head of the judging committee on the air personality competition, did an outstanding job as emcee of the Awards Luncheon. He has that "touch" which can turn a pause into something very humorous and he's the fastest wit alive. I guarantee you: I think **Larry Baunach** of Dot Records is going to be kidded about his sports model tractor for a long time to come.

A lot of radio talk went on in the

hallways, as usual, and one of the comments I heard **Chuck Blore**, consultant to KIIS-AM in Los Angeles, make was: "I have the best computer in the world when it comes to programming a radio station—my gut."

A lot of equipment firms were on hand this year, including **Schafer**, **JBL Speakers**, **CBS Labs** who introduced a new encoder for stations wishing to broadcast SQ quadrasonic music, and **Sansui**, who introduced a new QS quadrasonic encoder for stations wishing to broadcast in quadrasonic. Many syndication and jingles firms were on hand, including **PAMS**, **TM Productions**, **Toby Arnold & Associates**, **Drake-Chenault**, **Watermark**, **Custom Fidelity**, etc. **Arnold** served a "claude-hall special" in his suite, but it was actually **Pearl Beer** imported from Texas. The Japanese contingent brought me a woodblock cut, which I'm going to frame and put on my office wall. So, I benefitted pretty good from the three-day meeting.

There were a few small things that went wrong during the Forum, some fairly humorous in retrospect. For example, we'd arranged with **Sony** to supply a dozen small FM receivers for a wireless transmitter mike so a translator could broadcast a simultaneous translation of the session. **Sony** sent out a bunch of FM clock radios, which were much too bulky to lug around.

Canada, Australia, Brazil, and Japan were well represented during the Forum. Not too many people showed up from England; in fact, only **Doreen Davies** of the BBC.

Best of all about the Forum, there were no "incidents." And the rumor is that independent record promoter **Tony Richland** is having to make refunds on all of the tickets he'd sold to the rematch between **Johnny Bond** and **Buzz Bennett**.

To get back to other topics, **Chuck Hussey**, late of KBIL-AM in Kansas City, is looking for country work; 816-781-3176. ... **Scotty Brink** is looking; 615-327-1711. ... **Tom Clay** is at 714-897-4259. ... **Joe Thomas**, who was at WPRO-AM for 10 years, is looking; 213-893-4407. ... **WAAM-AM**, Ann Arbor, Mich. is looking for an air personality, as is **WOKY-AM**, Sumter, S.C.

KCIA-AM, Hobbs, N.M., is looking for a cross-country air personality. ... **Dale Brisson** has become program director at **WTRS-AM-FM**, Dunnellon, Fla. He'd been public service director at **WQXK-FM**, Hialeah, Fla. ... **AnnLisa Lindahl** is the new record librarian at **KIIS-AM**, Los Angeles. **Dave Diamond** is still "assisting" consultant **Chuck Blore** as program director of the station. ... **Carl Rossi**, program director, **WQQW-AM**, Waterbury, Conn., writes: "I would like to clarify something in the Aug. 18 *Vox Jox*—**WQQW-AM** does not hire females as tokens. As a matter of fact, **Jeanne Marceau** happens to be the station's best sales person. And **WQQW-AM** employs the only female newscaster in the market, **Ms. Debi Stevenson**."

James P. Storer is returning as general manager of **WJW-AM**, Cleveland. Good radio man. ... **Ben Noe**, 15-year veteran as program di-

rector in **Top 40**, looking; 505-524-0000. ... **Don Aylesworth** is the new program director of **CHAM-AM** in Hamilton, Canada, and **Greg Stewart** is the new music director. Station is researching the market. ... **Gary Jeffries**, **KINA-AM**, P.O. Box 778, Salina, Kans. 67401, would like anyone who taped the sixth annual Billboard Radio Programming Forum to send him a dub or let him make his own dub. ... There aren't many jazz shows around these days. But **Royal Wright** is doing one midnight-5 a.m. on **WUNR-AM**, Boston.

Mel Phillips, 212-628-4251 or 516-431-6462, is looking for a consulting position with a radio station. He has been with **RKO Radio** the past seven-plus years, lastly as program director of **WXLO-FM**, New York. ... **LeRoy B. Akins Jr.**, president of **Akins Broadcasting Consultants** in Glens Falls, N.Y., has been selected as an instructor at the new radio broadcasting program at **Adirondack Community College**, Glens Falls. For those of you who don't know, **Akins** was producer at **WFIL-AM**, Philadelphia, for years, working with such guys as **George Michael**, **Jim Nettleton**, **J.J. Jeffrey**, **Frank Kingston Smith**, and **Dan Donovan**.

The lineup at **WTTO-AM** goes: **Tom Allan** 6-10 a.m., **Rod Douglas** until 2 p.m., **Tom Lang** 2-6 p.m., **Don McCoy** 6-midnight, **John Ross** midnight-6 a.m., **Shean O'Neil** weekends, with **Paul Raye** and **Bill Clark** on news. **Douglas** sends his old toenail clippings to the guys at **HSA radio**, Bangkok, Thailand. **Lang** is program director of **WTTO-AM** now. **Douglas** also adds: "American record people might be interested to know that Bangkok has a population of over 3 million and three English language stations. Music comes in over there from England, but hardly anything for the U.S. My old boss **John (Earl Richman) Dienn** could see U.S. record service for their FM adult contemporary format. The address is Box 1579, K-Wattana R.O.P., Bangkok, Thailand."

David Noll is new general manager of **WGCL-FM**, Cleveland; he'd been sales manager. Former manager **Arthur Zweig** left to enter television, which is, today, a step backward. Right? ... Yes, Virginia, there is a **WBUG-AM**. It's in Ridgeland, S.C., and **Andrew N. Henderson**, music director, pleads for better record service—everything from gospel to rock. "Ridgeland doesn't have a record shop and occasionally we have to purchase records for our survey from **Beaufort, S.C.**, or **Savannah, Ga.** ... **Dan Acree** at **KIXS-AM-FM**, Killeen, Tex., sent a bunch of teeshirts, for which **Tammy**, **Sam** (a girl), and **Tony** all thank you, as well as **Darryl** and **John**. I have immediately put the teeshirt on my shirt list at 98 with a star.

Although, I've personally always felt that the place for females was either in the kitchen or the bedroom, there are some great women in radio. **Cathy Gori**, all-night personality on **KMPC-AM**, Los Angeles, could even do a rock show; she's tough. Anyway, I was just leading up to this letter: "Would you help a lady in distress? My name is **Charmaine** and I've been on the air in Miami for the last three years, at Miami's two progressive stations. The last six months

were spent in a program director's position at **WBUS-FM**. I am now, due to a change in format, looking for a new job. I would very much be interested in news for a **Top 40** station or an air personality position." Call **Charmaine Stratos**, 305-445-2954.

WOCB-AM is looking for an experienced afternoon drive personality. Format is **MOR**. Liberal fringe benefits. Talk to program director **John W. Miller**, **WOCB-AM**, Cape Cod, Mass. ... **T.E. Darling**, president and general manager of **CHML-AM**, Hamilton, Canada, would like people at **Yesterday** and **Today Productions**, Philadelphia, to get in touch with him. ... **Don Harris**: Got the note. Thanks. I've been fighting that scene for years. Some people just *don't want* good radio.

Kenneth W. Sturm, 213-966-3330, is looking for work in news, programming, or as an air personality. Done it all, including working as anchorman for TV news. Was until recently with **AFRTS**. ... **J. Preston Swafford**, music director and production man at **WUAT-AM**, Pikeville, Tenn., is looking for a step upward. 615-447-2791. The lineup at **WUAT-AM** has **Dave Grey** sign-on

(Continued on page 29)



TOP TAPES — Top Tapes is the answer for the smaller market stations frustrated with poor record service. Monthly, Top Tapes gives you the top hits in **MOR**, or **TOP 40**. Included is a full selection of picks and breakouts.

AUTOMATED MOR — RPM recreates true **MOR**, the music that has never needed gimmicks to get its message across. RPM's **MOR** blends today with many of the **MOR** greats of yesterday, giving your station a smooth uncluttered sound. Automated **MOR** is available with custom intros or unannounced.

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 Please rush me information and sample for—
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 Name _____
 Address _____
 City/State/Zip _____
rpm radio programming/management
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 the concerned programming people (313) 557-3246

Century 21 Offers 7th Series

DALLAS—"Getting Together" is proving itself. "It's already sold in five markets in the week and a half it's been offered in syndication," said **Mike Eisler** of **Century 21**, a newly-formed company devoted to radio commercials, jingles and radio and TV programming.

"If it keeps going this way it could well end up on 100 key stations."

Put together as a custom adult contemporary **MOR** programming for **WINZ-AM** in Miami, it broke on the air Aug. 6. It is the newest service offered by **Century 21**, which also has "The Rock of Chicago," **Top 40**: "Kansas City Country," authentic country: "Counterpoint," soft **MOR**: "Cookin' Country," "Soul Rare," and "Town and Country," progressive country.

The **Century 21** package also includes "Voices of Love," a sophisticated, philosophical program.

WILSON ANKLES AM; STARTING TIPSHEET

LOS ANGELES—Bob Wilson, veteran program director, most recently head of programming for **KDAY-AM** here, has launched a music tipsheet, called **Radio & Records**. It will be referred to as **R'n'R**.

The reason for the tipsheet, Wilson said, was that he was frustrated with the tipsheets on the market today. "just as I was frustrated about two years ago with radio and did something different with **KDAY-AM**." He said that his tipsheet will be the most comprehensive on the market. Sample copies will be mailed out for three weeks to 6,000 radio stations and 1,000 record executives.

Boulding Concludes Interview

• Continued from page 24

who has some knowledge of radio. I think that this is probably the best training in radio. As least the guy when he finishes a program in let's say radio or television or journalism ... when he comes out ... will have worked a little bit on a commercial radio station so he's not "cold." So he's got some formal knowledge, and a degree, and some experience. I think that's the key.

CLAUDE: Brown University operates a good radio station.

JERRY: Excellent school. Unfortunately colleges usually have more students than they can put on the air. If there's going to be any kind of programming education, they just can't give every guy only an hour. I think that's the situation. There's gotta be some additional training done by those of us who are in radio. We've got to take some guys who maybe don't have all the things we want, but have some potential, and desire to learn. Then we've got to develop them as specialists. My feeling is, by that time a guy's been in the business for 10 or 12 years, he's gotta decide what he's gonna do. Is he gonna be a player all of his life ... is he gonna be only a disk jockey ... is he going to go into management? The problem is that you have so many sales-oriented stations simply because guys leave programming and go into something else who have never done anything else but program. So you have the emergence of the sales manager to the general manager type thing. And many of them are just completely insensitive to what's happening in radio as far as programming is concerned. They will not say "no" to an advertiser, no matter how soldout they are. They will take competitive accounts and put them on the station. So you have two beverages in the same five minutes. One's coffee, and one's a soft drink, and they tell you: "If you're so good, you work it out." Then they have a girl who's ill-equipped to do a log, who just came out of a typing school ... then you have an engineer who managed to get a first phone through one of these quickie schools, but he can't fix anything. So, you have all of these kinds of things and the equipment's becoming more and more sophisticated ... and ...

CLAUDE: In spite of the obvious flaws in radio it's a good job, isn't it?

JERRY: Oh, it is, Claude, I love it, I feel it a privilege to earn a living, no matter how small, in a business that gives me so much enjoyment. I'm really enjoying being a program consultant now.

CLAUDE: You never get tired of it, do you?

JERRY: I think if there's one industry where there's something new everyday and there's some excitement, if it's only picking up a new Billboard and seeing who has moved and who's got a new job and what station went on the air, it's there, and I am just happy to be able to be working in it. This is not a copout I've worked very hard at radio and had a lot of heartbreak ... things have often been very, very tough, and it's tough now ... but I think sometimes it has to be tough because if it's too easy, we don't appreciate it.

CLAUDE: In New York, what were your hours like?

JERRY: Claude, in New York as you know, I used to spend 80 hours a lot of weeks. You get to be a programmer, you're also a policeman. Once you put the systems in, you gotta make everybody stop at the red light, stop at the stop signs, and all that. Some of them hate you for it, but without discipline I don't think

that any form of radio can work. Even in the most progressive free form radio, there has to be some discipline. I want to make one interesting point about the so-called progressive stations. Now there's a move—I don't know if you're aware of it, about progressive black stations. I've had a lot of people contacting me, asking if I think that this is a good way to go, and I have to say again: *It depends on the market.* You can't decide after you've made a decision if it's the right way to go; that's like saying, now that we've found a cure, let's find a disease! It seems to be working in Philadelphia, it seems to be working in New York, but it may not necessarily work in Chicago. The difficulty is that if you have a progressive station, a lot of the things that you must do if you're commercial, which means you must have commercials, somehow don't fit. If they send in a canned commercial that somehow contradicts what you've just done, it can blow your audience away 'cause they say, "Ah, you're coppin' out, man, you're playing this." Unfortunately, if you're going to eat, and you're in commercial radio, you have to play some commercials and there are some agencies who won't let you touch their stuff. But there's a trend now towards what is called progressive black radio. There are only a couple who have done anything with black progressive at all, the difficulty is that there are not enough blacks to support the kind of station that is very often needed. In other words, let's say there are 100 people that like jazz, but of that 100 only 25 listen to you, because the rest of them listen to their own jazz sets. So while you're playing something they like—jazz people are very selective, if they like Ramsey Lewis they may not like Miles ... if you play 20 minutes of something they don't like, you'll lose them. So, there is a difficulty there. Then you go back to the idea of a hit-music and familiar-music precept. Much of what you hear in progressive radio which is good, is unfamiliar, and most people still, in 1970, like familiarity. They want to hear something they recognize.

CLAUDE: I like the black progressive format, and I hope it continues, but it occurs to me that the same music is being played on the ordinary progressive station.

JERRY: Oh yeah, a lot of it is. I think that the only difference might be that they might get a little more into some things like Nikki Giovanni, into Malcolm X, into some of the spoken words, and maybe some of the hard cerebral jazz and Afro music. But it's going to have to find its own way. In Washington, WHUR-FM is attempting some of this at various times throughout the day. It's difficult to say how much of it is working because you don't know in a rating period if you have listeners who're listening to what and for how long ... in other words, when you have fractionalization, if it were all that way all day and all night you would know.

CLAUDE: Have you got a good signal at WOOK-AM?

JERRY: Excellent signal. Our signal is actually better than our competition. Well, we're in a better dial position. And I've worked with the engineer to improve not only the signal, but the quality of the signal. I want a technical sound at WOOK-AM as good as possible. We just ordered some new tape equipment, we put fresh records in every time we think they need to be changed. Some stations when a new record comes in, they don't get changed until the next week ... we change them sometimes

five times a week. So, we don't get the noise on the record by the time the jocks back it up a couple of times. Those records which we can't change—a lot of the oldies—are on cart, so we have not compromised the technical sound of the station whatsoever because we too are competing with the pop stations. Some of them sound pretty good. This has been black radio's fault. You could always tell black radio by the hum on the signal, and the hum sometimes is as high as the signal. I think this is something that a lot of the black stations just did not pay any attention to. From the management, right on down ... if they got by with it, if it seemed to work, they left it alone. We do have a good signal, not just a good signal as far as strength, but a good technical sound overall.

CLAUDE: Have you got the station sounding as well as you want to?

JERRY: Oh no, we've improved a lot, but we've got a long way to go. I hope to be comfortable with the sound by September. But it's going to take a long way because my standards are very high and I want the station to be very good and I won't cop out on myself. I'm still learning some of the things that make the chemistry work. We've come a long way, we're playing I think the right music. I've assembled pretty good people. I'm working with them ... recognizing mistakes and correcting them. We're building our public affairs and news departments, we're becoming a little more organized in all of those areas. So, that we actually know how many times a day or week or month a record has been played. How big it got.

CLAUDE: What kind of jingles are you using?

JERRY: We're using a custom package which I did with TM Productions in Dallas. Which is very good. It features the type of jingle that is needed for today's music.

CLAUDE: Is it Soul jingles?

JERRY: No, it's actually a capella with bass and drums. But it's designed to complement today's music more as a blending device than just a jingle. It's a transitional blending device as well. It reflects the mood of whatever the music is by not getting in the way of the flow and allowing the music itself to come through. When I say that, my feeling is that the jingle should be short. We only have call letter jingles, we don't have dial position or any of the other things that you normally have. We have just call letter jingles, and, of course, we have a weather jingle, and a station ID jingle, but it's a soul package. I spent four days in Dallas putting it together.

CLAUDE: In other words, it fits the music more than anything else.

JERRY: Right, it was not designed around the format we might do. I decided what the format was going to be and then, got the jingles to complement what we were going to do. We have jock songs. I have a thing about the jocks on button and I happen to think when he hears his name sung by seven trained voices, it kind of turns him on. We've spent quite a bit of money on it.

CLAUDE: You said you're still working with the jocks, in what ways are you working with them?

JERRY: Well, what I try to do is get the maximum out of every jock. Some of them have more to give than others. If I know a jock is capable of doing a perfect four hours, then that's what I want from him. If he doesn't give it to me then, I'm on him until I get it because I want that from him. He should want that from himself. I'm teaching them about things like overpronunciation, why not to do certain things.

New Dallas Radio/TV & Studio Supplier Grows

DALLAS—A new service firm for radio and TV stations and sound studios has been established here. It is Studio Sound Service Inc., with Mike Moree as general manager.

"We offer a full-support distribution, installation and service center of professional audio tape equipment and sound boards," said Moree, who was with the Ampex service center here for five years.

Ampex closed their branch about two months ago leaving the 90-day-old Studio Sound Service in the enviable position of being the only one around.

"Since Ampex shut down, we have the franchise to sell and service all of its products. We also handle Audiopak and Fidelipac tape cartridges; Shure mixers, microphones, cartridges and styluses for turntables; Quad/Eight Electronics' console boards; Russco turntables and tone arms and Spectronics' console boards, their newest product."

The new company also operates

completely equipped Cajun Sound, a 4-track, 8-track country recording studio in Thibodaux, La., according to Moree.

Global Toppers

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Records, Don Whittemore of RCA Records, Dick Bethel, Jack Campbell, and Cathy Flores.

A special community service award went to KMCO-AM in Conroe, Tex., for its community action during the Texas floods.

Special program awards went to KGB-AM-FM in San Diego for "Max Yasgur: The Passing of the Era"; WDAK-AM in Columbus, Ga., for "The Story Behind the Yellow Ribbon"; KMET-FM in Los Angeles for "KFWB: The Glory Years." Special religious awards went to Bill Huie of the Presbyterian Church for "Rock Music: What's It All About" and Scott Ross for "The Scott Ross Show" which is nationally syndicated.

Voting was from a list of nominations on most of the categories—to wit, air personalities, promotion executives, radio stations, and program directors. As people registered, they filled out their ballots. The ballots were taken to the Billboard office Thursday evening and tabulated by the Billboard research department. The winners were announced at the Awards Luncheon Aug. 18 at the Century Plaza.

FCC Balks

• Continued from page 24

group 30 days to resubmit its argument. The FCC said such an agreement could mean that at some time in the future, due to circumstances entirely outside of the licensee's control, the owner could be "irreversibly committed" to programming which it might not otherwise present.



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Jukebox Programming

Defend Color-Coded Title Strip

EDITOR'S NOTE: A recent interview with Manhattan, Kan. programmer Judy Weidner (*Billboard*, Aug. 11) stating her opinion that color-coded strips (red=pop, green=country and so on) limit titles that may have wider appeal or potential brought strong counter opinion from Dick Steinberg, Sterling Title Strip Co., Newark, N.J., and Bill Bush, program foreman, Les Montooth Phonograph Service, Peoria, Ill.

CHICAGO—Steinberg and Bush both contend that surveys in locations prove that color-coded strips are welcomed by patrons. Steinberg, in fact, will furnish free questionnaires for any operator or programmer wishing to conduct a survey.

"Too many good records would get lost if they weren't grouped in categories," said Steinberg, referring to the fact that *Billboard* publishes four categorized singles charts as

well as What's Playing, itself reflecting categories.

"We are not limiting a title's potential," insisted Bush, "because first of all, the basic taste of the patrons in each location is taken into consideration. We don't have an arbitrary number of say country titles—if we're talking about a location where people predominantly prefer country, there may be twice as much country as normal."

On the contrary, Bush feels it "penalizes" people who are looking for a specific record, say it is a country tune, to have to look over 100 selections instead of quickly scanning the green section.

Bush claims people take less time to find and punch titles keyed by color-coded strips and that routemen can change records faster.

However, he does agree with Ms Weidner to a certain degree in that Montooth Phonograph does limit its

categories to three—pop, country and oldies. "You could carry the categorization too far," he said.

Bush said a survey in Peoria found 96 percent of patrons in 40 diverse locations said they noticed the color strips; 82.5 percent said the strips helped them in selections.

On definite crossover songs, Bush will use both red and green strips, though not on the same machine. Where a pop song has unusually strong country potential, it will be placed as close to the country tier as possible.

Steinberg

Steinberg criticized the plain strip, though his firm has them available. "The standard strip identifies the record and is uniform in appearance, but this is all—no other information is given and this denies the customer information he should have."

(Continued on page 29)

Mich. Assn Backs 45's Quality Push

BOYNE FALLS, Mich.—The state association of vending and music operators here is supporting the *Billboard* Jukebox Conference efforts to improve the quality of 45's. Several members said following a talk by Earl Paige, jukebox programming editor, that they were encouraged that record companies are at last listening to their complaints.

Operators here continue to report incidences of defectives. Carl Kaiden, Leonard Amusement, Buchanan, Mich., said, "Shambala" by Three Dog Night ran about 10 bad out of 30 for us—it stuck, just like 'Tie A Yellow Ribbon Round the Old Oak Tree.'"

Paige reviewed the current efforts underway including the strong interest of the Recording Industry Association of America (the organization of record companies) and Electronic Industries Association (consumer entertainment equipment manufacturer group).

Next move toward improved quality of disks will be a full review before the EIA P8.2 standards committee at its September meeting. Orlando Taraborrelli, Philco-Ford executive and head of the P8.2, is studying a series of reports drawn from conference meetings and recommendations, Paige told the Mich. group.

ONE-STOP-JUKEBOX SINGLETON SURVEY

NASHVILLE—The Shelby Singleton Corp. here is initiating a one-stop and jukebox programmer survey, sample service and promotion headed by Dick Bruce, sales manager. A postage-paid card solicits programmer names, types of stores and locations serviced and indications of how seven titles will be utilized: "Will Test/Will Order/Will Throw Away/Will Eat." Programmers are also offered title strips.

Artists promoted are James O'Gwynn, Sandy Cooper, Shad O'Shea, Jose Noland, Rita Remington, Sharon Stone, Gordon Terry and Darrell McCall.

Jukebox Meetings

Sept. 9—R.C. Coin Operators Assn., Red Velvet Club, Raleigh
 Sept. 11—Westchester Operators Guild, Pastor's Restaurant, White Plains
 Sept. 20-23—W. Va. Music & Vending Assn., Heart O' Town Motor Inn, Charleston
 Sept. 21-22—Ill. Coin Machine Operators Assn., Playboy Club, Lake Geneva, Wis.
 Sept. 21-23—Fla. Amusement & Merchandising Assn., Hilton Inn Gateway, Orlando
 Sept. 21-22—Music Operators of Va., Hilton Inn, Virginia Beach
 Sept. 28—N.W. Ohio Music Operators Party, Imperial House, Findlay
 Nov. 9—MOA 25th anniversary convention, Conrad Hilton, Chicago
 May 17—Music Operators of New York, Stevensville Country Club, Swan Lake
 July 20—Montana Coin Operators Assn., Gregson Hot Springs

Vending, Music Mich. Merger

By EARL PAIGE

BOYNE FALLS, Mich.—The Michigan Tobacco & Candy Dist. & Vendors Association will change its name to reflect music operator members and more operators involved in music will be sought, according to Michael R. Spaniolo, executive secretary and Bud Leonard, board member and typical of the diversified music and vending operators making up the group.

Here speaking briefly was Fred Granger, executive vice president of Music Operators of America, national jukebox group. He characterized the music and vending combination as "an interesting experiment." Similar associations exist in South Dakota, West Virginia and Florida.

Over 50 members at the Michigan group's 25th anniversary convention heard State Senator Harry DeMasso

(R) urge operators to keep legislators under pressure to cut spending and Chief Deputy of the Revenue Com-

mission Gerritt Vancoevering ask for assistance in routing highjacking and bootlegging rings.

Big MOA Surge

By KENNETH FITZGERALD

BIG SKY, Mont.—The 25th anniversary year of the Music Operators of America has been marked by a heavy influx of new members and a growing awareness of the value of organization, delegates attending the recent Montana Coin Operators Association annual convention were told by Fred Granger, executive MOA vice-president. Granger paid tribute to the MCOA as one of the finest industry associations in the country, noting the many legislative activities engaged in by the Montana group since its reorganization in 1965. "You folks in Montana get things done and are setting a good example for the rest of the country," Granger stated.

The MOA executive recalled a visit he and the late Bob Walker (an officer of both the MOA and MCOA) made on a prominent United States senator in Washington. The senator was very receptive, Granger explained, but at the conclusion of the interview he requested that Walker write to him, outlining the proposals made, on Montana association stationery. "The senator, and all other elected officials are fully appreciative of the political power of organization. As individuals we are virtually powerless. Working together collectively on a common program, we become a significantly potent force." A strong network of state organizations, Granger emphasized, form the foundation stones of an effective MOA in the nation's capital.

Harlan Wingrave of Emporia, Kan., national president of the MOA, also praised the Montana association. Both Wingrave and Granger stressed the importance of this year's MOA trade show and exposition in Chicago November 9-11. The 25th anniversary show, Granger reported, will probably be the biggest in the association's history with an expected 30 percent increase over previous years in the number of exhibitors. One entire new exhibit room, he noted, will be used exclusively to display electronic game machines.



RENÉ PIERRE makes it happen!

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

Exclusive Importers: PEABODY'S INC.

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Programmers Potpourri

OLDIES

Dave Clark Five, "Can't You See that She's Mine/I Like It Like That," Epic 2313
 Spirit, "I Got A Line on You/1984," Epic 2314
 Mashmakhan, "As The Years Go By/Yellow River," Epic 2315
 Dave Clark Five, "You Got What It Takes/Come Home," Epic 2316
 Sly/Family Stone, "Family Affair/Runnin' Away," Epic 2317

(Continued on page 29)



JUKEBOX industry people at recent Mont. meeting (from left) Pam and Kent Larsen (he's a Seeburg rep) and Tom Baker (standing) Chuck and Roberta Dudley, Bill and Janice Guthrie and Dee Phillips; convention chairman John Stocksdale and



Mrs. Bob Walker, still associated with the business of her late husband, Robert Walker, an industry leader; Wurlitzer rep Ron Weidman and winner of \$2,900 Tahiti vacation promotion he conducted, Mrs. Evelyn (Zollie) Kelman; from Nashville, Enterprise Records act Jerry Haymes & Brenda D; Joe and Wilman



Callant; Frank Freeburg, lobbyist for the Montana Coin Operators, and legal counsel Alfred Dougherty. Other Ken Fitzgerald photos of the meeting appeared previously (*Billboard*, Aug. 18).



Jukebox Programming

What's Playing?

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

BINGHAMTON, N.Y.: "HOT 100" PURCHASES

Robert McCarthy
Binghamton Amusement
4 Florence St. L3905
(607) 724-1445

"Say, Has Anybody Seen My Sweet Gypsy Rose"
Spinners
"Loving Arms," Dobie Grey, MCA 40100
"The Morning After"
Oldies
"For the Good Times"
"Release Me"

HARRISBURG, PA.: "HOT 100" PURCHASES

Charlie Sheaffer
Tri-State Music Co.
1423 N. 3rd St. 17102
(717) 234-0801

"Twisting the Night Away," Rod Stewart, Mercury 73412
"China Grove," Doobie Brothers, Warner Brothers 7728
"The Last Thing on My Mind," Neil Diamond, MCA 40029
"I Can Hear Music," Larry Lurex, Anthem 204

LORDSBURG, N.M.: "HOT 100" PURCHASES

Jane Dumas
Dumas Music Co.
Box 190, 1205 Hardin St. 88045
(505) 542-9382

"Shambala," Three Dog Night
"Yesterday Once More"
"Today I Started Loving You Again," Kenny Rogers & the First Edition, Jolly Rogers 1-100Y
Spinners
"Bad, Bad Leroy Brown"
"Satin Sheets"
"Drinking Champagne," Chubby Wise, Stoneway 1091

MADISON, WIS.: "HOT 100" PURCHASES



Pat Schwartz
Modern Specialty Co.
405 N. Broom St. 53703
(608) 256-0216

"My Maria," B.W. Stevenson, RCA 0030
"Take One Step," Eydie Gorme, MGM K14563
"The Last Thing on My Mind," Neil Diamond, MCA 40092
"Half-Breed," Cher, MCA 40102
Cover
"You've Never Been This Far Before," Conway Twitty, MCA 40094
"You're the Best Thing That Ever Happened to Me," Ray Price, Columbia 45889

MILTON-FREEWATER, ORE.: "HOT 100" PURCHASES

Garland Wilson
Kelly Music Amusement
Rt. 2, Box 174 97862
(503) 938-5718

"Bad, Bad Leroy Brown"
"Touch Me in the Morning," Diana Ross, Motown 1239
"Smoke on the Water"
"Uneasy Rider"
Spinners
"Shambala," Three Dog Night
"Playground in My Mind," Clint Holmes, Epic 10891
"Kodachrome," Paul Simon, Columbia 45859

NEW ORLEANS: "HOT 100" PURCHASES



Henry Holzenthal, Joe Caruso
TAC Amusement Co.
4102 Washington Ave. 70125
(504) 823-1500

"That Lady (Parts 1 and 2)," Isley Brothers, T-Neck 2251
"Let's Get it On"
"Theme from Cleopatra Jones," Joe Simon, Spring 138
"Here I Am (Come and Take Me)"

PEORIA, ILL.: POP & COUNTRY PURCHASES



Bill Bush
Les Mountz, Phonograph Service
506 Evans St. 61603
(309) 676-3214

"The Last Thing on My Mind," Neil Diamond, MCA 40092
"Saturday Night's Alright for Fighting"
"Twisting the Night Away," Rod Stewart, Mercury 73412
"Send a Little Love My Way," Anne Murray, Capitol 3648
Country
"Arms Full of Plenty," Buck Owens, Capitol 3688
"Queen of the Silver Dollars," Doyle Holly, Barnaby 5018

RICHMOND, VA.: COUNTRY PURCHASES



K.A. O'Connor, Peggy Curnow
O'Connor Distributors Inc.
2320 W. Main St., Box 5729 23320
(703) 399-3264

"Sunshine," Mickey Newbury, Elektra 45853
"Slippin' Away"
"No Headstone on My Grave," Jerry Lee Lewis, Mercury 73405
"Just What I Had in Mind"
"Red Necks, White Socks, and Blue Ribbon Beer," Johnny Russell, RCA 0021

SOUTH BEND, IND.: COUNTRY PURCHASES

Jean MacQuivey
Mac's Machines Inc.
2925 Mishawaka Ave. 46615
(219) 288-1177

"If Teardrops Were Pennies"
"You've Never Been This Far Before"
"Top of the World"
"The Corner of My Life"
"Nashville," Ray Stevens, Barnaby 5020
"Can I Sleep in Your Arms"
"Louisiana Woman and Mississippi Man"
"Watergate Blues"
"Why Me," Kris Kristofferson, Monument 8571

WISCONSIN RAPIDS: "HOT 100" PURCHASES



Chick Metcalf, Kathy Schaaf
Rapids Coin Machine Service
421 Daly Ave. 54475
(715) 423-7940

"Loves Me Like a Rock"
"Saturday Night's Alright for Fighting"
"Say, Has Anybody Seen My Sweet Gypsy Rose"
"Freedom for the Stallion," The Hues Corporation, RCA 0900
"You've Never Been This Far Before," Conway Twitty, MCA 40094
Spinners
"Brother Louie"
"The Morning After"
Oldies
"Tie a Yellow Ribbon"
"Shambala," Three Dog Night

Color Coded Title Strip

Continued from page 28

Answering still another objection to color strips, Bush said the colored acetate overlay strips to identify new releases could create "color clutter" if continued along with color-coded strips, but he limits these acetate overlays to only yellow.

He also noted that though Ms Weidner blasted color, she mentioned using the acetate over-lays. (Next, more opinion on color-coded strips.)

Programmers Potpourri

Continued from page 28

Hollies, "Long Cool Woman in a Black Dress/Dark Road," Epic 2318
Bobby Vinton, "Sealed with a Kiss/Every Day of My Life," Epic 2319
Tammy Wynette, "Good Lovin' (Makes It Right)/Bedtime Story," Epic 2320
Jody Miller, "He's So Fine/There's a Party Goin' On," Epic 2321
Wynette/Jones, "The Ceremony/Take Me," Epic 2322
Redbone, "Maggie/The Witch Queen of New Orleans," Epic 2323
Chase, "Get It On/I Can Feel It," Epic 2324
Bob Luman, "When You Say Love/Lonely Women Make Good Lovers," Epic 2325
Tammy Wynette, "My Man/We Sure Can Love Each Other," Epic 2326
Johnny Paycheck, "She's All I Got/Someone to Give My Love To," Epic 2327
George Jones, "A Picture of Me (Without You)/Loving You Could Never be Better," Epic 2328
Elvis Presley, "An American Trilogy/Until It's Time for You...," RCA 0685
Ray Peterson, "The Wonder of You/Goodnight My Love," RCA 0937
Neil Sedaka, "Little Devil/Stairway to Heaven," RCA 0939
Nilsson, "Jump in the Fire/Coconut," RCA 0940
Royal Scots Dragoon Guards Band, "The Little Drummer/Amazing Grace," RCA 0941
Dolly Parton, "Coat of Many Colors/Touch Your Woman," RCA 0943
Nat Stuckey, "Forgive Me for Calling You Darling/Is It Any...," RCA 0944
Waylon Jennings, "Good Hearted Woman/Sweet Dream Woman," RCA 0945
Charley Pride, "All His Children/Kiss An Angel Good Mornin'," RCA 0946
Porter Wagoner, "What Ain't to Be/A World Without Music," RCA 0947
Connie Smith, "Just for What I Am/If It Ain't Love," RCA 0948
Jerry Reed, "Smell the Flowers/Alabama Wild Man," RCA 0949
Charlie Pride, "It's Gonna Take a Little Bit Longer/She's Too...," RCA 0950
Dickey Lee, "Ashes of Love/Never Ending Song of Love," RCA 0951
Porter Wagoner/Dolly Parton, "Lost Forever in Your Kiss/Together...," RCA 0952

POLKA

German Americans, "I Want a Beer Polka/My Dear Anna," IRM 1017
Ronnie Dodich, "Lovely Girl/Here Come the Girls," Sound 297
Don Schlies, "Testimonial Waltz/Graceful Doris Polka," KL 73
Don Schlies, "Friendship Waltz/Does Your Heart Beat for Me," KL 74
Polish Kid, "Polish Hoe-Down/Pennsylvania Dills Polka," Sound 298
Village Brass, "Wild Goose Polka/Ellen Polka," KL 82
Mike Yttri, "Apple Song Waltz/Golden Pheasant Polka," KL 81
Mary Herzog, "The Du Waggle Polka/Old Country Rhenlander," Sound 295
Brass w/Midas Touch, "Beer Hall Polka/Bohemian Brass," Sound 296
Palo Bros., "My Old Gal-Polka/Girls Like Money-Polka," Chicago 427

JAZZ

Sarah Vaughan, "Alone Again Naturally/Run to Me," Mainstream 5544
Deodato, "Rhapsody in Blue/Super Strut," CTI 16
Quincy Jones, "Summer in the City/Sanford and Son Theme," A&M 1453
Grover Washington, "Masterpiece, Pt. 1/Same-Pt. 2," CTI/Kudu 916
Lou Donaldson, "Sassy Soul Strut/Pillow Talk," Blue Note 287
Jimmy McGriff, "Holmes-The Squirrel/Finger Lickin' Good," Groove Mer. 1020
Benny Strong/Orchestra, "When I Take My Sugar to Tea/Five Foot Two," Sundi 101
Benny Strong/Orchestra, "Sheik of Arabi/When My Sugar Walks down the Street," Sundi 102
Alphonse Mouzone, "Spring Water/Funky Finger," Blue Note 261

Warning on Games

AUSTIN, Tex.—Officials of the State Health Department have issued a warning that coin-operated space laser games may be causing eye damage to persons who use them. Joe Thiel of the state radiation program said about 30 per cent of the games have been located and corrected.

Radio-TV Programming

Jack Thayer to Chair Forum

Continued from page 1

hand from countries ranging from Japan and Australia to Brazil.

Brazil executives attending the Forum announced that they were planning a conference between top-level radio and record company executives similar to the Billboard meeting sometime next year.

The Billboard Radio Programming Forum in 1974 will be held somewhere in the East, Thayer said. "At this time, myself and several other radio executives are checking on various markets and the hotel situations—Chicago, Washington, New Orleans. There is a strong possibility that the Forum next year will be held in December rather than in August. We're doing research on this now... to find out when most radio people would like to have the meeting and where."

Thayer also said that he would be announcing his staff of Forum advisors within the near future. Last year, David Moorhead had an advisory staff of Chuck Blore, president of Chuck Blore Creative Services, Los Angeles; Tom Donahue, gen-

eral manager of KSAN-FM, San Francisco; George Duncan, president of Metromedia Radio, New York; Ernie Farrell, director of special projects, MGM Records, Los Angeles; John Lund, program director of WGAR-AM, Cleveland; Gary Owens, air personality of KMPC-AM, Los Angeles; Joe Smith, president of Warner Bros. Records, Los Angeles; Pat Whitley, program director of WNBC-AM, New York; George Wilson, national program director of Bartell Radio, New York; and J. Robert Wood, program director of CHUM-AM, Toronto.

Around 650 radio and record company executives attended the sixth annual Forum in Los Angeles. There was a greater attendance of general managers and station owners this year than in years past, as well as a very favorable turnout of jingles firms, syndication firms, and equipment manufacturers.

Vox Jox

Continued from page 26

until 10 a.m., Preston until 4:10 p.m., then Howard Upchurch until signoff.

Russ Barnett has sold his interest in the syndicated radio projects and is doing away with Programming Aids and Services Inc., a Los Angeles firm, "because I was simply not happy on the fringes of radio. I plan, as soon as possible, to return to a general manager or programming position if I can find a station that has potential and needs help. As you've said, syndication is a lucrative business, but it just wasn't my bag. Incidentally, I did retain my representation of Anita Kerr in the station jingle field. Anyone who wishes to contact me on either of the above projects, can reach me at my new office—213-386-8347."

Alan Golden is now working with WEA Group distributing in Minneapolis.



ERIC CHASE, right, air personality on KFRC-AM in San Francisco, and Dave Haynes, store manager of Tower Records, admire the Morgan sports car that Tower is giving away on the station as a promotion. The car's former owner was Rolling Stone Mick Jagger.

TWO NEW BILLBOARD PROGRAMMING AIDS

(K) HOT 100 CHART RE-PRINT SET @ \$35.00.

Copies of Each Week's Charts
January-July, 1973

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Name _____

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TOM CROSS, AIR PERSONALITY on KGJF-AM in Los Angeles, gets a fistic welcome from the Intruders backstage during a recent appearance by the Philadelphia group at the Sprints Sports Arena, Los Angeles. Cross is in center.

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- Box Number, c/o BILLBOARD, figure 10 additional words and include 50¢ service charge for box number and address.

DEADLINE—Closes 4:30 p.m. Tuesday, 11 days prior to date of issue.

CASH WITH ORDER, Classified Adv. Dept., Billboard.

ADDRESS ALL ADS—Erv Kattus, BILLBOARD, 2160 Patterson St., Cincinnati, Ohio 45214, or telephone Classified Adv. Dept. 513/381-6450. (New York: 212/764-7433)

Check heading under which ad is to appear

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4 ELECTROS AND MODEL 100-48C WINDERS for loading blank and pre-recorded 8-track or Cassette tapes. Completely overhauled. Each \$995 or make offer for all four.

20 DELUXE TAPE DISPLAY CABINETS, Formica and Plexiglass display 500 tapes with hstorage for 1,000 more, \$300 each or \$5,000 for all. These cases are new.

AUDIO SPECIALTIES CO.

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Albuquerque, N.M. 87107
Phone: (505) 345-2121 se22

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THE GOLDEN DISC SPECIALIZES in rare records ('50s). Enormous inventory. Mailed anywhere. Catalog \$2.00. 163 W. 10th St., N.Y.C. 10014 (212) 255-7899. tfn

FANTASTIC VALUES, ASS'T 45'S — R&B-C&W-Pop. \$5 per 100. Quantities 1,000 or more, \$4 per 100—Specify ass't. We export. B.B. Records, 257 Bayard Rd., Upper Darby, Pa. 19082 (215) LE2-4473. tfn

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"FREE" CATALOG . . . EVERYTHING for the Deejay! Comedy, books, airchecks, wild tracks, old radio shows, FCC tests, and more! Write: Command, Box 26348-B, San Francisco 94126. tfn

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FUNNY FILLERS—ANNOUNCEMENTS. Routines. 450 laughs! Big new folio—\$4. Money back guarantee. Sparky De-dunes, Box 144-B, New York City 10022. se1

DEEJAYS: NEW, SURE-FIRE COMEDY! 11,000 classified one-line gags, \$10. Catalog free! Edmund Orrin, 2786-A West Roberts, Fresno, Calif. 93705. tfn

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An interesting human being with a pleasant voice who is highly desirous of communicating via radio. Salary: open. Opportunity: equal. Applicants should send audio tapes of their best work plus brief resume and statement of objectives and goals. Phone calls and interviews not initially required. Mail to: Johnny Hyde, Program Director, KCRB Radio, 810 10th Street, Sacramento, Calif. 95814. 9/8

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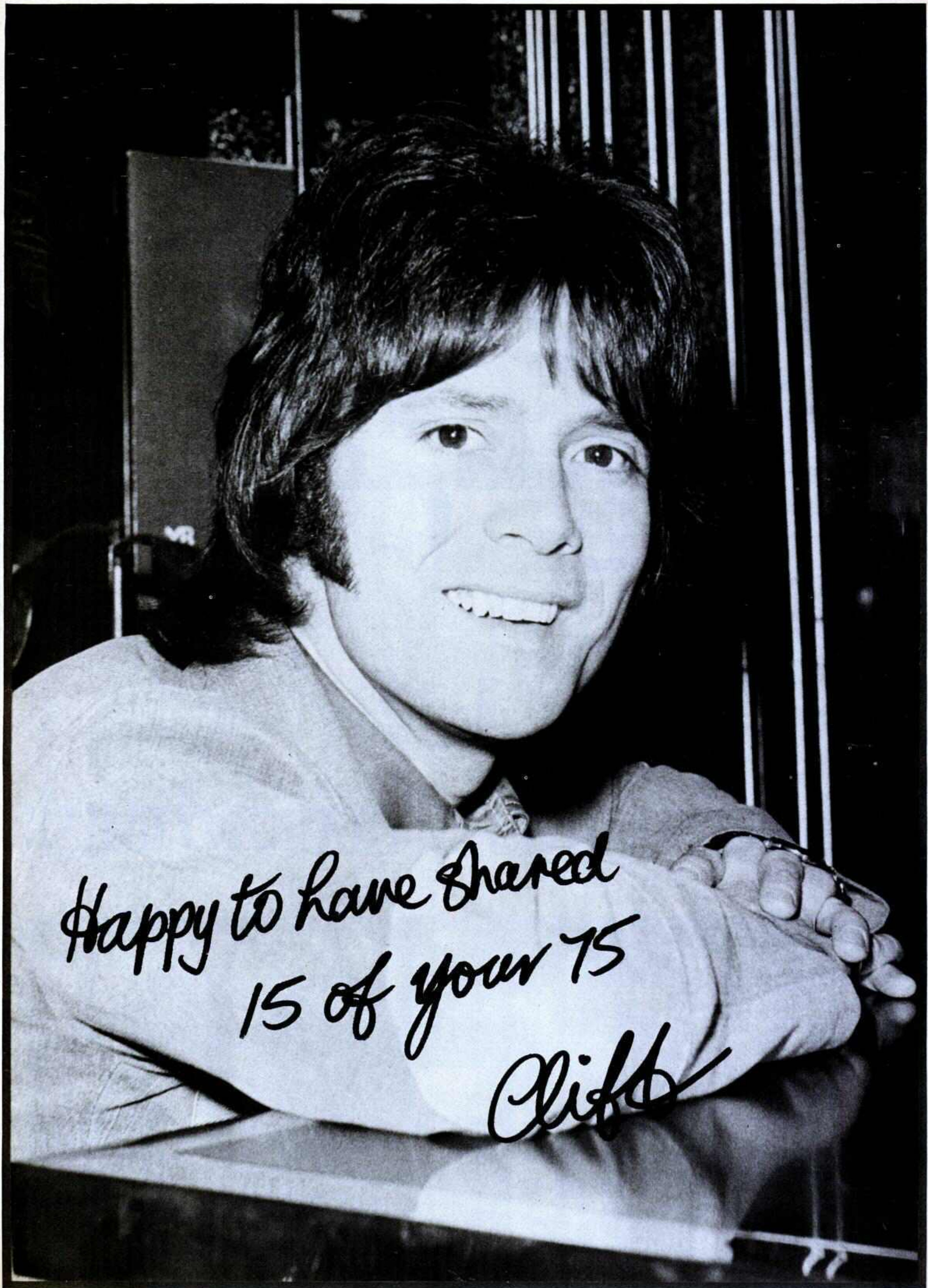
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Early in 1898 William Barry Owen and Trevor Williams started business in the Cecil Hotel, London. They negotiated a licence with Emile Berliner who had patented the name Gramophone a year earlier.

Meanwhile William and Fred Gaisberg travelled from Washington to London, on Berliner's instructions, with their recording apparatus.

Berliner's brother Joseph installed presses in a small factory in Hanover, and Owen and Williams' new Gramophone Company entered into a deal for the pressing of their product, which started in the summer of 1898.

In February 1907 tenor Edward Lloyd cut the first turf of a new pressing factory at Hayes, Middlesex,

England, about 15 miles west of London. In May that year Dame Nellie Melba laid the foundation stone.

Electric and Musical Industries (officially abbreviated to EMI two years ago) was formed in 1931 through a merger of The Gramophone Company and the Columbia Graphophone Company. In the same year the Abbey Road recording studios were opened.

During the Second World War record production continued, but on a restricted basis. Full production was resumed and gathered momentum from 1946 onwards. Demand steadily rose over the years until factory capacity became inadequate.

In the summer of 1972 manufacture was transferred to a new production and distribution centre three miles away. In the middle of this year four million disks a month were being pressed and early next year capacity will be further substantially increased.

These are some highlights in the story of what is now the greatest recording organisation in the world, which produces one out of every five records made and sold globally every year.

The following articles illustrate different facets of EMI's history, as seen by some of its leading personalities.

Read also holds meetings once a month with the individual heads of the operating areas, Gerry Oord (UK), Oscar Hamilton and Philip Brodie (Europe), Bhaskar Menon (North America) and Paddy Duffell for other countries. He visits Capitol which he regards as EMI's eyes and ears in America four times a year - during the dark days he was there once a month - and travels a lot at other times. In addition to frequent visits to Europe, he was last year in Mexico, Japan, America and Canada and this year his itinerary will take in Australia, New Zealand and the Far East.

But despite his intense interest in music activities, Read says he does not choose to involve himself directly in product matters. "I might mention that I like a particular record, but we have men whose ability I respect who are much better than me in the legitimate selection of repertoire. It is up to me to see that they have scope for their talent and that they get backed."

One important aspect of Read's policy of closer group integration has been to bring greater emphasis to bear on the name EMI as a trading umbrella. "At one time, EMI as a name didn't mean anything to the public. We had all sorts of labels and in Europe especially our companies operated under different names."

The introduction of the EMI label, the brainchild of Gerry Oord, was one important step in making the consumers of the world aware of the existence of the company as serious contenders in the international leisure market.

It's taken two years but now every one of the wholly-owned companies throughout the world has EMI as at least part of its trading name, Pathe-Marconi in France being the latest to fall in line. But in introducing EMI, care has been taken to ensure no loss of local identity.

Since Read took over the reins at EMI four years ago the company has broadened its profit base considerably. It has interests in film production, distribution and exhibition, television, restaurants, hotels, the leisure complex at Blackpool Tower, stage shows, squash rackets clubs and public houses. Does this mean that Read regards records as not having the longterm stability to ensure EMI's continued profit growth?

"On the contrary," says Read. "Music is a stable major growth industry. We were already in electronics and domestic appliances when I came here and there were a series of problems. I felt it was my job to support a programme to ensure a stronger electronics base and a wider interest in leisure through acquisitions. Our purchase of the Associated British Picture Corporation gave us a starting point."

"Music remains Number One - but to derive nearly 50 per cent of your business from music is a high enough commitment in any one industry."

For all its investment in the world market, EMI is essentially a British-based group operating and trying to exert its influence worldwide in a business which gains the bulk of its sales in America.

Does the fact that EMI is British and not American cause any particular problems? "A lot", replies Read enigmatically. "But it makes us try harder."

EMI's 33 countries - the view from the top

By BRIAN MULLIGAN

LONDON - There was a time when EMI's global interests sprawled around the world with more autonomy than was ever permitted when Britannia ruled the waves and the sun never set on the British Empire.

But as the Empire shrank and national self-determination grew in direct proportion to the easing of central control from London, EMI by contrast has closed its ranks to meet the threat of increasing competition from America and Europe. The point has now been reached where the companies in 33 countries are more unified and co-ordinated in their efforts than ever was the case before.

This dovetailing of effort results from policy initiated two years ago by chief executive John Read who was determined to see both a better projection of EMI's image internationally and full advantage taken of the company's unique position to market and sell talent worldwide. No longer are the heads of overseas companies allowed a completely free hand in deciding the fate of international talent. If the word goes out from Manchester Square that there's to be a worldwide effort to promote a particular artist, then total support is expected.

For despite its lengthy involvement in electronics and domestic appliances as well as more recent diversification into a broadly-based leisure group via films and television, EMI remains at its profit-making core a record company, deriving half its 1971-2 global sales volume of \$625 million and 41 per cent of pre-tax profits of \$57 million from its music activities. Additionally, in terms of representation if not in dollar volume, EMI can still lay claim to being the largest recording company in the world. While there may be American competitors whose record sales are well in advance of anything which EMI can generate, the international 33 country presence of the British firm gives it a wider spread in the world disk market than any of the opposition.

But where exactly does EMI place itself in the hierarchy of the record industry. John Read puts it this way: "CBS, the Polygram group and EMI are probably the three leading companies internationally, for although the WEA group has the biggest share of the charts in America it cannot be said to be truly international in terms of companies established outside of the States. EMI is most complete in its representation around the world and outside North America we have the largest volume. We are the top UK company, second to Polygram in Europe and for the rest of the world definitely Number One."

But is the rest of the world really that important? Read maintains emphatically that it is, especially for EMI's future as



John Read, Deputy Chairman and Chief Executive, EMI Group.

a music company. "The world outside America and Europe is of growing importance," he says. "There is obviously going to be considerable growth in the developing countries. It is important to have a foothold there and this is something we have done."

"Recorded music is a growth industry throughout the world and we are particularly enthusiastic about the picture in Europe and our prospects in America are much brighter following the resurgence of Capitol, in which EMI has a 70 per cent holding. The longterm picture we see is that the world wants more and more music and it is up to us to supply it in the form of disks or tapes according to the tastes of the country concerned."

Of those countries where EMI's presence is not yet directly felt, Read would obviously like to see markets opening up in both Russia - the country's Melodyia catalog is licensed to EMI for North America, the UK and various other territories - and China.

But from a practical point of view, Read is looking to further EMI's influence in South America - Venezuela is a country in which an EMI company could well be set up - and Indonesia may well be in line for the future. Read regards Turkey and Chile, for governmental reasons, as being two problem areas.

Read, director of sales with the Ford Motor Company until he joined EMI eight years ago, who plays the organ as a hobby and spends half his free time at weekends listening to records, devotes a great deal of his energies to watching over his music empire.

Each Monday morning, for instance, the leading UK-based executives, Len Wood, group director responsible for records, Gerry Oord, managing director of EMI Records, Allen Davies, director of international artists promotion, plus any visiting brass who happen to be in town, visit Read's office for what he calls "a forum". "It is not a business meeting in the strict sense of the word," he stresses. "It is an opportunity to discuss product and people-problems and to ensure that international aspects get a chance to be thoroughly reviewed."

Fifteen years at the controls - when a £100 stake grew into £1200

by ANTONY THORNCROFT

LONDON - When Sir Joseph Lockwood presented his final annual report as chief executive of EMI in 1969 (he is still chairman) he pointed out that £100 (\$250) invested in the company when he took over in 1954 would have grown to £1,200 (\$3,000). It was a typical businessman's way of looking at the changes in the company during his time at the controls.

For Sir Joseph is essentially a businessman. It was his track record as head of the leading flour mill manufacturers in the world, supported by his concern for taxpayers' money as a member of the National Research and Development Council, that caught the eye of Sir Edward de Stein, who at the time was getting worried about the financial condition of one of his main business interests, EMI.

It had forfeited its place as the leading record company in the UK to Decca; its international prosperity was largely dependent on its arrangements with the US companies - RCA and Columbia (no connection with EMI's Columbia which operates throughout the world other than in the Western hemisphere.)

These arrangements had existed for about 50 years and provided for EMI to receive all the repertoire from the US companies at practically no cost for distribution throughout the world other than the countries of the American continent and Japan.



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Sir Joseph Lockwood, Chairman, EMI Group.

Both RCA and US Columbia were becoming visibly disillusioned with EMI; and the financial results were pointing towards a \$1,250,000 loss on the year. It was in these circumstances that Sir Joseph Lockwood came in as chief executive on his fiftieth birthday in 1954.

He knew a lot about milling but little about records. He quickly found, however, some glaring financial anomalies in the company. As a result he cut out the manufacture at the Hayes, Middlesex factory of items like electric irons, TV sets and record players, where the cabinets were still being hand made.

It was a saving that cost 9,000 jobs out of a work force of 16,000, as well as a closing down cost of about \$5 million which the company was at the time incapable of meeting.

The redundancy pay for the workers was pitifully small but was unique for the time in that it gave them six months in which to find alternative employment.

Most of them were soon settled and the committee set up to examine cases of real hardship had to cope with only four.

There were board room tussles to contend with as Sir Joseph attempted to push through the production of records that the public wanted rather than those that the non-executive directors wanted. "I found that we would be making two separate recordings of Tosca, and over 500 recording

sessions in London of classical music each year. At board meetings someone was always saying 'when are we going to do another Magic Flute?' I used to over-react and say 'who is this chap Haydn anyway?'. Gradually the classical side was put firmly but profitably in its place with fixed budgets for each project, while new talent was recruited to boost the sales of popular music. "It had been a case of the pop people being lance corporals while on the classical side they were all generals".

By the end of the first year the \$1,250,000 loss had been converted to a \$1,250,000 profit, with Capitol, which had artists like Frank Sinatra and Nat King Cole, looking particularly good. The success of Capitol provided the profit necessary to pay for the closing down operations at Hayes. But there were a number of top executives who had been forced either to go or to change their ideas. For one thing the traditional separation of the two wings of EMI, into Columbia and HMV, led to ridiculous distribution complexities; while one company sold records through wholesalers the other dealt direct to a few limited stores. Then there was the big HMV shop in Oxford Street which was very much opposed to selling any records other than EMI's. Only a few hundred retail shops in the UK, out of several thousand record retailers, were allowed to sell HMV records.

Talking to Sir Joseph you realise that the real problems in the early days were not with the artists or the records: sales went steadily ahead by 10 to 15 percent a year, even before the Beatles erupted on the scene. His energies instead were devoted to such vital but mundane items as distribution. A hit lasts about four weeks and if it is not on sale everywhere quickly all the efforts of the musical side are wasted.

In the old days the records went out in vans from Hayes and were re-packed by hundreds of girls in centres like Bristol, Manchester and Glasgow. One evening Sir Joseph had dinner at The Times and saw the newspapers rolling off the presses to reach the breakfast tables of the entire country in a few hours. He thought: "Why not use the railways to distribute records?" The next day he went to see British Rail and staggered the official there by saying "I believe in the railways."

Soon all EMI records were being distributed by train with W. H. Smith vans using some of their spare capacity to collect them at the stations and take them round the local shops. The system has worked very smoothly with great savings in costs. Because EMI has distribution so well organised, it has been able to take on lucrative contracts from American and independent record companies, who pay EMI a royalty for handling the transportation, as well as the production, of their own records.

Perhaps it became too easy for EMI to make money from handling other companies' records. Sir Joseph agrees that this was probably one of his mistakes: "It is not healthy to be too much of a distributor." He also thinks that "the Beatles made the company lazy too", especially in the US.

Sir Joseph Lockwood has always been very close to the Beatles and has usually been called in to arbitrate on

particularly difficult crises. He remembers two. When John Lennon wanted a picture of himself and Yoko Ono on an LP sleeve Sir Joseph agreed to make the record but not distribute it. There was another controversy over the Sergeant Pepper cover with the leading legal brains in the country saying that the personalities portrayed there would sue *en masse*. In this case Paul McCartney knew better than the top lawyers. He thought the Leonard Bernsteins and Shirley Temples would be delighted to appear and so they were, though Sir Joseph took the precaution of making the Beatles legally responsible for any consequences.

Sir Joseph rarely interfered with the selection of artists; but he did sometimes. He was sent by a friend the record of Paul Anka singing Diana. He passed it on to the repertoire people who hated it but because it came from the chief executive felt they had to issue it. Sales of the record in the UK alone totalled two million.

On another occasion while visiting South Africa Sir Joseph liked the Kwela music that was being played in the company's South African studios and gave it a push in the UK. It was very successful there and also in the US but unfortunately subsequent issues were too similar to the first for continuing popularity.

Today EMI is a very different creature from the company Sir Joseph Lockwood moved into 19 years ago. In addition to its electronic and record activities, it has moved into fields like cinemas and the film industry which have broadened it into a major international entertainment company. But Sir Joseph was always happier as a records man and happiest when the record industry was small and gentlemanly. He has little time or taste for the fast wheeler dealers, the independents and fix it men, who have invaded the record business. Not surprisingly he also has little liking for the heavy electric music of today, or was it yesterday?

He is prepared to talk about two mistakes. "I should have moved into commercial TV at the start when I had the opportunity, and, secondly, I should have borrowed more money rather than issue equity." Neither are perhaps heinous crimes. Sir Joseph still comes into his office at EMI four or five days a week even though he is also on the boards of Hawker Siddeley, Beechams, Laird Group and Smiths. He is also active in the National Theatre and the Royal Ballet.

Sir Joseph intends to retire from the chairmanship next year when he will be 70, and although he constantly advises, or is consulted, on day-to-day matters he has obviously handed over the controls. He can look back on a successful second career, and one that has kept him fast on his feet. By a stroke of good fortune on both sides Sir Joseph Lockwood and the record industry were suited to each other. He likes young people; he likes the hard bargaining, need for quick decisions. And he likes the international ramifications of the business. EMI in 1954 was basically a sound organisation which was passing through a dizzy spell. Now it is, firmly, the largest record company in the world.

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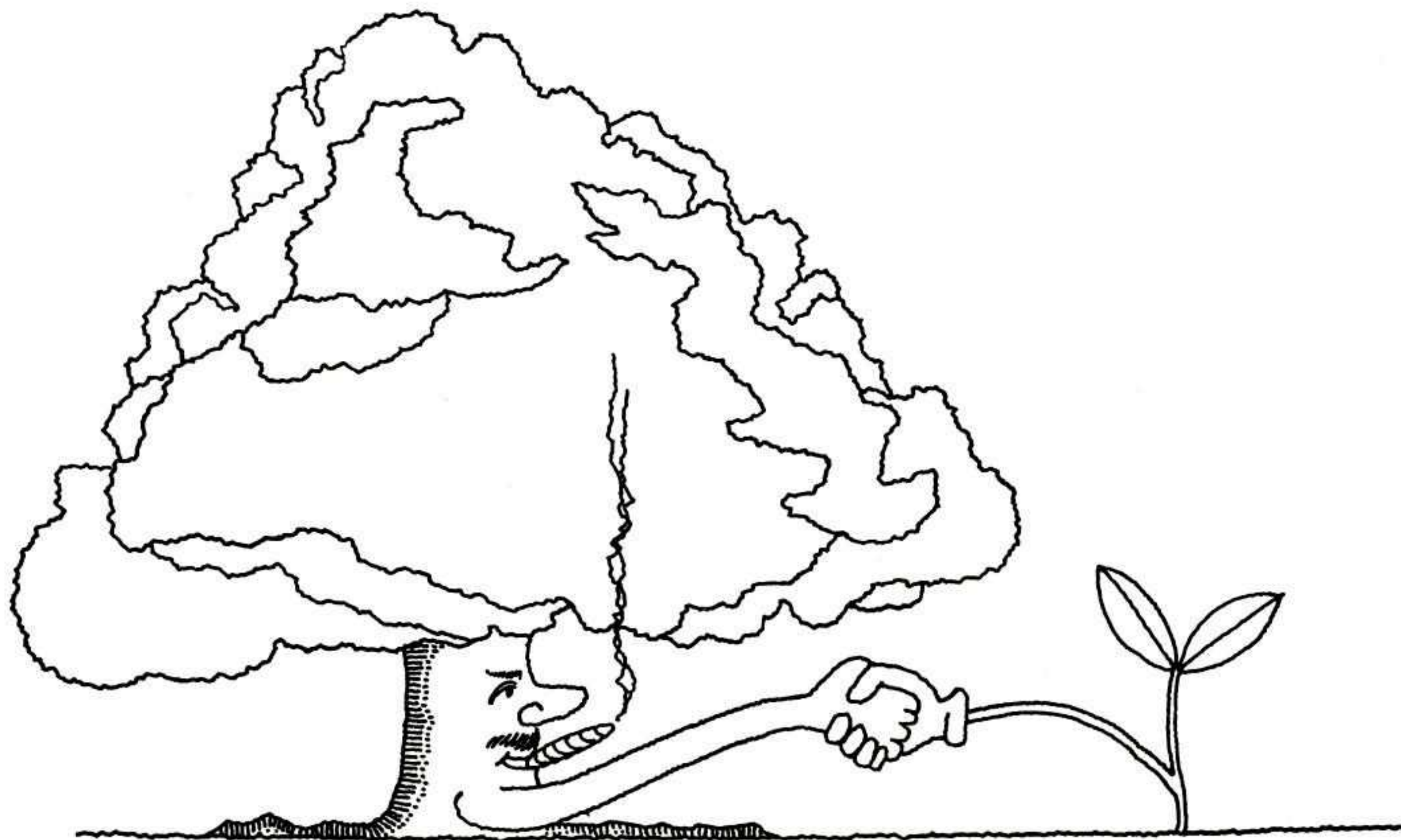
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In records for life - and he'd do the same again

By WILLIAM PETERS

LONDON - Those distant pre-war days when record-buying was an event that largely came and went during the single month of December are recalled by a man who this June was elected President for a three-year period of the International Federation of the Phonographic Industry.

He is L. G. Wood, the EMI Group Main Board Director - Records for the last seven years, whose election put the stamp of recognition by his colleagues upon his unrivalled knowledge of the business.

From his storehouse of personal memories he recalls the middle thirties when he was one of a small EMI team selling radios, TV sets and records to retailers in the London area.

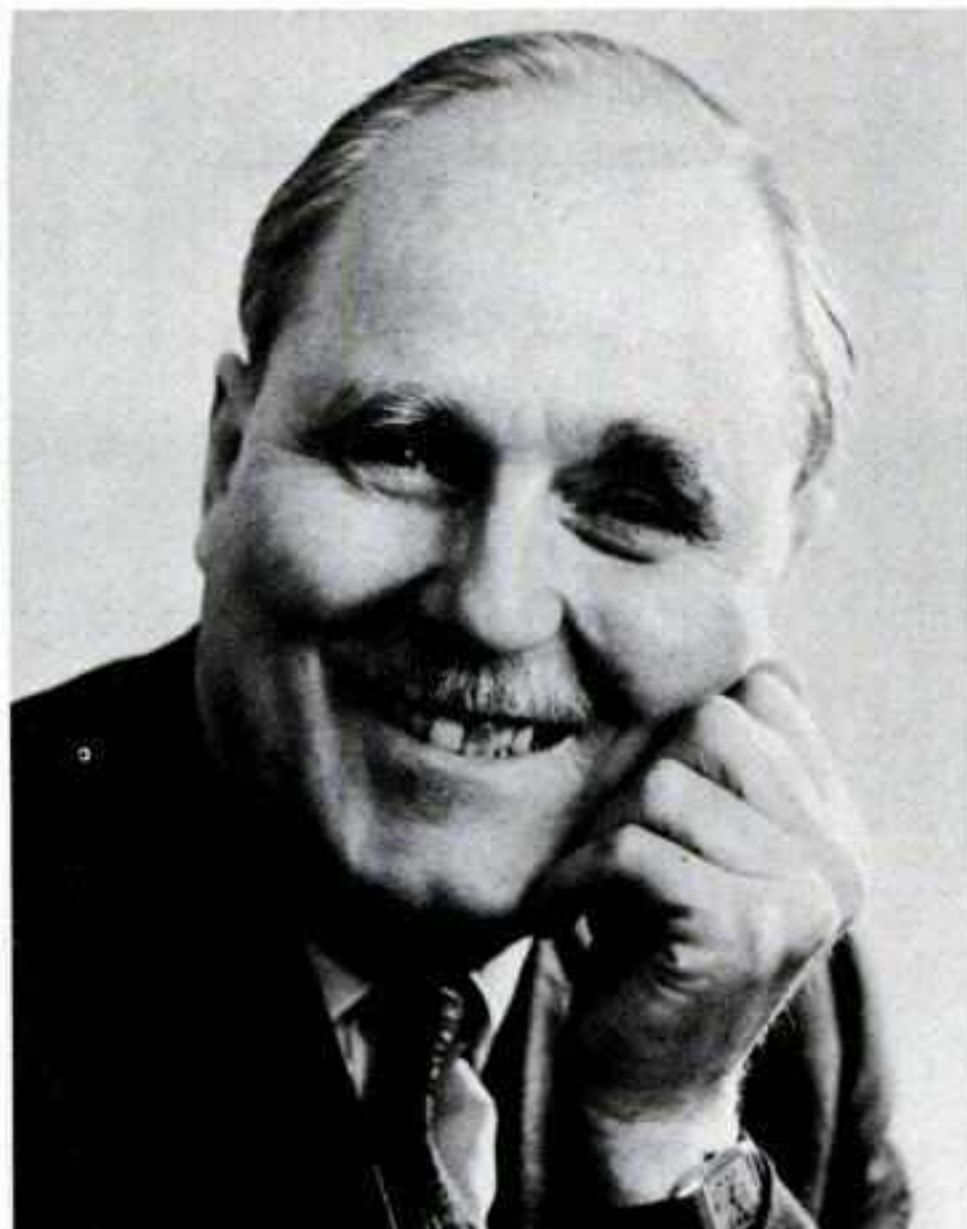
After service as a Flying Control Officer with the Royal Air Force, Wood returned to EMI, for whom he has worked all his life, and has seen its fortunes vary in the post-war years.

"In the early 1950's CBS gave notice that they were not going to renew the matrix exchange agreement that had existed between the two companies for many years," he remembers. "Within a couple of years RCA also terminated their similar agreement with us."

"These were two body blows, because much of our repertoire came from these two sources. Some companies might never have recovered, but looking back I now think these setbacks were the best thing that could have happened to us."

"They put EMI on its mettle and made us re-think our policies fundamentally. In the long term we have been much the better for the experience, although I must be quite honest and say it did not seem so at the time."

"Basically, we took two principal steps to retrieve the position. First, because we had to have access to major



L. G. Wood, EMI Group Director - Records.

American repertoire, we invested 8½ million dollars in the acquisition of Capitol in 1955. This investment has repaid itself many times over.

"Second, we had to build up a much stronger artists roster of our own. In pursuit of this, our artists in the late fifties included such names as Steve Conway, Ronnie Hilton, Ruby Murray, Eddie Calvert, George Melachrino, Alma Cogan, Cliff Richard, the Shadows, Eve Boswell, Russ Conway, Teddy Johnson and Pearl Carr and many others."

"However, as a forerunner we had to build up our own A and R team. In a move that was novel in the UK at the time, we looked for people who had already made their names in other fields of music or show business. In this way we recruited such notable personalities as Norrie Paramor, Ray Martin and Wally Ridley."

In the late fifties and early sixties, EMI's A and R team really moved into its stride. EMI dominated the British charts and had great success in the USA.

After rock and roll, and the short-lived skiffle, came the

group era symbolised at its pinnacle by the Beatles. The little-known group from Liverpool were signed in October 1962 by George Martin, then head of the Parlophone label. He was convinced they were going to be "the greatest".

"By no means everyone believed him at the time," says Wood, "but his prophecy has been abundantly justified by events. He deserves great credit for the enormous help he gave them in their early years, and the Beatles themselves have been the first to acknowledge this."

In April 1963 "From Me To You" was the Beatles' first success, and in July of that year discussions took place about the quantity of the Beatles' next record to be pressed, bearing in mind that EMI's record factory would be closed for its annual two-week holiday.

"Roy Featherstone argued with me for 350,000 of the new record," says Wood. "I was flabbergasted, but he stood his ground and I compromised at 250,000, but still with much trepidation. In the event the record sold 1¼ million." Its title? "She Loves You".

George Martin tried hard to get the Beatles established in America. In those days, as managing director of EMI Records (since May 1959) Wood visited the States once every two years (now he goes every three months). By a coincidence which he himself describes as "fantastic", his next arranged trip was in September 1963.

He persuaded Capitol to take the Beatles, virtually on trust. Fortunately, they did, otherwise the Beatles, with their reputation and revenue, might have been licensed by Wood elsewhere. It was his personal arrival at this propitious moment that avoided this "might have been".

Now, just over ten years later, the Beatles are part of the social history of the Twentieth Century. They do not record as a group but as individuals. In 1973, George Martin is no longer alone in regarding them as "the greatest". If their sales were converted into singles units, they would reach the staggering world-wide total of 750 million.

Most recent evidence of their continued popularity is that more than 1 million of their four-disk packages, launched only in April this year, have been sold in the United States alone.

The sixties were one of EMI's golden periods. For example, in the first six months of 1964 the company's British artists had the Number One singles position in America for 16 weeks. For 18 weeks EMI held three of the Top Ten and on two famous occasions had six out of the Top Ten.

Wood himself remains what he has been all his working life, a man dedicated to the record business, and enthusiastic about its progress, but one of his concerns is the need for strong action against record pirates in many parts of the world.

One of the objectives of the International Federation of the Phonographic Industry is to defend the rights of record producers everywhere. Wood was elected to the Board of the Federation in 1967 and has been Chairman of its Council since 1968. "In the UK," he explains, "the law gives full protection, but piracy in several areas remains a major problem. This is



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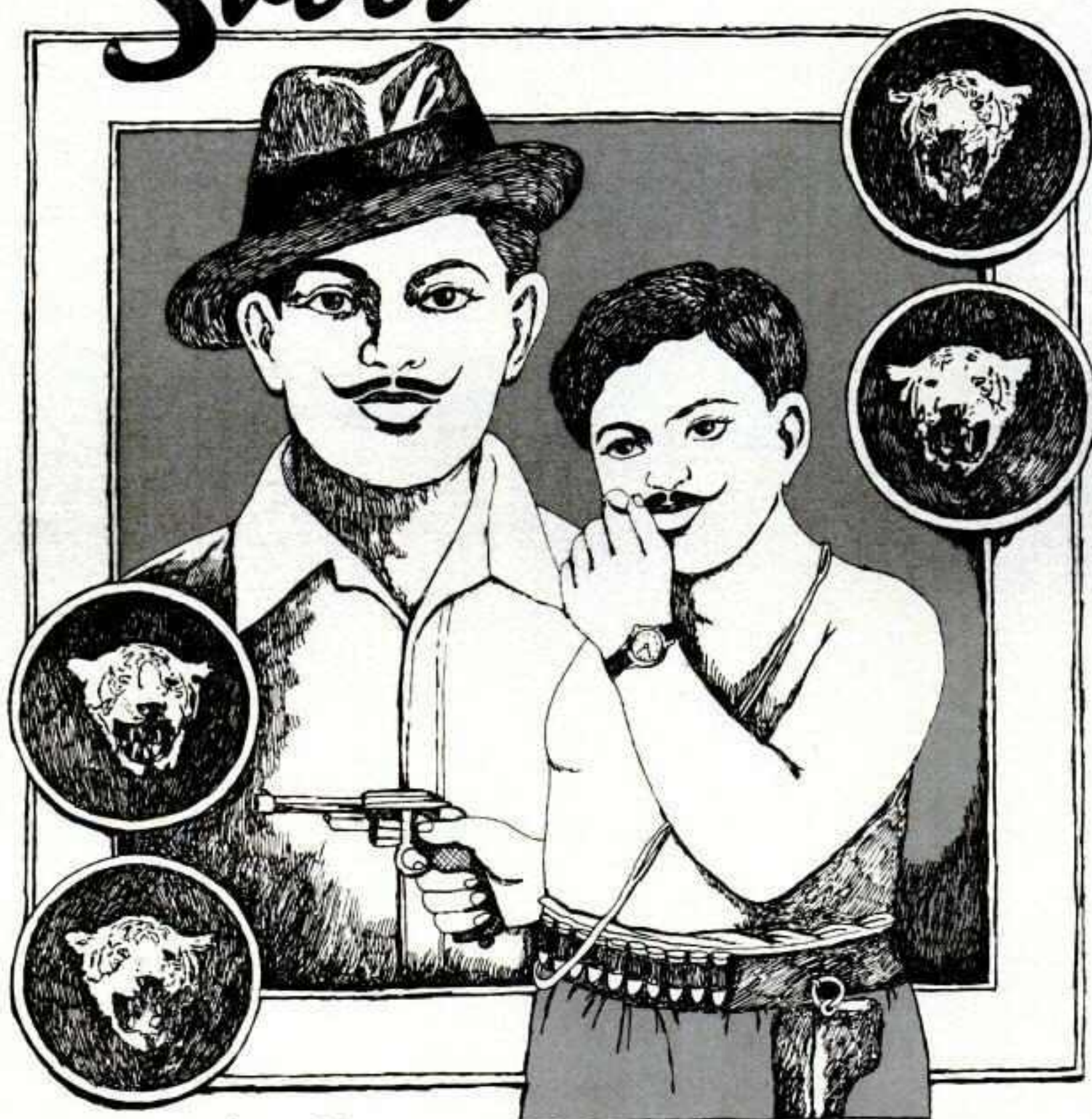
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especially so in the Far East, but I am pleased to say that Hong Kong has now adopted the British Copyright Act of 1956, which considerably assists the record industry to tighten the noose."

With regard to the future, Wood comments: "Over the last 20 years the record industry's growth has exceeded even the most optimistic predictions. While we cannot foresee this same rate of growth in the future, there is no doubt that the industry will continue to expand and prosper."

"Great strides may be made in other techniques but I believe disks will never be completely ousted by audio tape or video tape."

Wood says he has always found the record industry complicated, fascinating and all-absorbing: "If I had my time over again, I would wish to do exactly the same - and with EMI."



Gerry Oord, Managing Director, EMI Records.

about my plans and ideas and suggested a regular meeting in my office at 8.15 a.m." Oord said, "I told them they were all young people who wanted to achieve something in life but they still had to prove themselves. Early in the morning when the day is fresh is a good time for discussion. If they could attend the meetings it would help them more than it would help me. Everyone on my team is here by 8.0 a.m."

"I decided I wanted to be on the first floor among my people so that I could walk out of my office and into the various departments. I wanted to be available so that anyone could come in and discuss things and ask my advice at any time".

In his period as managing director he says he is impressed with the performance of his people. "The average Dutch executive approach to people is far more scientific. On the other hand English people are more self-disciplined than continental people. They are also loyal and good at making and maintaining contacts. They inspire trust."

Oord says one of his first tasks was to develop team spirit at EMI, to bring the factory, the studios and all the other departments closer together. "I did this by involving all my people in all the happenings of the company. I tell them everything that is happening. What I get back is that they involve me in their happenings. The beauty of it is that there is a continuous feedback of information".

Oord has put great emphasis on developing domestic talent. He sees that in the future the record business may move in the direction that the film industry has taken, working far more closely with the artists and using independent producers. The industry today, he says, is built on the archaic star system. The future lies in packaging, distribution, advertising and promotion.

He believes in specialists in various channels, for example: pop, classical, country and western etc, but has then put them

all onto one label, EMI, which simplifies processing, marketing and distribution. In the past five months, since the label was introduced, it has captured four and a half percent of the market.

Oord says he was always surprised that EMI, the largest record company in the world with 20 percent of the world market, did not have a label of its own. "The EMI label can spread the trade image throughout the world, for a company which now has such widespread interests."

So Oord is developing the label as a flag. In the fall he is introducing the EMI classical and the EMI mid-price labels. At present he is reluctant to comment on the success of the label, but he expects its effect to become apparent in a year's time. "We are putting a lot of strength behind home repertoire. We have quite a number of artists whom we believe are going to make it".

The aim is to establish a number of artists behind whom EMI can push all its promotional resources. But Oord is wary of taking on too much. If the EMI label becomes too big to handle then he will split its organisation from top to bottom.

"You have to create experts. No human being will like the whole spectrum of music. If you have an expert in the pop field he will have far more success there than in MOR or classical. I was the first one to have a label manager, in 1950. That's how I developed this system".

At its Uxbridge Road factory, EMI can now press 30 million albums a year if necessary, which is far more than the firm is likely to need. In the past the factory has closed down for two weeks each summer, but this year staff vacations have been staggered and the factory remains open. Oord is well aware of the boom in the record industry. In May, normally the start of a quiet period, EMI sold more product than the normal boom month of December. He is increasing the capacity of the cover store from three million to 10 million.

Staffwise, he has brought in business expertise from other areas of industry. "You have to be careful promoting from within that you don't get an in-bred effect. We have a lot of expertise within EMI but I have a philosophy of bringing people from outside who are bright and have flair and the ability to talk to people".

Oord also keeps a close eye on the marketing experiences of other products and reads a number of periodicals outside his immediate sphere of business interest.

He also sees the advent of commercial radio in the UK as opening up important promotional channels, although, like everyone else in Britain at present, he has no preconceived idea of what commercial radio will be like. "We are going to create promotion departments in all the cities that are going to house the headquarters of commercial radio stations"

For the future, Oord is determined to demonstrate how the company can strengthen its position in the world record market. At the end of 10 months under his directorship it is too soon to predict accurately the success of his plans, but on the face of it, things seem to be moving in the right direction.

The Flying Dutchman aims to set new records

by REX ANDERSON

LONDON - In a major re-organisation last year the EMI Group brought in Gerry Oord, Dutch founder of the EMI-Bovema company in Holland, as managing director of its UK subsidiary, EMI Records Limited. In the space of 10 months he has brought in many changes, introduced the new EMI label, and believes his company has now solved the production problems that beset the new Uxbridge Road factory and distribution centre at Hayes, Middlesex in the latter half of 1972.

One of Oord's first innovations was to take certain steps towards improving communications. "I started telling people

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Linking the family of Europe together

by RICHARD ROBSON

COLOGNE - Although EMI Europa only has a staff of 12 including managing director Philip Brodie, it is responsible for co-ordinating the activities of EMI's eight European record subsidiaries which between them have a turnover of more than £40 million a year. The company was only created five years ago but already it has firmly established itself as a vital link in EMI's worldwide organisation.

The eight companies that come under EMI Europa's wing are EMI Electrola (Germany), Pathe Marconi (France), B.V. Bovema (Holland), EMI Italiana (Italy), EMI Odeon (Spain), EMI Records (Switzerland), Oesterreichische Columbia Graphophon (Austria) and EMI Belgium.

Europa's role is an advisory and co-ordinating one, encouraging the mutual interchange of ideas and assisting with common problems. The company also helps out if an affiliate has an artist which it wants to promote internationally as well as locally.

Explains Brodie, a former managing director of EMI Records in the UK: "We try to act as a catalyst, offering guidance and advice when it is wanted. We also, where necessary, offer such services as financial systems and computer experts.

"Basically, however, we have a liaison job to do - each European company has its own managing director who runs that company. We don't get involved in the day-to-day running of the affiliates."

Originally, an eye was kept on the European companies by a small department at EMI's offices at Hayes, England, but as Brodie puts it: "It was felt that to be fully effective, we needed a small organisation here in Europe.

Thus, EMI Europa came into being originally based in Holland before moving to its present offices in Cologne.

"It is an ideal base for us", says Brodie who last September took over as the company's managing director from Oscar Hamilton, now EMI's resident director, Europe. "EMI's German company is on our doorstep, Bovema is three hours drive away, EMI Belgium, two hours drive and Pathe Marconi, four hours drive away."



Philip Brodie, Managing Director, EMI Europa.

One of Brodie's first jobs when he moved in as managing director was to institute twice-yearly meetings of A and R staff from the eight companies to see if there was any suitable local talent in any of the countries which could be promoted throughout Europe.

Says Brodie: "Our companies have individually been extremely successful in creating and developing local talent but there have been cases where international impact could have been greater. The aim of these meetings, the first of which we held very successfully earlier this year, is to try and develop, encourage and promote EMI artists throughout Europe."

Brodie has also started a series of regular meetings of the marketing heads of the various companies with the same aims as the A and R gatherings.

Another new idea to come from EMI Europa is a standardised numbering system - a code which indicates the country of origin of product, price category and type of record which is now used by all the EMI European companies. The system was developed by Europa's director of finance and administration, Dr. Gerhard Hundertmark.

Pressing and tape duplication in Europe is also an area in which Europa plays an important role. Periodically, the eight Continental companies, five of which have manufacturing facilities, supply the company with information about the

expected side of their respective markets.

This information is collated and included in Europa's own regular analyses of EMI's overall production capacity in Europe and expected demand, and the findings are reported to EMI in London together with any recommendations for extra capacity which might be needed in one of the countries.

Another function of Europa is management development - the assessing and advising of management strength in the eight companies and where necessary the selection of suitable candidates for junior or middle management.

But possibly one of Europa's most important projects at the moment is rather outside its primary role of co-ordinating European activities.

EMI is currently establishing a large chain of around 60 record stores throughout Europe - a scheme which was started at the beginning of this year and which is now well under way.

Much of the work in setting-up this chain is being done by EMI Europa.

Commented Brodie: "We think the time is right for developing a substantial chain of modern, specialised record shops throughout Europe. We have owned shops in Europe for a long while but they have been more of the traditional type of retail outlet."

The firm is in fact now operating stores in Belgium, Austria, Italy, Germany, Holland and Switzerland and although the chain will stretch across the Continent, it will be mainly concentrated in the latter three countries.

Good people - the secret of Capitol

By BOB KIRSCH

HOLLYWOOD - Capitol Records was formed in 1942 by Glenn Wallichs, Buddy DeSylva and Johnny Mercer, and has been a major force in the industry since its inception with strong bases in the rock, country, jazz, MOR and classical fields.

In 1955 the firm was acquired by the EMI company and now, 18 years later, Capitol Industries and Capitol Records president Bhaskar Menon talks about the firm's role in the EMI picture.

"I feel there are three main roles that categorize Capitol's association with EMI," Menon says. "First, there is the corporate situation in which EMI is the largest single shareholder of Capitol, with about 70 percent of the stock. Second, in the United States, Capitol is the licensee of EMI and this implies that we provide the marketing, promotion and distribution services for EMI product in this country. Third, the EMI group companies around the world are Capitol's licensees for all Capitol product in their countries.

"In so far as EMI has no other record company investment in the United States," Menon continues, "Capitol does represent a primary source of repertoire. And in line with this, since the United States is internationally the leading repertoire-producing country, this is a matter of considerable importance to EMI."

Menon, who came to this country in 1971 following a number of years in top positions with EMI, adds that as far as Capitol's financial contributions to the parent organization are concerned, "a very significant part of the world's record business happens to exist here, so our operations naturally form a large part of EMI's record business."

Menon feels that "pop music in general and many segments of our catalog sell well around the world. Country is one example. This type of music is native and fairly unique to America, yet it is popular in many different areas around the world. With what we feel is a strong country roster, we can contribute to EMI in this manner. The same might be said for soul music, which though not exclusive to this country is certainly concentrated on to the largest extent here. And then we have the pop acts from the U.S., such as Helen Reddy, Grand Funk Railroad and many others."

Menon is quick to point out, however, that the ability to provide certain types of music and artists is a two-way street. "Through our association with EMI," he says, "we are able to distribute British acts such as the Beatles and Pink Floyd to the largest record audience in the world. This helps make Capitol all the more important in the EMI picture, because since we are in the largest record market in the world, we theoretically have the largest profits and the largest projections of sales."

Besides rock and country, however, classical music is a major force in the Capitol and thus the EMI picture. "Almost all of the Angel material is recorded in England or Europe and much of the Melodyia material in Russia," Menon says. "Angel is a separate operation within Capitol and gives us the opportunity to handle large quantities of classical merchandise."

And while most of the classical material is recorded abroad, some pieces, such as the recent Scott Joplin releases on Angel, are domestic. Menon says that most of the material will continue to come from abroad, but does not rule out future domestic expansion. The advantage he sees primarily, though, is Capitol's ability to expose the world's greatest record market to music produced by EMI and thus again contribute substantially to the EMI profit picture.

Capitol is contributing heavily to EMI's profits, but this was not the case a little less than two years ago, when as Menon



Bhaskar Menon, President, Capitol Industries Inc.

says, "we had a rather distressing financial year for 1971." In 1972, however, and in this year's final figures just announced, profits have been up.

What major changes did Menon make when he arrived in late 1971? "To be entirely candid," he says, "I can't think of any one change that I made that changed the overall picture. I may have contributed a somewhat international flavour from my own background, but I don't know how significant this is. If I were to look back on the end of the bad year and the better times that have come and try and identify one factor in our recovery, it would be the immense human quality of all the people who work here. We simply have good people giving their best."

Other factors, of course, have been the major successes of groups such as Grand Funk and Pink Floyd as well as a number of newcomers including Helen Reddy, Edward Bear (a product of Capitol of Canada), Anne Murray and others. In addition, Capitol is responsible for U.S. distribution of Shelter (Leon Russell), Island (Traffic, Free), Harvest (Pink Floyd) Sovereign (Flash) and, of course, Apple with the immensely successful Beatle repackages as well as number one individual efforts from all four members of the group.

What is coming up for the label? "We are constantly looking," Menon says, "for the strengthening and expansion of our interests through new artists, new repertoire, rackjobbing and retail interest and other fields. All of this gives us a more integrated feel. As for producers and A&R people, we will continue to build a strong in-house staff as well as using independents, and we hope to launch the EMI label shortly. And we feel that much of the creativity in rock, country and MOR requires unique and concentrated exposure and development and we intend to continue with that."

The firm is also involved in other projects, such as the recent establishment of a "soul wing" somewhat along the lines of its country wing, and the marketing of a long series of promotional films aimed at the international market. Of these films, Menon says, "We are very keen on them, finding they have much more of a consumer impact than may have been realized. They solve the obvious problem of offering visuals to go with audio in areas where artists do not often appear."

Summing up the Capitol-EMI relationship, Menon says, "We find it an extremely rewarding and commercially a highly satisfactory relationship because of the mutual respect involved. We work repertoire for EMI and they do the same for us. It is our aspiration to do for them what they do for us."

On the up and up down under

by JAN MURRAY

SYDNEY - In 1925 The Gramophone Company Limited of England established a record factory at Erskville, New South Wales and the first sales of locally produced gramophone records were made in 1926.

At about the same time a competitive English company through its Australian subsidiary, Columbia Graphophone (Australia) Limited began operations at a factory at Homebush, New South Wales.

In 1926 the first Recording Studios in Australia were opened at Homebush, this taking place during an eventful period - the introduction of electrical recording and reproduction of sound.

From tin roof to top ratings in the Land of the Rising Sun

by HIDEO EGUCHI

TOKYO — The history of EMI in Japan is the history of the record industry in the Land of the Rising Sun.

Records, in both meanings of the word, show that The Gramophone Company (HMV) introduced the industry to Japan. In 1903 a recording team from the UK company first visited Japan and recorded 600 items, covering every variety of Japanese music. The team was followed by a group from the Columbia Gramophone Co.

Until the late 1920s, records were imported into Japan by

trading houses, although Nippon Chikuonki Shokai (now Nippon Columbia) was formed in 1910 and the Nippon Victor Chikuonki Kaisha (now JVC) was set up in 1927.

At that time The Gramophone Company (HMV) licensed its repertoire to the Victor Co. of Japan (JVC) and the Columbia Graphophone Co. licensed its repertoire to Nippon Columbia. The corporate shares of these two licensees changed hands many times and both were controlled by the Tokyo Shibaura Electric Co. (Toshiba) by the time World War II started. After the war, Toshiba sold its shares in both these companies.

In 1953 Toshiba formed a record division and EMI switched the HMV repertoire from JVC to Toshiba. In 1956 EMI switched the Columbia, Parlophone and Odeon repertoires from Nippon Columbia to Toshiba. At the same time, Capitol Records, which became a member of the EMI group of companies, switched its repertoire to Toshiba from King Records, and in 1960 Toshiba Musical Industries (TMI) was formed with Capitol holding 10 percent and Toshiba 90 percent of TMI shares.

A new TMI company was formed in 1969. Shares are now 50 percent Toshiba, 25 percent EMI Limited, 25 percent Capitol, and "the greatest recording organisation in the world" will again make history in Japan on October 1, 1973, when TMI will be renamed Toshiba-EMI.

The record division of Toshiba has grown from a tin roof between two buildings into the most progressive multi-national recording company in Japan, with its own air-conditioned and soundproof recording studios, variable reverberation echo machine and 20-channel mixing console; its own automatic pressing plants and high-speed tape duplicating machines. And TMI, like EMI, covers the entire range of music.

Music of international origin accounts for about 60 percent of the recordings produced, distributed and sold by TMI, ranging from best-seller singles and albums by the Beatles to complete symphony collections by Karajan. In fact, the Toshiba Angel releases account for 22 percent of the entire sales of classical recordings in Japan. What's more, TMI's releases of originals and cover records are more often than not

concurrent best sellers, e.g., Tombe la Neige by Salvatore Adamo and its Japanese version Yuki Ga Furu by Fubuki Koshiji. The first international artist to record in Japanese was Yvette Giraud and the only Japanese hit ever to rank first on Billboard's best-selling singles (Hot 100) was Sukiyaki by Toshiba's own Kyu Sakamoto for Capitol.

The Toshiba-EMI/Capitol joint recording venture has more than 150 exclusive Japanese vocal/instrumental soloists and groups including the versatile songstress Yuko Nagisa, the talented male vocalist Hiroshi Mizuhara and the Duke Aces quartet who respectively vie in popularity with the likes of Mary Hopkin, Cliff Richard and the Lettermen.



Noburu Takomiya, President, Toshiba Musical Industries, Japan.

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In 1931, following a merger in the United Kingdom, the two Australian organisations and the Australian branch of the Parlophone Company Limited of England came under one control, their combined record plant being established at the Homebush factory. This factory has been constantly expanding with increased output of company-owned and licensed product and custom pressing. Cassette and cartridge tape production caters for the rapid growth of consumer demand.

EMI Australia received international recognition with the world release of "A Pub With No Beer" recorded by Slim Dusty in 1956. This was followed by releases by Graham Bell's "Ragtime Four" plus his Dixieland Band.

Rolf Harris recorded "Tie Me Kangaroo Down Sport" in Perth and the release of the record was through EMI. Frank Ifield, Trisha (Patsy Ann) Noble, Russell Morris, Rick Springfield, Reg Lindsay, Tex Morton, Digby Wolf and Flying Circus are other major artists who have recorded at EMI Australia.

Recording studios using the most advanced 16-track equipment are located at EMI's headquarters at 301 Castlereagh Street, Sydney. Material recorded here embraces Australian and overseas compositions in wide fields from the "Corroboree Ballet Suite" by John Anthill, to the songs of the



Ken East, Managing Director, EMI Australia.

annually crowned Australian "King Of Pop" Johnny Farnham and of the new discovery who is taking Australia by storm, Ross Ryan — a boy with a guitar singing his own compositions.

EMI's music publishing subsidiaries, Castle Music Pty. Ltd., located at 2 Northcote Street, St. Leonards, NSW, and Belinda Music Pty. Ltd. at 381 Pitt Street, Sydney, are enjoying a steady growth in overseas catalog and Australian music publishing business. Castle Music and Belinda Music are completely autonomous in their operations with active professional managers. Another vigorous arm of EMI activity is the World Record Club, located in Melbourne.

At the company's headquarters label managers in close liaison with a&r management have enthusiastic co-operation from EMI's marketing division whose concepts are communicated to the largest active record sales force in Australia to ensure overseas licensors and local artists are well represented on the Australian scene.

Distribution of the Company's product is handled through a chain of branches and depots established from Townsville in the far north of Queensland to Perth in Western Australia and a highly mechanised distribution warehouse is being established adjacent to the Homebush manufacturing plant.

The most famous trademark in the world



Nipper and the gramophone.

by DAVID LEWIS

LONDON — Mona Lisa's smile may have faltered when Francis Barraud put the finishing touches to a painting of a cheeky fox terrier cocking his ear to a gramophone player. For after hundreds of years, the lady had competition as the most famous painting in the world.

Well, Mona can relax — safe in the knowledge that she's still the world's most famous painting. But that little dog and the gramophone represent, without a doubt, the most famous trade mark in the world.

You stand in the board room on the sixth floor of EMI's building in Manchester Square and look at the original painting: "His Master's Voice."

Yes, this is the painting that is so well known to record fans all over the world. Yet when you look at that painting, you only know the half of it. It is more than a painting of a dog called Nipper and a gramophone which was the latest model back when the company was just taking its first steps on the road to record success.

For that painting, the HMV trademark, possibly reflects the growth of the company more than any other single feature. As the company has grown, so the painting has moved from boardroom to boardroom. From the first tiny office of The Gramophone Company in Maiden Lane off London's Strand to the headquarters of EMI in Manchester Square.

Yet despite its fame, few people know the full story behind that famous trademark. And still fewer know that it was almost the trademark that never was...

In the spring of 1899 a hard-working artist called Francis Barraud was hawking his painting around, hopeful of selling it to a phonograph company as a potential trademark in the rapidly expanding recording business.

Earlier, he had noticed that the dog that had belonged to

his late brother would cock an ear to an old Edison phonograph, listening to the scratchy sounds it emitted as if waiting to hear the sound of his master's voice. Barraud was quick to see the artistic value in such a scene. "It was certainly the happiest thought I ever had," recalled Barraud later.

He had painted the scene as it was — Nipper with the Edison machine — and thought the Edison company might be interested in it as a trademark. They were not, and it seemed that Barraud's brilliant idea was never to become reality. Only chance prevented the painting from joining the legions of unknown canvases doomed to gather dust in someone's attic.

A friend suggested the artist borrow a more modern sound horn than the ugly black one he had painted beside the dog. So it was by chance that the artist, clutching a photograph of his oil painting, called into the tiny Gramophone Company off the Strand.

Instantly the young manager, Barry Owen, recognised the immense potential the painting had as a trade mark. He bought it for the company for £100. The company already had a trademark — an angel writing while sitting on a disk — but His Master's Voice was soon to overtake it in fame and popularity.

The trademark has already given rise to its share of apocryphal stories — just as anything that attains fame invariably does. It was said for example that Nipper's original master, Mark Barraud, had recorded his voice on a wax cylinder record and Nipper was cocking an ear to listen to his master's voice.

It makes a good story — true or false — but Barraud did call his painting His Master's Voice. And before long The Gramophone Company, which was still so small that it was only importing gramophones from the USA and record pressings from Hanover in Germany, was using the HMV trademark on its records. And as the company grew, the trademark found itself on millions of records and players throughout the world.

In the early days, the trademark was even more popular in the US than here. So much so that it prompted an American executive to write "the country here is just beginning to go wild over the dog picture."

And through the 75 years the trademark has always been there, reflecting the rapid expansion of the company. It was on the first portable gramophone introduced by HMV in 1920; it was stamped on the first electrical records produced — again by HMV; and it followed the company as branches were set up throughout Europe. In 1931, when The Gramophone Company amalgamated with the Columbia Graphophone company to form EMI, Nipper and the gramophone were in the forefront marking the occasion.

In fact, in 1960 when EMI chairman Sir Joseph Lockwood was presented with a coat of arms by the College of Arms it was not really surprising that Nipper was included in the design of the Lockwood crest.

It had to be. After all, Nipper, with his gramophone is still the most famous trademark in the world.

Playing it right down the middle

by NIGEL HUNTER

LONDON — Walter Ridley, EMI's veteran middle market producer, has spent his entire working life in the music business. He joined Feldman Music when he left school at 15, spending



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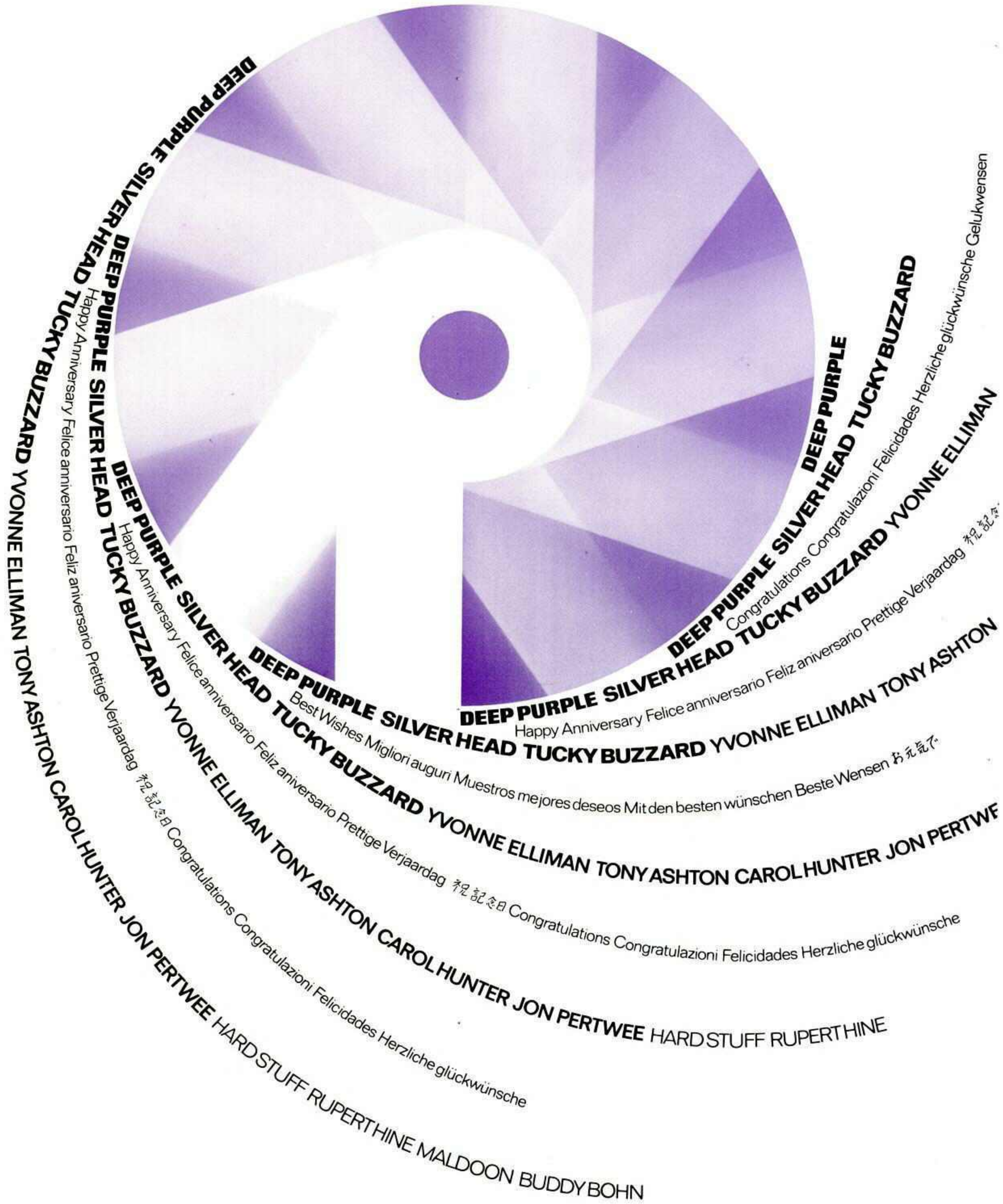
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seven years there before moving to Peter Maurice for a further 7½ years. Ridley then became a long-term musical director for Vera Lynn during her famous wartime singing era as "the Forces' Sweetheart," and was also associated in a similar capacity with highly popular long-running BBC radio shows such as "Educating Archie" and with singer Donald Peers who died only last month.

"I joined EMI in rather an odd way," Ridley recollected with a smile. "David Bicknell asked Cecil Gillott, who had previously worked for HMV and was at that time with the BBC, if he knew anybody suitable to produce recording sessions and he approached me.

"The war had obviously affected recording and releases to a large degree, and the wartime issues were mostly from RCA Victor in America. I started on a two-day a week basis, sandwiched between my other commitments, for which I was paid £15 a week. At that time just after the war HMV's home pop roster consisted of George Melachrino, Joe Loss, and sax player Harry Hayes.

"My brief was to find and build British talent, and I also had to listen to all the RCA Victor product from America and make selections for release."

The contacts Ridley had established during his time in music publishing and as a musical director proved invaluable in his quest for talent. Bandleader Jack Jackson - later to become a famous disk jockey - invited him down to the Chiswick Empire Theater to hear a singer who was appearing on the same bill as Jackson's band. His name was Malcolm Vaughan, who recorded a string of hits under Ridley's supervision including "Every Day Of My Life" and "St. Teresa Of The Roses," but never ended his stage partnership with Kenneth Earle despite his disk success. Another studio protegee of Ridley's was the late Alma Cogan, who was introduced to him while still in her teens.

"I trained her for 2½ years," Ridley recalled, "having promised her father to look after her vocally. She had a marvellous giggle gimmick in her singing voice, and we had some very good hits with her."

He has also been working with veteran dance bandleader Joe Loss since April 1949 with consistently good record sales and an occasional single hit such as "March Of The Mods."

"George Melachrino didn't sell many records in England, but we managed to establish him in the States," Ridley



Wally Ridley, A&R Producer, EMI Records.

continued. "We got together about 150 titles recorded for us by Melachrino and sent them over for use on American local radio stations. They succeeded in creating a huge demand."

One of Ridley's greatest recording triumphs has been George Mitchell's Black and White Minstrels.

"Their first record came out about 14 years ago. I saw their very first show, and thought right away there was a fortune in their idea of presenting the greatest hits from 50 years of top songwriting. But I could never get George to the studios at first because he was always too busy. I chased him for nearly 18 months, and finally collared him with the help of his business partner Robert Luff. The Minstrels' sales are now well over 1½ million LPs."

Another consistently steady middle market seller for EMI is the Italian-born pianist Semprini, who began his recording career with EMI's Parlophone label under the direction of the late Oscar Preuss. Ridley took over his recording supervision later, and has found Semprini to be always "a solid and steady artist" with good sales.

Ridley stated that EMI has never neglected the middle market, and he himself has never been depressed or dejected about it in relation to whatever may be dominating the chart at any time.

Ridley admits that enthusiasm can get the better of him during the course of his job, and he often has to step back and look dispassionately at what he's doing or proposing to do, and decide honestly whether it will be successful, irrespective of his own personal feelings and inclination.

"Mind you, if something's right against the current trend, so much the better because that's what I want. Ken Thorne's instrumental hit 'The Legion's Last Patrol' was a case in point. Something different brings a freshness into the business, providing it's good."

Ridley has no idea of the total sales of records he's produced during his long service with EMI, and would be unlikely to reveal such statistics if he did know. He did disclose that sales on albums he's produced for the Music for Pleasure budget label are over five million. He continues his middle marketeering, somewhat disconsolate about the lack of exposure for such product which he reckons suffers at the pop

altar by an imbalance of 85 per cent pop and 15 per cent middle market when it comes to airtime on radio and TV. But his confidence remains, bolstered by EMI's long commitment to the middle of the music road.

"Pop stuff costs so much to produce and is a huge financial gamble," he concluded. "In the end, the middle market is the strongest area because it provides the everyday bread and butter, and pays the rent, light and heating bills."

Pop gets younger every year

By NIGEL HUNTER

LONDON - Roy Featherstone, EMI's director of repertoire, has been with the company for 13 years. He started as a salesman in the Potteries area of the Midlands, moving to Birmingham and becoming Midland area supervisor before moving to London as deputy marketing manager. Featherstone spent six months in Ireland heading the EMI operation there prior to returning to London to become a director of the records company and assume his present responsibilities.

During this period he has been responsible for the development of marketing series within the company, such as Studio 2, Starline and The Best Of . . ., and has been actively involved in the acquisition of artists and repertoire.

"EMI was very much a British artists company when I joined," Featherstone recalled. "That was our heritage from the past - to find good British talent and establish it on a worldwide basis - and it hasn't altered over the years. It has always been an A&R orientated company active in all areas of music.

"When I joined, Russ Conway was really big, and Cliff Richard was just breaking. I suppose the pop scene was rather unsophisticated in some respects but it was an exciting and successful time with acts such as the Shadows, the Avons and the Dallas Boys.

"At that time we had the ABC catalog, Veejay, Bethlehem, Cameo, Parkway, Roulette, Mercury, and MGM, which gave us good American product including Connie Francis and Ray Charles.

"We were also fortunate to have Capitol, as part of EMI, with their wonderful run of repertoire during the sixties through stars like Frank Sinatra, Nat King Cole, Peggy Lee, the Beach Boys and the Kingston Trio. Capitol has continued to provide EMI throughout the world with a flow of hit product."

An historically momentous event in the EMI story and indeed in the evolution of pop music was the Beatle explosion which began in 1963. Apart from the fabulous Liverpool foursome, it also produced top-selling acts for EMI such as Billy J. Kramer and the Dakotas, Gerry and the Pacemakers, and Cilla Black.

"We suddenly found ourselves in a group market," said Featherstone. "Apart from the Beatles and the other Mersey artists, there were the Dave Clark Five, the Animals, the Yardbirds, Georgie Fame and the Blue Flames, Freddy and the Dreamers, and Manfred Mann.

Other highlights instanced by Featherstone were the deal with U.A. Records in 1963, and the arrival of Tamla Motown the following year, with its product initially released on the Stateside label, prior to its own label identity in 1965.

More recently, Featherstone regards the launching of the progressive Harvest label in 1970 as one of EMI's most enterprising ventures, the reason being, as he puts it, "that it was launched against the odds."

"Major record companies and contemporary music were not considered to be compatible. The pundits were proved wrong. Through the medium of Harvest we were able to develop the talents and images of existing acts like the Pink Floyd and Deep Purple, and launch new acts such as Electric Light Orchestra and Roy Wood's Wizzard."

Featherstone wryly recalls the early days of the Floyd back in 1967 when, apart from the dedicated few who were really into the music, more people were attracted to their very original light show. Since then they have developed into one of the world's greatest recording and performing groups.

While the era of the indie record producers continues unabated, EMI is now building up its own young A&R house team under Joop Visser.

"Our program is to have a strong in-house A and R team, vigorously attracting talent and promoting it on an international scale," states Featherstone. "In following this program we shall not in any way neglect our third party agreements.

"We're hoping to find the best balance between independent production and an in-house situation, getting the best from, and giving the best to, both worlds. For instance, we have had a long and highly successful association with Mickie Most on the independent side, and we still maintain very good business contact with former house producers such as George Martin and Norman Newell who went independent."

Featherstone is very enthusiastic about the recently launched EMI label, which he regards as a major development.

He believes EMI has in the past suffered to some degree through not having one single all-powerful pop label. The new EMI label is designed to hit world markets simultaneously with



Roy Featherstone, Director of Repertoire, EMI Records.

any product having international potential.

Already hit releases by Cliff Richard, T. Rex, Blue Mink and Georgie Fame have given the label immediate recognition, and new signings Jimmy Cliff, Marmalade Queen and young Darren Burn will strongly enhance its appeal.

At home in the UK, the company has now established a strong promotion division, which is active on all EMI-released product, incorporating a special section prepared for the advent of commercial radio in Britain this fall and a mobile field promotion section with its own window dressing team for liaison with artists' tours and concerts around the country.

EMI has also developed its marketing techniques on a thoroughly professional basis, and to this end a recent appointment was Bob Mercer as senior marketing executive, who came to his new post with a wealth of experience in this area on other consumer commodities.

Back catalog, far from being overlooked, is constantly re-activated, especially at this time when nostalgia flows pleasantly through the business.

Additionally, the Pure Gold series was inaugurated to market compilation LPs of previously released hit singles, racking them in depth through stores and promoting them strongly with TV advertising.

"At this precise moment, in 1973, the market is still strongly angled towards the very young buyer," opined Featherstone. "The business is healthy now, and will be so in the future if we keep abreast of trends and also continue to anticipate them ourselves.

"Our future philosophy at EMI centres on an enthusiastic A&R team, strong arrangements with the best of the independent producers, and close working relationships with the American companies, giving them good representation here and throughout the world."

A classic success story

by NIGEL HUNTER

LONDON - David Bicknell can claim intimate knowledge of the classical side of EMI's operations over 42 years of full-time activity in their behalf, followed by a two-year period of semi-retirement until 1971, and then the role of part-time archivist since then until the present day.

His knowledge and connection with the company extends even further through the fact that his father was a great friend of Trevor Williams, who was the first chairman of The Gramophone Company (HMV), and also because his mother worked for the company from 1902 until 1905.

Bicknell joined in 1927 as assistant to the late Fred Gaisberg and Emile Berliner in the classical international artists department, and worked closely in that role with Gaisberg until the latter's retirement in 1939. Bicknell counts himself extremely fortunate with regard to his colleagues during the years between the wars.

"Fred Gaisberg, Trevor Williams and Alfred Clark, who was managing director of the company, were great men in this business. I don't consider myself in the same league as these founding fathers, who were truly pioneers of the industry. Clark was a direct equivalent in the record world to Lord Reith of the BBC in terms of influence and high standards."

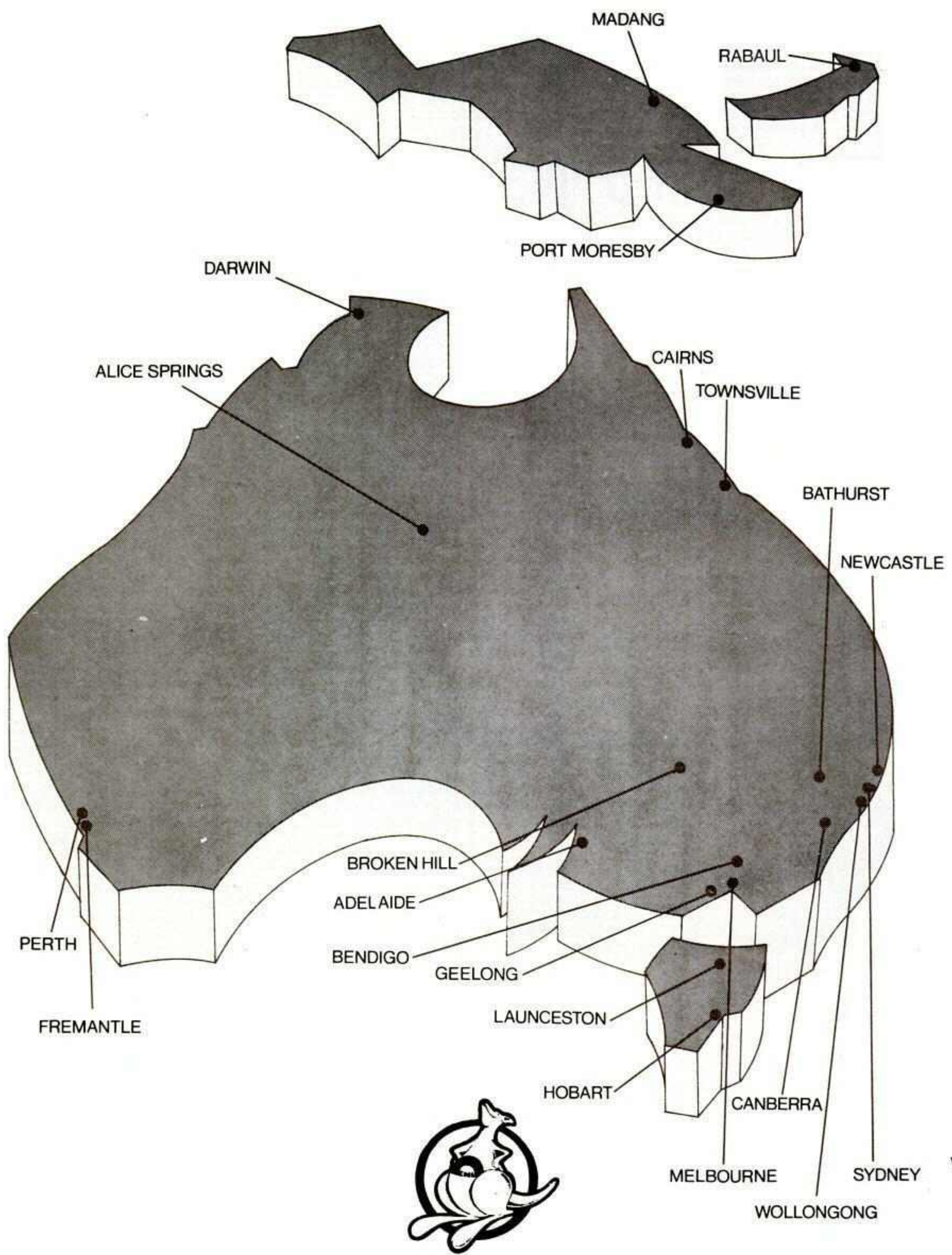
Bicknell declares that classical music recording has changed in detail over the years in terms of technical advances and refinements, but the fundamental policies laid down by its early pioneers at EMI remain unchanged.

"They decided in the early days to be enterprising and go for the best on an international scale, and that has been the EMI attitude ever since.

"I personally have been involved with three generations of artists during my time with the company. There was the tail end of the pre-1914 era with people like Sir Edward Elgar, Chaliapin and Fritz Kreisler, and I got to know the generation between the wars well, such as Artur Schnabel, Jascha

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Heifetz, Beniamino Gigli and Pablo Casals. The same process continued after 1945 with artists like Elizabeth Schwarzkopf, Victoria de Los Angeles and Maria Callas, and of course there has been a rich array of great conductors including Sir Thomas Beecham, Wilhelm Furtwangler, Arturo Toscanini and Bruno Walter. I was privileged to work closely with them all".

Bicknell smiles when asked to give his job definition over the 20 years during which he headed the international artists department.

"The job was a mixture. It's not difficult to find highly qualified musicians or very capable businessmen, but in this particular post you need to have a foot in both camps. There has been - and still is - a complete devotion of the staff to the interests of the company. There has always been a marvellous atmosphere from the early pioneer days right until now.

"The artists have also been extraordinarily attached to the company. For instance, Yehudi Menuhin has been with us since I recorded him as a little boy early in the thirties. After the Second World War there was a great realignment of commercial interests, resulting in a temporary hiatus during which nobody knew what was happening, influenced by American factors and legal considerations. Our artists were marvellously loyal during that period".

Bicknell has seen the recording of opera become "enormous" over the years, refuting an opinion expressed to him by Toscanini many years ago that he feared it was finished as an art form.

"On the other hand, chamber music seems to be in the decline", he continued. "It's still got a small, faithful following, but it is not flourishing like opera or the enormous growth in Baroque music, which we virtually ignored before the war.

"Advanced technology has helped tremendously in the recording of all kinds of classical music, of course, but there is no substitute for art. I'm still amazed at the enjoyment and satisfaction one derives from old performances. Furtwangler's 20-year-old recording of Wagner's Ring in mono has had a marvellous reception since its reissue".

The late Sir Thomas Beecham was another conductor who earned Bicknell's unstinted admiration during their long professional association.

"He had the most marvellous ability to make outstanding records, and indeed hardly ever made a mediocre one. He has a vast knowledge of recording from the technical as well as the musical angle, and he drew beautiful sounds from an orchestra".

Bicknell paid tribute to the BBC in regard to the considerable amount of radio airtime which it devotes to classical music and the accruing benefit. He also cited the availability of miniature scores and the "immense increase" in concert activities as further factors behind the flourishing progress of classical entertainment.

"When I joined EMI, the London Symphony Orchestra gave



David Bicknell, Classical Producer (retired), EMI.

a concert about once every two weeks, and the Royal Philharmonic Society did one a month, and sometimes a Sunday concert. Nowadays there's something happening every night in the concert world.

"EMI as a company has done a lot behind the scenes to back up classical music activities in this country. For instance, after the war it gave positive support in the launching of the Philharmonia Orchestra and the re-creation of the Royal Philharmonic Orchestra.

"London has undoubtedly become the most important recording center in the world. When I joined EMI, there were about 16 orchestral recording sessions per year. This total rose to 750 per year at its postwar peak. We are also very fortunate here with regard to good recording halls. In pre-war days the old Queen's Hall was excellent, and since the war there has been the Kingsway Hall and the Walthamstow and Watford Town Halls. EMI built the first complex of recording studios in the world at Abbey Road, including a studio big enough for large-scale recordings".

Bicknell's present part-time task as EMI archivist locates him at the company's Hayes headquarters, where he is enjoying delving into the past and recapturing a lot of personal memories in the process as he collates documents and letters to facilitate a history of the company to be written in the

future. His final word to Billboard on the occasion of EMI's 75th anniversary was on the subject of artistic temperament.

"Many people think that classical artists are difficult, and they certainly can be, but it depends very much on how they are handled. Fred Gaisberg taught me that it was necessary to have a profound knowledge of every aspect of my job, and showed me by example that you must have immense sympathy at all times with the artists, putting them at their ease and getting the best out of them".

Treading the Abbey Road to fame

by REX ANDERSON

LONDON - The first stereo recording system was invented in the early 30's by Alan Blumlein, the research engineer who had previously developed a moving coil system of recording so that EMI would not have to continue paying royalties to Western Electric for their patent on the first system of electric recording. The first stereo demonstration disk was mastered in the research laboratories at Hayes, Middlesex, straight on to wax at 78 rpm using a frequency range of 50 to 7,500 Hz.

EMI still has that 78 in the company museum. It is a recording of a man walking from one side of the studio to the other. A patent, No. 394325, was taken out in 1931, but obviously at that stage stereo was an expensive and laborious process and the cost of the playback equipment to the public would have been prohibitive.

Gus Cook, general manager at Abbey Road, joined the recording department of the Columbia Graphophone Company in 1929 after four years with the British Post Office as a telephone engineer. In 1931 when HMV, under Alfred Clarke, and Columbia, under Sir Lewis Stirling, merged, Cooked was involved in global perambulations to make recordings in various parts of the world. That very year he was off to South Africa to make the first electrical recordings in that country.

When EMI was formed, the Abbey Road studios had already been open for about a year under HMV. The Columbia

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Gus Cook, General Manager, Abbey Road Recording Studios.

studios were in Petty France, Westminster – the building now occupied by the Passport Offices. The two staffs merged and began working in the three studios at Abbey Road which are still, after extensive modifications, operative today.

The patent-free system had already been devised for Columbia by Blumlein and when the merger took place it was installed at Abbey Road. Cook had a lighter form of the same equipment for travelling abroad. Recording at this time was a relatively simple job. There would be perhaps four takes at the end of which you had four wax masters which went straight to Hayes for factory processing.

The maximum number of microphones in the studio was four which went into a small mixer. The mix was done and fed through a main amplifier monitored by a loudspeaker. The output drove a cutter which cut a groove into a wax disk which started out one-and-a-quarter inches thick.

The next major advance in recording technique came in 1948, when tape, a system of recording developed by the Germans during the war, was introduced into the studio. The advantages were considerable. The wax disk had a maximum

playing time of four and a half minutes. Using tape there was no time limit on recording. The recording could be played back straight away and if it was satisfactory a wax could be made from the taped recording.

Cook had worked on construction and operation of high power transmitting stations for the RAF during the war and afterwards he rejoined EMI. At the time of the introduction of tape he was engineer in charge of studio maintenance. He remembers that at first a wax cut was made at the same time as the tape recording of the session but after about a year, when it was realised that nothing was going to go wrong with the tape recording system, cutting straight onto wax was dropped.

In 1950 Cook was made engineer in charge of studio technical operations and the first major undertaking he was involved in was the introduction, at last, of stereo. During the development stages it was necessary to have two sets of microphones, one for stereo and one for mono recording until it was learned how to reduce stereo satisfactorily to mono. Blumlein's original idea had lain dormant all those years but it was picked up by American Columbia and introduced in 1954.

"The first tape machines for stereo used staggered heads, because we didn't know how to make an in-line head". This meant that the position of the heads was very critical for playback. The first stereo recording at Abbey Road was by the Jacques String Orchestra in 1954. It marked the start of the multi-tracking technique. It was recorded using a two-channel mixer with two sets of volume and tone controls. Gradually from there multi-miking techniques developed and first four-track, then eight-track and finally 16-track systems were introduced.

Looking back, Gus Cook who was due to retire in June but has agreed to stay on another year, says that tape was by far the most important breakthrough of all because it created the ability to cut and edit. Only small sections of a recording had to be repeated if mistakes were made instead of taking the whole thing from the beginning.

Looking forward, Cook believes that with the increasing demand for more information on disk, including four channel sound plus vision, a whole new concept in recording will develop. In the early days of Abbey Road the engineer's job was to interpret the waves visible in the waxing by drawing on experience and tell whether the final record would play or not.

Now there is a balance engineer and an assistant employed to put the recording on tape and perhaps a different engineer to mix it onto the master and a transfer engineer to cut the disk from that tape. Result: Abbey Road now has 95 staff, including the catering section, compared with about 15 when the studios first opened.

In the 30s Abbey Road was the studio used by all the big bands including Jack Hylton, Lew Stone, Jack Payne and Ray Noble. Later it was to become the best known studio in the world, especially to people outside the recording business,

when the Beatles used it and finally named an album after it. Cook's office overlooks the road and his concentration is constantly disturbed by the squeal of brakes as tourists with cameras try to recapture that album sleeve by stepping out onto the crossing.

Enthusiasm and technology -a 20th century adventure

by KEN BARNES

LONDON – Generally speaking the development of a large company can hardly be described as a romantic affair, but in the case of EMI's technical growth over the last 75 years, there is an undeniable element of romantic adventure. For one thing, the bare facts themselves read like a comprehensive history of twentieth-century technology; and for another, there is a strong family – rather than company – atmosphere surrounding the organization's many achievements.

Viewed purely in terms of its present position in the world markets, EMI epitomises the modern-day conglomerate. This impression, however is not a totally accurate one, since virtually every step in its expansion has evolved from one or other of two principal motives. The first has been in maintaining its position in the forefront of the leisure market (which it originally entered in 1898). The second motive has been the deployment and exploitation of technology acquired or invented while applying the first.

The Gramophone Company was formed in London in 1898 by Barry Owen, Alfred Clark and Fred Gaisberg, all personal friends of the inventor Emile Berliner. By the autumn of that year, Fred Gaisberg had set up the first recording studio in London (a small converted room in the company's original

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headquarters at 31 Maiden Lane, near the Strand). The resulting disks were pressed at a plant built in Hanover, Germany.

With the arrival of shipments of gramophone parts from America and disks from Germany, the Gramophone Company scored an immediate success. Within twelve months it took over the entire building at Maiden Lane and employees worked from 8 a.m. till midnight to cope with the demand.

By 1902 the recording machine was improved by the introduction of a weight-driven motor. In 1907 a special gramophone called the "Melba" was marketed, and in May of that year Dame Nellie Melba herself laid the foundation stone of the company's new record factory at Hayes. By June of the following year some 700 records a week were being pressed at Hayes.

In 1912 the company's recording facilities were extended by the opening of new studios at Hayes. Until this time all the company's records had been single-sided issues. From 1912 they began producing double-sided records.

This takes us on past the period when The Gramophone Company's contribution to World War One was the filling of shells in the machine factory, to the third decade when the introduction of valve oscillators and amplifiers created new challenges on the technological front. The Gramophone Company saw the need to move in two positive directions. Firstly to use the new technology to improve the quality of recorded music, at both ends of the chain, and secondly to create a niche in the alternative form of home entertainment, radio, which was already showing signs of possibly superseding the gramophone record. To keep pace with the second, the Gramophone Company turned to the experience of the Marconiphone Company, the domestic receiver branch of the Marconi group and in 1929 promptly took them on board. To keep abreast of the first, The Gramophone Company and Columbia Graphophone Company were each working to develop fresh recording techniques which would be free from American patents. Both companies soon realised that greater progress would be achieved if their resources were to be pooled, and they merged in 1931.

The technical team from Columbia included Isaac Schoenberg and Alan Blumlein. One of the most significant inventions which Blumlein brought with him was the basis of stereo recording on disk, although the time was not then ripe for its commercial exploitation. His death in an air-crash in 1942, which occurred while working on a special radar project, was a tragic loss to EMI in particular and to technology in general. His achievements were many and varied, but the invention for which he is most likely to be remembered is his now famous patent 394325 which was filed in 1931 and anticipated the eventual use of his stereo system for the cutting of stereo disks.

After the war, EMI returned more keenly than ever to the business of improving recording techniques. A disk cutter extending to fourteen thousand cycles per second was produced, and the first work using this extended range system



Wally Rand, Director, Technical Services and Liaison, EMI

was the famous Sir Adrian Boult recording of "The Planets", which was recorded in the Bedford Corn Exchange with the BBC Symphony Orchestra. The reviewer in "The Gramophone" said of these recordings:

"The recording, for whatever reasons, is more actual than anything we have heard before and should almost cause heart failure from excitement, even in a hardened gramophile."

The introduction and manufacture of Emitape in 1946 represented another giant step forward in the history of the company. The advantages of using tape in the recording studio were enormous. Up to this time everything had been recorded straight onto disk without any facility for immediate playback until a wax test had been made. It was not possible to play back the master wax. By using tape, producers and artists were not only able to play back each take, they were also able to edit tape in the same way as cine-film, an advantage that would soon prove to be helpful both economically and artistically. Especially with the introduction of the 33 $\frac{1}{3}$ r.p.m. LP in 1952.

In 1955 Sir Malcolm Sargeant introduced the first stereo

recording demonstration in Europe to the press and public in the company's Abbey Road studios in London and in that same year, the first stereo recordings offered anywhere in Europe to the public were released by EMI. These were in tape form only. 1958 saw the release of the first stereo disks.

It is in the last fifteen years that the shaping and packaging of recorded music has undergone several changes. And some of them are worth listing, if not in detail at least as separate entities.

1962: 3 $\frac{3}{4}$ i.p.s. mono tape recordings introduced.

1966: 1 $\frac{1}{8}$ i.p.s. musicassettes introduced.

1968: 3 $\frac{3}{4}$ i.p.s. stereo tape recordings introduced.

1969: 3 $\frac{3}{4}$ i.p.s. 8-track cartridges introduced.

1972: Quadraphonic disks and cartridges introduced.

The generous assistance of Wally Rand, EMI's Director of Technical Services and Liaison, was essential for the preparation of this article. Rand has been with the company for some 34 years and has witnessed all the technical innovations of the last three decades at first hand. He joined EMI in the '30s as a management trainee. "At that time I had no real intention of staying. I wanted to join the R.A.F. and was accepted as a potential pilot, but after two or three days they sent me back to EMI saying that my talents would be much better employed with the company."

After the war he worked in plastics which were used for LP disks and tape, and was subsequently responsible for the production engineering relating to studios and disks. In 1961 Wally Rand became general manager of the disk plant based at Hayes, with special responsibility for overseas development. In 1969 he moved to the company's London offices in Manchester Square to take up his present position.

In many ways, Rand's present activities are more varied and more challenging than ever. Using the U.K. base as his headquarters, his energies are concentrated on developing factories, plants and recording studios in countries where the commercial demand calls for it.

"The whole process of building or developing a new factory overseas takes about eighteen months. The operation, as you can imagine, has to be done in the most thorough way. It can involve many unforeseen problems. The staffing and training for instance, is only a small part of it."

Rand speaks in a quiet matter-of-fact way and is clearly not given to exaggeration. But the setting up of local factories in places like Thailand - his most recent installation - obviously must carry problems well outside of the usual technical considerations. "A factory is only built when there is a clear justification. In some countries we may start with just a recording studio. But when we do build a factory in a small country, we start them off with three or four presses only and add to them in the event of increased demand."

On current technical and market developments, Rand has some very definite opinions: "It took ten years for stereo to catch on with the general public, I think it could very well take the same period of time for quadraphonic sound to catch

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A la vanguardia mundial en Electrónica, Discos y Medios de Entretenimiento

on. This is one of the main reasons why we have chosen the SQ system rather than other systems. The SQ method enables today's stereo buyers to play quad disks without having to change their equipment overnight. Whenever we make decisions, particularly technical ones, it is always with the consumer in mind. SQ need not deter the stereo buyer because it can give him a far better stereo picture than even the normal stereo disk."

If it is to take ten years for quad to catch on, what of the impending video disk?

"We could start seeing that video disk in about five years. But, once again, it will be a matter of choosing the right system. One thing is certain, video recordings will eventually catch on. High density recording is the next thing on the map - anything from 2,000 to 4,000 grooves to the inch."

It is obvious that, as a company, EMI thrives as much on enthusiasm as on technology. The story of the company's success still reads like a romantic twentieth century adventure. And there is no other company of similar stature which can point to such an exciting and eventful history of development.



Ron White, Managing Director, Affiliated Music Publishers.

"There can be no question that our intentions in this important field are very serious. Each of the four companies has its own individual directors and general managers and the respective catalogs are operated in friendly competition. We believe that each company can continue on an independent basis, retaining its individual personality", added White.

EMI's music publishing companies come under the umbrella of Affiliated Music, the holding company which controls the Keith Prowse Music group, Francis Day and Hunter, Feldmans and Robbins.

EMI's first involvement in music publishing goes right back to 1903 when The Gramophone Company's Italian offshoot purchased Leoncavallo's "Mattinata" and EMI controlled this work until it went out of copyright two years ago. However it was not until 1958 that EMI became involved in publishing with the formation in the UK of the Ardmore and Beechwood firm. Ardmore and Beechwood were originally two separate companies in America, Beechwood being formed in 1942 by Glen Wallichs, one of the original founders of the Capitol label. The two firms were combined in the UK under the direction of Sid Coleman, and although it was a relatively successful company, it never generated the kind of profits EMI would have liked.

EMI's first step towards consolidating its music publishing

empire as it is today was taken in 1969 with the purchase of Keith Prowse Music. EMI bought the company from the Rediffusion Group for a cash consideration of around \$1.2 million and an exchange of 70,000 ordinary stock units. By purchasing KPM, EMI greatly increased its share of the music publishing business and became the copyright owner of several famous and much-recorded standards. Late last year, EMI announced the successful purchase of Affiliated Music for \$8,750,000.

Formerly assistant managing director of EMI Records, Ron White was put in charge of the EMI publishing complex and today is responsible for co-ordinating the group's worldwide operation reporting to EMI Group Director Records, Len Wood. Reporting to White are the respective heads of the four companies, the various department heads, and AMP's general managers overseas.

The KPM director and general manager is Peter Phillips while his father, Jimmy Phillips, who guided the company for many years, acts as a group advisor to the Affiliated board.

Francis Day and Hunter is headed by Bert Corri who has been with the company for 46 years. However Corri is retiring later this year and he will be succeeded by Kay O'Dwyer who has been associated with the company for 15 years.

Feldmans is run by Ronnie Beck, who was previously in charge of exploitation and was widely regarded as one of the most successful in this field.

Following the retirement early this year of Alan Holmes, Robbins Music has been headed by Terry Slater, an Englishman who for some years worked for the Beechwood company in America. Slater, an accomplished musician, has also been responsible for writing a number of hit songs.

150,000 titles in world music publishing

by PHILIP PALMER

LONDON - Music publishing has become an important part of EMI's total involvement in the leisure industry. EMI now has huge investments throughout the world in publishing and with four separate operating companies in the group must be one of the largest copyright owners in the world. "A conservative guess" said Ron White, EMI's executive in charge of publishing, "puts EMI's copyright ownership in the UK alone at more than 100,000 titles. The worldwide figure must be in excess of 150,000.

Notable contribution from plastics

WHEN PRODUCTION of long-playing microgroove records began in the UK in 1948, a copolymer of vinyl chloride and vinylidene chloride was initially used, but this later gave place to the vinyl chloride/vinyl acetate copolymers used to-day. Notable contributions to the development of suitable polymers were made by the Plastics Division of Imperial Chemical Industries.

To-day, EMI, together with other record companies throughout the world, uses vinyl copolymers with K values of about 46 (ISO viscosity 70) and vinyl acetate content of from 13 to 16 percent for the production of microgroove records.

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Black Gospel Convention Lures 15,000; Two Boards Meet in Nov.

By EARL PAIGE

CHICAGO—The Gospel Music Workshop of America annual convention, held here Aug. 13 to 18, drew 15,000 delegates from all over the country. The sixth convention was again completely recorded by Fred Mendelsohn, sales manager and recording executive for Savoy records.

GMWA moved more closely to the recording industry, with a curriculum which included such sessions as "Business Opportunities in Music" and sessions on professional

broadcasting of black gospel music, chaired by members of the Gospel Announcers Guild. Billboard also announced that it will introduce a best-selling "soul gospel" chart late in September with the aid of GAG members (Billboard, Aug. 25).

Savoy is negotiating to sign two convention scholarship winners from this year's convention: Ida Maxey, Newark, N.J.; and James Moore, Detroit. Billy Preston attended the convention.

The seventh convention will be

held in Cleveland at the Sheraton Hotel late in August, 1974. A meeting of GMWA and GAG's board will be held concurrently in Baltimore in November.

Scruggs 'Banjo' Award Winner

NEW YORK—Earl Scruggs, author of the banjo-playing instruction book, "Earl Scruggs and the Five String Banjo," published by Peer-Southern, was the recipient last week of a gold book award. The award represents \$1 million in retail sales for the internationally used compendium of Scruggs style banjo picking.

Roy Horton, vice president of the Peer-Southern Organization, Scruggs' publishers, organized a special ceremony for the presentation, held at its Manhattan offices. Johnny Cash, long-time friend of Scruggs and Horton, made the official presentation of a special, gold-embossed copy of the book to Scruggs. The book was originally published in December, 1968, and retails for \$12.95 (hardcover) and \$10.95 (softcover).

WSM Sun. Show Ups Gate; 2 Labels & GMA Bankrollers

NASHVILLE—The "Grand Ole Gospel" radio show, functioning as part of the WSM weekend format since early last spring, now is drawing a paid attendance of nearly 1,000 every Sunday and enjoying the fruits of sponsorship.

The two-hour program is done live from the stage of the Grand Ole Opry House.

The sponsors are, to say the least, unusual. Two are record companies, Heart Warming and Mission, and a third is the Gospel Music Association. So far as can be determined, it is the first time such an association

has sponsored radio programming. The fourth sponsor, Martha White Mills, was the original lone backer of the show.

The program features top gospel acts, and frequently has name country guests who sing gospel music.

The attendance started slowly, but has climbed steadily until reaching a current plateau in the neighborhood of 1,000. Although a slight decline is expected after Labor Day, officials feel confident enough of a local live audience has been established to sustain strong crowds throughout the year.

Old & Current Hit Acts Jam '73 Natl. Quartet Programs

NASHVILLE—Ticket sales for the 1973 National Quartet Convention, scheduled here next Oct. 2-7, will exceed all past conventions, according to Nancy Bond, executive secretary.

The roster of artists, old and new, also is growing. Already named to appear at the Old Timers' Night are the original Sons of Song: Don Butler, Calvin Newton and Bob Robinson. Butler now is president and general manager of the Sumar Talent Agency, and general manager of the convention. Both Newton and Robinson are successful businessmen.

Appearing for the first time will be the reunited Sunshine Boys. Members of this old group include Ace Richmond, Freddy Daniels and Eddie Wallace. J.D. Sumner, who was a member of the group when he joined the Blackwood Brothers, is expected to join them.

Old-timers also being brought together on the program will be the Blackwood Brothers, the LeFevres and the Speer Family. Joining the Blackwoods will be Jackie Marshall, Sumner, and possibly Wally Varner.

The original LeFevre Trio: Eva Mae, Urias and Alphas, will be singing together. The Speer sisters, Rosa Nell and Mary Tom, will join Brock and Ben Speer on that portion. Only the original groups will appear that night, and not the current group members.

Many Current Acts

J.D. Sumner, president of the convention, said invitations have been issued to all professional groups in gospel music to appear at the convention. Those groups who have accepted so far include: Jerry and the

Singing Goffs, the Lewis Family, Kenny Parker Trio, London Paris and The Apostles, Sego Brothers and Naomi, LeFevres, Klautd Indian Family, John Mathers Family, Sammy Hall Singers, Speer Family, the Singing Rambos, J.D. Sumner and the Stamps, the Singing Hemphills, the Kingsmen, Envoys, Higher Ground Singers, Jake Hess Sound, Blue Ridge Quartet, Inspirations, the Blackwood Brothers, Statesmen Quartet, Wendy Bagwell and the Sunliters, Keystones, Couriers, Tribunes, Imperials, and the Lester Family.

Master of ceremonies again will be Don Butler.

During the convention, most of the industry-related businesses sponsor luncheons and breakfasts for the business people. Among the sponsoring firms are SESAC, Heart Warming, Word Records, Blackwood Family, and a special Disk Jockey Appreciation Breakfast.

Schedule Gospel DJ's Breakfast

NASHVILLE—The National Quartet Convention will host the third annual Disk Jockey Appreciation Breakfast Oct. 4th at the Ramada Inn here.

LaWayne Satterfield, public relations director for the National Quartet Convention, said the breakfast is held each year to pay tribute to the gospel disk jockeys, and to show appreciation for their support of gospel music during the preceding year.

All gospel disk jockeys who pre-register will be breakfast guests during the Convention.

Various Names For Hall of Fame Oct. 1

By BILL WILLIAMS

NASHVILLE—The names of twelve individuals will be inducted into the Gospel Music Hall of Fame Oct. 1 during ceremonies here. The announcement was made by W.F. (Jim) Myers, president of the Gospel Hall of Fame.

Myers said by special action taken by the Gospel Music Association board of directors and 100 special electors, the names of 10 deceased persons will be added. Additionally, there will be one other name of a deceased champion of gospel music added this year, and the name of one living person.

The names of the deceased members, to be entered in a block, are: J.R. Baxter Jr., E.M. Bartlett, John Daniel, Adger Pace, Homer Rodeheaver, A.G. Showalter, V.O. Stamps, Frank Stamps, W.B. Walbert and R.E. Winsett. This list of names has been approved.

A final ballot, listing five nominees in the living and five in the deceased category, has been sent to electors. They have until Sept. 10 to vote for a single selection in each of the two categories.

Nominated in the living category are LeRoy Abernathy, James Blackwood, Connor Hall, Eva Mae LeFevre and Brock Speer. Nominees in the deceased category are George Bennard, C.M. (Shorty) Bradford, Fanny Crosby, Denver Crumpler and Bobby Strickland.

The 1973 inductees will join five others already enshrined in the Hall of Fame. Three names were added last year: Mrs. Lena (Mom) Speer and James D. Vaughan in the deceased category, and Albert E. Brumley in the living category.

The first inductees into the Hall of Fame were Jim (Pappy) Waites in the living category and G.T. (Dad) Speer in the deceased.

Myers said the 1973 induction will be a part of the Gospel Music Association

Dove Awards program scheduled for Monday, Oct. 1, at the Grand Ole Opry House. The program will be followed by a reception to honor Dove Award winners and those inducted into the Hall of Fame.

In identifying the 1973 Hall of Fame nominees, Myers added these footnotes:

LeRoy Abernathy is a writer, teacher, performer, producer and promoter in the gospel music field; James Blackwood is manager of the Blackwood Brothers Quartet and has been singing with them for nearly 40 years; Eva Mae LeFevre is the wife of Urias LeFevre, and has been singing with the family group since she was 17; Brock Speer is the eldest son to the late G.T. and Lena Speer, and currently manages the Speer Family, having sung with the group since a boy; George Bennard was author and composer and best noted for his song, "The Old Rugged Cross"; C.M. Bradford performed with the LeFevres, Homeland Harmony and Miracle Men; Fanny Crosby is credited with having written thousands of songs, including "Blessed Assurance" and "Pass Me Not"; Denver Crumpler, a high lyric tenor, sang with the Melody Boys, Rangers and Statesmen Quartet; Bobby Strickland was an original member of the Statesmen Quartet and also sang with the Crusaders.

One of the 10 individuals to be inducted in the deceased category is Homer Rodeheaver, who was music director for Billy Sunday.

Shaped Notes

A series of Jake Hess Homecomings is in swing across the state of Alabama, sponsored by the Sheriff Boys Ranch. Hess and his group, the Jake Hess Sound, are guests of honor at each gospel talent, booked by Sumar. . . . The Imperials are currently engaged in a series of state fair dates. They also are doing a number of gospel concerts, and are filming the new Jimmy Dean television syndicated show. . . . There's an in-

teresting note on how buses get around. The Imperials sold their custom bus to a buyer in Atlanta. The buyer then sold the bus to J.D. Sumner and the Stamps. Then the Stamps leased the bus to the Imperials for their travels. . . .

The Speer Family appeared in a special gospel concert in the new stadium on the LSU campus, the first ever for that University. And it was sponsored by the sports department. Also appearing on that program were Hovie Lister and the Statesmen. . . . J.D. Sumner and the Stamps have cut commercials for the Kentucky Highway Department, and each was named a Kentucky Colonel. . . . Joel Hemphill, manager of the Singing Hemphills, is so fascinated by the churches that believe in snake handling during worship service that he is writing a book about it. His wife, LeBreeska, also a writer, has done an autobiography. . . . Sue Chenault, member of the Speer Family, has been selected as one of the Outstanding Young Women in America for 1973. She is cited for her "outstanding ability, accomplishments and service to the community." Sue was Miss Congeniality in the 1968 Miss Arkansas contest. She also is a soloist for Tempo Records. . . .

Tennessee Governor Winfield Dunn has proclaimed Oct. 1-6 both James Blackwood Week and Gospel Music Week. The two, Dunn and Blackwood, are long-time friends. The Blackwoods, by the way, have re-signed with Century II Promotions. . . . The Thrasher Brothers have joined many other artists doing radio and TV commercials for the state of Kentucky. The brothers also move into new Birmingham offices this week. . . . Kelly Nelson, 13-year-old daughter of bass Rex Nelson of the LeFevres, has made her singing debut with the gospel group, Eva Mae LeFevre says the youngster will appear with the family periodically. . . . Windy Johnson and the Messengers have completed an album entitled "Mama" at Prestige Productions owned by the Thrasher Brothers, with Les Beasley of the Florida Boys producing. . . . Andrae Crouch, one of the great talents of the world, has released a new single on the Light label. . . . The Jerry Alcorn Trio has its first album out on Word. It features six original songs by Jeanie Vee Alcorn, plus four others by Andrae Crouch and Bill Gaither. Rick Powell did the arrangements and conducts the orchestra. . . . Ron Kelly and Curt Day have left the Majestic Singers. Ron will work with an organization known as Bible Speaks, Curt to return to teaching in Michigan.



ED HILL, right, manager of the Prophets, gives out final paychecks to members of the gospel group which has disbanded. From left Butch Sanders, Chico Nix, Carl Sanders and Gary Scott.

Myrrh Burnishes Word's Name Lure

WACO, Tex.—Myrrh records, which was promised as a more pop-oriented division of Word records, the longtime major sacred label based here, has signed three pop names. Word president Jarrell McCracken promised that Myrrh would offer broader-appeal artist and repertoire (Billboard, Oct. 14, 1972).

One of these is veteran entertainer Danny Thomas, another is former Capitol country artist Wanda Jackson, and the third is Barry McGuire from UA.

This, according to label official Billy Ray Hearn, is only the beginning of a program which will take the company into all markets in a full-scale operation.

Thomas, who will be produced by Larry Gordon in Los Angeles, will turn over the proceeds from his recording efforts to St. Jude's Hospital in Memphis.

Miss Jackson, a long-established country singer, will continue to record country and, supplementally, will do some gospel music as well. She is set to record at the Jack Clement studio in Nashville under the guidance of Hearn and Charlie Tallent.

McGuire, to be produced by Buck Herring, will have a single and an album out almost at once, the first of which will be titled "David and Goliath."

Myrrh has been a fast-moving label since its inception within the past year, featuring a top-40 brand of "Jesus Rock."

In addition to these artists, the label is planning a duet of Malcomb and Alwyn, a pair which has been released on Pye in England, but will be done on Myrrh in this country, aimed to a great extent toward FM underground. The duo also will do a two month U.S. tour this fall.

The label also plans to release a new single of the Beautiful Zion Missionary Choir at the MATRA gathering in New Orleans.

Hearn noted that, while each performer signed will follow his or her normal pattern of music, each has undergone some religious experience which in itself creates a rapport with audiences.

Jones Ordered To Rest; Cast To Run Show

NASHVILLE—Columbia artist George Jones is under the care of doctors and has cancelled all of his scheduled dates for the next several months.

Shorty Lavender, agent for Jones, confirmed a report mailed to promoters by a physician here which stated that he would not be appearing for some time.

The rest of his show will continue on as booked, Lavender said. This includes Tammy Wynette, Patsy Sledg, Harold Morrison and The Jones Boys.

Jones was injured in an accident a few weeks ago.

Country Leader To Be Honored

LUBBOCK, Tex.—The world's first full-time country music radio station, KDAV, will celebrate its 20th anniversary here Sept. 19, honoring owner "Pappy" Dave Stone.

Among others who will join in the event are some former KDAV disk jockeys and air personalities. They include Waylon Jennings and Bill Mack.

Stone, who has contributed considerably to country music radio, owns other stations that, with KDAV, total 80 years of continuous country music broadcasting. KPEP in San Angelo, Texas, has been with the format for 19 years; KZIP, Amarillo, 18 years; KPIK-AM Colorado Springs, 16 years, and KPIK-FM, 7 years.

Officials putting together the ceremony are urging that telegrams and messages be sent to Stone on that occasion.

Further information may be obtained through Tri-Son Promotions, Box 177, Wild Horse, Colo. 80862.

Fiddlers Graduate

NASHVILLE—The first graduation exercise for Country Fiddlers was held here last week, with 41 professional musicians having completed the course at the University of Tennessee, Nashville.

Called an "unqualified success" by academic leaders, this experiment in music was the outgrowth of other successful teaching ventures in commercial music at the UT center.

Nashville Scene

By BILL WILLIAMS

Eric Wiseburg and Steve Mandell, who did the sound track for the movie "Deliverance," make their debut on the "Grand Ole Opry" next Saturday night. . . . History was made at the "Opry" last week when three generations of a family performed on the stage at the same time. UA's Charlie Louvin brought out his banjo-picking father, Colonel Loudermilk (Charlie's real name) and his son, Charlie Jr., who played the guitar. . . . Penny DeHaven set to record again with Jerry Kennedy for Mercury. . . . The Four Guys have taken a leave of absence from the "Opry" for a lengthy tour with Charley Pride. A special party in their behalf was tossed at Opryland. . . . Melba Montgomery's first single will be out this week on Elektra. . . . Jim & Jesse have moved to Hilltop. . . .

Jerry Hill and Linda Dahl, winners of the big talent contest recently in Colorado Springs, made their debut on the "Opry" and received a warm welcome. Bill Goodman will book the talented pair. . . . Ernie Ashworth is cutting a single while awaiting the release of his album. . . . Rusty Adams received a number of standing ovations while doing his show at Fort Walton, Fla. . . . Judy Bryte, a very talented lady who has been signed to Opryland Records, is set for a two-week engagement at the Aladdin Hotel in Las Vegas starting Sept. 25. . . . Debbie Dawn will be recording in Nashville for Warners later this month. . . . Rose Maddox

packed the house on both evenings at Anchorage, Alaska, according to Bill Dingman. . . . Anne Murray reportedly is trying to change her image from that of the "girl next door." Whether on record or in person, she turns people on in many ways, and already has attained the image she is trying to attain. . . . KCZT Promotions of Philadelphia named Goldie Winn number 1 female country artist for the second consecutive year. . . . Sammy Vaughn, front man for the Ernest Tubb show, has been signed to a contract by Atlantic Records. He's a native of San Antonio. . . .

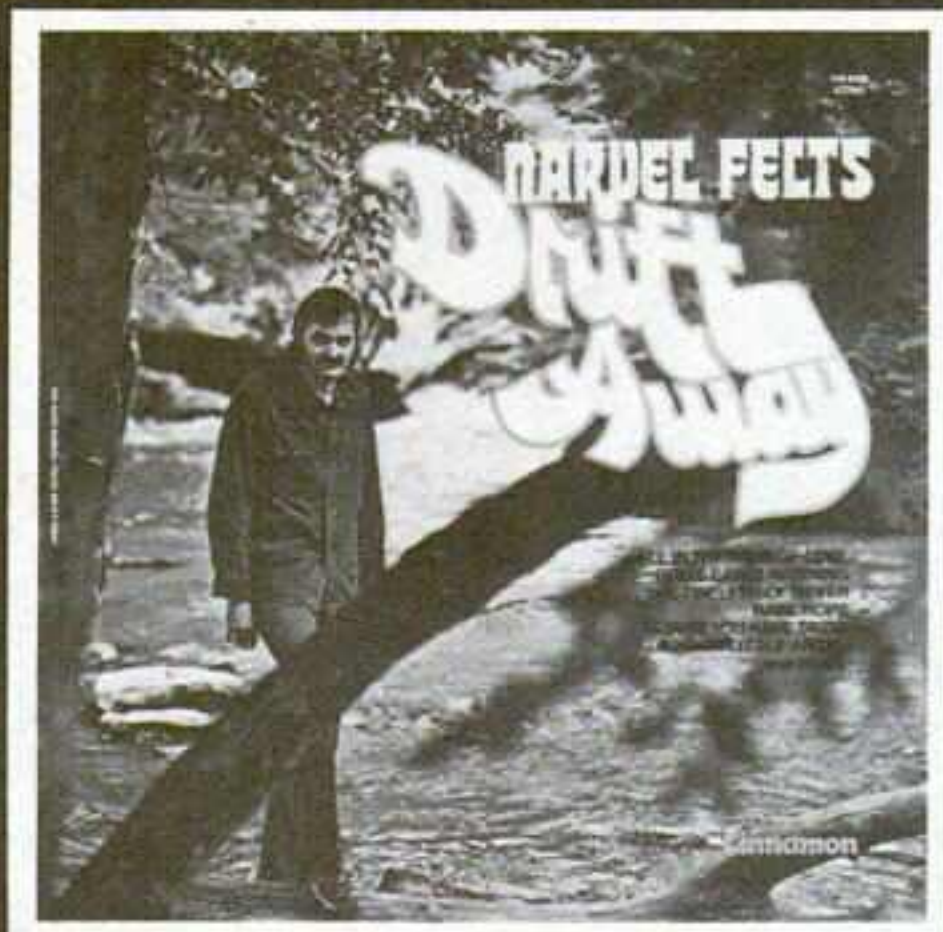
Faron Young made one of his rare appearances in the Nashville area, when he and his show played at nearby Murfreesboro, Tenn. The home folk turned out in great numbers. . . . Joe Stampley bought the bus which formerly belonged to Pete Drake and drove it back to his Louisiana home after his first appearance on the "Opry." . . . Jim Ed Brown, Jean Valli, the Cates Sisters and the Gems made their scheduled appearance at the Leavenworth, Kan., penitentiary just a few days after a riot at the institution. . . . LeRoy Van Dyke's bus collided with a mule in the Wyoming hills en route to a date in Shelby, Montana. . . . Tom and Ted, the LeGarde Twins, have been in Nashville for more recording for their album. . . . When Kinky Friedman did his concert at the

(Continued on page 36)

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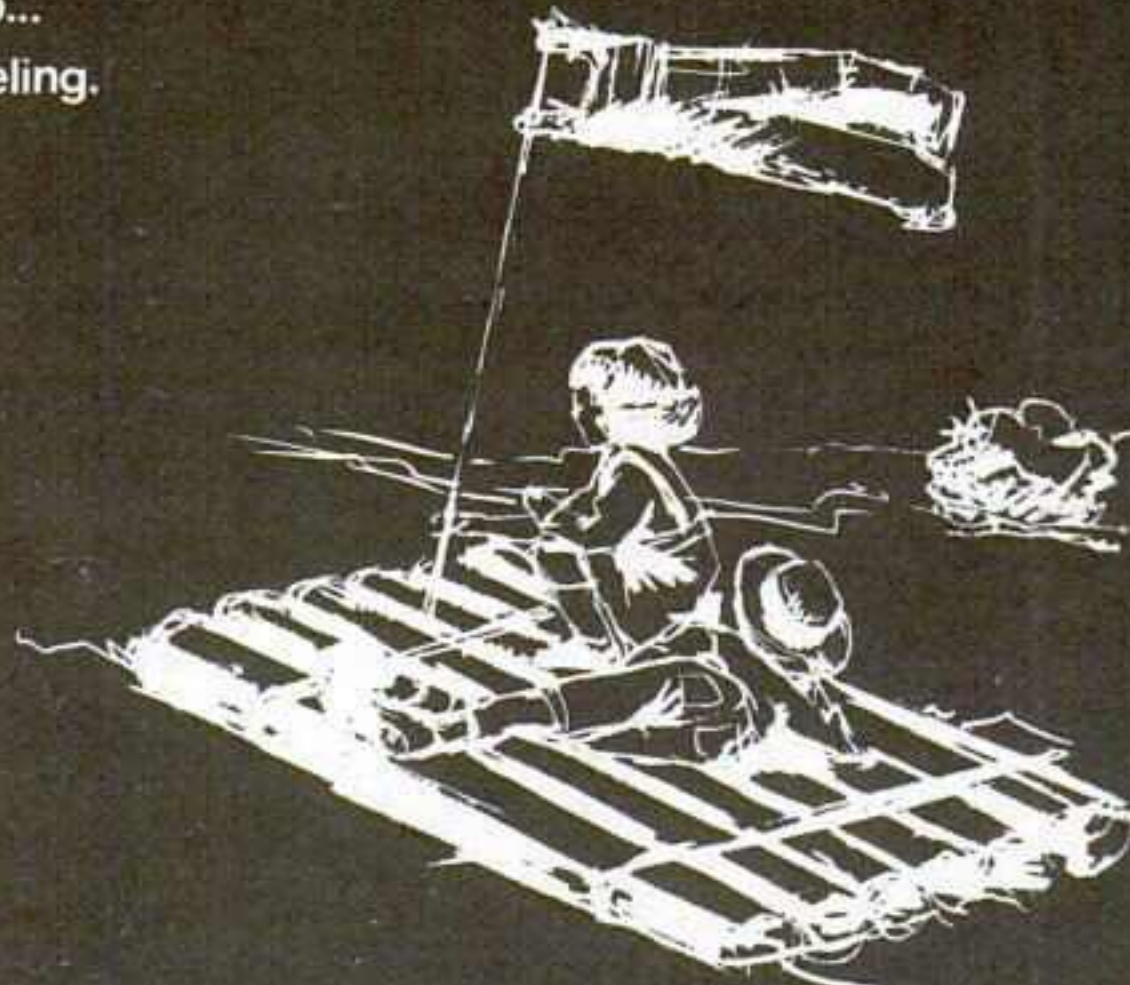
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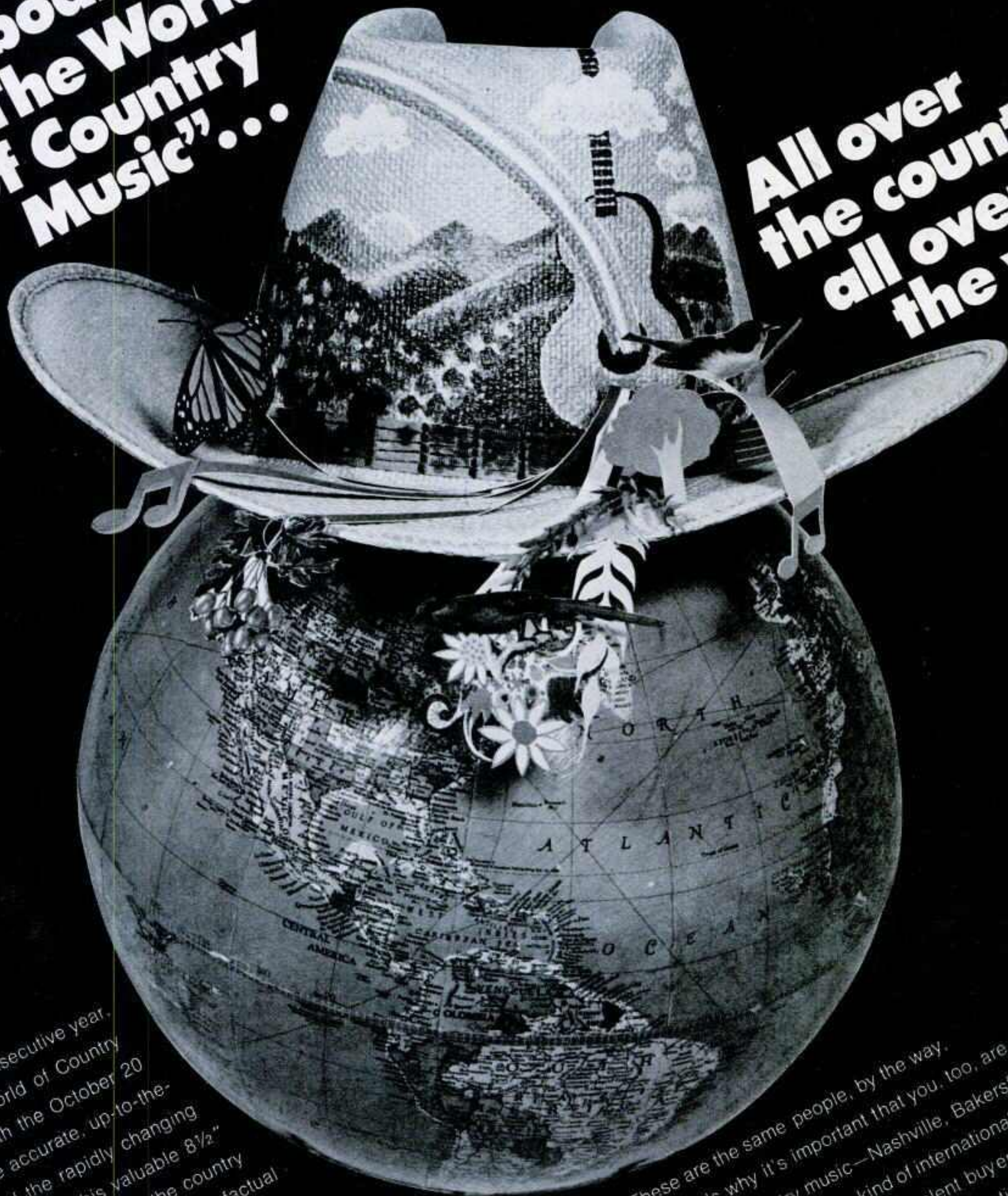
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Issue Date: October 20

Billboard Hot Country Singles

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

This Week	Last Week	Weeks on Chart	TITLE, ARTIST Writer, Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST Writer, Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST Writer, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	10	EVERYBODY'S HAD THE BLUES—Merle Haggard (Merle Haggard), Capitol 3641 (Shade Tree, BMI)	35	45	5	SATISFIED MIND—Roy Druskey (Joe Hayes, Jack Rhodes), Mercury 73405 (Phonogram) (Ft. Knox, BMI)	68	74	7	THE SUN IS SHINING—Earl Richards (Don Deal, Chuck Deal) Ace of Hearts 0470 (4 Star, BMI)
2	3	9	THE CORNER OF MY LIFE—Bill Anderson (B. Anderson), MCA 40070 (Stallion, BMI)	36	46	6	I RECALL A GYPSY WOMAN—Tommy Cash (Allan Reynolds, Bob McGill), Epic 5-11026 (Columbia), (Jack, BMI)	69	70	6	DAKOTA—Johnny Darrell (Larry Murray), Monument 78570 (Columbia), (Prodigal Son, BMI)
★	6	11	IF TEARDROPS WERE PENNIES—Porter Wagoner & Dolly Parton (Carl Butler), RCA 74-0981 (Peer Int'l, BMI)	37	37	8	WAKE UP JACOB—Porter Wagoner (Porter Wagoner), RCA 0013 (Owens, BMI)	★	—	1	'TIL THE WATER STOPS RUNNIN'—Billy "Crash" Craddock (I. Levine, L.R. Brown), ABC 11379 (Pocket Full of Tunes, BMI)
4	4	13	SLIPPIN' AWAY—Jean Shepard (B. Anderson), United Artists 248 (Stallion, BMI)	38	39	8	TODAY WILL BE THE FIRST DAY OF THE REST OF MY LIFE—Lawanda Lindsey (Buddy Alan, J. Shaw), Capitol 3652 (Blue Book, BMI)	71	77	7	BOTTLE OF WINE—Doc & Merle Watson (Tom Paxton) United Artists 276 (United Artists, ASCAP)
5	2	13	MR. LOVEMAKER—Johnny Paycheck (J. Paycheck), Epic 5-10999 (Columbia) (Cooper Band, BMI)	39	43	8	NASHVILLE—Ray Stevens (Ray Stevens), Barnaby 5020 (MGM) (Ahab, BMI)	72	78	4	SUMMER AFTERNOONS—Buddy Alan (Buddy Alan), Capitol 3680 (Blue Book, BMI)
★	9	7	YOU'VE NEVER BEEN THIS FAR—Conway Twitty (Conway Twitty) MCA 40094 (Twitty Bird, BMI)	★	49	3	BURNING THE MIDNIGHT OIL—Barbara Mandrell (J. Allen), Columbia 4-45904 (Tree, BMI)	73	69	8	SOLD AMERICAN—Kinky Friedman (Kinky Friedman), Vanguard 35173 (Glaser, BMI)
★	15	7	BLOOD RED & GOIN' DOWN—Tanya Tucker (C. Putnam) Columbia 4-45892 (Tree, BMI)	41	44	18	AMANDA—Don Williams (Bob McDill), JMI 24 (Gold Dust, BMI)	74	84	3	SUGARMAN—Peggy Little (G. Richey, N. Wilson, C. Taylor), Epic 5-11028 (Columbia) (Gallico/Algee, BMI)
8	10	12	DRIFT AWAY—Marvel Felts (Mentor Williams), Cinnamon 763 (H.S.S.) (Almo, ASCAP)	★	52	3	I NEED SOMEBODY BAD—Jack Greene (Ben Peters), MCA 40108 (Ben Peters, BMI)	75	83	2	WHAT GOT TO YOU—Ray Griff (Ray Griff), Dot 17471 (Famous) (Blue Echo, ASCAP)
9	11	8	DARLING YOU ALWAYS COME BACK—Jody Miller (Jerry Foster-Bill Rice), Epic 5-11016 (Columbia) (Jack & Bill, ASCAP)	★	56	3	SUNDAY SUNRISE—Brenda Lee (Mark James), MCA 40107 (Screen Gems Columbia/Sweet Glory, BMI)	★	—	1	WE'RE GONNA HOLD ON—George Jones & Tammy Wynette (George Jones, E. Montgomery), Epic 5-11031 (Columbia) (Altam/Hi, BMI)
10	5	11	LOUISIANA WOMAN, MISSISSIPPI MAN—Loretta Lynn & Conway Twitty (Becky Bluefield/Jim Owen), MCA 40079 (Dunbar, BMI)	★	65	3	RIDIN' MY THUMB TO MEXICO—Johnny Rodriguez (Johnny Rodriguez), Mercury 73416 (Phonogram) (Hallnote, BMI)	77	82	4	YOU, YOU, YOU—Linda K. Lance (L. Ollas, R. Mellin), Triune 7207 (Robert Mellin, BMI)
11	7	11	NOTHING EVER HURT ME (Half as Bad)—George Jones (B. Braddock), Epic 5-11006 (Columbia) (Tree, BMI)	45	47	5	IT TAKES TIME—Dave Dudley (Dave Dudley, J.J. Ruhta), Mercury 73404 (Phonogram) (Six Days, BMI)	★	—	1	GREEN SNAKES ON THE CEILING—Johnny Bush (Jimmy Peters, Elton Williams), RCA 0041 (Acclaim, BMI)
★	19	6	YOU'RE THE BEST THING THAT'S HAPPENED TO ME—Ray Price (Jim Weatherly), Columbia 4-45889 (Koca, ASCAP)	46	48	6	HERMAN SCHWARTZ—Stonewall Jackson (Jerry Foster, Bill Rice), MGM 14569 (Jack & Bill, ASCAP)	79	90	4	CARRY ME BACK—Marlys Roe (Dan Hoffman, Chuck Woolery), GRC 1002 (Dunbar/Algee, BMI)
★	17	10	I HATE YOU/ALL TOGETHER NOW—Ronnie Milsap (Dan Penn/Johnny Koense), RCA 74-0969 (Chess, ASCAP/Dan Penn, BMI)	47	29	12	I USED IT ALL ON YOU—Nat Stuckey (Tom Crum), RCA 74-0973 (Forrest Hills, BMI)	80	86	2	SAY HAS ANYBODY SEEN MY SWEET GYPSY ROSE?—Terry Stafford (I. Levine, L.R. Brown), Atlantic 4006 (Levine & Brown, BMI)
★	18	6	KID STUFF—Barbara Fairchild (Jerry Crutchfield, Don Earl), Columbia 4-45903 (Duchess, BMI)	48	33	9	BAD, BAD LEROY BROWN—Anthony Armstrong Jones (Jim Croce), Epic 5-11002 (Columbia) (Blendingwell/ABC, ASCAP)	★	—	1	KINDLY KEEP IT COUNTRY—Hank Thompson (Hank Thompson, P. Gailey), Dot 17470 (Famous) (Brazos Valley, BMI)
15	8	14	TRIP TO HEAVEN—Freddie Hart (Hart), Capitol 3612 (Blue Book, BMI)	★	60	3	A PERFECT STRANGER—Freddie Weller (Freddie Weller), Columbia 4-45902 (Roadmaster, BMI)	★	—	1	BROAD-MINDED MAN—Jim Ed Brown (Jim Owen), RCA 0059 (Unichappell, BMI)
16	12	12	HANK—Hank Williams, Jr. (Don Wayne), MGM 14550 (Tree, BMI)	50	50	6	THE TOWN WHERE YOU LIVE—Mel Street (Mel Street), Metromedia Country 0018 (RCA), (Sunbeam/Levisa, BMI)	83	87	3	LOVE WILL COME AGAIN (Just Like The Roses)—Bobby Mack (Jean Chapel, Aldo Calongone), Ace of Hearts 0467 (Four Star, BMI)
17	13	14	TOP OF THE WORLD—Lynn Anderson (R. Carpenter/J. Bettis), Columbia 4-45857 (Almo/Hammer & Nails, ASCAP)	51	53	8	LOVE AIN'T WORTH A DIME UNLESS IT'S FREE—Wynn Stewart (Wynn Stewart), RCA 0004 (Return, BMI)	84	76	4	BABY'S BLUE—Ferlin Husky (R. Bourke, G. Barnhill), ABC 11381 (Milene, ASCAP)
18	20	12	I CAN'T BELIEVE IT'S OVER—Sheeter Davis (Ben Peters), RCA 74-0968 (Ben Peters, BMI)	★	64	3	TOO FAR GONE—Joe Stampley (Billy Sherrill), Dot 17469 (Famous) (Gallico, BMI)	85	85	5	TILL I CAN'T TAKE IT ANYMORE—Andra Willis (D. Burton, C. Otis), Capitol 3656 (Eden, BMI)
★	26	8	OPEN UP YOUR HEART—Roger Miller (Roger Miller), Columbia 4-45873 (Tree/Almond, BMI)	53	59	6	BRING BACK MY YESTERDAY—Glen Campbell (B. White, R. Reil), Capitol 3669 (Sa Vette/January, BMI)	★	—	1	KENTUCKY SUNSHINE—Wayne Kemp (Charles Arrington), MCA 40112 (Tema, ASCAP)
★	25	9	CAN I SLEEP IN YOUR ARMS—Jeannie Seely (Hank Cochran), MCA 40074 (Tree, BMI)	★	68	2	DON'T GIVE UP ON ME—Jerry Wallace (Ben Peters), MCA 40111 (4 Star/Ben Peters, BMI)	87	92	2	SEND A LITTLE LOVE MY WAY—Anne Murray (Henry Mancini, Hal David), Capitol 3648 (Colgems/East Hill/L.C., ASCAP)
★	27	6	YOU REALLY HAVEN'T CHANGED—Johnny Carver (Johnny Carver, Ben Chancey), ABC 11374 (ABC/Dunhill, BMI)	55	38	7	OLD BETSY GOES BOING, BOING—The Hummers (D. Dalton, L. Rood) Capitol 3646 (Kittyhawk, ASCAP)	88	89	4	LEAVING'S HEAVY ON MY MIND—Sherry Bryce (J. Rister, S. Rister), MGM 14548 (Sawgrass, BMI)
★	28	7	JUST WHAT I HAD IN MIND—Faron Young (Ben Peters) Mercury 73403 (Phonogram) (Ben Peters, BMI)	56	57	5	OH WOMAN—Jack Barlow (M. Blackford), Dot 17468 (Famous) (Famous, ASCAP)	89	100	2	BEAUTIFUL SUNDAY—Jack Reno (Daniel Boone, R. McQueen), United Artists 299 (Page Full of Hits, ASCAP)
23	23	10	WOULD YOU WALK WITH ME JIMMY—Arlene Harden (S.D. Shaler/A.L. Owens), Columbia 4-45845 (Blue Crest/Hill & Range, BMI)	57	58	4	DARLIN' (Don't Come Back)—Dorsey Burnette (Steve Stone, Dorsey Burnette), Capitol 3678 (Brother Karl's, BMI)	90	97	2	LET ME BE THERE—Olivia Newton-John (John Rostill), MCA 40101 (Gallico, BMI)
★	30	9	IT'S A MAN'S WORLD—Diana Trask (Wilson/Taylor/Sulton), Dot 17467 (Famous) (Flagship/Algee, BMI)	★	71	3	ARMS FULL OF PLENTY—Buck Owens (Buck Owens), Capitol 3688 (Blue Book, BMI)	91	93	3	THE BARROOMS HAVE FOUND YOU—Garland Frady (Garland Frady, Tim Barby), Countryside 45104 (Elektra) (Countryside, BMI)
25	16	10	WATERGATE BLUES/SPOKANE MOTEL BLUES—Tom T. Hall (Tom T. Hall), Mercury 73394 (Phonogram) (Hallnote, BMI/Hallnote, BMI)	59	63	4	HANK AND LEFTY RAISED MY COUNTRY SOUL—Stoney Edwards (Dallas Frazier, A.L. Owens), Capitol 3671 (Blue Crest/Hill & Range, BMI)	92	—	1	WOULD YOU STILL LOVE ME—Ben Peters (Ben Peters), Capitol 3687 (Ben Peters, BMI)
26	14	14	SHE'S ALL WOMAN—David Houston (C. Taylor), Epic 5-10995 (Columbia) (Algee, BMI)	60	61	5	NO HEADSTONE ON MY GRAVE—Jerry Lee Lewis (Charlie Rich), Mercury 73405 (Phonogram) (Ft. Knox, BMI)	93	96	3	MID AMERICAN MANUFACTURING TYCOON—Bobby Russell (Bobby Russell), Columbia 4-45901 (Pix/Russ, ASCAP)
27	32	9	RIDERS IN THE SKY—Roy Clark (Stan Jones), Dot 17458 (Famous) (Edwin H. Morris, ASCAP)	61	62	5	PRaise THE LORD & PASS THE SOUP—Johnny Cash, Carter Family & the Oak Ridge Boys (Albert Hammond, Michael Hazelwood), Columbia 4-45890 (Landers-Roberts/April, ASCAP)	94	—	1	KISS IT & MAKE IT BETTER—Mac Davis (Mac Davis), Columbia 4-45911 (Screen Gems-Columbia/Songpainter, BMI)
28	21	14	AM I THAT EASY TO FORGET—Jim Reeves (Carl Belew/W.S. Stevenson), RCA 74-0963 (4 Star, BMI)	★	79	2	IT'LL BE HER—David Rogers (B.R. Reynolds), Atlantic 4005 (Roarin'/Kimtra, ASCAP)	95	95	4	TAKE ONE STEP—Eddie Gorme (Allen, Kent), MGM 14563 (Darnita, ASCAP)
29	31	12	QUEEN OF THE SILVER DOLLAR—Doyle Holly (Shel Silverstein), Barnaby 5018 (MGM) (Evil Eye, BMI)	63	41	8	IF YOU'VE GOT THE TIME—Red Steagall (B. Backer), Capitol 3651 (Shade, ASCAP)	96	—	1	BLUE HEARTACHE—Osborne Brothers (Paul Craft), MCA 40113 (Lizzie Lou, BMI)
★	42	5	REDNECKS, WHITE SOCKS & BLUE RIBBON BEER—Johnny Russell (Bob McDill, Wayland Holyfield, Chuck Neese), RCA 0021 (Jack, BMI/Jando, ASCAP)	64	54	8	THE HAND OF LOVE—Billy Walker (Jerry Foster-Bill Rice), MGM 14565 (Jack & Bill, ASCAP)	97	99	2	TAKE ME ONE MORE RIDE—David Frizzell (Jack Leback), Capitol 3684 (Blue Book, BMI)
31	34	8	I WISH YOU HAD STAYED—Brian Collins (Rhett Davis), Dot 17466 (Famous) (Ensign, BMI)	★	80	2	SAWMILL—Mel Tillis (Mel Tillis, Horace Whalley), MGM 14585 (Cedarwood, BMI)	98	98	3	COPPERHEAD—Jerry Foster (Bob McDill, Jim Casey), Cinnamon 764 (N.S.D.) (Gold Dust, BMI)
32	22	15	LORD, MR. FORD—Jerry Reed (Dick Feller) RCA 74-0960 (Vector, BMI)	66	73	3	OH OH I'M FALLING IN LOVE AGAIN—Eddy Arnold (A. Hoffman, D. Manning, M. Markwell), MGM 14600 (Planetary, ASCAP)	99	—	1	I SEE HIS LOVE ALL OVER YOU—Jim Glaser (Jim Glaser, Jimmy Payne), MGM 14590 (Glaser Bros., BMI)
33	36	8	SHENANDOAH—Charlie McCoy (Traditional), Monument 8576 (Columbia) (Glass Slipper, ASCAP)	67	72	5	UNEASY RIDER—Charlie Daniels (Charlie Daniels), Kama Sutra 576 (Buddah) (Kama Sutra/Rada Dara, BMI)	100	—	5	I GOT A THING ABOUT YOU BABY—Troy Seals (Tony Joe White), Atlantic 4004 (Swamp Fox, ASCAP)

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Country Music

Nashville Scene

• Continued from page 32

Troubadour in Los Angeles, a pretty impressive audience was on hand. It included Dinah Shore, Burt Reynolds, Merv Griffith, Bob Dylan, Kris Kristofferson, Rita Coolidge, Mac Davis, Waylon Jennings, Rosie Grier, Bobbie Gentry, Commander Cody, Randy Newman, Nudie, David Clayton Thomas, Martin Mull, The Beach Boys, Cheech (of Cheech & Chong), Donnie Fritz and others....

Tommy Cash had such a good week at the Satellite Club in Lincoln, Nebr., he was booked back right away for next year. ... The Country Cavaleers have taped a Wilburn Brothers show for airing at a later date.

Country Woodstock

• Continued from page 1

There was no admission charge, and all the artists worked without a fee. Jim Clemmons, program manager of WPLO, said the 60,000 figure was conservative. There were massive crowd control problems. On hand for this event were: Freddie Weller, Josie Brown, Mel Tillis, Bobby Bare, Jean Shepard, Johnny Russell, Billy "Crash" Craddock, Charlie McCoy, Don Williams, Jeanne Pruett, Bobby G. Rice, Don Gibson, Ronnie Milsap, Johnny Carver, Barbara Fairchild, Mac Wiseman, O.B. McClinton, Wayne Kemp, George Hamilton IV, Sherri Brice, Melba Montgomery, Mel Street, Ray Griff, Dorsey Burnette, Stan Hitchcock, Garland Fradey, Danny Bryant, Marti Brown, and Brian Shaw.

WPLO-AM was rated the most helpful station in breaking country records and also in selling country singles in the first annual Billboard survey of national executives in sales promotion. Clemmons also was voted "program director doing the best job of promoting country music" (Billboard, Aug. 25).

Some 900 miles away, at Arlington, Tex., 38,000 fans jammed into the baseball stadium (home of the Texas Rangers), the largest crowd ever assembled there. They were on hand for the combined WBAP Anniversary Show and Appreciation Night. It was the 3rd anniversary of WBAP's "Country Gold" format, and 20 artists (some of whom hurried over from Atlanta) took part, again donating their services. On hand for this program were: Johnny Bush, George Lindsey, Jeanne Pruett, Joe Stampley, Chubby Wise, David Rogers, Brian Collins, Charlie Walker, Red Steagall, Tony Douglas, Bill Monroe, Wayne Kemp, Hank Williams Jr., Ronnie Milsap, Wynn Stewart, Ray Griff, Leona Williams, Johnny Duncan and Terry Stafford.

WBAP-AM was among the five top stations named in another Billboard poll among national executives listing a choice of "stations that help most in selling country records."

And in the tiny state of Rhode Island, Providence station WHIM, through the work of promotion director Tom Star, brought in only five artists but still drew 6,000 people (paid admissions) one night after the Johnny Cash show had played. Star notes that this is an incredible turnout for the area, and demonstrates conclusively that country music is gaining ground quickly in New England. Performers for this show were Skeeter Davis, Garland Fradey, Jerry Foster, Sherri Brice, and O.B. McClinton.

Billboard

Hot

Country LP's

Billboard SPECIAL SURVEY
for Week Ending 9/1/73

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST Label & Number (Distributing Label)
1	1	10	SATIN SHEETS Jeanne Pruett, MCA 338
2	3	19	BEHIND CLOSED DOORS Charlie Rich, Epic KE 32247 (Columbia)
3	2	21	JESUS WAS A CAPRICORN Kris Kristofferson, Monument KZ 31909 (Columbia)
4	5	10	LORD, MR. FORD Jerry Reed, RCA APLI-0238
5	4	13	WHAT'S YOUR MAMA'S NAME? Tanya Tucker, Columbia KC 32272
6	8	12	DON WILLIAMS, VOL. 1 JMI 4004
★	11	9	CLOWER POWER Jerry Clower, MCA 317
8	9	8	TIE A YELLOW RIBBON Johnny Carver, ABC ABCX 792
9	10	6	COME LIVE WITH ME Roy Clark, Dot DOS 26010 (Famous)
★	14	4	LOUISIANA WOMAN, MISSISSIPPI MAN Loretta Lynn & Conway Twitty, MCA 335
★	16	5	TOP OF THE WORLD Lynn Anderson, Columbia KC 32429
★	22	4	TRIP TO HEAVEN Freddie Hart, Capitol ST 11197
★	19	4	I LOVE DIXIE BLUES Merle Haggard, Capitol ST 11200
14	12	7	MR. LOVEMAKER Johnny Paycheck, Epic KZ 32387 (Columbia)
15	7	17	GOOD TIME CHARLIE Charlie McCoy, Monument KZ 32215 (Columbia)
16	13	24	INTRODUCING Johnny Rodriguez, Mercury SR 61378 (Phonogram)
17	6	11	SWEET COUNTRY Charlie Pride, RCA APLI-0217
★	29	2	ELVIS Elvis Presley, RCA APL 1-0283
19	21	5	NOTHING EVERY HURT ME (Half As Bad As Looing You) George Jones, Epic KZ 32412 (Columbia)
20	17	21	THE RHYMER AND OTHER FIVE AND DIMERS Tom T. Hall, Mercury SRM 1-658 (Phonogram)
★	28	4	LOVE & MUSIC Porter Wagoner & Dolly Parton, RCA APL 1-0248
22	15	7	HONKY TONK HEROS Waylon Jennings, RCA APDI-0240
23	20	19	DANNY'S SONG Anne Murray, Capitol ST 11172
24	18	20	SUPERPICKER Roy Clark, Dot DOS 26008 (Famous)
25	23	17	KIDS SAY THE DARNEST THINGS Tammy Wynette, Epic KZ 31937 (Columbia)
26	25	14	GOOD THINGS David Houston, Epic KE 32189 (Columbia)
27	24	11	AM I THAT EASY TO FORGET Jim Reeves, RCA APLI-0039
★	35	4	TOMORROW NIGHT Charlie Rich, RCA APL 1-0258
29	32	5	BILL Bill Anderson, MCA MCA 320
★	37	3	CAL SMITH MCA 344
31	27	9	GOOD NEWS Jody Miller, Epic KE 32386 (Columbia)
★	40	3	MARTY ROBBINS MCA 342
33	33	27	ALOHA FROM HAWAII VIA SATELLITE Elvis Presley, RCA VTSX 6089
34	31	24	ENTERTAINER OF THE YEAR Loretta Lynn, MCA 300
35	26	7	THANK YOU FOR TOUCHING MY LIFE Tony Douglas, Dot DOS 26009 (Famous)
36	30	17	YOU LAY SO EASY ON MY MIND Bobby G. Rice, Metromedia Country 1-0186
37	38	5	SWEET COUNTRY WOMAN Johnny Duncan, Columbia KC 32440
38	44	2	THE GOOD OLD DAYS (Are Here Again) Buck Owens & Susan Raye, Capitol ST 11207
39	42	4	JUST THANK YOU David Rogers, Atlantic SD 7266
★	48	2	THE BRENDA LEE STORY Brenda Lee, MCA 2-4012
41	39	23	SHE NEEDS SOMEONE TO HOLD HER Conway Twitty, MCA 303
42	41	42	CHARLIE McCOY Monument KZ 31910 (Columbia)
43	46	4	DREAM PAINTER Connie Smith, RCA APL 1-0188
44	45	3	SUPER COUNTRY HITS Floyd Cramer, RCA LSP 4500
45	-	1	IF SHE JUST HELPS ME GET OVER YOU Sonny James, Columbia KC 32291
46	36	33	SONGS OF LOVE Charley Pride, RCA LSP 4837
47	47	2	COUNTRY MORNING Tennessee Ernie Ford, Capitol ST 11205
48	-	1	THE WORLD OF EDDY ARNOLD Eddy Arnold, RCA APL 1-0239
49	43	25	MY SECOND ALBUM Donna Fargo, Dot DOS 26006 (Famous)
50	-	1	THE TOWN WHERE YOU LIVE Mel Street, Metromedia Country BML 1-0281 (RCA)

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Predict Spoken Word Next Major Retailing Tape Item

By BOB KIRSCH

LOS ANGELES—The spoken word market in cassette has been considered by many as the next major tape market for retailers, and three major West Coast firms, Superscope, Inc., Magtec and GRT Corp. are moving into this area in different ways.

While the spoken word cassette field has been thought of as a potential major market for the retailer, the mode has never really broken through at this level. Mail order and "clubs" continue to be the primary outlets.

The problems in breaking the retail market are several, according to the major firms involved. Foremost among these problems are identifying the type of outlet to place the material in and identifying the consumer who will purchase these tapes. What are Superscope, Magtec and GRT doing in an attempt to remedy some of these problems?

Gersh Thalberg, general manager, marketing for Superscope, said his firm is "aggressively merchandising our existing library of spoken word material through direct mail and we have started a pilot retail program for merchandising our tapes through selected dealers nationally.

"We've selected a broad segment of cassette tape recorder dealers," Thalberg continued, "and the program is being conducted on an optional basis. If dealers want to participate, and they range from the independent to the mass merchant, they will get a supply of our 60 page catalogs, order blanks and a counter or wall merchandiser. Our reps present the idea to the dealers and it costs them no money nor do they have to take an inventory. Once they sign up, we handle the rest. They can pick whatever tapes they want."

Among the subjects covered in Superscope's spoken word line are psychology, children's material, self-improvement, religion, philosophy, astrology, general entertainment and languages and travel. The tapes retail at \$4.95 each, but during the test program a consumer can purchase any three tapes for \$8.95. Some of the tapes come in sets, some programs are contained on one cassette and most come in plastic bags. Many have associated booklets.

Superscope is also setting a large scale children's cassette program for the retail market beginning Oct. 1. "We've taken 12 children's public domain stories," Thalberg said, "such as 'Cinderella' and 'Jack and the Beanstalk,'" coupled them with 4-color hardcover books and will retail them at \$1.49 each. An associ-

ated display will also be offered. The tape and the books will be color coded so the kids can identify them, and there will be 12 colors. We've developed and produced all the children's programs ourselves, and we're also doing the duplicating."

Thalberg said Superscope is looking at the spoken word market as one with "strong potential provided it's in the price bracket where everyone can afford it. You have to keep price and production in mind. The product has to hold the attention of the listener and you can't have someone simply read into a mike. There has to be some dramatization. But we do think the market is an excellent opportunity."

At Magtec, president Gerald Stone feels there is "definitely a market for spoken word, but it's a difficult market to pin down.

"We really don't know who is buying what," Stone continued, "but we're still working very heavily with spoken word. We're doing a lot of duplicating for various clients and the fact that our business is way up shows there is a market even if it's hard to identify. It's also hard to locate a middle man who wants to take this new product and get it to the consumer, and it's a difficult market to exploit on your own.

"I'm still of the opinion that spoken word cassettes belong in the automobile," Stone added. "They're the perfect thing to take up driving time and I don't think you'll find many people taking time at home to listen to them. But there still seems to be a void of equipment in the auto, and until car cassette becomes a part of the philosophy of driving like the car radio I don't think spoken word will reach the mass market."

Stone, however, is still optimistic. "With our duplicating business constantly increasing, I can't help but be optimistic. We're still doing a lot of

duplicating, packaging and using our studios, and we're trying to offer our customers the philosophy of 'come in with a script and their announcer or use our's, tell us what they want and leave the rest to us.' We'll do the master, take it right to the studio and in 12 days to two weeks we'll have a program."

The Custom Products Div. of GRT Corp. is also moving more heavily into spoken word (Billboard, Aug. 4), through the formation of a 23 man rep-sales organization to market spoken word product to distributors serving retailers and other institutions.

Custom products division manager Dave Travis said he will initially market a language course and a series of books on cassette, marketing them nationally in a test situation. "We realize that this is a big market," Travis added, "and we've seen the business grow through our custom duplicating. Now we will be duplicating and distributing."

GRT will make kits available with each tape, offering sales tips, explaining the program and suggesting

(Continued on page 40)

See Recreational Vehicles Building Stereo Market—Sept. Shows Up

By EARL PAIGE

CHICAGO—Car stereo equipment firms are continuing to see the recreational vehicle (RV) market as one offering long-term growth potential, though the boom rise of the past few years has leveled off, according to Philip Costanzo, commercial sales manager, Motorola automotive products division here, one of the few tape equipment firms set to exhibit at the Mobile Homes Manufacturers Association & Recreational Vehicle Institute show at McCormick Place Sept. 12-14 up from 239 to 252 exhibitors. This event will be followed closely Sept. 20-23 by the Boating Industry Association show also at McCormick Place with estimated exhibitors up from 650 to 711.

The chief reason few tape firms are in the MHMA-RV event is that it is manufacturer oriented, but there is growing potential for after-market RV sales, said C. J. "Red" Gentry, now director of automotive sound products marketing and operations at Motorola. "We see RV representing 20 percent of our car stereo sales and growing," he said, adding that Motorola has in fact created a new division encompassing the RV and marine fields (also automotive private label and small original equipment manufacturer sales) under Costanzo's direction.

RV growth, despite talk of too many firms in the field, the gas shortage and so on, is pointed up too by the 10 to 15 percent increase in size of the Midwest Mobile-Modular RV show sponsored last week by the Indiana Manufactured Housing Assn. at South Bend, where Costanzo was also involved.

Costanzo said projections have been getting out of line. "They've been playing with increases of 30 to 40 percent," he said, "but we see it between 12 and 15 percent." Mo-

(Continued on page 42)

Jervis Corp. Push in Audio

By RADCLIFFE JOE

NEW YORK—The Jervis Corp., parent company of Harman-Kardon, and James B. Lansing Sound, has abandoned its intention to file a registration statement covering a proposed public offering of 280,000 shares of common stock with the Securities and Exchange Commission, according to Dr. Sidney Harman. The move results in a re-emphasis in audio for three brands.

The Jervis corporation is made up of a number of divisions ranging from Automotive and Exotic Met-

als—specializing in rear view mirrors and gas turbines—to John B. Lansing Sound, Harman-Kardon and Rabco, manufacturers of quality Hi-Fi speakers, record turntables and home stereo components.

He pointed with pride to the innovative moves by the Harman-Kardon division in inaugurating Dolby noise reduction systems in most of its cassette decks, and the introduction of Harman-Kardon 4-channel receivers "which are totally

compatible with all formats of available quadrasonic.

Harman said these innovations played a major role in helping the Harman-Kardon division to effect a major recovery from the severe difficulties it had experienced during 1971, and re-establish its position of leadership in the high fidelity business.

Dolby

Harman-Kardon's move to reaffirm its position in the industry as a

(Continued on page 40)

24 PROGRAMS

VidExpo Previews

NEW YORK—VidExpo '73, will feature highlights of the best in-house and commercially produced video programming now in use by more than two dozen leading organizations in the U.S. and Canada, according to Steve Traiman, coordinator of the third Billboard Publications sponsored video conference and exhibition.

The programs will be screened at evening VidShows Sept. 4-5, beamed into conference guest rooms

by Trans-World's closed-circuit TeleVention channel.

Organizations which will be represented at the shows include the American Can Co., Advanced Systems, Broadcast News, Burroughs, DuPont, Educational Techniques Laboratory, Equitable Life, Ford Motors, Gallaudet College, Newlett-Packard, Maize & Grace, Manufac-

(Continued on page 42)

CTI Continuing

NEW YORK—Cartridge Television Inc., has been authorized to continue in business as debtor-in-possession, without posting indemnity, by Referee Asa Herzog. A creditor's committee has also been organized to oversee the firm's operations. The law firms of Otterbourg, Steindler, Houston & Rosen, and Wachtel, Manheim & Couf have been retained as the committee's counsel.

Cartridge Television Inc., developer of the Cartrivision videocassette system, filed a Chapter XI in July. Its assets were listed at \$18,629,866, with liabilities of \$29,004,706.

Players, Tapes of 20 Nations at Ger. Event

BERLIN—Tape product suppliers from over 20 countries are participating this week in the 29th Radio & TV Exhibition here Aug. 31-Sept. 9 with special features including live recording talent programs and a computer service describing the products shown by over 200 exhibitors. The event is open to the public and drew 598,710 when last held in 1971.

A special theme of the event here at the Funkturm is "50 Years of German Radio" with opening ceremonies Thursday (30) broadcast live by both German TV stations. The entire Funkturm exhibition grounds of 88,000 square meters under roof with 23 halls and four pavilions and 40,000 square meters of open-air space is being utilized.

Organizing the event are the German Electrical and Electronic Manufacturers Association (ZVEI) radio-TV division and the AMK Berlin Co. for Exhibitions, Fairs and Congresses, Ltd.

A special highlight will be cartridge TV equipment and software. Broadcast organizations Arbeitsgemeinschaft der Reunfunkanstalten (ARD) and Zweite Deutsche Fernsehen (ZDF) are joining for special shows including ARD's "Gala Record Evening," opening program of the "TV Lottery," a talent show and the "Berliner Abendschau" (Berlin Review) and ZDF's "50th Hitparade," a joint Austrian, Swiss and German TV production testing forms of future programming.

A study group of radio & TV history and the association of radio, TV & film archivists will hold a meeting during the event and present public lectures.

Firms here committed so far will be from Austria, Belgium, Canada, Czechoslovakia, Denmark, Finland, France, U.K., Hong Kong, Hungary, Italy, Japan, Netherlands, Norway, Poland, Sweden, Switzerland, S. Korea, Republic of China and the U.S.A.



U.S. PIONEER president Bernie Mitchell (second from left) with group breaking ground for new 85,000 square foot facility at Moonachie, N.J. Others from left, Sy Kubrick, comptroller-operations manager; Charles Klatskin, builder; and M. Sono, Pioneer treasurer.

Rep Rap

The first of a series of management seminars sponsored by **Electronic Representatives Association (ERA)** is set for Oct. 12 at the Hyatt Embarcadero Hotel, San Francisco (Billboard, Aug. 25). ERA is located at 233 E. Erie, Chicago 60611 (312) 649-1333.

J. Malcolm Flora has announced the first ERA-sponsored Michigan consumer products show Sept. 9-11 at the Ramada Inn, 8370 Wickham Rd., Romulus, Mich. with 1,000 dealers invited. Flora is at 165 W. Liberty, Plymouth, Mich. 48170 (313) 453-4296 or 427-7460.

Stan Axelrod & Associates is the new firm set up four months ago by a former partner of **Fisher Electronics Assoc.** Axelrod, who covers metropolitan N.Y. and northern N.J., split accounts with Fisher, and has subsequently added new lines, including **CBS, Midland Electronics, Arco, Lanz, Superex, Nortronics, RMS Electronics, and Kraco** (car stereos and radios). Assisting Axelrod at the new headquarters at 161 Cedar Lane, Teaneck, N.J. 07666 (201) 836-6661 are **Steve Weil, Chuck Gitlin, and Stan Gerber**. The firm maintains a small warehouse and keeps samples on hand.

The former eastern regional sales manager for **Gladding-Claricon, Bill Dorsey**, set up his own rep firm a year ago. **W.H. Dorsey Sales Co.**, 504 Doe Lane, Tarry Hill, N.J. 08034 (609) 667-4113. Dorsey handles Claricon as well as **Car Tapes Inc.** in eastern Pa., southern N.J., and Del. At first, Dorsey represented many housewares accounts, but he now feels that "entertainment electronics is the field that's moving, and I'll go along with it."

Long-time rep for **Shure Bros. and British Industries Co., Hutto-Hawkins-Peregoy Inc.**, with headquarters at 139 Candace Dr., Maitland, Fla. (305) 831-2747, is seeking to add a line of hi-fi receivers, amplifiers, and tuners, as well as tape equipment for home and car. The firm also handles **Garrard and Amperex**. The staff includes **W.G. Peregoy, K.S. Holdeman, and R.W. Brosnahan** in the Pompano Beach, Fla. office, **T.E. Grant** in Bradenton, and **V. Hutton** and **W.E. Hawkins** in Maitland.

President **George DeRado** of **Denmark Industries Inc.** announced its latest account, **Coast Systems Mfg. Inc.** With officers **Mike Fellen** and **Joseph Swinnen**, and salesmen **Ray Mehlbaum** and **John Steinberg**, Damark sells throughout Ariz. and southern Calif. and Nev. from offices at 15821 Stagg St., Van Nuys, Calif. 91406 (213) 786-9300. In business since 1965, Damark reps **Acoustic Research Inc., Benjamin Electronics, Nikko Electric, T.D.K. Electronics, and TEAC Corp.** of America.

Frank P. Bauer Jr. has joined **Jim Bialosky** as partner in **Spectra Sales Co.**, Cleveland, repping consumer electronic lines throughout Ohio, W. Pa., and W. Va. Spectra Sales has also moved to larger quarters at 22476 Byron Rd., Cleveland 44122 (216-442-1300). Frank Bauer was formerly general manager, **Electro-Phonic**, in Cleveland.

Leonard S. Poncher reports that **J & H Western Corp.**, 8760 Venice Blvd., Los Angeles 90034 (213-871-0833) has just added **Pete Trezza** to the sales staff, as head of the hi-fi portion of the electronics division. Trezza was a buyer for **White Front Hi-Fi and Federated Electronics**. The firm has also added **Rapidman** calculators to its line that includes **DYN Electronics, MIIDA, Automatic Radio, Spark-O-Matic, Kustom Kreations, Tele-Tone, and Ampex speakers.**

Roger J. Czerniak, sales manager, **Nortronics Recorder Care Division**, announced the appointment of **Cardinal Sales Co.** as rep in Ind. and Ky. Cardinal Sales is headquartered at 2419 E. 56th St., Indianapolis, Ind.

46220, and has five men to rep **Dual, Pioneer, Teac, Hitachi, Raytheon and Capitol Tape.**

Carl Orwant, newcomer to the rep business, now carries the complete **Pfannstiel and Soma** lines. From of-

ices at 3533 Brooklyn S.E., Grand Rapids, Mich. 49508 (616) 241-4927. Orwant covers Mich. Orwant is hopeful of finding "a good, well-known line of components and car stereos."

Partners **Frank Harris and Ron Dunn, Sea Repts**, Hendersonville, Tenn. 37075 (615) 452-7266, carry **JVC, Infinity Systems, and Phase Linear** products in Tenn., Ala., Ga., and North and South Carolina.



What would you do if you saw an orchestra drowning?

We didn't just watch

Seven years ago, musicians all over the world were drowning in tape noise. We jumped in and began saving everyone we could, with our Dolby professional noise reduction system.

We made the best even better

At first, not many people were sure we could do it without damage to the music, but we showed them, one by one, that if the recordings were made and played with our system, the tape noise was greatly reduced with no change in the sound. Now, recording companies all over the world use the Dolby system to make quieter master tapes. With more than 12,000 tracks Dolby-equipped in studios around the

world, Dolby noise reduction has become the standard professional method of making original and duplicate masters for disc cutting, duplicating, and international mastering. Use of the system is rapidly growing in film and TV production as well.

That takes care of the professionals.

Meanwhile, at home . . .

Then we made a simpler Dolby system to save orchestras from drowning at home, especially on cassettes. Now, more than forty companies are making recorders and adapters with the Dolby B-type circuit. With one of these, home listeners can make Dolbyized cassette recordings

that sound every bit as good as discs - and stay that way longer.

Dolby noise reduction helps everyone

Many pre-recorded cassettes are already made in this way. In fact, more than half the pre-recorded cassettes sold in America, England and Japan are Dolbyized.

On an ordinary cassette player these cassettes sound ordinary; but played with the Dolby circuit they are unlike any cassettes ever heard before. The same system is already being used in FM broadcasting, too, bringing Dolby-equipped listeners reception improvement which would otherwise require a tenfold increase in transmitter power.

Dolby Laboratories Inc

1133 Avenue of the Americas
New York NY 10036
Telephone (212) 489-6652

346 Clapham Road, London SW9
Telephone 01-720 1111

Dolby and the double-D symbol are trade marks of Dolby Laboratories Inc

Write or call for more information.



GE 'Q' Push; Dealer Promotion

NEW YORK—The Audio Electronics Products Dept., of General Electric has emphasized its commitment to the growing 4-channel sound market, by releasing a number of quadrasonic components and compacts in its 1974 line of audio electronic equipment; and mounting an ambitious promotion program to support its 4-channel marketing drive.

Top of the GE quadrasonic line is the model SC 4300, a compact system with discrete 4-channel 8-track tape player, three speed automatic record changer, built-in SQ and RM decoders that facilitate the use of

both SQ and QS encoded 4-channel disks, FM/AM/FM multiplex tuner that reproduces matrix 4-channel sound from 4-channel broadcasts; and auxiliary front and rear jacks for connecting optional two channel and 4-channel accessories. An optional remote volume/balance control is also available with this model. List price on the system is \$429.95.

Included in the promotional program expressly designed to support the GE 4-channel line is a five-shelf in-store display offered to all participating GE audio electronics dealers to be used as a music display center.

The dealer may also qualify for additional in-store promotional materials such as a silk banner for each product line, wall posters, Sammy Davis Jr., buttons, and demonstration 4-channel tapes and disks.

Other point-of-purchase displays include stick-on fact tags to pinpoint special selling features. There is also a pocket selling guide for sales clerks, and a booklet for customers on how to maximize FM antenna reception. GE has also scheduled a number of sales training sessions to assist the dealer and his sales personnel in displaying GE audio systems and components most profitably.

Jervis Corporation Push in Audio

• Continued from page 38

producer of quality home stereo equipment resulted in the firm's phase-out of its Festival line of compact equipment, and the introduction of the H/K 50-plus, 75-plus, 100-plus and 150-plus totally compatible 4-channel receivers; as well as the highly popular line of Citation Dolbyized stereo tuners, the

H/K CAD5 Dolbyized professional cassette recorder, and the Citation 13 omnidirectional speaker system.

Harman also feels that the HK-1000 cassette deck, also with Dolby noise reducer, is playing an important role in boosting the company's image on the high fidelity market.

The West Coast-based James B. Lansing (JBL) Sound division of

Jervis was acquired by the company about four years ago. Today, like the Harmon/Kardon division, it is one of the corporation's prime revenue spinners.

Harman talked about the JBL compact line of high fidelity speakers, being marketed under the Prima brand name. He said that the units, in six different decorator colors, will establish a powerful new direction in speaker design and styling. "Through the performance, appearance and price of the Prima line, JBL has effected both an important technical advance, and a major enlargement of its markets," he said.

Harman said he felt that the Prima line had been introduced at an opportune time to take advantage of the surge in the quadrasonic market. He suggested too that other speakers in the JBL line, particularly the Century L-100 bookshelf speaker would also benefit from the 4-channel market build-up.

The James B. Lansing Sound division of Jervis is divided into two subdivisions. The Professional Equipment division has been involved in speaker installations in such places as the Harry Truman Sports complex in Kansas City, Mo., the Blue Grass Convention Center, Louisville, Ky., Celebrity Theater and Symphony Hall, Phoenix, Ariz., and Dodger Stadium, Los Angeles.

To cope with continued market growth JBL recently open a 60,000 square foot plant in Los Angeles.

Jervis' Rabco division, acquired last year, is located at Plainview, New York, in facilities housing the Harman-Kardon division; and according to Harman, Jervis plans to develop it into a "valued retail franchise to complement JBL speakers, and Harman-Kardon electronics."

Jervis International is a worldwide distributing operation headed by Walter Goodman. The network has operations in Germany, France, Australia, Japan and Canada. In addition to distributing Harman-Kardon, JBL and Rabco lines, it also distributes other non-competitive high fidelity lines.

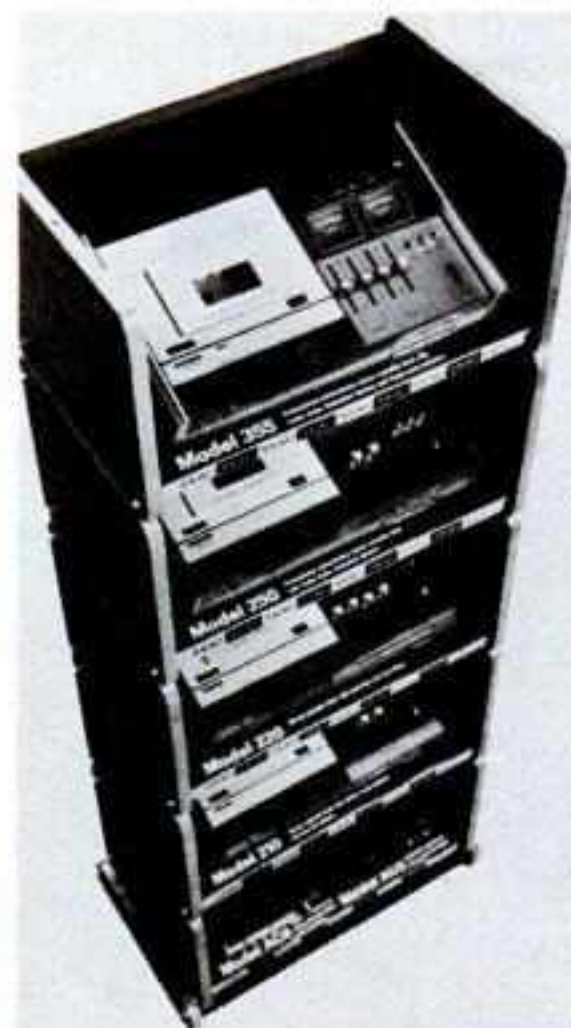
Spoken Word

• Continued from page 38

display methods. Part of the GRT push will be at the mass merchandiser.

One industry spokesman summed up some of the problems facing the large firms when he said, "I don't know if any duplicator is the right person for this market because they can't concentrate on this market alone. It sounds ideal for a firm to produce directly and to take capability and turn it into profitability, but we don't always represent the customer that's out there. Still, there is no industry I know of that will be as big with the public as soon as spoken word will be."

New Products



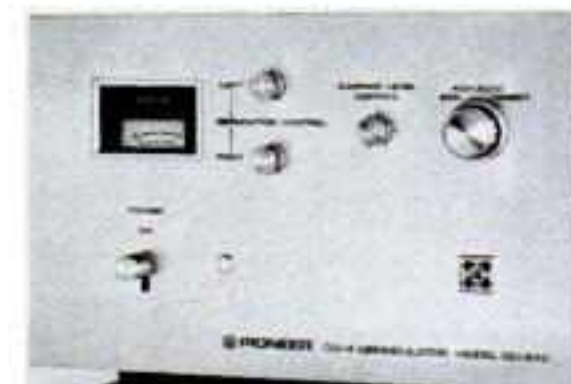
TEAC offers modular display units for up to five cassette decks. Modules can be used separately or stacked.



VIDEO tape contact printer developed by 3M Co. uses the S.T.A.M. method (sequential thermal anhyseretic magnetization). No mirror image master tape or recorder is necessary. The U-Matic video-cassette model operates at 37.5 ips.



MEDALLION introduced a matrix quadrasonic in-dash AM/FM/MPX 8-track tape player at list price of \$149.95, Model 65-534.



DISC demodulator from U.S. Pioneer reproduces discrete 4-channel from all CD-4 discrete records. Model QD-240 is \$139.95 retail.



LUBRISTAT record spray cleaner is provided with colorful cardboard display from Fidelitone.

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Tape/Audio/Video Tape Duplicator

Video Dynamics, Garden Grove, Calif., is expanding rapidly into mass duplicating of Sony 3/4-in. video tape on a level comparable to what has been going on in 8-track and cassette, according to **Rick Wesselink**, vice president, who feels that if the 3/4U format is to continue growing prices must come down. Video Dynamics, therefore, is marketing its 10-, 20-, 30-, 45- and 60-min. chromium dioxide blank 3/4U cassettes directly to end users in quantity purchases that start at 5-40 cassettes at \$25.17 and down to \$19. Wesselink said mass duplicating is allowing the firm to offer dubbing at \$33 an hour including blank tape and he criticized the trend of some firms charging as much as \$40 and \$50 an hour. Now with several King winders and two CVS 200 high-speed thermal duplicators, Video Dynamics is producing 3,000 to 4,000 cassettes weekly. It is also into a pilot program with RCA on SelectaVision, producing samples off the CVS. The firm has licensing arrangements with Sony, 3M, Memorex and DuPont.

The Canadian tape duplicating business is burgeoning according to **Robert Charette**, head of C&R Associates, Valleyfield, Quebec, a company just getting started. However, Charette said, "The problem in Canada is supplies. In order to get good prices, we have to buy everything from the States."

Initially, Charette's firm was planning to manufacture and sell blank tape only. With a \$3,000 investment, it purchased a Liberty C-25 winder and turned out 32-min. 8-track blanks under the brand CRAM. But several people in the prerecorded business in Montreal urged Charette to commence duplicating. C&R took its first order last week.

16 Juliette Units

MIAMI, Fla.—Topp Electronics, Inc., has what it calls an expanded line of popular priced consumer electronic products.

Emphasis on the line, according to Charles Kates, executive vice president of the company, is on increased sophistication in modular stereo systems, with a marked trend towards streamlined receivers of low silhouettes, control features not normally found on popular priced units, and larger speaker systems.

Philco-Ford Pushing 'Q'

BLUE BELL, Pa.—The Philco-Ford Corp., has re-emphasized its interest in the quadrasonic market, by stressing 4-channel sound products in its complete 1974 line of home stereo components, compacts and console sound centers.

Philco's System IV, 4-channel sound systems are available in three compact units and two consoles that feature, in addition to quadrasonic capability, built-in record changers that play 4-channel encoded matrix records, FM-AM radios that transmit encoded 4-channel broadcasts, and four sealed speaker enclosures.

The Philco System IV quadrasonic sound system is also offered in two audio component units, one featuring a deluxe record changer with magnetic cartridge, and the other a record playback unit.

Top of the line is the Philco M5780, a total sound system with System IV 4-channel and a cassette recorder with a price tag of \$379.95.

Until it can expand more, C&R is working in conjunction with another Montreal firm that is recording music onto pancake with C&R's small staff handling the winding, assembly

and packaging.

Ray Kerkhart, chief engineer for Los Angeles-based Viewlex-Monarch Tape Duplicating, suffered a heart attack in August, and died

soon after. The 53-year-old Mr. Kerkhart produced, in the words of his associates, "some of the finest noise-free recordings ever made." He was said to work long hours and

demand of co-workers that only the highest quality 8-track and cassette tapes be released. Mr. Kerkhart leaves his wife, Anne, and three children, all married.



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Craig Powerplay Speakers tie into every sale. They are the only speakers specifically designed for the high power levels produced by the Powerplay Players.

Hear the light—only on Craig units. Available in slide-out and floor-mount models.



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Car Stereo

**KUSISTO BLASTS
'Q' CONFUSION**

BERLIN—Oscar Kusisto, vice president and general manager, Motorola automotive products division, was set for press conferences

here in conjunction with the Radio & TV Exhibition (see separate story) to plug the discrete quadrasonic tape and disk formats.

"Consumers have been deluged with information and misinforma-

tion" (about various systems), Kusisto believes. "The proliferation of matrix systems available testifies that no solid, long term benefits exist for any single matrix system. The discrete concept, on the other hand,

has a natural evolution of earlier recording techniques which allows the industry great flexibility of recording and provides maximum ambience.

"It is up to those of us in the tape

industry to honestly inform the consumer of the differences in the various configurations. . . . The industry badly needs 4-channel standards and better education to halt the wave of confusion that exists in the 4-channel marketplace."

**Superscope Opens
Taiwan Factory**

LOS ANGELES—Superscope, Inc. has opened a factory in Taiwan for the manufacture of Superscope brand tape recorders.

The factory is owned by Superscope, is 183,000 square feet and employs 2,000 people. The factory is being managed by Superscope's foreign affiliate Standard Radio Corp. of Japan.

A spokesman for Superscope added that this is "not a joint venture, but it will supplement the manufacturing at the Standard factory in Taiwan which is currently producing Superscope tape recorders and compact music systems."

Bob Lan is the liaison with the new factory and is permanently based there.

Stereo Market

• *Continued from page 38*

torola will show its car stereo family concept at the show here and what Constanzo mysteriously describes as "a new installation fixture concept."

Actually, Motorola is into all areas of RV, just introducing a new solid state digital instrument panel for monitoring oil level, holding tank volume and multi-functions in RV units. Constanzo said a new program is being worked out for the marine market too.

RVI's figures from early this year show total sales increasing 46 percent in 1972 from 1971, covering the categories pickup covers, motor homes, camping trailers, trunk campers and travel trailers. RVI is headquartered here in suburban Des Plaines.

Boating Industry Association, also headquartered here, reported 1972 sales estimates of \$3,900,000, reflecting a 10 to 15 percent rise.

VidExpo

• *Continued from page 38*

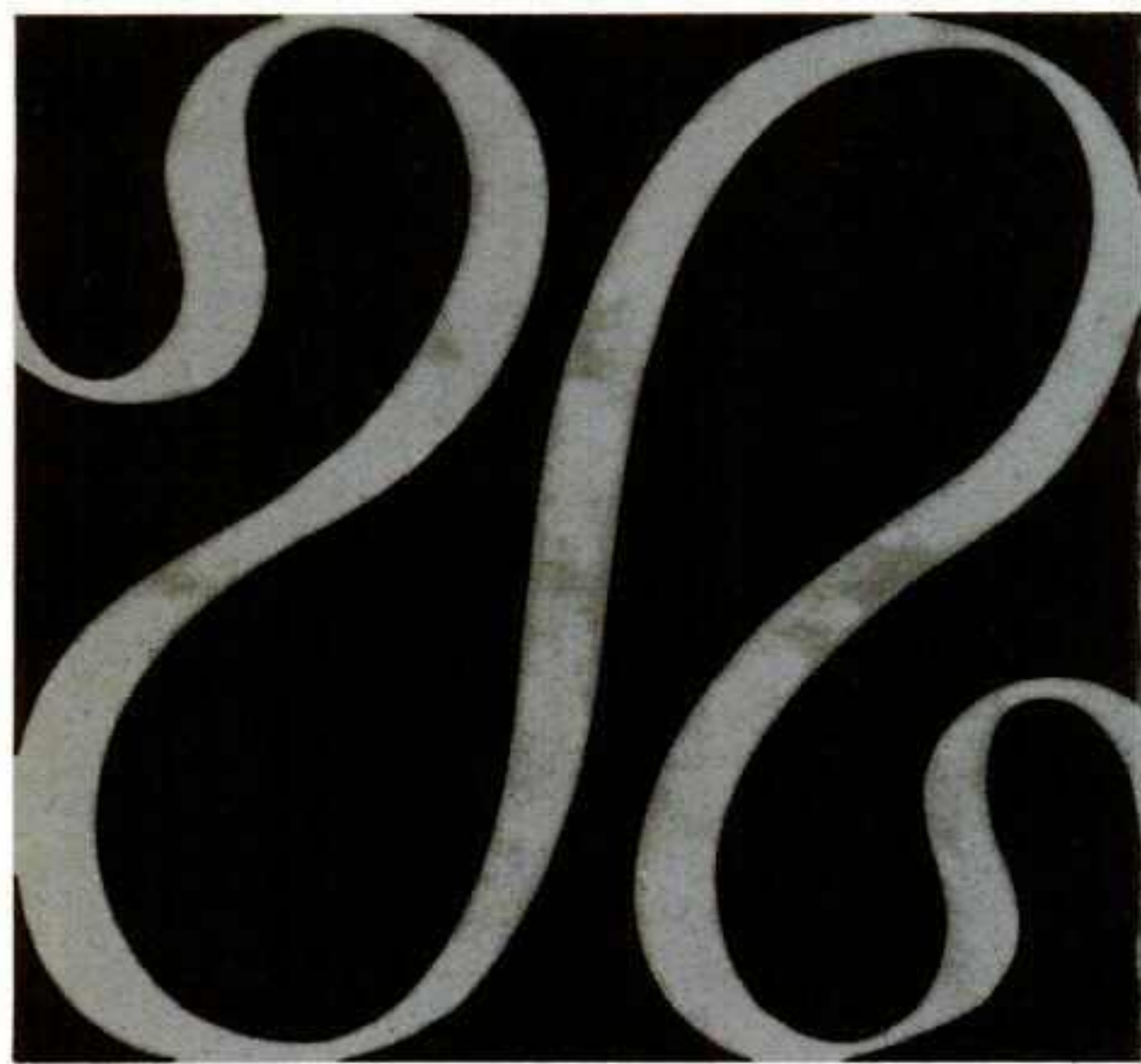
turers Hanover Trust Co., Manufacturers Life Insurance Co., Market-dyne International Martin Audio/Video, Media One, Smithkline Corp., Sun Life Assurance (Canada), Teletronics International, Texas Instruments, Universal Commercial Industrial Films, Western Electric (Chicago & New York).

Other VidExpo '73 features include exclusive VidReports of user applications in management communications, corporate training, specialty applications—advertising, medicine, pay-hotel, pay cable TV; education and libraries, government agencies, and home entertainment.

VidExhibits will include demonstrations and displays of hardware, software, duplication and distribution systems.

The \$175 registration fee includes the preceding, as well as two lunches, cocktail party, and one year subscription to VidNews newsletter. Group rate (20 percent discount for three or more) is \$140, and single day registration is \$100. Further information can be obtained from VidExpo '73, One Astor Plaza, New York, N.Y. 10036. Telephone, (212) 764-7464.

Watch out for Billboard's "Blankety-Blank Tape" special



coming in the

October 6 issue.

If you don't, there's a good possibility that you just might miss the one big issue that covers not only the tape, cassette, cartridge and reel-to-reel industry, but also the television cartridge and video cassette industry. Billboard's blank tape issue will be a 5-column special that also explores the distributing and marketing of blank tape products. An advertisement in the Blank Tape special is your blank check to reach the VIPs in the blank tape industry:

- Professional Duplicating systems
- Carrying case manufacturers
- Accessories/services
- Mass Merchandisers

All the people who make the industry competitive... exciting... and *worth* it! The same people you'll reach in Billboard's *Blank Tape special* coming in the October 6 issue—not to mention those folks who manufacture raw tape and the manufacturers of components used in producing blank tape.

Ad Deadline: September 21 Issue Date: October 6

Contact a Billboard Sales Representative now about your ad in Billboard's "Blankety-Blank Tape" Special. You'll swear by it.

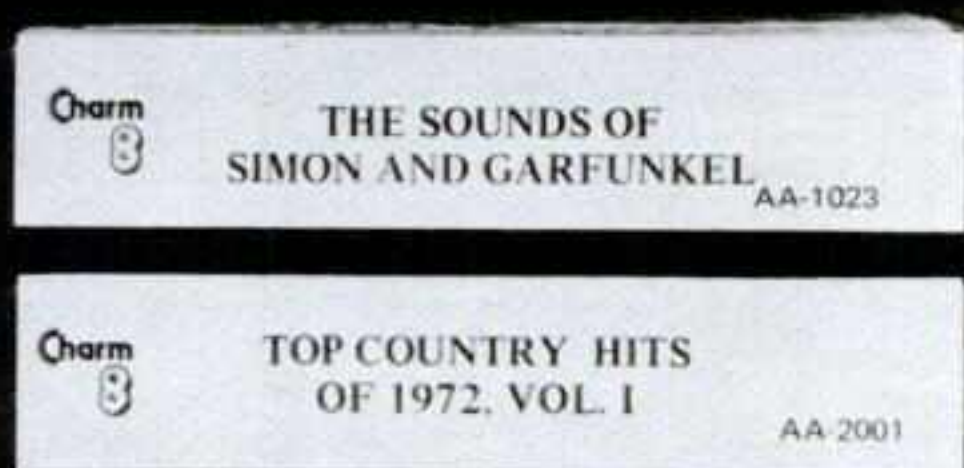
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8-TRACK TAPES AND CASSETTES

 **Magnetic Video Corporation**
Audio Division 23434 Industrial Park Court, Farmington, Michigan 48024.

Copyrighted material

Soul Music Sales Triple in Canada

By RITCHIE YORKE

TORONTO—Soul product is selling three times as much as it did five years ago in Canada, in the view of Ampex Music national promotion director, John Dee Driscoll.

Ampex is the Canadian distributor of the Tamla/Motown catalog. Prior to joining Ampex, Driscoll worked in promotion at Quality Records when that company was handling the Atlantic line.

"R&b is now being played in Canada much more than it used to be," Driscoll told *Billboard*. "We're getting gold discs on r&b hits now, and that never happened before. And if we get a hit single, we always do well with the album. It works both ways—without a single, r&b albums rarely do really well. Even the latest Jackson Five LP is hurting because there's no single."

Driscoll says that Montreal is Canada's foremost market for r&b product but claims that the West—long slow to get behind hard core r&b hits—has also become a large sales market.

"Montreal is still the best, probably because of its cosmopolitan nature. Two years ago, it was difficult to get r&b product played in places like Edmonton and Calgary. Winnipeg has always been good but Edmonton and Calgary have picked up remarkably in recent times. Now you'll find a station like CHED, Edmonton, coming in early on a new Motown release.

"You get big sales in Toronto but they only play the big hits. You've got to be top 15 in the U.S. to get on in Toronto. The trend today at all AM stations in Canada is only hits. There's also a lot of play on oldies and although this doesn't have any effect on singles sales, I think it provides a constant boost to the catalog.

"Everybody's been complaining about a terrible summer for singles sales and I can't disagree. But the last couple of weeks seem to have picked up enormously. Maybe it's just the hits we've got. Marvin Gaye took time to off the ground but it's really selling well now.

We've been doing well with r&b albums too. Artists like Stevie Wonder, Diana Ross, Rare Earth and the Temptations have been getting plenty of FM play which doesn't hurt."

Driscoll said the only recent r&b single that he had trouble breaking in Canada was the Temptations' "Masterpiece."

"I guess we got about half of the majors but because the song was about the ghettos, some stations wouldn't play it. Otherwise the domination of the charts by r&b which is obvious in the States is pretty much the same here. R&b is a very big AM force in Canada."

A&M Canada, Much in Deal

MONTREAL—Much Productions Ltd. signed a distribution deal with A&M Records of Canada.

Much, which is owned by Toronto's CHUM Ltd., operates the Sweet Plum, Fleur, Double M and Much labels. Artists involved include April Wine, Sea Dog, Copper Penny, George Olliver, and others.

Chater also announced the signing of an agreement between Much's Summerlea Music Ltd. and D'Abo Songs of the U.K. The catalog contains material written by Mike D'Avo during his association with Manfred Mann and new material contained on his A&M albums.

Driscoll has strong opinions on the reasons behind r&b's domination of the current rock singles scene.

"It's the only thing in singles that has got quality and class. Rather than getting caught up in psychedelics, r&b producers have stuck to the basics, prettying it up with strings and things. They're simply making better records, that's why they're doing so well."

RCA Signs Thompson

TORONTO—RCA has signed former St. Mike's choir boy Andrew Thompson. His debut single is an original composition "Bubble Gum" backed with "Just Pussy-footin' Around."

Thompson is well known for his association with the Efreem Show and Mickey Posner. He also composed the original music for two Canadian films—"Harvey Pointless" and "The Conversationists."

Alberta Backs Tour

EDMONTON—In another first from the far West, the Alberta government has announced the sponsorship of a group of local country music artists on a trip to Germany.

The group, headed up by Hank Smith, will act as a cultural exchange—introducing the German public to Canadian country music.

The program was arranged by the Hon. Horst Schmid, minister of youth culture and recreation.

The Smith package will feature singer/writer Dick Damron, Roy Warhurst, John Berg and Paddy Smith. The two-week tour commenced Aug. 20.

The Alberta government was the first to recognize homegrown talent with the introduction two years ago of provincial awards to prominent Albertan music people.

EMI Takes Lions Share of British Industry Awards

LONDON—EMI collects five awards including the first two Gold LPs to be given under the British Phonographic Industry's certified sales awards. Details of the awards were announced this week by EPI director Geoff Bridge.

The first BPI award has already been given a Silver Single disk to Bell Records for Gary Glitter's "Hello, Hello, I'm Back Again." Bell and Glitter now collect a gold award for the single "I'm the Leader of the Gang (I Am)," in the list just released.

However, it is EMI which takes the cream of awards. The first and second Gold LP were awarded to EMI for the Beatles LPs on the Apple label "The Beatles 1962-66" and "The Beatles 1967-70" respectively. EMI also collects the first Gold Single award for Wizard's "See My Baby Jive" on the Harvest label and the first Silver LP for Paul McCartney and Wings' "Red Rose Speedway" on the Apple label. The firm also receives a Silver Single for Sizi Quatro's "Can the Can" on the RAK label.

The third BPI Gold LP is awarded to Phonogram for Peters and Lee's LP "We Can Make It" on the Philips

Bear Back From Tour

TORONTO—Capitol's Edward Bear have just returned from a five-week tour of the U.S. and Western Canada. The occasion was marked by the band's most successful local appearance.

More than 9,000 fans saw the Bear's concert with New Potatoes at the Ontario Place Forum, a CBC Festival '73 presentation.

Members of Edward Bear were reportedly trapped in their dressing room for almost an hour after the concert and required police assistance to leave the venue.

On the recent U.S. tour, the Bear played a return appearance at Disneyland. The group's latest release "Walking On Back," a Bob Kendall composition, is a national chart item in Canada and is moving strongly in Detroit and other U.S. cities. It's included on their latest album, "Close Your Eyes."

Soviets Act On Copyright

MOSCOW—A special national body will be formed this year to protect Soviet copyright abroad and foreign interests inside Russia. Important changes are expected in the field of performing and mechanical rights in Russia soon. This particularly concerns paying royalties for the use of works on television and radio. Until now, registered works have been used by radio and television free. The changes are the result of Russia's joining the UCC on May 27, 1973.

London Orchestra Gives 5 Concerts

VIENNA—The London Symphony Orchestra gave five concerts for the first time at the recent Salzburg Festival. Andre Previn conducted the first concert which featured works by Hector Berlioz, Mendelssohn and Dimitri Schostakowitch with soloist Kyung Wha-chung. The orchestra was given an extremely warm welcome by the Austrian press.

label. Other Silver Singles awards go to Polydor for Slade's "Skweeze Me, Pleeze Me" on the Polydor label, and Pye Records for Mungo Jerry's "Alright, Alright, Alright," on the Dawn label.

A Gold LP represents \$375,000 worth of sales of albums and tapes at dealer price, a Silver LP means \$188,000 worth have sold, a Gold Single represents sales of 500,000 copies and a Silver Single represents sales of 250,000 copies.

Rabkin Deal With Young

TORONTO—Jules Rabkin, manager of Ranwood's Bobby G. Griffith, has announced the signing of a management contract with Ampex Music's Young. An 11-piece group, Young are now working on a second album with producer John Dee Driscoll.

During a recent appearance at Granny's here, Rabkin arranged for several U.S. booking agents to catch their act. Rabkin is working on U.S. representation at all levels for the band.

From the Music Capitals of the World

TORONTO

Ed LaBuick's Cachet Records reports that the four-LP set "Party Rock" (which features 52 No. 1 hits of the 60's) is now past the 100,000 sales mark, making it one of the largest sellers in the country. LaBuick is also finding success on a national level with three TV-merchandised albums—"40 Banjo Hits" by Maurice Boylier (on Cachet Records), "Pub Party" with London Bobby and "At the Pub" with London Bobby. New fall LP product includes a new album by Maurice Boylier, a regular on the Tommy Hunter TV show, and a two-record set "The Good Life" featuring Gordie Tapp, the King James Version and Ricky Yorke. LaBuick has also announced the conclusion of an Australasian distribution agreement with Summit Records for the "Pub Party" and "40 Banjo Hits" LP's. ... The Osmonds set to play the CNE (30). ... "Professor Longhair" from David Clayton-Thomas' debut RCA album has been remixed and is being rushed out as a single—it's a Thomas/William Smith original. ... A&M Canada is massing a giant promotion on a single from Italy Drupi, and a French hit discovered by Herb Alpert. ... Likely next Keith Hampshire single is "Big Time Operator," once a British hit for Zoot Money.

Ed and Brian Pilling's "Make It Better" has been covered in England by Kindness on Decca—it's expected to be released in Canada as Cancon by London. ... George Hamilton IV's new single is Murray McLachlan's "Farmer's Song." ... A&M's Phil Ochs was held over for a second week at the Riverboat, following a highly successful first week.

Columbia's Ontario promotion rep, Mike Watson, on the "Elwood Glover" TV show this week. ... RPM has scheduled the first Country Communications meet in Toronto (Sept. 22). ... Haida's Valdy departs on a U.S. college tour (4)—his latest single is "Simple Life." ... Capitol Canada using TV spots to promote "We're an American Band" by Grand Funk.

Columbia's highly acclaimed Fraser and DeBolt at Egerton's Coffeehouse this week. ... Smile out with its first album "Consider the Heart" by Tony Kosinec. ... A&M issuing Cheryl Ditcher's "High" despite U.S. company's fears about title. ... Pete Townshend's "Tommy" at O'Keefe Centre this week in new stage version featuring Ted Neely. ... Much has released an album ("Can I Have My Money Back") and a single "Didn't I" by former Stealers Wheel lead singer Gerry Rafferty. ... SRO Productions and Music Shoppe International hosted a party at the Piccadilly Tube for Rush. ... CFRW is organizing a Centennial Composers' Club contest.

GRT has signed the Greaseball Boogie Band with producer George Clems. ... Company also hosted its annual sales meeting this week. ... Horn recording a second album at Toronto Sound. ... WEA has issued "Bringing Home the Bacon" by Procol Harum from "Grand Hotel" and A&M is readying a "Best of Procol Harum" album. ... The Ugly Ducklings, who scored in 1968 with "Gaslight," have reunited.

The Pointer Sisters debut in Toronto at Massey Hall (7). ... A&M has signed Gino Vannelli from Montreal and the debut single is titled "Hollywood Holiday." ... Jim Calloway of the Metro Stompers and Carole Keeling have been appointed musical directors of Toronto's new

jazz room Blues Alley. ... UA hosting a preview (29) of James William Guercie's "Electra Glide in Blue." ... Capitol Canada has unveiled a new newsheet prepared by Wilder Penfield III.

Chester, scoring with "Make My Life a Little Brighter," have signed a U.S. publishing agreement with Robbins Music Inc. (ASCAP). ... Columbia U.S. is to release the Dave Ricol hit single "Goodbye Mama." ... Steve Cropper has been set to produce the next David Clayton-Thomas album for RCA.

RITCHIE YORKE

MOSCOW

Several young Soviet singers and groups participated in the song contest held in East Berlin during the 10th International Youth and Students Festival July 28 through Aug. 10. Among them were the rock-oriented group Pesniary, singer Oleg Melnik, and Raivo Tammik's group, and the total number of participants reached 900. ... Czech pop singer Eva Pilarova is currently on an extended tour of Russia. ... the National Folklore Ensemble of Cuba made concert appearances in Leningrad.

The sixth annual festival of hiking songs was held in Kuibyshev with numerous singers and vocal groups taking part. "Forest Waltz" by A. Lemesh was named the best song by the jury, and V. Skvortzova won the competition as the festival's best singer. The event drew an audience of 20,000 who camped under canvas in the countryside around the festival stage. Hiking songs have been enjoying strong popularity among a section of the younger population of this country over the years.

The USSR Symphony Orchestra under Yevgeni Svetlanov was featured at the Baalbeck Festival in the Lebanon. ... Golubye Gitary (Blue Guitars), one of the most popular national acts, is currently on a concert tour of Yugoslavia and East Germany. ... The Alexandrov band of the Soviet Army is back from Canada. ... Yugoslavia's Opatiskie Suveniry and Bulgaria's Silver Stars rock groups played dates in several cities in Russia during August.

The Central Television and Radio Balalaika Orchestra under Vladimir Fedoseev performed in Spain. ... Igor Oistrakh played solo concerts in Yugoslavia and France during August. ... Vocal and dance quartet El Tango Argentina featured in several cities in Russia currently, and scoring a great success. ... National contest for the best hiking songs held by the USSR Union of Composers and Tourism Department of the Trades Unions Central Council resulted in awards to 11 songs from the overall 400 entries. "Dela-Delija" by songwriter Shota Mitorava was named the best song, and Melodiya has released an album featuring hiking songs by six national songwriters.

VADIM YURCHENKOV

LONDON

Since he left Chappell, where he was general manager, Frank Coachworth has been involved in setting up his own company and is now in the process of putting the finishing touches to his plans. Coachworth has concluded a deal with Lee Eastman to represent Paul McCartney's music publishing activities through the McCartney Music Co. He is also a consultant for Charlie Hansen of Hansen Publications, the American folio company which recently formed a partnership

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Music for Pleasure Bows 'Name' Series

LONDON—In one of its most ambitious projects to date, Music for Pleasure is launching a new series of albums featuring a host of top names and selling at \$2.48 each. Called Sounds Superb, the new line will be considerably more pop-orientated than the MfP label which in future will concentrate more on middle-of-the-road repertoire.

Despite the price of the new series, Richard Baldwin, managing director of MfP, maintained that he still viewed Sounds Superb as a budget line. The higher price was necessary, he continued, because MfP was having to pay considerably more in royalties because of the calibre of the artists involved.

Sounds Superb albums will also have slightly better packaging than MfP items—the sleeves will feature four-color on both sides.

Baldwin commented: "We believe that to talk about \$2.48 as mid-price is nonsense—\$2.50 and upwards is when an album is no longer a budget item. This label is costing us more than MfP so we have had to adjust the price accordingly."

Although no specific date has been set, MfP is planning to have the first release of Sounds Superb product in the shops by mid-October at the latest but hopefully, at the beginning of that month.

The initial issue will comprise 25 titles by an impressive roster of talent. Included in the release will be a batch of Tamla Motown albums and a Partridge Family LP following licensing deals concluded by MfP with Tar a Motown and Bell respectively.

The full list of artists featured in the first release comprises the Supremes, Four Tops, Stevie Wonder, the Temptations, Martha Reeves and the Vandellas, Marvin Gaye, R.D. Taylor, Mary Wells, Smokey Robinson and the Miracles, Glenn Campbell, Mrs. Mills, Cliff Richard, Cilla Black, Mat Monro, Manuel and his Music Of The Mountains, the Red Army Ensemble, Geoff Love Singers, the Geoff Love Concert Orchestra, Vince Hill and the Monkees.

There will also be an album of this year's Trooping Of the Colour, specially recorded by MfP, "Country Greats," which features such top country names as Faron Young and Tex Ritter and Non-Stop Rock—20 tracks produced for MfP by Bill Wellings, plus two special Christmas albums—"It's Christmas In Motown" featuring various artists including the Jackson Five and the Supremes, and David Cassidy and the Partridge Family.

The launch of the new line is being backed-up with a massive advertising campaign in the trade and consumer music press and selected national newspapers, point-of-sale material, and a special dumpbin for merchandising the records.

The next release of Sounds Superb product will be in January of

next year after which MfP expects to make further issues approximately once every three months.

Baldwin said that MfP is budgeting to sell two-and-a-half million Sounds Superb albums in the nine months following the launch of the label.

The launch of the line will raise more than a few eyebrows in view of the fact that EMI, which now wholly owns MfP, is already marketing its own album lines in this price category.

Baldwin said he felt unable to comment on this, other than to say he was quite sure that it was "certainly not in EMI executives' minds" to hand over the whole of EMI's own operations in this area to MfP.

The introduction of the Sounds Superb line is the latest step in what is already a considerable success story for MfP. Last week, on almost the eighth anniversary to the day of the company, MfP sold its 50 millionth album. The company was first launched in 1965 with just the MfP label. Then followed the children's Surprise Surprise line and three years ago, Classics for Pleasure was launched.

After a particularly difficult Christmas last year from the manufacturing point of view, when pressing problems in the U.K. made it necessary for the firm to import product from abroad at an extra cost, according to Baldwin, of \$250,000, Baldwin said the prospects for this year are much improved. All the firm's pressing is being done in this country now through EMI and Baldwin said that already, MfP have around seven million records stockpiled ready for the pre-Christmas sales season.

Player Sales Growth Steady

BERLIN—There has been a steady growth in the sale of record players over the last five years, according to figures released in connection with the forthcoming Berlin radio and television exhibition.

In 1968 sales were 1.8 million; in 1969 2.3 million; in 1970 2.7 million and in 1971 2.6 million. Sales in 1972 were also 2.6 million and the leveling off over the last two years is seen as being due to the competition of cassette players.

At present between 60 and 70 different models of record players are being manufactured in West Germany.

9 Labels Back '73 Watts Show

LOS ANGELES—Watts Summer Festival Concert '73 on Sunday (19) at Memorial Coliseum here was sponsored by nine record labels: United Artists, Columbia, Philadelphia International, Buddah, London, 20th Century, MCA, Motown and Stax.

ferent treatment, to discover that both companies were now making overtures to them.

The Indian recording industry at present and the Indian film industry are interdependent upon each other—possibly 60 percent of the recording industry's turnover comes from the sales of disks featuring songs from films—film music in the U.S. accounts for less than 10 percent of total sales.

Swedish Co. Tapes Guitar

STOCKHOLM—Music publisher Reuter & Reuter has successfully moved into a new sphere of operations—taped guitar courses, which have been launched internationally.

In co-operation with the Swedish Broadcasting Corporation, Reuter & Reuter has designed a special how-to-play course for guitar which was broadcast last winter in a series of 26 successive TV programmes and 20 radio programmes.

"The course proved an immediate success," Reuter & Reuter president Lennart Reuterskold told Billboard. The book produced in connection with the course sold 65,000 copies and the radio and television transmissions were followed by an audience of more than one million.

As a direct result Swedish guitar makers were required to step up production of guitars; in the case of Levihn, sales were quadrupled.

Much of the success has been attributed to the skill and expertise of Ulf G. Ahlund who, together with Sid Jansson, wrote the instructional booklet and conducted the course. Ahlund is head of the guitar section of the Stockholm Music Academy.

Following the success of the course in Sweden, Lennart Reuterskold has now sold the package to Yorkshire Television in the UK and the first of 26 programs will be broadcast in January next year. Ahlund is currently in Britain taping an English version of the course.

The associated book is being published by Oxford University Press in England; it has already been published in Germany, Switzerland and Austria.

This fall the course will also be broadcast in Denmark, Norway and Finland and later this year Reuterskold will go to the US to negotiate the sale of the course to an American television company.

'Badger's' Out In England

TORONTO—The release of Bobby G. Griffith's "The Badger's Song" in England marks the fourth European release of a Quality-distributed Canadian artist in the past month. "The Badger's Song" was scheduled for late August release by the Phillips organization.

Griffith's previous release "The Sound of Peace" has just been reissued in France. Griffiths is now touring Western Canada visiting stations. The single was produced at Toronto Sound by Griffiths and Jerry Toth.

From the Music Capitals of the World

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with Chappell called Chappell-Hansen. . . . The Virgin label is to be launched in the U.S., under its own logo under a deal negotiated by Virgin boss Richard Branson with Atlantic president Ahmet Ertegun. First release under the new deal will be Mike Oldfield's "Tubular Bells" album which will be issued within the next few weeks. Virgin has also concluded a licensing deal with Gallo (Africa) for South African distribution. Branson told Billboard that a publishing deal for original Virgin copyrights in America is still to be fixed.

Following his recent American visit, Cyril Shane has concluded a number of deals for representation in the U.K. by the Cyril Shane Organisation. He has acquired Antisia Music whose copyrights include Liza Minnelli's new single, "Where Is The Love" which has also been recorded by Sergio Mendes, Hexachord Music which controls productions by Steve Metz and Fat Zach Music, a catalog which was originally handled by Carlin. . . . United Artists kick-off an extensive campaign celebrating Slim Whitman's 25 years in the music industry this week. The promotion will be spearheaded by the re-release of the singer's "Rose Marie" single in its original mono form, first issued in 1954. The campaign also ties in with the release of a six-album box set issued by UA on a mail order basis through the World Record club. . . .

MADRID

Following the death of Nino Bravo, killed in a car crash, Polydor has just released his last single, "America, America." Initial orders were more than 60,000 copies. . . . Columbia has released a single including the two major hits by Julio Iglesias—sung in German to attract the millions of German tourists who flock to Spain at this time of year. . . . New single out by the Pop Tops (Explosion-RCA) sung in English and called "Happy, Hippy, Youppy." . . . Strong promotion is being given the latest single by Marisol (Zafiro) which is the first Spanish version of "Rain, Rain, Rain," and called "Ven, Ven." . . . Ana Maria Drack's first single for her new company, GMA, is written by her called "Dime que no es verdad" (Tell me it's not true). . . . Raphael (Hispanavox) has bought the Teatro Monumental of Madrid for \$3,800,000 and plans

to change it into one of the most important music halls in the world. . . . Tony Landa (Hispanavox) has recorded in Spanish "Until It's Time To Go" by Buffy Sainte-Marie. . . . Zambigo is the name of a ghost group for recording sessions produced by Daniel Vangarde and Tony Ronald for Movieplay. . . . Luisa Maria Guell (RCA) records the first Spanish version of Lucio Battisti's "Il Mio Canto Libero" (My Free Song).

Thomas Hook (Explosion-RCA) was in Madrid promoting his "Oh Daddy, Oh Mama" sung in Spanish. . . . The first record released by the new company AMI Productions belongs to group Spain and is called "Me rompa el alma" (I Break My Soul). It is distributed by Movieplay. . . . Hispanavox has released a new single by Brazilian singer Martinha sung in Spanish and called "Aqui." . . . Disribuidora Discografica is making a strong promotion around the Spanish version, sung by Celia of "Mani Mani." . . . Nicola Di Bari (RCA) has been performing at the Cleofas Discotheque. . . . Classical guitarist Narciso Yepes has recorded at Polydor studios the Suites for guitar by Bach for the Archiv label. . . . Polydor has been promoting classical music. Anyone buying one of the company's classical albums who gives an old or broken classical record on any label in exchange is given a \$2.10 discount. . . . Sergio Mendes performed in Spain with his group from Aug. 13-22. . . . Alain Milhaud has completed the recording in London of an LP for a new artist, Hilario Camacho which will be released on Oct. 1. . . . Don Fardon (Poplandia-RCA) has been performing at the Estudio Abierto show for TVE promoting his "Delta Queen." . . . Blood, Sweat and Tears (CBS) have been performing for the first time in Madrid and Barcelona. The group was booked directly by CBS Espanola, which in this case acted as impresario and producer of the show. Because of the huge success of the group, CBS has decided to bring out Redbone and Albert Hammond this month.

MARIA ARACIL

TOKYO

An estimated 70 million yen worth of musical instruments were burned in a mid-afternoon fire Aug. 17 at Yamaha's Ginza store and, witnesses said, thousands of LP albums were soaked as 36 fire engines fought the blaze. No one was hurt.

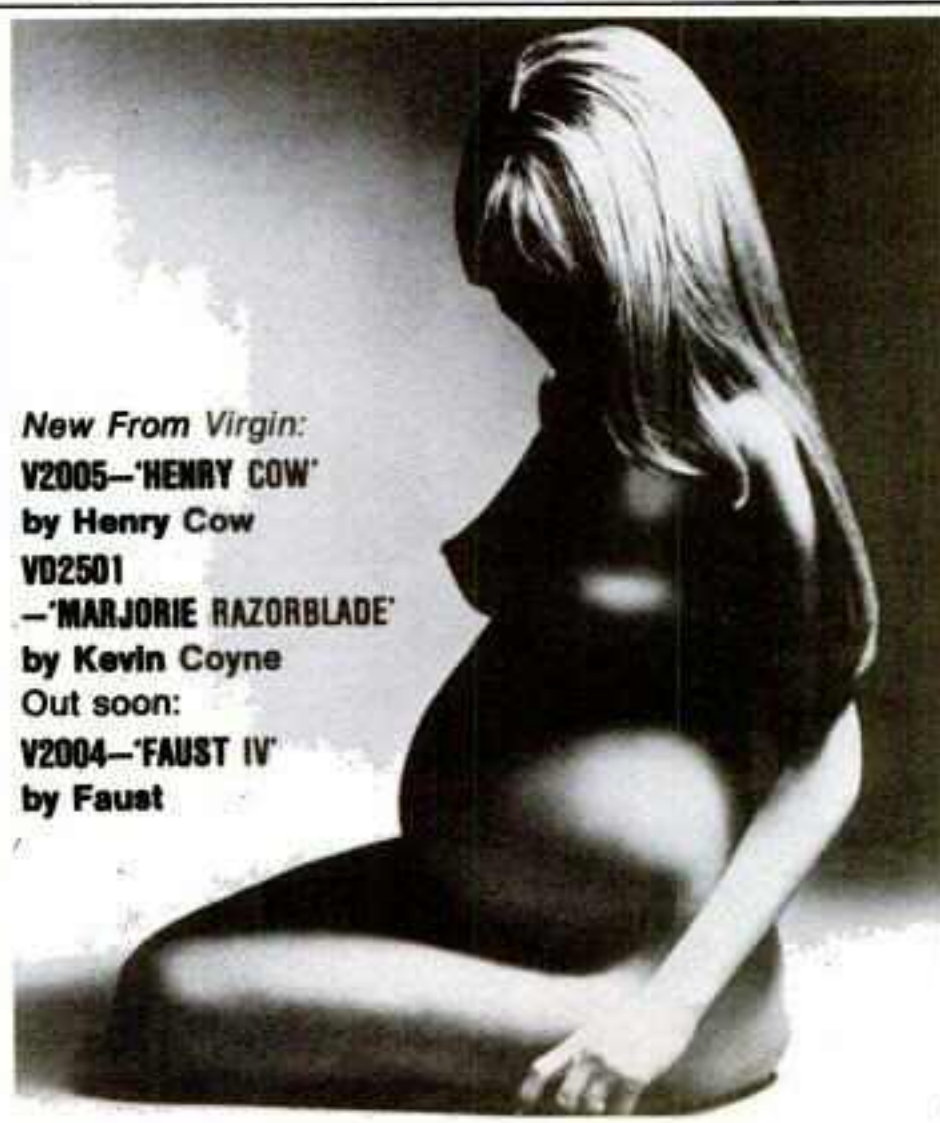
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India in Sales Groove

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term contracts with BMV when the company had the market monopoly. But with the coming of the new company, the same artists and producers found they had no freedom to exercise their choice between the two companies. Several are awaiting the expiration of their contracts.

The benefits of competitive activity has enabled the struggling artists, who has so far received only indif-



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Pye, Precision, ATV Spur ATC Profits

LONDON—Pye Records, Precision Tapes and ATV Music once again made a significant contribution to Associated Television Corporation's gross pre-tax profit for the year ending March 25, 1973, of \$18,125,000—up from \$15,625,000 in the previous financial period.

However, although the combined turnover of these three ATV subsidiaries—no breakdown is given in the report—showed a healthy increase from \$14,750,000 in 1972 to \$18,250,000, profits rather surprisingly dropped slightly from 4,165,000 in 1972 to \$3,690,000.

ATV group finance director Jack Gill insisted that this was not due to any unusual costs incurred by any of the three companies during the financial period and blamed narrower profit margins on distributed lines and a fall-off in income from music publishing due to the expiry of the original contracts with Paul McCartney and John Lennon.

He commented: "Margins in distribution deals are getting much tighter and while they always mean an increase in turnover, with the narrower profit margins, overall profits do not necessarily increase accordingly."

Gill added that he expected this year to be a substantially better one for the music publishing division following the signing of contracts with Paul and Linda McCartney and new writers like Lynsey de Paul.

In the company's annual report, ATV chairman Lord Renwick commented that Pye had had a "splendid" year and that Precision had done "conspicuously well."

Pye pressed for itself and distributed lines 7,391,808 albums and 5,164,181 singles during the financial period. The report also says there has been a "spectacular" increase in sales of Pye's Golden Hour series and that sales of the special Petula Clark LP Pye compiled exclusively for Woolworths totalled over 250,000 copies.

Precision's turnover was up 167 percent over the previous year and the firm's factory at Chadwell Heath, Essex, doubled its production capacity during the financial period and is now capable of manufacturing seven million cassette and cartridge units per year.

Ricochet Enterprises, the management and record production company owned by Robert Wace and Grenville Collins, has taken on the

Saga Re-Launch Triggered With Big Dealer Discount

LONDON—Saga Records will be available to U.K. dealers at a 40 percent discount as from Sept. 1 with an additional 3 1/4 percent for cash. Announcing a re-launch of the Saga 5,000 series this week, managing director Marcel Rodd claimed this to be the highest discount of any U.K. record company. "All you have to do to qualify is to be a record retailer," he said. In addition, for the first 60 days of the re-launch there will be no minimum order charge. When it is introduced the minimum order charge will be 60 cents for orders valued under \$12.50.

The re-launch of the series follows pressing difficulties and a small fire which held up production. Ted Perry rejoined the company as production manager at the beginning of the year to organize a revitalization of the Saga catalog. A great deal of the old titles have been deleted and

management of a new band **Forsight** which is being produced by **Lou Reizner**. The act has been signed by Warner Bros. for America and Canada and is free for the rest of the world. ... Writer-producer **Peter Shelley** has formed his own **Bullet Music** firm and **Bullet Record Production** company. First act to be handled by the new unit is **Focus**. ... **Sue Davidge**, who joined Bell three years ago as secretary to general manager **Dick Leahy**, has been made assistant general manager. **Allan Watson** who has been responsible for Bell's overseas activities has been made manager of European operations and **David Bridger**, who joined 20 months ago, has been named promotion manager.

PHILIP PALMER

Repackaged Albums Clicking for Cube

LONDON—Sales in excess of 70,000 copies have been achieved of repackaged albums released by Cube and leased to other companies, it was revealed this week by Olav Wyper, who has been appointed managing director of Cube Enterprises and associated companies.

Cube Enterprises was formed in 1972 by the Essex Music Group as the umbrella company for all recording activities and planned diversification into film and TV production, theatrical presentation and book publishing.

By far the major contribution to the success of the repackaging venture has been the sales by MFP of over 500,000 copies in the U.K. of albums by the Move, Procul Harum, Tyrannosaurus Rex and Joe Cocker. Cube's own release of the "Twofa" double albums added a further 150,000-plus copies to the total, while a "Big Ones" compilation album leased to the Sun newspaper for mail order added another 23,000 copies. The same album was later released by Contour and sold over 40,000 copies. Additionally, a "Juicy Giants" compilation album on Cube sold 15,000 copies.

Wyper who joined Essex as creative director in 1971, and will continue in that role, said that future plans on the recording front would include a concerted effort to estab-

the remainder have been remastered.

The new Saga 5,000 catalog will contain 170 titles which will be manufactured on new presses at the Kensal Road factory and packed in newly designed sleeves. Many of the titles will be new to the catalog of mainly classical product selling at a new price of \$1.70. Saga 5,000 formerly sold for \$2.48.

Saga has now dropped the names Eros, Pan and Heritage and the trademark, Saga, will be more prominent on the 5,000, 6,000 and 7,000 series. Rodd is treating the series now as though it was the re-launch of a new line. The re-launch will be accompanied by extensive consumer and trade press advertising, and window streamers and point-of-sale racks will be available to dealers.

Tina Is Eire Entry in Euro

DUBLIN—Tina, who is recovering from a road accident involving her former band, the Real McCoy, will represent Ireland at next year's Eurovision Song Contest which is to be held at Brighton, England, on April 6.

Next year will be the first time a singer will represent her country without competing for the honor.

Tina will sing four songs in Irish and four in English in the RTE Television series, "The Likes of Mike," which is hosted by Mike Murphy. The series starts on Nov. 9 and the eight songs will be heard one by one in the following successive weeks and then altogether again on Jan. 31.

The song that is finally chosen to represent Ireland at Eurovision will be revealed during a National Song Contest special on RTE on Feb. 10.

lish Joan Armatrading, the JSD Band and Harvey Andrews as chart acts and to continue the build-up for Jimmy Helms. There would also be releases by four new acts, Betty Mamselle from Trinidad, two bands from the northeast of England, Bullfrog and Kestrel, and a vocal group the Majestics, while a 15-date tour for Magdalena, a Rumanian singer who re-creates the songs of Edith Piaf, was being planned for the autumn.

On the non-music side, Cube has formed a joint company with theatrical producer Bill Kenwright to present an American play, "Dry Run," and has also set up a company with Bamforths, the publishers of greetings cards, to exploit its 100-year-old artwork catalog of comic postcards. A poster for the recent tour by Paul McCartney and Wings featured a Bamforth character.

A further development within the Essex Group is the installation of a 16-track recording studio in the basement of the Poland Street headquarters. This will be operational by the end of September, initially for the exclusive use of artists, writers and producers.

Audvid for Buyer Up By 1975

MAINZ—By early 1975 the consumer market for audio-visual equipment in West Germany should be in full swing, according to the research department of the ZDF, West Germany's second TV channel.

The TV stations should, by then, have decided just how they will participate in the cable TV, cartridge TV and videodisk field, not least in order to ensure their survival. As the audio-visual market develops, says the ZDF report, the television stations will run the risk of losing their best technicians, producers and writers to the new audio-visual companies.

Examining the likely distribution of software when cartridge TV becomes really competitive with the official TV channels, the report says that cartridge TV is likely to be strongest in the areas of adventure movies, vacation movies and the whole broad field of sex instruction and pornography.

From the Music Capitals of the World

• Continued from page 45

although about 450 persons were attending a Warner Bros. movie preview at Yamaha Hall on the 4th and 5th floors of the 8-story building. The music store itself was closed for renovations, and a spark from a welding torch apparently ignited a carpet on the 3rd floor. The fire attracted a crowd of 5,000 spectators and Ginza traffic was disrupted for about an hour. At the same time, renovations were in progress nearby at Toshiba's electronics show room, which is to be reopened in mid-September. ... Some 300,000 records, 30,000 music tapes and 2,000 sets of classical record collections are said to be in stock on the 5th floor of Ishimaru Denki's new No. 2 store at Akihabara.

The 5th Newport Jazz Festival Tokyo, Oct. 1-7, will comprise 12 concerts. The annual event, produced by George Wein and presented here by Toyo Yokoyama of Universal Orient Productions this time will introduce the Archie Shepp Sextet, the Lee Konitz Quintet, Ray Bryant, and the Gato Barbieri orchestra. ... Nippon Hoso (JOLF), in marking the 10th anniversary of its "Music in Hiphonic" program, sponsored a jazz concert Aug. 15 at the Shibuya Kokaido (public hall). The all-Japanese performance featured Mieko Hirota, the Duke Aces, the Sadao Watanabe Quartet, the Eiji Kitamura All Stars, Mitsuru Ono & the Swing Beavers, and the Tokyo Cuban Boys led by Tadaaki Misago. ... "Yesterday Once More" by the Carpenters (A&M), released here July 10 by King Record, continued to be the best-selling single at the Miyako music shop in Osaka, Japan's 2nd largest city, and at other leading record stores in the 2nd week of August. Coming up strong is "Live and Let Die" by Paul McCartney (Apple), released by Toshiba Musical Industries. ... The Jujiya music store in Kyoto, the ancient former capital of Japan, sponsored a classical stereo record concert on Aug. 18 as the temperature soared to 95 degrees Fahrenheit. The free concert, held in the air-conditioned hall on the 9th floor of the Fukoku Seimei (life insurance) Building, featured a JVC CD-4 recording of Gustav Mahler's "Symphony of a Thousand" by the Osaka Philharmonic under the baton of Takashi Asahina. ... Sleepless fans of the Beatles were treated after midnight, Aug. 19, to a showing of the 1963 British film "A Hard Day's Night" over the NET commercial TV network following the hot summer's day. ... Tokyo's 11,000-seat Nippon Budokan has been selected as the site of the first two recitals scheduled Nov. 5-6 for London recording artist Engelbert Humperdinck. Osaka's 3,000-seat Festival Hall will be the venue of his second two performances, according to Daniel J. Nenishkis, general manager of Tea Attractions.

HIDEO EGUCHI

SYDNEY

Perth band Fatty Lumkin recently recorded their own song "Don't Knock My Boogie" at Armstrong's in that city for release on the Clarion label. ... 6PR's Cherie Edwards is the only female music director in Australia. ... Perth group Silver Platters are leaving for Europe soon. ... 2SM recently held a contest in conjunction with Pepsi-Cola to find the best group in Sydney's schools. Finch were the winners of the final held at the Union Theater, and will record soon for Picture Records.

Bruce Powell of Festival Music

has signed a publishing agreement with Paul Radcliff's company Vixen Music, and Festival Music has also signed Steve Allen, who wrote the official signature tune for the Commonwealth Games to be held in Christchurch, New Zealand. ... Phil Golalla, who won the 1973 Australian Song Contest with his composition "Hitch a Ride on a Smile," leaves soon for the Tokyo Song Festival in Japan with the performer of his song, Jamie Redfern, whose version of "Venus" is being released in Britain by Philips. ... The new single by Melbourne group Fantasy is "Am I Just Another Pretty Face" produced by EMI's Ian Miller. ... New Zealand group Rumor have covered "Play Mama Sing Me a Song." ... Ted Bull is recording an album of Nev Hauritz's poems for Paul Coombes' Picture Records.

JOHN BROMELL

VIENNA

The Austrian pop duo Waterloo and Robinson (Atom) was chosen to represent Austria by the record industry at the International Song Festival in Sopot, Poland. ... The Youth Orchestra from Melbourne gave their first concert here on their Europe tour. Next they play in Edinburgh. ... Opera singer Oscar Czerwenka is looking for a new musical in which he wants to play the leading role. He advertised in the biggest Austrian television magazine that he would pay \$6,000 for the best new musical. All works must be in Vienna by Aug. 15 next year. ... Local pop group One Family signed a new contract with Bellaphon. ... On (Sept. 1) the Rolling Stones start their Europe tour in the 12,000 seater Wiener Stadthalle. ... The Innsbruck University Choir under Othmar Costa will take part in April and May next year at the International University Choral Festival in New York.

General manager Jaroslav Sefcik of CBS Austria signed up a worldwide contract with Austrian artist Elfriede Ott and a producer contract with band leader Johannes Fehring. CBS will make recordings for an LP with Ott accompanied by Fehring's orchestra. The Piano Quartet of Dresden gave a concert in the Palais Palfy here with works by Mozart, Labor Litvan and Dvorak. ... Paul Badura-Skoda accompanied by the Symphony Orchestra Ankara played a piano concert in Istanbul. It was the first time the artist gave concert in Turkey. He has been invited back in 1974 for further appearances. ... The Vienna Symphony orchestra, the Zagreb Philharmonic Orchestra and the Slovakian Philharmonic Orchestra will give concerts at the Czechoslovakian Music Festival in Bratislava from Sept. 29 to Oct. 14. ... Deutsche Grammophon will make recordings here in autumn of Mozart piano concertos. Karl Boehm will conduct the Vienna Philharmonic Orchestra and soloists will be Emil and Elena Gilels. ... The Madrigal Choir of Klagenfurt gave a concert in Buenos Aires under the baton of Professor Gunther Mitter-Gradneger. ... The Vienna Symphony Orchestra under Eugen Jochum and Heinz Wallberg will tour the Soviet Union-Moscow, Leningrad, Kiev and Riga from March 18 to April 1 next year. ... Hans Swarowsky will conduct in October the NHK Orchestra in Tokyo. ... The choir of the Austrian radio ORF will join the Berlin Philharmonic Orchestra under Michael Gielen during the Berlin Festival. They will perform "Requiem for a Young Poet" by Bernd Alois Zimmermann.

MANFRED SCHREIBER

Billboard Hits of the World

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AUSTRALIA

(Courtesy of Go Set)
SINGLES

- This Week**
- 1 NEVER NEVER NEVER—Shirley Bassey (UA)
 - 2 AND I LOVE YOU SO—Perry Como (RCA)
 - 3 DELTA DAWN—Helen Reddy (Capitol)
 - 4 HEAVEN IS MY WOMAN'S LOVE—Col Joye (ATA)
 - 5 DAISY A DAY—Jud Strunk (MGM)
 - 6 MORNING AFTER—Maureen McGovern (20th Century)
 - 7 MY LOVE—Paul McCartney (Apple)
 - 8 TIE A YELLOW RIBBON—Dawn (Bell)
 - 9 SUZIE DARLING—Barry Crocker (Festival)
 - 10 JE T'AIME—Abigail (Festival)

LPs

- This Week**
- 1 LIVING IN A MATERIAL WORLD—George Harrison (Apple)
 - 2 RED ROSE SPEEDWAY—Paul McCartney (Apple)
 - 3 HOUSES OF THE HOLY—Led Zeppelin (Atlantic)
 - 4 HOT AUGUST NIGHT—Neil Diamond (MCA)
 - 5 DON'T SHOOT ME, I'M ONLY THE PIANO PLAYER—Elton John (DJM)
 - 6 MADE IN JAPAN—Deep Purple (Purple)
 - 7 DARK SIDE OF THE MOON—Pink Floyd (Harvest)
 - 8 THERE GOES RHYMIN' SIMON—Paul Simon
 - 9 LOVE, DEVOTION, SURRENDER—Carlos Santana, Mahavishnu, John McLaughlin (CBS)
 - 10 DIVINE MISS M—Bette Midler (Atlantic)

BRITAIN

(Courtesy: Music Week)
*Denotes local origin

- | This Week | Last Week | Title | Label |
|-----------|-----------|--|-------|
| 1 | 16 | YOUNG LOVE—Donny Osmond (MGM) Cromwell (Mike Curb/Don Costa) | |
| 2 | 2 | YESTERDAY ONCE MORE—Carpenters (A&M) Rondor (Karen & Richard Carpenter) | |
| 3 | 1 | I'M THE LEADER OF THE GANG (I AM)—Gary Glitter (Bell)—Leeds (Mike Leander) | |
| 4 | 8 | DANCING ON A SATURDAY NIGHT—Barry Blue (Bell)—ATV (Barry Blue) | |
| 5 | 7 | YOU CAN DO MAGIC—Limmie & Family Cooking (Avco)—Intersong (Steve Metz/Sandy Linzer) | |
| 6 | 5 | SPANISH EYES—Al Martino (Capitol)—Carlin/Gema (Al Martino) | |
| 7 | 3 | 48 CRASH—Suzy Quatro (RAK)—Chinnichap/RAK (Chapman/Chinn) | |
| 8 | 4 | WELCOME HOME—Peters & Lee (Phillips) MAM (Laurie Mansfield) | |
| 9 | 14 | SMARTY PANTS—First Choice (Bell)—Carlin (Stan Watson) | |
| 10 | 6 | ALRIGHT ALRIGHT ALRIGHT—Mungo Jerry (Dawn) Rogers (Barry Murray/Ray Dorset) | |
| 11 | 18 | RISE SUN—Medicine Head (Polydor)—Biscuit/Feldman (Tony Ashton) | |
| 12 | 17 | SUMMER (THE FIRST TIME)—Bobby Goldsboro (United Artists)—United Artists (B. Montgomery/B. Goldsboro) | |
| 13 | 19 | LIKE SISTER & BROTHER—Drifters (Bell)—Tic Toc/ATV (Davis/Cook/Greenaway) | |
| 14 | 11 | TOUCH ME IN THE MORNING—Diana Ross (Tamla Motown)—Jobete-London | |
| 15 | 9 | YING TONG SONG—Goons (Decca)—MCPS (Marcel Stellman) | |
| 16 | 24 | I'M FREE—Roger Daltrey (Ode)—Fabulous | |
| 17 | 12 | BAD BAD BOY—Nazareth (Mooncrest)—Mountain/Carlin (R. Glover) | |
| 18 | 15 | ALL RIGHT NOW—Free (Island)—Blue Mountain (Free) | |
| 19 | 13 | LIFE ON MARS—David Bowie (RCA) Titanic/Chrysalis (Ken Scott) | |
| 20 | 23 | I'M DOING FINE NOW—New York City (RCA)—Carlin | |
| 21 | 10 | GOING HOME—Osmonds (MGM)—Intersong (Alan Osmond) | |
| 22 | 28 | FOOL—Elvis Presley (RCA)—Intersong/Carlin | |
| 23 | 25 | SAY HAS ANYBODY SEEN MY SWEET GYPSY ROSE—Dawn (Bell)—Schroeder (Hank Medress/Dave Appell/Tokens) | |
| 24 | 21 | HYPNOSIS—Mud (RAK)—Chinnichap/RAK (Mike Chapman/Nicky Chinn) | |
| 25 | 38 | DEAR ELAINE—Roy Wood (Harvest)—Essex (Roy Wood) | |
| 26 | 27 | FREE ELECTRIC BAND—Albert Hammond (MUMS) Rondor (Albert Hammond) | |
| 27 | 20 | GAYE—Clifford T. Ward (Charisma) Island (Clifford T. Ward) | |
| 28 | 29 | TIE A YELLOW RIBBON—Dawn (Bell) A. Schroeder (Dave Appel/Tokens) | |
| 29 | 22 | RANDY—Blue Mink (EMI) Cauliflower/Cookaway (David McKay/Blue Mink) | |

- 30 49 PICK UP THE PIECES—Hudson Ford (A&N) Anarkarta (J. Ford/T. Allom/R. Hudson)
- 31 46 ROCK ON—David Essex (CBS) Jeff Wayne (Jeff Wayne)
- 32 — THE DEAN & I—10c.c. (UK)—St. Annes (Strawberry Prod.)
- 33 35 I THINK OF YOU—Detroit Emeralds (Westbound)—Carlin
- 34 31 AND I LOVE YOU SO—Perry Como (RCA) United Artists (Chet Atkins)
- 35 — ELECTRIC LADY—Geordie (EMI)—Red Bud (E. Elias/R. Danova)
- 36 36 BAND PLAYED THE GOOGIE—CCS (RAK)—Carlin (Mickie Most)
- 37 30 SATURDAY NIGHT'S ALRIGHT FOR FIGHTS—Elton John (DJM) DJM (Gus Dudgeon)
- 37 43 URBAN GUERRILLA—Hawkwind (United Artists)—United Artists
- 38 41 I'VE BEEN HURT—Guy Darrell (Santa Ponsa) Lowery (Irving Martin)
- 40 32 SKWEEZE ME PLEEZE ME—Slade (Polydor) Barn (Chas Chandler)
- 41 26 PILLOW TALK—Sylvia (London) Burlington (Robinson/Burton)
- 42 44 RUBBER BULLETS—10 CC (UK) Strawberry
- 43 34 SNOOPY VERSUS THE RED BARON—Hot Shots (Mooncrest) Schwartz (Clive Crawley)
- 44 45 RUMOURS—Hot Chocolate (RAK) Chocolate/RAK (Mickie Most)
- 45 33 BORN TO BE WITH YOU—Dave Edmunds (Rocfield)—E.H. Morris (Dave Edmunds)
- 46 — FOR THE GOOD TIMES—Perry Como (RCA)—Valentine (Chet Atkins)
- 47 47 NATURAL HIGH—Bloodstone (Decca) Burlington (Mike Vernon)
- 48 40 LIVE AND LET DIE—Wings (Apple)—McCartney/United Artists/ATV Music (Paul McCartney)
- 49 37 TAKE ME TO THE MARDI GRAS—Paul Simon (CBS) Pattern (Paul Simon)
- 50 — OUR LAST SONG TOGETHER—Neil Sedaka (MGM)—Kirshner/Warner Bros. (Neil Sedaka)

BELGIUM

(Compiled by HUMO)

- This Week**
- 1 ROTE ROSEN—Freddy Breck (BASF)
 - 2 ONE IS ONE—Nick MacKenzie (Imperial)
 - 3 GOODBYE MY LIVE, GOODBYE—Demis Roussos (Phillips)
 - 4 RING RING—Bjorn, Benny, Ann & Frieda (Vogue)
 - 5 IS ER EEN ANDER—John Terra (Biram)
 - 6 SCHAT WAT KOST EEN NOEN VAN JOU—Francis (Supreme)
 - 7 HURT—Bobby Vinton (CBS)
 - 8 FLIP FLAP—Peter Henn (Decca)
 - 9 DANCIN' ON A SATURDAY NIGHT—Barry Blue (Barclay)
 - 10 PAPERBOOKS—The Tettlers (Sirocoso)

DENMARK

(Courtesy I.F.P.I., Denmark)

- This Week**
- 1 UBERALL AUF DER WELT—Freddy Breck (BASF)—Rhin
 - 2 PURE GOLD (LP)—Cliff Richard (EMI)
 - 3 UBERALL AUF DER WELT (LP)—Freddy Breck (BASF)
 - 4 A PASSION PLAY (LP)—Jethro Tull (Chrysalis)—Chrysalis
 - 5 TIE A YELLOW RIBBON—Dawn (Bell)—Sweden Music
 - 6 JOHNNY REIMAR PARTY 5—Johnny Reimar (Phillips)
 - 7 DEN STORE FLUGT—Sebastian (Harvest)—Morks Musikforlag (LP)
 - 8 BALLADEN OM KLANTE KOFOED (LP)—Daimi (Play/Telefunken)
 - 9 HEAD ON DOWN THE ROAD (LP)—Roger Whittaker (Phillips)
 - 10 BEACH PARTY 4—James Last (Polydor) (LP)

GUATEMALA

(Courtesy Radio Internacional)

- This Week**
- 1 ENGANA—La Tropa Loca
 - 2 ERES TU—Mocedades
 - 3 EL LAMENTO DE TU VOZ—Los Clarks
 - 4 MI PLEGARIA—Cesar
 - 5 LA MUSICA—Eddie y sus amigos
 - 6 GIRA EL AMOR—Gigilola Ciquotti
 - 7 LA TONTA—Nancy Rames
 - 8 CERCA DEL RIO—Nenelo Calvan
 - 9 SIN TU AMOR—Endio
 - 10 VEINDAME LA DICHA—Los Moncais

HOLLAND

(Radio Veronica, Bas Mul)
SINGLES

- This Week**
- 1 DO YOU LOVE ME—Sharif Dean (CBS)—Dayglow
 - 2 GOIN' HOME—The Osmonds (MGM)—Basart
 - 3 ALBATROSS—Fleetwood Mac (CBS)—Immediate Music Holland
 - 4 WE WERE ALL WOUNDED AT WOUNDED KNEE—Redbone (Epic)—April

- 5 ROTE ROSEN—Freddy Breck (BASF)—Dayglow
- 6 ONE IS ONE—Nick MacKenzie (Imperial)—Planet Music
- 7 THE FREE ELECTRIC BAND—Albert Hammond (Epic)—Universal Songs
- 8 ALGELINE—Peter en zijn Rockets (Phillips)—Dayglow
- 9 YESTERDAY ONCE MORE—The Carpenters (A&M Records)—Universal Songs
- 10 HALO OF FLIES—Alice Cooper (Warner Bros.)—Basart

LPs

- This Week**
- 1 WHEN STONES ARE ROLLING—Fred Stuger (Park)
 - 2 20 FANTASTICS HITS—Diverse Artiesten (Arcade)
 - 3 THE BEST OF REDBONE—Redbone (Epic)
 - 4 THE BEATLES 1962-1966—The Beatles (Apple)
 - 5 VOL MET SUPER—Diverse Artiesten (Phillips)
 - 6 FOREVER AND EVER—Demis Roussos (Phillips)
 - 7 THE BEATLES 1967-1970—The Beatles (Apple)
 - 8 DUBBEL, TWEË—Boudewijn de Groot (Decca)
 - 9 ALLE 13 GOED NR. 5—Diverse Artiesten (Phillips)
 - 10 20 STARS, 20 HITS—Diverse Artiesten (EMI)

HONG KONG

(Radio Hong Kong)
SINGLES

- *Denotes local origin
- This Week**
- 1 THE MORNING AFTER—Samuel Hui (Polydor)
 - 2 YESTERDAY ONCE MORE—Carpenters (A&M)
 - 3 HELP IT ALONG—Cliff Richard (EMI)
 - 4 I'M LEAVING YOU—Engelbert Humperdinck (Decca)
 - 5 GIVE ME LOVE—George Harrison (Apple)
 - 6 KODACHROME—Paul Simon (CBS/Sony)
 - 7 ALL FOR THE LOVE OF STEPHEN—Nimbus (Polydor)
 - 8 WOULDN'T I BE SOMEONE—The Bee Gees (RSO)
 - 9 I AM A CLOWN—David Cassidy (Bell)
 - 10 PILLOW TALK—Sylvia (Vibration)

JAPAN

(Courtesy Music Labo)
SINGLES

- *Denotes local origin
- This Week**
- 1 KOI SURU NATSU NO HI—Mari Amachi (CBS/Sony)—Watsnabe
 - 2 HADAKA NO VENUS—Hiromi Goh (Sony/CBS)—Nichion
 - 3 WATASHI NO KARE WA HIDARI KIKI—Megumi Asaoka (Victor)—J&K
 - 4 KOKORO NO TABI—Tulip (Express)—Shinko
 - 5 KIMI GA UTSUKUSHI SUGITE—Goro Noguchi (Polydor)—Fuji
 - 6 YESTERDAY ONCE MORE—Carpenters (A&M)—PMP
 - 7 KIKEN NO FUTARI—Kenji Sawada (Polydor)—Watanabe
 - 8 SOUGEN NO KAGAYAKI—Agnes Chan (Warner)—Watanabe
 - 9 TANIN NO KANKEI—Katsuko Kanai (CBS/Sony)—Nichion
 - 10 KIMI NO TANJOUBI—Katsuko Kanai (CBS/Sony)—Nichion

MALAYSIA

(Courtesy of Rediffusion)
SINGLES

- This Week**
- 1 YESTERDAY ONCE MORE—The Carpenters (A&M)
 - 2 GIVE ME LOVE—George Harrison (Apple)
 - 3 THE FREE ELECTRIC BAND—Albert Hammond (Mums)
 - 4 HOW CAN I TELL HER—Lobo (Big Tree)
 - 5 SHAMBALA—Three Dog Night (Dunhill)
 - 6 PLAYGROUND IN MY MIND—Clint Holmes (Epic)
 - 7 NEVER NEVER NEVER—Shirley Bassey (UA)
 - 8 YOU ARE THE SUNSHINE OF MY LIFE—Stevie Wonder (Motown)
 - 9 BAD BAD LEROY BROWN—Jim Croce (Dunhill)
 - 10 KODACHROME—Paul Simon (CBS)

MEXICO

(Courtesy Ortiz—Mexico)
SINGLES

- This Week**
- 1 FOREVER AND EVER—Demis Roussos (Phillips)
 - 2 UN SUENO—La Tropa Loca (Capitol)
 - 3 ZACAZONAPAN—Antonio Zamora (Capitol)
 - 4 LA MONTANA—Robert Carlos (CBS)
 - 5 TIE A YELLOW RIBBON—Dawn (Bell)
 - 6 DENJENME LLORAR—Los Freddy's (Peerless)
 - 7 ENGANO—La Tropa Loca (Capitol)
 - 8 AMOR TRIACIONERO—Los Babys (Peerless)
 - 9 HASTA QUE YUELYAS—Gualberto Castro (CBS), Jose Jose (RCA)
 - 10 FRANKENSTEIN—Edgar Winter (Epic)

SINGAPORE

(Courtesy of Sally Chan)
SINGLES

- This Week**
- 1 KODACHROME—Paul Simon (CBS)
 - 2 STUCK IN THE MIDDLE WITH YOU—Stealers Wheel (A&M)
 - 3 THE GROOVER—T. Rex (EMI)
 - 4 SNOOPY VERSUS THE RED BARON—Hot Shots (Mooncrest)
 - 5 PILLOW TALK—Sylvia (Vibration)
 - 6 YESTERDAY ONCE MORE—Carpenters (A&M)
 - 7 ALRIGHT ALRIGHT ALRIGHT—Mungo Jerry (Dawn)
 - 8 PLAYGROUND IN MY MIND—Clint Holmes (Epic)
 - 9 LIVE AND LET DIE—Paul McCartney & Wings (Apple)
 - 10 RUBBER BULLETS—10 C.C. (U.K.)

SOUTH AFRICA

(Courtesy of Springbok Radio)
SINGLES

- *Denotes local origin
- This Week**
- 1 TIE A YELLOW RIBBON—Dawn (Bell)—Trutone
 - 2 THAT'S WHY I LOVE YOU—Richard Jon Smith (Bullet)—BMI/Brigadiers (Phillips)
 - 3 KENTUCKY BLUES—Lauren Copley (MAP)—G.R.C.
 - 4 AND I LOVE YOU SO—Perry Como (RCA)—Teal
 - 5 ASHES OF LOVE—Dickey Lee (RCA)—Teal
 - 6 NEVER NEVER NEVER—Shirley Bassey (UA)—Trutone
 - 7 MAORI LOVE SONG—Double Vision (Epidemic Hash)—RPM
 - 8 TIME—The Dealians (Gallo)—Gallo
 - 9 PAPA WAS A ROLLING STONE—

SWEDEN

(Courtesy Radio Sweden)

- 1 JANNE SCHAFFER (LP)—Janne Schaffer (Four Leaf Clover)
- 2 SANDY—Svenne & Lotta (Polar)—Intersong
- 3 HONOLULU—Harpo (BMI)—Sweden Music
- 4 THERE GOES RHYMIN' SIMON (LP)—Paul Simon (CBS)—Sonet
- 5 DAGNY—Laila Hansson (Columbia)
- 6 MAMA LOO (:P)—The Les Humphries Singers (Decca)
- 7 TED (LP)—Ted Gardestad (Polar)—Sweden Music
- 8 CHICAGO VI (LP)—Chicago (CBS)
- 9 FOREIGNER—Cat Stevens (Island)—Sweden Music
- 10 NO SWEAT (LP)—Blood, Sweat & Tears (CBS)

SWITZERLAND

(Courtesy of Die Radio Hitparade)
SINGLES

- This Week**
- 1 GOODBYE MY LOVE, GOODBYE—Demis Roussos (Phillips)
 - 2 GOODBYE MAMA—Ireen Sheer (Polydor)
 - 3 DIE BOUZOUKI KLANG DURCH DIE SOMMERNACHT—Vicky Leandros (Phillips)
 - 4 RAIN RAIN RAIN—Simon Butterfly (Polydor)
 - 5 SKWEEZE ME, PLEEZE ME—Slade (Polydor)
 - 6 DER STERN VON MYKONOS—Katja Ebstein (UA)
 - 7 HELL RAISER—The Sweet (RCA)
 - 8 THE FREE ELECTRIC BAND—Albert Hammond (Epic)
 - 9 GET DOWN—Gilbert O'Sullivan (MAM)
 - 10 KAILAKE KAILAKO—Middle of the Road (RCA)

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CHI-LITES, Brunswick BL 754197. Soft vocal blendings and fully developed orchestra contributions meld cogently on the group's fifth LP. This is an extension of the group's vocal prowess and it shows how they are working ever so well with sophisticated and often daring orchestral arrangements. The charts are credited to Sonny Sanders with some assistance from Tom Tom, Quinton Joseph and Eugene Record. The lead alto voice shows the way for the two other voices who are more like instruments in their own right, going off on collective paths and then returning to join as one voice. This is strong pop music with soul cross-over. Eugene Record and Stan McKenny are the authors of several tunes with melodic and rhythmic vitality.

Best cuts: "Homely Girl" (with a subtle reggae influence), "I Never Had It So Good (And Felt So Bad)," (a real thumping tune), "I Forgot to Say I Love You Till I'm Gone" (which has some captivating instrumental and vocal tricks).

Dealers: group is big in the soul market but has pop appeal. Their name should draw patrons. The cover won't help at all.

RICK SPRINGFIELD—Comic Book Heroes, Capitol SMAS 11206. Singing softly or multi-tracking himself, Rick is a happy pop singer with a good sense of timing. This is a superb production, combining outstanding large orchestral settings, small, tight rock bands and Rick's propelling vocal work. Recorded in London, the songs are all by the star with Del Newman's orchestration's the second star of the endeavor. Producer Robie Porter has worked skillfully in blending all the sonic ingredients into a cohesive work. Rick plays all guitar, electric piano and organ parts. There is a fine feeling for the call and answer motif between Rick and a vocal chorus. And there is a definite feeling of the power and dynamics of the "Jesus Christ Superstar" score in the tune "Weep No More," with Rick shouting and the chorus responding with sweep and enthusiasm. This is a fine, well devised production showcasing the colors of the orchestra in tandem with Springfield's melodic melodies.

Best cuts: "Comic Book Heroes," "Weep No More," "Misty Water Woman."
Dealers: Springfield has had some rock success. Stock in rock vocalists or British acts.

LEFTY FRIZZELL—Sings the Songs of Jimmie Rodgers, Columbia 32249. It's become popular in recent years to do the songs of the late Jimmie Rodgers. But it wasn't exactly the rage back in 1951 and 1953 when, down in Dallas, Don Law and Uncle Art Satherly took a young man and recorded the Rogers' tunes. This is it, just as it was recorded back then, even with the original imperfections. It's in mono, too, which should shock a few. But it's as pure as possible, and Columbia has done an outstanding job with its "Historic Country Music Reissue."

Best cuts: "My Rough and Rowdy Ways," "I'm Lonely and Blue," "My Old Pal."
Dealers: Bill Ivey puts history to work in his liner notes. This is a real collector's item.

SONNY JAMES—If She Just Helps Me Get Over You, Columbia 32291. Sonny

Pop

JIMMY CLIFF—Wonderful World, Beautiful People, A&M SP 4251. This could be the sleeper LP to help break the Jamaican reggae rhythm. It is by far the best LP to be released thus far by Jimmy Cliff, a well-known Jamaican singer who has been released on several other LP's including a new effort on Warner Bros. which lacks the authentic feel that propels the rhythm and is the charm of this package. The material was cut in Jamaica with unnamed Jamaican musicians and singers and it accurately portrays the flowing excitement and insistent infectiousness of reggae. Cliff's voice is nasal and high pitched but that doesn't detract from his ability to maintain listener influence with stories about hard roads to travel and death in Vietnam. These are worldly songs and as such are not the typical kind of reflective work commonly associated with reggae's introspective look at ghetto life. Cliff's past hit, which is the LP's title, is among the strongest works. With the proper exposure, this LP can break the hold which binds reggae.

Best cuts: "I'm Gonna Use What I Got to Get What I Need," "Hard Road to Travel," "Wonderful World, Beautiful People," "Viet Nam."
Dealers: Cliff is fairly well known for his reggae work.

ELECTRA GLIDE IN BLUE—Original Soundtrack, United Artists UA CA062 H. One of the best soundtrack packages in memory. If the picture takes off, it could be biggest smash since "Deliverance" or "Billy Jack." Entire package is brilliantly thought-out with its two posters and 24-page book of photos besides the eye-popping all-cop jacket illustration. As for the music, it has director-producer W.J. Guercio's Chicago sound plus a lot more, from big string sections to lazily loping jazz. Snippets of dialogue from superb lead Robert Blake, as in "Lady Sings Blues" soundtrack, give searing insight into a memorable characterization.

Best cuts: "The Chase," "Prelude."
Dealers: Enclosed six-foot poster of tiny cop looking over vast Grand Canyon makes perfect display.

MARIA MULDAUR, Reprise MS 2148 (Warner Bros.). A fine set from the vocalist who was so closely associated with the Jim Kweskin Jug Band for years, covering virtually every type of pop music from rock to country to blues to jazz. Ms. Muldaur, added by such sidemen as Chris Ethridge, Mac (Dr. John) Rebennack, Ry Cooder and Bill Keith, has the ability to take almost any kind of music and make it sound like her own. Her voice is unique and identifiable and is always pleasant, no matter what the material. In this solo venture, she should firmly entrench herself as a major star on both the club and concert circuit.

Best cuts: "Don't You Feel My Leg (Don't You Get Me High)," "Any Old Time," "My Tennessee Mountain Home," "Long Hard Climb."
Dealers: Ms. Muldaur is known to folk and rock fans alike. Display heavily.

also recommended

SOPWITH CAMEL—Hello Hello, Kama Sutra KSBS 2063 (Buddah). Reissue of this excellent LP of campy material which was several years ahead of its time when initially released. Best cuts: "Hello Hello," "Postcard from Jamaica."

CHIP TAYLOR—Last Chance, Warner Bros. BS 2718. Fine country rock mix from the well known tunesmith. Best cuts: "101 in Cashbox," "(The Likes of) Louise."

Dealers: Bob Tubert's liner notes say a lot about Sonny, the man.

Country Picks

can sing good old ballads (there are a couple), and he can sing the up songs. In fact, he can sing just about everything, and he does it in this LP. It all has the James touch, which says a great deal, but this third album for Columbia seems to have a lot of extra feeling. The voice, at times, lacks a little strength, but the warmth is there.

Best cuts: "Sweet Echoes of Ann," "Signs of Love," "When Tomorrow's Dark Hours Come."

FARON YOUNG—Just What I Had in Mind, Mercury 1-674. Starting with the title song, the Sheriff runs through a collection of ballads and a few up tunes, and has an excellently balanced album. But that's only part of the story. Faron Young is, unquestionably, a great singer, and he gives the LP the strength of his talents. First, though, he assembles the best writers in the business to get his material. It's great work, as is befitting this man.

Best cuts: "I Don't Want To Be Around When It Rains," "She Can't Be," "What Good Would It Do," "It's Warm With Love in Here."

Dealers: Two good photos of Faron, and his dog to boot, on the front and back covers.

Soul

also recommended

GORDON'S WAR—Original Soundtrack, Buddah BDS ST. Another in the succession of "black experience" soundtracks proves to be eminently entertaining. Barbara Mason & the New Birth are featured performers. Best cuts: "Child of Tomorrow," "Come on and Dream some Paradise."

Jazz

also recommended

ELVIN JONES—Mr. Jones, Blue Note BN LA110 F (United Artists). These are cuts made three years apart. Side one is 1969; side two 1972. Elvin's driving ability, his sheer power in the modernist field is completely evident. He is also free and comfortable with some Latin moods on side two. Best cuts: "What's Up—That's It," "Soul Trane."

Children

SESAME STREET—Original Cast, Columbia KC 32343. This LP has the new dimension of an audience of toddlers singing in with the cast and reacting to the "comedy" of the cast. This package sounds like it was devised for recordings rather than being an outgrowth of the music originally recorded for the popular children's TV series. There is the added ingredient of Spanish language material which should expand the audience for this material, although the emphasis remains on English words and stories. The Cookie Monster and Big Bird are among the show's personalities who appear singing very melodic songs. The LP jacket designed by Pacific Eye & Ear is a lively utilization of folding out wings. The music is full of educational and fun values and is far afield from the previous two volumes.

Classical

THE POCKET BACH—George Fields, Angel S-36067, harmonica. The broad appeal of Bach's music to sophisticated or unlettered, and almost everyone in between, is underscored once again in these performances on that most common of instruments, the harmonica. True, Fields is a most uncommon player, and some of the instruments he uses in these multi-track recordings are beyond the experience of the ordinary teatler. But the basic sounds of the harmonica, after unobtrusive yet gut communicative, are there for a host potentially new Bach fans to relate to. Fourteen transcriptions, mostly of "Inventions," but including some fugues and dance movements, are included.

Dealers: Heavy consumer promotion planned by Angel. Place album in pop as well as classical bins for maximum results.

also recommended

MOZART: MASS IN C MINOR, Philips 6500 235 K.427—London Symphony Orch., chorus & soloists (Davis). A highly-regarded performance, beautifully recorded, once available only as part of a multi-disk package of Mozart's religious music.

Quadrasonic

ARLO GUTHRIE—Last of the Brooklyn Cowboys, Reprise (CD-4 Quadradisc discrete) MS4 2142. Various aspects of quadrasonic, all of them interesting and a valid demonstration of what the capabilities of quadrasonic are, are unveiled in this album. For example, "Cowboy Song" features more of a projection of frontal sound; you can't hear more than ambient sounds from the rear. But on "Sailor's Bonnet," you have both a banjo and guitar adding to the total aspect of the music from the rear. The best song on the LP is "Gypsy Davy," although "This Troubled Mind of Mine" is also quite good. On both tunes, the latter featuring most of the Buckeroos of Buck Owens fame, the separation is good, tense, exciting; you're literally a part of the band itself. The left rear fiddle work of Don Rich is outstanding. This is probably the best example of what can be done with country music in quadrasonic that's on the market today. In total, however, the LP does not take full advantage of the capabilities of quadrasonic. In effect, you feel that some of the songs were left unfinished in the studio; perhaps they were complete as the producer intended for stereo.

FUNNY GIRL—Original Cast, Columbia (CBS SQ matrix) SQ30992. Another intriguing facet of quadrasonic is displayed in this LP—the live stage presence. As a result of this quadrasonic aspect, the soundtrack album probably sounds better than the music did when heard in movie theaters. You actually feel like you're in the eighth row, center. Some rear directional material is used, like on "His Love Makes Me Beautiful" when you hear chorus from left rear. "People" has orchestra right front to left rear and not too much going left front. On "My Man," you have more of a surround effect from the orchestra. A very interesting album that should be a delight for all original cast and soundtrack buffs. This LP will bring back opening night in all its sweeping glory and "live" excitement.

LAURA—Comin' Apart, Ovation (Sansui SQ matrix) OVQD 14-27. "Gonna Buy

Me a Ticker" launches into exciting quadrasonic pyrotechnics before settling down to solid good music. Executive producer Dick Schory believes mostly in blending an orchestral effect and doesn't strive for fancy sounds. Well, this is a perfectly valid technique in quadrasonic and this album demonstrates that technique at its finest, especially with "Gonna Buy Me a Ticker" and "Early Morning Hush," both of which gives you the impression that the music is almost sitting in your lap... a good, warm effect. On "We're Going to Live It Together," however, you can definitely hear the cello and a guitar in the right rear. If you switch from QS to SQ, in a test to see how compatible the two different matrix systems are, you don't find that much difference in the music. The voice comes out a little further toward you, that's all. "Love Song" features quite a bit of rear material, but delicately. There seems to be (seems is the term because matrix relies on psychoacoustic sensations at times) much more directional rear material in "You Keep Me Hanging On" than on some of the other tunes on the LP... More guitar in the rear, with very good direction on the material, especially at high volume.

- 201—CHUCK BERRY, Bio, Chess CH 50043
- 202—B.B. KING, To Know You Is To Love You, ABC ABCX 794
- 203—LOVE UNLIMITED, Under the Influence of, 20th Century 1414
- 204—JERRY BUTLER & BRENDA LEE EAGER, The Love We Have, Mercury SRM 1-660 (Phonogram)
- 205—COULSON, DEAN, MCGUINNESS & FLINT, Lo & Behold, Sire SAS 7405 (Famous)
- 206—HERMAN'S HERMITS, Their Greatest Hits, ABKCO AB 4227
- 207—THUNDERCLAP NEWMAN, Hollywood Dream, MCA 354
- 208—BYRDS, Preflyte, Columbia KC 32183

Bubbling Under The Top LP's

- 209—LOOKING GLASS, Subway Serenade, Epic KE 32167 (Columbia)
- 210—BROWNSVILLE STATION, Yeah, Big Tree, BT 2102 (Bell)
- 211—DILLINGER, Soundtrack, MCA 360
- 212—THOSE GLORIOUS MGM MUSICALS, Show Boat/Annie Get Your Gun, MGM 2 SES 42 ST
- 213—MICHAEL JOHNSON, There Is A Breeze, Atco SD 7028
- 214—THOSE GLORIOUS MGM MUSICALS, Bandwagon/Kiss Me Kate, MGM 2 SES 44 ST

- 215—PETER BANKS, The Two Sides of, Sverign SMAS 11217 (Capitol)
- 216—DON COVAY, Super Dude I, Mercury SRM 1-653 (Phonogram)
- 217—THOSE GLORIOUS MGM MUSICALS, Singing In the Rain/Easter Parade, MGM 2 SES 40 ST
- 218—LOU DONALDSON, Sassy Soul Strut, Blue Note BN LA 109 F (United Artist)
- 219—IAN MATTHEWS, Valley Hi, Elektra EKS 75061
- 220—BRADY BUNCH, Phonograph Album, Paramount PAS 6058 (Famous)
- 221—THOSE GLORIOUS MGM MUSICALS, Till the Clouds Roll By/Three Little Words, MGM 2 SES 46 ST

Billboard's Top Album Picks

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- 101—YES, WE FINALLY MADE IT, Love Unlimited, 20th Century 2025
- 102—EASY EVIL, John Kay, Dunhill 4360 (ABC)
- 103—HEARTBEAT IT'S A LOVE BEAT, De Franco Family, 20th Century 2030
- 104—OLD BETSY GOES BOING, BOING, Hummers, Capitol 3646
- 105—OPEN UP YOUR HEART, Roger Miller, Columbia 4-45873
- 106—I'LL HAVE TO GO AWAY, Skylark, Capitol 3661
- 107—MAKE UP YOUR MIND, J. Geils Band, Atlantic 2974
- 108—CAN'T YOU SEE, Marshall Tucker Band, Capricorn 0021 (Warner Bros.)

Bubbling Under The HOT 100

- 109—LET'S SPEND THE NIGHT TOGETHER, David Bowie, RCA 0028
- 110—SPARKLIN IN THE SAND, Tower of Power, San Francisco 64 (Atlantic)
- 111—KISS IT AND MAKE IT BETTER, Mac Davis, Columbia 4-45911
- 112—SUMMER IN THE CITY, Quincy Jones, A&M 1455
- 113—BONDI JUNCTION, Peter Foldy, Playboy 50030
- 114—LET THE GOOD TIMES ROLL/FEEL SO GOOD, Slade, Polydor 15080

- 115—WALKING ON BACK, Edward Bear, Capitol 3683
- 116—WE'RE HALDEMAN, EHRlichman, The Creep, Mr. G. 826
- 117—IT'S A SMALL, SMALL WORLD, Mike Curb Congregation, MGM 14494
- 118—NUTBUSH CITY LIMITS, Ike & Tina Turner, United Artists 298
- 119—WELCOME HOME, Peters & Lee, Philips 40729 (Phonogram)
- 120—RUBBER BULLETS, 10 C.C., UK 4901 (London)
- 121—TELL HER SHE'S LOVELY, El Chicano, MCA 40104
- 122—BIRD MAN, PART I, Rare Bird, Polydor 15079

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, Joe Buccheri
 BUFFALO: WPHD-FM, David Cahn
 CLEVELAND: WMMS-FM, John Gorman
 DALLAS: KAFM-FM, Loretta Angeline
 DENVER: KCFR-FM, Peter MacKay
 DENVER: KLZ-FM, Max Floyd
 HARTFORD: WHCN-FM, Paul Payton

ITHACA: WVBR-FM, Dan Boyle
 NEW YORK: WNEW-FM, Dennis Elsas
 NORFOLK: WOWI-FM, Larry Dinger
 PENNSYLVANIA: WRRN-FM, Scott Saylor
 PHILADELPHIA: WMMR-FM, Dennis Wilen
 PROVIDENCE: WBRU-FM, Andy Ruthberg
 ROCHESTER: WCMF-FM, Bernie Kimball
 SACRAMENTO: KZAP-FM, Robert Williams

SAN DIEGO: KPRI-FM, Mike Harrison
 SAN JOSE: KSJO-FM, Doug Droese
 ST. LOUIS: KSHE-FM, Shelly Grafmen
 TALLAHASSEE: WGLF-FM, Daryl Stewart
 TORONTO: CHUM-FM, Benjy Karch
 UTICA, N.Y.: WOUR-FM, Tony Yoken & Steven Huntington
 VALDOSTA, Ga.: WVVS-FM, Bill Tullis

FM Action Chart

THE ALLMAN BROTHERS BAND, "Brothers & Sister," Capricorn: WVBR-FM, KLZ-FM
 AMERICAN GRAFITTI, "Soundtrack," MCA: WMMS-FM, WPHD-FM
 NIKI AUKEMA, "Niki Aukema," Paramount: WOUR-FM
 BADGER, "One Live Badger," Atco: CHUM-FM, KPRI-FM
 BARRABAS, "Power," RCA: WGLF-FM, WMMS-FM, WVVS-FM, WKTK-FM
 BEDLAM, "Bedlam," Chrysalis: WVBR-FM, WOWI-FM, WGLF-FM
 BLOOD, SWEAT, & TEARS, "No Sweat," Columbia: CHUM-FM
 DELANEY BRAMLETT, "Möbius Strip," Columbia: KSJO-FM
 CLIFFORD BROWN, "The Beginning & The End," Columbia: KCFR-FM
 CAPTAIN BEYOND, "Sufficiently Breathless," Capricorn: WRRN-FM, KPRI-FM, WVBR-FM, WPHD-FM
 CHEECH & CHONG, "Los Chochinos," Ode: KSJO-FM, WRAS-FM, WPHD-FM, KLZ-FM, WVVS-FM
 CHICKEN SHACK, "Unlucky Boy," London: WOWI-FM, KPRI-FM
 ROGER COOK, "Minstrel In Flight," Kama Sutra: WKTK-FM
 COULSON, DEAN, McGUINNESS & FLING, "Lo & Behold," Sire: WOUR-FM, KZAP-FM
 SPENCER DAVIS GROUP, "Gluggo," Vertigo: WHCN-FM, KPRI-FM
 BOB DYLAN, "Pat Garrett & Billy The Kid," (Soundtrack) Columbia: WBAB-FM, KPRI-FM
 YVONNE ELLIMAN, "Food Of Love," MCA: WMMS-FM, WNEW-FM
 EL ROACHO, "Best Of El Roacho's Greatest Hits," Columbia: WRAS-FM
 EXUMA, "Life," Kama Sutra: WBRU-FM, WMMR-FM, WKTK-FM
 FABULOUS RHINESTONES, "Free Wheelin'," Just Sunshine: WVBR-FM, KPRI-FM, WOUR-FM, WHCN-FM
 GEORGE FIELDS, "The Pocket Bach," Angel: KSHE-FM
 ROBERTA FLACK, "Killing Me Softly," Atlantic: WVBR-FM, WMMR-FM, WOWI-FM,

WMMS-FM, WNEW-FM, WRAS-FM, KAFM-FM, WPHD-FM, KLZ-FM, WGLF-FM, KZAP-FM
 FLASH, "Out Of Our Hands," Sovereign: WOWI-FM, WRRN-FM, WBAB-FM
 FRUMPY, "Frumpy," Billingsgate: KSJO-FM, WMMS-FM
 GENESIS, "Live," Charisma (Import): WNEW-FM
 ROY HARPER, "Lifemask," Harvest: WVVS-FM
 RICHARD HARRIS, "Jonathan Livingston Seagull," ABC/Dunhill: WKTK-FM
 HORSLITS, "Horslits," Atco: WOUR-FM
 BIG WALTER HORTON, "Big Walter Horton," Alligator: WOWI-FM
 ISLEY BROTHERS, "3 + 3," T-Neck: WCMF-FM
 ETTA JAMES, "Etta James," Chess: WHCN-FM
 ELVIN JONES, "Mr. Jones," Blue Note: WRRN-FM
 QUINCY JONES, "Walkin' In Space," A&M: WRAS-FM
 THE JSD BAND, "Travelin' Days," Warner Bros.: KZAP-FM
 DOUG KERSHAW, "Douglas James Kershaw," Warner Bros.: KAFM-FM
 B.B. KING, "To Know You Is To Love You," ABC
 WRRN-FM, WHCN-FM, WKTK-FM, KZAP-FM, KSJO-FM, WMMR-FM, WVVS-FM, WNEW-FM
 LA BELLE, "Pressure Cookin'," RCA: WOWI-FM
 BYRON LEE & THE DRAGONARIES, "Reggae Around The World," Dragon (Import): WOUR-FM
 M. FROG, "Labot," Reprise: WRRN-FM
 MARK ALMOND, "Live '73/Studio '73," Columbia: WOWI-FM, KPRI-FM, WVBR-FM, WVVS-FM, WNEW-FM
 IAN MATTHEWS, "Valley Hi," Elektra: WBAB-FM
 MARIA MULDAUR, "Maria Muldaur," Warner Bros.: WHCN-FM, WPHD-FM, WNEW-FM
 DON NIX, "Hobo's & Street Corner Clowns," Enterprise: WBAB-FM, WNEW-FM
 OLATUNJI, "Soul Makossa," Paramount: KAFM-FM, KPRI-FM

POCO, "Angry Eyes," Epic: KAFM-FM, WCMF-FM, KSHE-FM, WMMR-FM
 PREMIATA-FORNERIA-MARCONI, "Photos Of Ghosts," Manticore: WBCN-FM
 PUBLIC FOOT THE ROMAN, "Public Foot The Roman," Sovereign: WRRN-FM, WRAS-FM, WNEW-FM
 RENAISSANCE, "Ashes Are Bruning," Sovereign: WRAS-FM, WMMR-FM, WVVS-FM, WOWI-FM, WBAB-FM
 JOHN RENBOURN, "John Renbourn," Reprise: WVVS-FM, KCFR-FM, WRRN-FM, WVBR-FM, KSJO-FM, KZAP-FM
 RODNEY'S GLORY, "Rodney's Glory," Tradewinds: WKTK-FM
 ARCHIE SHEPP, "Coral Rock," Prestige: KCFR-FM
 PETE SINFIELD, "Pete Sinfield," Manticore: KSHE-FM
 LYNRYD SKYNYRD, "Lynyrd Skynyrd," Sounds Of The South: WOWI-FM, WOUR-FM, WKTK-FM, WBAB-FM, WNEW-FM, WRAS-FM, KPRI-FM, WPHD-FM, WVVS-FM
 STAPLE SINGERS, "Be What You Are," Stax: WHCN-FM
 STRAWBS, "Live At Queen Elizabeth Hall," A&M: WBAB-FM
 CHIP TAYLOR, "Last Chance," Warner Bros.: KZAP-FM, WHCN-FM
 LEON THOMAS, "The Legend Of," Flying Dutchman: WHCN-FM
 THUNDERCLAP NEWMAN, "Hollywood Dream," Track: WRAS-FM, WVVS-FM, WMMS-FM
 MARSHALL TUCKER BAND, "Marshall Tucker Band," Capricorn: WPHD-FM
 MCCOY TYNER, "Song Of The New World," Milestone: KCFR-FM, WGLF-FM
 WAR, "Deliver The Word," United Artists: WNEW-FM, KSHE-FM, WOWI-FM, KSJO-FM, WRAS-FM
 ROBERT PETE WILLIAMS & SNOOKS BAGLIN, "Rural Blues," Fantasy: KCFR-FM
 JOHNNY WINTER, "Austin Texas," United Artists: KCFR-FM, WBAB-FM, KPRI-FM, WRAS-FM
 STEVIE WONDER, "Innervisions," Tamla: WRRN-FM
 Z.Z. TOP, "Tres Hombres," London: KLZ-FM

Randazzo Offers Artist Development Philosophy

By INGRID HANNIGAN

CHICAGO—Phonogram, Inc.'s new artist development manager and one-time performer himself Jim Randazzo has already spent five weeks on the road in his role of coordinating promotion, publicity, merchandising and sales for three acts. The in-depth effort supporting normal functions in the four areas may be successful if utilized with other acts, he said.

Traveling either with the act, or preceding it, he checks out such areas as contacts with clubs, booking agents, promotion men, press and radio-TV, distributors, one-stops, dealers, station music directors and deejays and larger retail chains.

One special thing he looks for is reaction to acts.

"With one person keeping an eye on all four functions," Randazzo explained, "a total national picture will form. That way I will know where the market is opening up for

an act, what to suggest in the way of bookings and publicity, and how sales are affected by this intensive approach. As far as I know, Phonogram is the only company incorporating all facets into one.

"The company image," he continued, "is to sign only those groups the company believes in. I don't think other groups will resent the special attention these three are getting now, because it's just an expansion of what they are getting. Regional and national workers attend to every act on a full scale. It's just not under one person."

In Randazzo's opinion, "Other groups eventually will be handled the same way. That prevents any hard feelings from forming." The time limit for the program on any group is uncertain, he said, "but we'll know when it happens. It's even possible that this type of development program may expand to include many other groups."

Tom T. Hall is being touted as the

total, all-around artist, able to fit into any market. Bachman-Turner Overdrive just released an album, as did the New York Dolls, who received many reviews before they cut an album, said Randazzo in summarizing the acts he is involved with.

Sales and promotion go hand in hand, said Randazzo. "Here we always concentrate on both at the same time. There is no way to promote a group without being completely familiar with the sales picture. The only difference with my job is that all efforts come out of one office.

"An artist must be aware of fitting his music into the current popular trend of music on radio. Without help from airplay, an album may go unnoticed by the public for a new group. I suggest to a group what might be popular, but after that, it's the artist's creativeness which shows through. I also suggest certain good markets to aid the booking agent, because I can see where it fits in with sales."

Randazzo previously worked regional promotion for United Artists in Cleveland. He was also regional promotion manager for MCA on the

West Coast, and was involved in the sales department. In 1963, he recorded on the Mercury label with a group called Visions.

Soul Sauce

• Continued from page 22
 what with everything that's happening that is truthfully bad and disappointing. So, you see I feel someone is needed to bring you out of that.

"As to what I will bring new to black humor, my humor is just an extension of what people have experienced from other black humorists, coupled with my lifestyle and where I'm coming from."

Where Franklyn Ajaye is going to go with his brand of funnies will depend largely, again, on A&M. To which Moss has accepted the challenge, and says:

"We know we will have to work hard, if not harder than we do with musical material, because there's

less time allocated for comedy records."

A&M was able to get a headstart on the promotion of Ajaye by having him appear at the recent NATRA Convention held in New Orleans. "According to all reports, Franklyn's appearance was met with a lot of questions from the disk jockeys and requests that they get his product as soon as it's available, and a definite interest in our new comedian."

Says Moss: "We feel very strongly that Ajaye is going to be an important comedian, and we're going to do everything possible on radio, through television, and in-store things to make it happen."

Roberta Flack's first LP in well over one year is out and doing quite well, thank you. In its first week of action, the beautiful LP has moved enough sales and spurred enough airplay to propel it into a starred 25 position on our national survey. The music features the intense arrangements of Eumir Deodato, Alfred Ellis, Don Sebesky, Kermit Moore and Bill Eaton, and coupled with Roberta's sensitive interpretations, the package is a major step forward for the artist. Roberta may well become the major stylist of the 1970's, combining a delicate touch on ballads with a tenderness even when doing blues tunes. She is very believable and in substance that is what is being reflected in the acceptance by consumers and broadcasters to her music.

Helen Reddy has her own distinct success story. She has three LP's on our chart, including the return of her first LP, "I Don't Know How to Love Him" which hit the mid-chart positions almost three years ago. Now as a result of her really being discovered by America as a result of her national TV show this summer, the

Chartalk

LP is back and in the 113 position. Her new LP, "A Long Hard Climb," is a starred 19 and after 39 weeks, her "I Am Woman" is a starred 41.

Pink Floyd fans must be legion. The band's old "More" soundtrack LP is back again and is a starred 180. Another band, War, hits the chart for the first time at a starred 88 with its new endeavor "Deliver the Word" which showcases ever so well the blending of rock with Latin and some jazz.

Brian Augur has been in show business 10 years. His new band after having left the Trinity, is the Oblivion. Its RCA LP, "Closer to It" is a starred 105 on the pop chart and is 15 on the jazz chart—a new name to the jazz community but certainly a well established creator in the pop rock field.

In the singles field, there are two "new" groups which have come acropping with impressive songs. Cross Country is in actuality the Tokens reformed, and they have clicked with the Wilson Pickett standard "In the Midnight Hour" on Avco. The song is a starred 72.

A really new group is the Hues Corp. on RCA. This five-man singing group is beginning to be heard via "Freedom for the Stallion" which is a starred 68. The song has long been a favorite for albums, although Solomon Burke had a soul single hit three years ago. Hues can also be heard on the Easy Listening Chart in the 21 position while Cross Country's Easy Listening representation is via the 14 position on that chart.

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 recommended mean a 20-60 position on the chart. Songs not listed have not met either criteria. Review editor—Eliot Tiegel.

ART GARFUNKEL—All I Know (3:48); producer: Roy Halee; writer: J. Webb; publisher: Canopy, ASCAP, Columbia 4-45926. The pure, soaring tenor of Garfunkel, absent from new recordings since his split with Paul Simon, is back with the first sample from his new solo album. If the rest of the material is as strong as this high-flying new Jim Webb song, Columbia has two top 10 acts instead of one. Garfunkel sings with the sensitive emotionalism he was always noted for, and Webb's hauntingly simple lines are reminiscent of the "Bridge Over Troubled Water" sound. Flip: "Mary Was Only a Child" (3:39); producer: same; writer: same; publisher: DeShufflin, ASCAP.

THE OSMONDS—Let Me In (3:38); producer: Alan Osmond; writers: A. Osmond, W. Osmond, H. Osmond; publisher: Kolob, BMI, Kolob K 14617 (MGM). The

Pop

Osmonds have another tailor-made hit, a lush-voiced production ballad with some musical echoes of several mid-60s standards. Artistically, this is a highly respectable effort that represents the Osmonds as a fully-matured, capable act. Song is a full-harmonied cry for love with lots of melodic hooks. Flip: "One Way Ticket to Anywhere" (3:08); producer: same; writers: same; publisher: same.

DR. JOHN—Such a Night (2:55); producer: Allen Toussaint; writer: M. Reben-

nack; publishers: Walden, Oyster, Cauldron, BMI, Atco 45-6937 (Atlantic). This tune has catchy, repetitive phrasing of the title and a slightly smoother vocal than Dr. John usually displays. One highlight is the distinctive Allen Toussaint horn arrangements which sweep across the song, offering a fine backup for Dr. John to sing against. Flip: no info available.

EAGLES—Outlaw Man (3:33); producer: Glyn Johns; writer: D. Blue; publishers: Good Friends, Benchmark, ASCAP, Asylum 11025 (Atlantic). Strong, Western flavored country rock sound which band has become identified with features interesting mix of acoustic and electric instruments and polished vocal harmony. Tune tells tale of outlaw in the old West and fits into the "story" mold of band's other successes. Flip: no info available.

also recommended

JOHNNY WHITAKER—Friends (2:52); producers: Janssen, Hart; writers: Janssen, Hart, Farrell; publishers: Pocket Full of Tunes, Kristina, BMI, Chelsea 0056 (RCA). (Catchy Beach Boys type arrangement of this title tune from the new NBC-TV series "Sigmund and the Sea Monsters" sparked by Whitaker's multiple tracking treatment.)

FIRE AND RAIN—Take Me For a Little While (2:51); producer: Joe Saradeno; writer: T. Martin; publisher: Lollipop, BMI, Mercury 73420. (Phonogram).

JIMMY CLIFF—You Can Get It If You Really Want It (2:41); producer: Jimmy Cliff; writer: Jimmy Cliff; publisher: Irving, ASCAP, Mango 7502 (Capitol).

DANNY O'KEEFE—Angel Spread Your Wings (3:03); producer: Arif Mardin; writer: D. O'Keefe; publishers: Cotillion, Road Canon, BMI, Atlantic 45-2978.

SANDALWOOD—Having Each Other Around (2:54); producer: Snuff Garrett; writer: Byron Walls; publisher: Senor, ASCAP, Bell 1795.

Soul

THE DELLS—My Pretending Days Are Over (4:04); producer: Don Davis; writers: H. Ross, D. Davis, J. Dean; publisher: Groovesville, BMI, Cadet 5698 (GRT). A revealing story about playing tricks on girls in Hollywood done in the standard soft sounding fashion creates a communications vehicle for the group. Plunking strings and pumping bass work play at cross currents to each other in the background. Flip: "Let's Make It Last" (4:09); producer: same; writer: M. Johnson; publisher: Conquistador, ASCAP.

MANHATTANS—You'd Better Believe It (3:20); producer: Bobbi Martin; writers: J. Fowlkes, R. Genger; publisher: Stami, BMI, Columbia 4-45927. Soft voices and soft instrumental backing are the foundation for this serious statement about honesty in a love relationship. There's no one else but your baby the group emphasizes. Flip: "Soul Train" (4:35); producer: same; writer: W. Lovett; publisher: Blackwood, Nattahnam, BMI.

BETTY WRIGHT—Let Me Be Your Lovemaker (3:10); producers: Willie Clarke, Clarence Reid; writers: C. Reid, W. Clarke, B. Wright; publisher: Sherlyn, BMI, Alston 4619 (Atlantic). Betty's hard-driving funky story of a woman scorned is right in the soul groove. She pleads for a return to her number one position with her number one man. Down home saxes lay down a good background setting. Flip: no info available.

also recommended

THE DIXIE HUMMINGBIRDS—Loves Me Like a Rock (3:09); producers: Ira Tucker, Walt Kahn; writer: P. Simon; publisher: Charing Cross, BMI, Peacock 3198 (ABC/Dunhill). (The veteran gospel group which appears on the Paul Simon single of the same title, makes an assertive bid for a commercial non-gospel entry with this quasi-soul effort).

Banks, H. Thigpen; publisher: East/Memphis, BMI, Volt 4097 (Stax).

GEORGE KERR—Let Me Be the One (2:12); producer: Paul Davis; writers: Williams, Nichols; publisher: Irving, BMI, Shout 258.

THE BARKAYS—It Ain't Easy (3:20); producer: Allen Jones; writers: E. Marion, J.

ANNETTE SNELL—You Oughta Be Here With Me (3:29); producers: Buddy Killen & Paul Kelly; writer: P. Kelly; publisher: Tree, BMI, Dial 1012 (Phonogram).

LEROY HUTSON—When You Smile (2:58); producer: Leroy Hutson; writers: Hutson, Commander, Reeves; publishers: Silent Giant, AOPA, ASCAP, Curtom 1989 (Bud-dah).

AARON NEVILLE—Hercules (3:34); producers: Allen Toussaint, Marshall E. Sehorn; writer: A. Toussaint; publisher: Marsaint, BMI, Mercury 73387 (Phonogram).

Country Picks

LEFTY FRIZZELL—I Can't Get Over You To Save My Life (2:57); producer: Don Gant; writers: S.D. Shafer, Lefty Frizzell; Blue Crest (BMI); ABC 45-16462-S. Lefty is a song stylist, and that style is effectively put to use with a well-produced ballad which is his best in a long while. Flip: no info available.

guson; writers: Norris Wilson, George Richey, Carmol Taylor; All Gallico/Algee (BMI); RCA 0062. Norro stopped producing hits long enough to co-write and sing one himself. He really gets into this one, a long-overdue smash.

Wish I Could Be," producer: same; writer: D. Reid; other credits same.

TOMMY OVERSTREET—I'll Never Break These Chains (2:45); producer: Ricci Moreno; writers: S. Barrett, C. Black, R. Moreno; Ricci Moreno (SESAC); Dot 17474. Tommy is on a winning streak, and this will keep it going. More good ballad work. Flip: no info available.

THE STATLER BROTHERS—Carry Me Back (3:14); producer: Jerry Kennedy; writers: H. Reid, D. Reid; Cowboy Music (BMI); Mercury 73415. Nobody can reminisce as well as the Statlers, for they make us relate with their great musical abilities. Two of the brothers did a fine job writing it, and all of them make it jell. Flip: "I

BOBBY HARDEN—Mrs. Willingham (3:14); producer: Gary S. Paxton; writer: Bobby Harden; King Coal (ASCAP); Metromedia Country 0068. Listen to this one all the way through. Very clever lyrics, and Bobby does a great job. Also well produced, with the proper simplicity. Flip: no info available.

JACK BLANCHARD & MISTY MORGAN—The Cockroach Stomp (2:14); producer: Jack Blanchard; writer: Jack Blanchard; Birdwalk (BMI); Epic 5-11030. Moving to a new label, they're back in the sort of novelty song in which they excel. It's probably the best since "Tennessee Birdwalk." This magnificent pair has something going.

also recommended

PATTI PAGE—I Can't Sit Still (2:36); writers: N. Wilson, C. Taylor; producer: Norro Wilson; Al Gallico/Algee (BMI); Epic 5-11032.

JOSIE BROWN—Precious Memories Follow Me (2:58); producer: Ray Pennington; writer: Frances Rhodes; Fall Creek (ASCAP); RCA 0042.

JIM & JESSE—I've Been Everywhere But Crazy (2:37); producers: Hilltop; writer: J. Butler; Hilltop 102A.

UREL ALBERT—Country and Pop Music (3:43); producer: Johnny Elgin; writer: Johnny Elgin; Cinnamon/Tiny Nugget (ASCAP); Toast 311.

BOBBY BARE—You Know Who (2:48); producer: Bobby Bare; writer: Shel Silverstein; Evil Eye (BMI); RCA 0063.

LEONA WILLIAMS—Your Shoeshine Girl (1:50); producer: Wesley Rose; writers: Eddy Raven, Barbara Sharp; Milene (ASCAP); Hickory 304.

JO ANN SWEENEY—Till Sunrise (2:17); producer: Eddie Miller; writer: Tom Ghent; Music in Color/Treaty of Ghent (ASCAP); MGM 14597.

TOMMY RUBLE—Stingy (2:26); producers: Lewis Willis & Joe Gibson; writers: Willie Redden, Monte Hopkins; Toast/Konawa (BMI); River 3876.

First Time Around Picks

(These are new artists deserving airplay and sales consideration)

JON LUCIEN—Lady Love (Short Version) (3:12); producers: Larry Roser & Shep Meyers; writer: Lucien; publisher: Ke-Bo, ASCAP, RCA 0050. (Adventureous vocal work bordering on scat singing and delicate string work are a good combination with ear appeal).

THE COUNTRY CAVALEERS—Humming Bird (2:20); producer: Joe Melson; writers: Johnny Wright, Jack & Jim Anglin; Acuff-Rose (BMI); MGM 14606.

LITTLE DAVID WILKINS—Too Much Hold Back (2:43); producer: not listed; writers: David Wilkins, James Long; Emerald Isle (BMI); MCA 40115.

The Earl Scruggs Review.

Joy at the Troubadour

By ROBERT HILBURN,
LOS ANGELES TIMES

(LOS ANGELES) The group is, quite simply, the best, most assured combination of traditional and contemporary country music ideas that I've seen on the Troubadour stage, a group with far more range, authenticity and joy in its music than any of the many second-generation bands that proudly march under the country-rock label. The Earl Scruggs Revue isn't just another band, it is a tightly disciplined, valuable cross between some of the best of the past and the present in country-oriented music.

BEST BAND, MAN FOR MAN

By JOHN WASSERMAN,
SAN FRANCISCO CHRONICLE

(SAN FRANCISCO) I doubt there is another band in any form of American popular music that is better, man for man, than The Earl Scruggs Revue.

Scruggs Revue Weeds Out Doubts

By CHET FLIPPO,
ROLLING STONE

(SAN FRANCISCO) Any doubts that Earl Scruggs could successfully take his banjo from one field to another are laid to rest.

FOOT STOMPIN' TIME AT SCRUGGS REVUE

By RIC MANNING,
SUNDAY HERALD-TIMES

(BLOOMINGTON) If you spent Saturday night at the drive-in, watching the late show on the tube or sipping up beer at your favorite pub, you blew it.

For the mere pittance of \$3.50 (you probably dropped that much on suds) you could have had a foot-stompin' good time with Earl Scruggs and the wildest band of pickers and fiddlers you've ever seen.

**GIVE A KID A BREAK
THE FRESH AIR FUND**



The Revue, clockwise from top:
Josh Graves, Randy Scruggs, Gary Scruggs, Jody Maphis, Steve Scruggs, and Earl Scruggs.

THE EARL SCRUGGS REVUE TOUR

8/27-29 Ottawa, Ont.
8/31 Nashville, Tenn.
9/1 Benton, Tenn.
9/2 Wheeling, W. Va.
9/3 Columbus, O.
9/4-9 Los Angeles, Cal.
9/14 Sarasota, Fla.
9/15 Jacksonville, Fla.
9/20 Springfield, Mo.
9/21 - Emporia, Kans.
9/22 Lubbock, Tex.
9/23 Mesquite, Tex.

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10/18

Amarillo, Tex.
Denton, Tex.
Pueblo, Col.
Lancaster, Pa.
Tallahassee, Fla.
Columbia, Mo.
New Orleans, La.
Houston, Tex.
Lexington, Ky.
Danville, Ky.
Alliance, O.
Wilkes-Barre, Pa.
Lexington, Va.

10/19 Atlanta, Ga.
10/20 Cookeville, Tenn.
10/24 Austin, Texas
10/26 Elmhurst, Ill.
10/27 Palatine, Ill.
10/28 Springfield, Ill.
10/31 Evanston, Ill.
11/1 Peoria, Ill.
11/2 Chicago, Ill.
11/3 Princeton, N.J.
11/6 Burlington, Vt.
August 24th Earl will appear on the NBC "Midnight Special"

EARL SCRUGGS REVUE INTO STUDIO TO RECORD FOR THE FIRST TIME.

Earl Scruggs is enormously popular, more so than one might think, in a day when the banjo holds such a small corner in a huge music market.

But Earl Scruggs has changed all that. Along with his sons Randy and Gary, Josh Graves and Jody Maphis, Earl has put together a Revue that is constantly touring, and each tour is more successful than the last. Few, if any, are bigger on the college circuit.

An album recorded in Nashville, the first studio album for the Revue, has just been released. Containing songs by Loggins and Messina, Bob Dylan and Shel Silverstein, the Revue has come up with an album which is deserving of all the superlatives that have already been bestowed on Earl, his sons, Josh and Jody. "The Earl Scruggs Revue," a masterpiece.

**THE SINGLE "IF I'D ONLY COME AND GONE," A SURE HIT.
ON COLUMBIA RECORDS AND TAPES**

SCRUGGS' RELEASE REVUE ALBUM

THE EARL SCRUGGS REVUE
including:
Some Of Shelley's Blues
It Takes A Lot To Laugh, It Takes A Train To Cry
Step It Up And Go/Down In The Flood
If I'd Only Come And Gone



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ART GARFUNKEL—ALL I KNOW
 (Columbia 4-45926)
 OSMONDS—LET ME IN (MGM 14517)
 EAGLES—OUTLAW MAN (Asylum 11025)
 SEE THE SINGLE PICKS REVIEWS, page 50

Rank	Artist	Title	Label	Chart	Rank	Artist	Title	Label	Chart	Rank	Artist	Title	Label	Chart		
1	BROTHER LOUIE—Stories	(Kenny Kerner, Richie Wise, Errol Brown, Tony Wilson, Kama Sutra 577 (Buddah))	CPI	11	34	31	9	THE HURT—Cat Stevens	(Cat Stevens, Cat Stevens, A&M 1418)	WCP	82	4	FREEDOM FOR THE STALLION—Hues Corporation	(John Flores, Allen Toussaint, RCA 0900)		
2	LET'S GET IT ON—Marvin Gaye	(Marvin Gaye, Ed Townsend, Ed Townsend, Tamla 54234 (Motown))	WCP	8	35	26	14	YESTERDAY ONCE MORE—Carpenters	(Richard & Karen Carpenter, Richard Carpenter, John Bettis, A&M 1446)	NAK	69	77	7	JIMMY LOVES MARY ANNE—Looking Glass	(Erif Mardin, E. Lurie, Epic 5-11001 (Columbia))	
6	DELTA DAWN—Helen Reddy	(Tom Catalano, Alex Harvey, L. Collins, Capitol 3645)	B-3	11	44	5	5	STONED OUT OF MY MIND—Chi-Lites	(Eugene Record, Eugene Record, Barbara Acklin, Brunswick 55500)	SGC	70	70	4	TWISTIN' THE NIGHT AWAY—Rod Stewart	(Rod Stewart, Sam Cooke, Mercury 73412 (Phonogram))	
4	TOUCH ME IN THE MORNING—Diana Ross	(Michael Masser, Tom Baird, Michael Masser, Ron Miller, Motown 1239)	WCP	14	37	43	5	I'VE GOT SO MUCH TO GIVE—Barry White	(Barry White, Barry White, 20th Century 2042)	CPI	86	3	3	MIDNIGHT TRAIN TO GEORGIA—Gladys Knight & the Pips	(Tony Camillo, Jim Wetherly, Buddah 383)	
5	LIVE AND LET DIE—Wings	(George Martin, Paul McCartney, Apple 1863)	B-3	9	38	38	6	THERE IT IS—Tyrone Davis	(Willie Henderson, Leo Graham, Dakar 4523 (Brunswick))	SGC	73	65	4	4	IN THE MIDNIGHT HOUR—Cross Country	(Margo Siegel & Margo & Medress, Appell Prod., Wilson Pickett, Steve Cropper, Atco 6934)
6	SAY, HAS ANYBODY SEEN MY SWEET GYPSY ROSE—Dawn	(Dawn featuring Tony Orlando (Hank Medress, Dave Appell and the Tokens) Irwin Levine & L. Russell Brown, Bell 45,374)	HAN	8	39	40	7	FUTURE SHOCK—Curtis Mayfield	(Curtis Mayfield, Curtis Mayfield, Curtom 1987 (Buddah))	WCP	74	75	5	5	LOVING ARMS—Dobie Gray	(Mentor Williams for Third Son Productions, Tom Jans, MCA 40100)
7	THE MORNING AFTER—Maureen McGovern	(Carl Maduro, Al Kasha, Joel Hirschhorn, 20th Century 2010)	WCP	11	41	41	7	BABY I'VE BEEN MISSING YOU—Independents	(Chuck Jackson, Marvin Yancy, Chuck Jackson, Marvin Yancy, Wand 11258 (Scepter))	CHA	75	83	3	3	MUSKRAT LOVE—America	(Amerkat, Willis Allen Ramsey, Warner Brothers 7725)
8	GET DOWN—Gilbert O'Sullivan	(Gordon Mills, Gilbert O'Sullivan, MAM 3629 (London))	MCA	11	52	3	3	GHETTO CHILD—Spinners	(Thom Bell, L. Creed, Thom Bell, Atlantic 45-2973)	B-B	77	88	3	3	SEND A LITTLE LOVE MY WAY—Anne Murray	(Brian Ahern, Hank H. Mancini, Hal David, Capitol 3648)
16	LOVES ME LIKE A ROCK—Paul Simon	(Paul Simon, Phil Ramone & the Musco Shoats Rhythm Section, Paul Simon, Columbia 4-45907)	B-B	5	43	39	18	SO VERY HARD TO GO—Tower of Power	(Tower of Power, S. Kupka, E. Castillo, Warner Brothers 7687)	WBM	78	84	2	2	THE LAST THING ON MY MIND—Neil Diamond	(Tom Catalano, Tom Paxton, MCA 40092)
10	FEELIN' STRONGER EVERY DAY—Chicago	(James William Guercio, Peter Cetera & James Pankow, Columbia 4-45880)	HAN	11	44	28	16	SHAMBALA—Three Dog Night	(Richard Podolor, Daniel Moore, Dunhill 4352)	WCP	79	74	10	10	TOP OF THE WORLD—Lynn Anderson	(Glenn Sutton) Richard Carpenter, John Bettis, Columbia 4-45857)
19	WE'RE AN AMERICAN BAND—Grand Funk	(Todd Rundgren, Don Brewer, Capitol 3660)	WCP	6	55	4	4	FREE RIDE—Edgar Winter Group	(Rick Derringer, D. Hartman, Epic 5-11024 (Columbia))	HAN	84	89	2	2	RHAPSODY IN BLUE—Deodato	(Creed Taylor, George Gershwin, CTI 16)
12	IF YOU WANT ME TO STAY—Sly & the Family Stone	(Sly Stone for Fresh, Sylvester Stewart, Epic 5-11017 (Columbia))	CHA	10	46	36	19	BEHIND CLOSED DOORS—Charlie Rich	(Billy Sherrill, Kenny O'Dell, Epic 5-10950 (Columbia))	SGC	85	97	2	2	YOU'RE THE BEST THING THAT EVER HAPPENED TO ME—Ray Price	(Don Law Productions, Jim Weatherly, Columbia 4-45889)
13	BAD, BAD LEROY BROWN—Jim Croce	(Terry Cashman, Tommy West, Jim Croce, ABC 11359)	B-3	20	58	3	3	HEY GIRL (I Like Your Style)—Temptations	(Norman Whitfield, Norman Whitfield, Gordy 7131 (Motown))	WCP	81	81	4	4	SLICK—Willie Hutch	(Willie Hutch, Willie Hutch, Motown 1252)
14	HERE I AM (Come and Take Me)—Al Green	(Willie Mitchell, Al Green, Al Green, M. Hodges, Hi 2247 (London))	SGC	9	48	53	9	SWEET CHARLIE BABE—Jackie Moore	(Young Professionals, Phil Hurt, Bunny Sigler, Atlantic 45-2956)	WBM	96	3	3	3	(I Don't Want To Love You But) YOU GOT ME ANYWAY—Sutherland Brothers & Quiver	(Muff Winwood, J. Sutherland, Island 1217 (Capitol))
15	GYPSY MAN—War	(Jerry Goldstein, D. Allen, H. Brown, B. Dickerson, L. Jordan, C. Miller, L. Oaskar, H. Scott, United Artists 281)	B-3	7	49	47	8	CLOUDS—David Gates	(David Gates, David Gates, Elektra 45857)	SGC	87	94	2	2	ASHES TO ASHES—Fifth Dimension	(Bones Howe, Lambert, Potler, Bell 1766)
20	SATURDAY NIGHT'S ALRIGHT FOR FIGHTING—Elton John	(Gus Dudgeon, Elton John, Bernie Taupin, MCA 40105)	WBM	5	60	5	5	TO KNOW YOU IS TO LOVE YOU—B.B. King	(Dave Crawford, Stevie Wonder, S. Wright, ABC 11373)	WCP	88				PARRY—Macno & the Macks	(James Brown, James Brown, People 624 (Polydor))
17	ARE YOU MAN ENOUGH—Four Tops	(Steve Barri, Dennis Lambert & Brian Potler, Dennis Lambert, Dunhill 4354)	B-3/WCP	11	51	61	4	YOU'VE NEVER BEEN THIS FAR BEFORE—Conway Twitty	(Owen Bradley, Conway Twitty, MCA 40094)	SGC	89	90	3	3	STAY AWAY FROM ME—Sylvers	(Keg Johnson, Jerry Peters, Michael Viner, Leon Sylvers III, MGM 14578)
18	UNEASY RIDER—Charlie Daniels	(Charlie Daniels, Charlie Daniels, Kama Sutra 576 (Buddah))	CPI	10	71	3	3	CHINA GROVE—Doobie Brothers	(Ted Templeman, Tom Johnston, Warner Brothers 7728)	WBM	90	93	2	2	SUMMER (The 1st Time)—Bobby Goldsboro	(Bob Montgomery, Bobby Goldsboro, Bobby Goldsboro, United Artists 251)
19	I BELIEVE IN YOU (You Believe in Me)—Johnnie Taylor	(Don Davis, Don Davis, Stax 0161 (Columbia))	SGC	11	76	3	3	SEXY, SEXY, SEXY—James Brown	(James Brown, James Brown, Polydor 14134)	WCP	91	92	2	2	BLOOD RED & GOING DOWN—Tanya Tucker	(Billy Sherrill, Curly Putnam, Columbia 4-45852)
20	ANGEL—Aretha Franklin	(Quincy Jones & Aretha Franklin, Carolyn Franklin, S. Saunders, Atlantic 45-2969)	SGC	9	54	56	9	SWEET HARMONY—Smokey Robinson	(Smokey Robinson, Willie Hutch, William Robinson, Tamla 54233 (Motown))	WCP	92				EVERYBODY'S HAD THE BLUES—Merle Haggard	(Fuzzy Owyer, Merle Haggard, Capitol 3641)
27	THAT LADY—Isley Brothers	(The Isleys, The Isleys, T-Neck 72251 (Columbia))	CPI	8	78	3	3	YES WE CAN CAN—Pointer Sisters	(David Rubinson, Allen Toussaint, Blue Thumb 229 (Famous))	WBM	93				HE—Today's People	(Paul De Senneville, Michele, Paul Sebastian, Lana Sebastian, 20th Century 2032)
22	MONSTER MASH—Bobby Pickett & the Crypt Kickers	(Gary Paxton, Bobby Pickett, Lemmy Capizzi, Parrot 348 (London))	SGC	21	56	66	5	EVIL—Earth, Wind & Fire	(Joe Wissert, M. White, P. Bailey, Columbia 4-45888)	SGC	89	90	3	3	STAY AWAY FROM ME—Sylvers	(Keg Johnson, Jerry Peters, Michael Viner, Leon Sylvers III, MGM 14578)
23	A MILLION TO ONE/ YOUNG LOVE—Donny Osmond	(Mike Carb & Don Costa, Phil Medley/Joyner, Contey, MGM 14583)	SGC/WCP	8	57	68	5	BILLION DOLLAR BABIES—Alice Cooper	(Bob Ezrin, Alice Cooper, Michael Bruce, R. Reggie, Warner Brothers 7724)	SGC/B-3	90	93	2	2	SUMMER (The 1st Time)—Bobby Goldsboro	(Bob Montgomery, Bobby Goldsboro, Bobby Goldsboro, United Artists 251)
24	HOW CAN I TELL HER—Lobo	(Phil Gernhard, Lobo, Big Tree 16,004 (Bell))	HAN	11	85	2	2	RAMBLIN' MAN—Allman Brothers Band	(Johnny Sandlin, Richard Betts, Capricorn 0027 (Warner Brothers))	WBM	91	92	2	2	BLOOD RED & GOING DOWN—Tanya Tucker	(Billy Sherrill, Curly Putnam, Columbia 4-45852)
35	MY MARIA—B.W. Stevenson	(David N. Kershbaum, Daniel Moore, B.W. Stevenson, RCA 0030)	WCP	6	59	50	8	EVERYONE'S AGREED THAT EVERYTHING WILL TURN OUT FINE—Stearns Wheel	(Lieber-Stoller) Joe Egan, Gerry Rafferty, A&M 1450)	WCP	92				EVERYBODY'S HAD THE BLUES—Merle Haggard	(Fuzzy Owyer, Merle Haggard, Capitol 3641)
26	DIAMOND GIRL—Seals & Crofts	(Louie Shelton, Jim Seals, Dash Crofts, Warner Brothers 7708)	WBM	17	79	2	2	KEEP ON TRUCKIN'—Eddie Kendricks	(Frank Wilson, Leonard Caston, Frank Wilson, A. Poree, Leonard Caston, Tamla 54238 (Motown))	WCP	93				HE—Today's People	(Paul De Senneville, Michele, Paul Sebastian, Lana Sebastian, 20th Century 2032)
34	THEME FROM "CLEOPATRA JONES"—Joe Simon	(Joe Simon featuring the Main Streeters (Joe Simon, Joe Simon, Spring 1387 (Polydor))	WBM	6	61	67	6	SHOW BIZ KIDS—Steeley Dan	(Gary Katz, Walter Becker, Donald Fagen, ABC 11382)	WCP	94				THEY'RE COMING TO TAKE ME AWAY—Napoleon XIV	(Japalana, N. Conzarte, Warner Brothers 7726)
28	BELIEVE IN HUMANITY/YOU LIGHT UP MY LIFE—Carole King	(Low Adler) Carole King, Ode 66035 (A&M)	SGC	8	62	73	4	ECSTASY—Ohio Players	(Ohio Players, Ohio Players, Westbound 216 (Chess/Janus))	WCP	95				MAKE ME TWICE THE MAN—New York City	(Thom Bell, Time McQueen, Chelsea 0025 (RCA))
29	I WAS CHECKIN' OUT—SHE WAS CHECKIN' IN—Don Covay	(Don Covay for Ragmop Productions, Don Covay, Mercury 73385 (Phonogram))	HAN	9	63	64	5	DON'T LET IT END ('Til You Let It Begin)—Miracles	(Freddie Perren, Fonce Mizell, Freddie Perren, C. Yarian, Tamla 54237 (Motown))	WCP	96				AS TIME GOES BY—Wilson	(Derek Taylor, Herman Hapfeld, RCA 0039)
51	HIGHER GROUND—Stevie Wonder	(Stevie Wonder, Stevie Wonder, Tamla 54235 (Motown))	WCP	3	87	4	4	ROCKY MOUNTAIN WAY—Joe Walsh	(Joe Walsh, Bill Szymczyk, Joe Walsh, Joe Vitale, K. Passarella, R. Grace, Dunhill 4361)	WCP	97	99	2	2	KID'S STUFF—Barbara Fairchild	(Jerry Crutchfield, Jerry Crutchfield, Don Earl, Columbia 4-45903)
31	WHY ME—Kris Kristofferson	(Fred Fesler, Dennis Linde, Kris Kristofferson, Monument 8571 (Columbia))	CHA	22	65	57	7	BONGO ROCK—Incredible Bongo Band	(Michael Viner), Epps, Egonian, MGM 14588)	SGC	98	98	4	4	HANG LOOSE—Mandrill	(Alfred V. Brown, Mandrill, Claude "Coffee" Cave, Polydor 14187)
32	NOBODY WANTS YOU WHEN YOU'RE DOWN & OUT—Bobby Womack	(Bobby Womack, J. Cox, United Artists 255)	MCA	12	66	59	9	LOVE, LOVE, LOVE—Donny Hathaway	(Arif Mardin, J.R. Bailey, Ken Williams, Atco 6928)	SGC	99				I CAN'T STAND THE RAIN—Ann Peebles	(Willie Mitchell, Ann Peebles, D. Bryant, B. Miller, Hi 45-2248 (London))
54	HALF-BREED—Cher	(Saulf Garrett for Garrett Music Ent., Mary Dean, Al Capps, MCA 40102)	WCP	5	67	72	4	JUST DON'T WANT TO BE LONELY—Ronnie Dyson	(Thom Bell, V. Barrett, J. Freeman, B. Ek, Columbia 4-45867)	WCP	100	100	2	2	UNTIL IT'S TIME FOR YOU TO GO—New Birth	(Fuqua 3 Productions), Buffy St. Marie, RCA 0083)

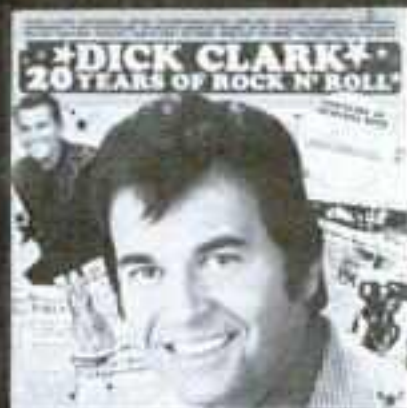
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HOT 100 A-Z—(Publisher-Licensee)

All I Need Is Time (Chess, BMI)	73	Blood Red & Going Down (Tree, BMI)	91	Freedom For The Stallion (Warner-Tamerlane/Marsaint, BMI)	99	I Can't Stand The Rain (Jec, BMI)	99	Let's Get It On (Jobete, ASCAP)	88	Parry (Dyanstone, BMI)	88	So Very Hard To Go (Kupitillo, ASCAP)	43	Twistin' The Night Away (Rags, BMI)	70
A Million To One (Stone Agate, BMI)	23	Bongo Rock (Drive In, BMI)	65	Free Ride (Silver Saint, BMI)	48	(I Don't Want To Love You But) You Got Me Anyway (Ackee, ASCAP)	82	Live & Let Die (McCartney/ATV, BMI)	5	Peacemaker (Landers-Robert April, ASCAP)	86	Stay Away From Me (Dotted Lion/Syko, BMI)	18	Uneasy Rider (Kama Sutra/Rada Dara, BMI)	18
Angel (Pundit/Alghan, BMI)	20	Brother Louie (Buddah, ASCAP)	8	Future Shock (Custom, BMI)	39	If You Want Me To Stay (Stone Flower, BMI)	12	Loving Arms (Almo, ASCAP)	74	Ramblin' Man (No Exit, BMI)	58	Stoned Out Of My Mind (Julio Brian, BMI)	89	Until It's Time For You To Go (Gypsy Boy, BMI)	100
Are You Man Enough (ABC/Dunhill/Soldier/Hastings, BMI)	17	China Grove (Warner-Tamerlane, BMI)	52	Get Down (MAM, ASCAP)	8	In The Midnight Hour (Cotillion/East/ Memphis, BMI)	72	Love Love Love (A Dish Tunes/Raghouse, BMI)	66	Summer (The First Time) (Unart/Pen In Hand, BMI)	84	They're Coming To Take Me Away (XIV, SESAC)	94	You Light Up My Life (Colgems, ASCAP)	28
As Time Goes By (Warner Bros., ASCAP)	96	Clouds (Kipakulu, United Artists/Big Ax, ASCAP)	49	Get It Together (Jobete, ASCAP)	76	Loves Me Like A Rock (Charing Cross, BMI)	37	Make Me Twice The Man (Pocket Full of Tunes, BMI)	9	There It Is (Julio Brian, BMI)	38	They're Coming To Take Me Away (XIV, SESAC)	94	Young Love (Lowery, BMI)	23
Ashes To Ashes (ABC/Dunhill/Soldier, BMI)	87	Delta Dawn (United Artists/Big Ax, ASCAP)	3	Ghetto Child (Mighty Three, BMI)	42	Meet The Lady (Boniva, ASCAP)	21	Midnight Train To Georgia (Keca, ASCAP)	71	They're Coming To Take Me Away (XIV, SESAC)	94	Touch Me In The Morning (Stein & Van Stock/Black Bull, ASCAP)	50	You're The Best Thing That Ever Happened To Me (Keca, ASCAP)	85
Baby I've Been Missing You (Butler, ASCAP)	41	Diamond Girl (Dawnbreaker, BMI)	26	Gypsy Man (Far Out, ASCAP)	15	Midnight Train To Georgia (Keca, ASCAP)	71	Monster Mash (Carpis/Capizzi, BMI)	22	Touch Me In The Morning (Stein & Van Stock/Black Bull, ASCAP)	50	Touch Me In The Morning (Stein & Van Stock/Black Bull, ASCAP)	50	You've Never Been This Far Before (Twitty Bird, BMI)	51
Bad, Bad Leroy Brown (Blendingwell/Wingale, ASCAP)	13	Here I Am (Come And Take Me) (Jec/AI Green, BMI)	14	Half Breed (Hummit, BMI)	33	My Maria (ABC/Dunhill/Speed/Prophecy, ASCAP)	25	The Morning After (20th Century, ASCAP/Fox Fanfare, BMI)	7	Touch Me In The Morning (Stein & Van Stock/Black Bull, ASCAP)	50	Touch Me In The Morning (Stein & Van Stock/Black Bull, ASCAP)	50		
Behind Closed Doors (House Of Gold, BMI)	46	Hey Girl (I Like Your Style) (Stone Diamond, BMI)	47	Hang Loose (Mandrill/Intersong/Chappell, ASCAP)	98	My Maria (ABC/Dunhill/Speed/Prophecy, ASCAP)	25	Shambala (ABC/Dunhill/Speedy, BMI)	44	Touch Me In The Morning (Stein & Van Stock/Black Bull, ASCAP)	50	Touch Me In The Morning (Stein & Van Stock/Black Bull, ASCAP)	50		
Believe In Humanity (Colgems, ASCAP)	28	Higher Ground (Stein & Van Stock/Black Bull, ASCAP)	30	He (Fox, Farnare, BMI)	93	My Maria (ABC/Dunhill/Speed/Prophecy, ASCAP)	25	Shambala (ABC/Dunhill/Speedy, BMI)	44	Touch Me In The Morning (Stein & Van Stock/Black Bull, ASCAP)	50	Touch Me In The Morning (Stein & Van Stock/Black Bull, ASCAP)	50		
Billion Dollar Babies (In Dispute)	57	How Can I Tell Her (Famous, ASCAP)	24	He (Fox, Farnare, BMI)	93	My Maria (ABC/Dunhill/Speed/Prophecy, ASCAP)	25	Shambala (ABC/Dunhill/Speedy, BMI)	44	Touch Me In The Morning (Stein & Van Stock/Black Bull, ASCAP)	50	Touch Me In The Morning (Stein & Van Stock/Black Bull, ASCAP)	50		
		How Can I Tell Her (Famous, ASCAP)	24	He (Fox, Farnare, BMI)	93	My Maria (ABC/Dunhill/Speed/Prophecy, ASCAP)	25	Shambala (ABC/Dunhill/Speedy, BMI)	44	Touch Me In The Morning (Stein & Van Stock/Black Bull, ASCAP)	50	Touch Me In The Morning (Stein & Van Stock/Black Bull, ASCAP)	50		
		Feelin' Stronger Every Day (Big Elk, ASCAP)	10	He (Fox, Farnare, BMI)	93	My Maria (ABC/Dunhill/Speed/Prophecy, ASCAP)	25	Shambala (ABC/Dunhill/Speedy, BMI)	44	Touch Me In The Morning (Stein & Van Stock/Black Bull, ASCAP)	50	Touch Me In The Morning (Stein & Van Stock/Black Bull, ASCAP)	50		
		Feelin' Stronger Every Day (Big Elk, ASCAP)	10	He (Fox, Farnare, BMI)	93	My Maria (ABC/Dunhill/Speed/Prophecy, ASCAP)	25	Shambala (ABC/Dunhill/Speedy, BMI)	44	Touch Me In The Morning (Stein & Van Stock/Black Bull, ASCAP)	50	Touch Me In The Morning (Stein & Van Stock/Black Bull, ASCAP)	50		
		Feelin' Stronger Every Day (Big Elk, ASCAP)	10	He (Fox, Farnare, BMI)	93	My Maria (ABC/Dunhill/Speed/Prophecy, ASCAP)	25	Shambala (ABC/Dunhill/Speedy, BMI)	44	Touch Me In The Morning (Stein & Van Stock/Black Bull, ASCAP)	50	Touch Me In The Morning (Stein & Van Stock/Black Bull, ASCAP)	50		
		Feelin' Stronger Every Day (Big Elk, ASCAP)	10	He (Fox, Farnare, BMI)	93	My Maria (ABC/Dunhill/Speed/Prophecy, ASCAP)	25	Shambala (ABC/Dunhill/Speedy, BMI)	44	Touch Me In The Morning (Stein & Van Stock/Black Bull, ASCAP)	50	Touch Me In The Morning (Stein & Van Stock/Black Bull, ASCAP)	50		

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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CashBox Radio-TV News Report

Bandstand 20th Anniv. Spec. Breaks ABC Late Night Record

HOLLYWOOD — "American Bandstand's 20th Anniversary Special," which aired Tuesday, June 19, shattered the national ratings for ABC-TV late-night programming, with a Nielsen rating of 10.7 and a 36 share. The special was the highest rated program in the history of ABC late-night.

The 90-minute special, which followed three decades of contemporary music through its many changes, starred Dick Clark and featured film and videotape appearances by Paul Anka, Frankie Avalon, Bobby Darin,

Neil Diamond, Fabian, Annette, Johnny Mathis, Paul Simon, and Conway Twitty. Vintage footage from American Bandstands of the 50's and 60's was highlighted along with many of the performers who made their initial television appearance on the program.

Also featured on the Special were guest appearances and performances by Cheech & Chong, Little Richard, Paul Revere & the Raiders, and Three Dog Night.

"American Bandstand's 20th Anniversary Special" was repeated in a one-hour version on Saturday, June 23, and again swept the time period, with a 7.7 rating and a 33 share. Dick Clark served as executive producer of the Special, with Judy Price producing and Barry Glazer directing. The program was a product of dick clark television productions, inc.

TALENT ON TV

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Billboard TOP LP's & TAPE

THIS WEEK	LAST WEEK	Weeks on Chart	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	SUGGESTED LIST PRICE							
			ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE				REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE				CASSETTE	REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL
1	1	8	CHICAGO VI Columbia KC 32400	5.98	6.98	6.98	36	32	23	BREAD The Best Of Elektra EKS 75056	5.98	6.97	6.97	7.95	71	71	11	TEN YEARS AFTER Recorded Live Columbia CX 32288	7.98	9.98	9.98					
2	3	25	PINK FLOYD The Dark Side of the Moon Harvest SMAS 11163 (Capitol)	5.98	6.98	6.98	37	44	92	LED ZEPPELIN Atlantic SD 7208	5.98	6.98	6.98		72	75	15	YES Yessongs Atlantic SD 3-100	11.98	12.97	12.97					
3	4	6	CAT STEVENS Foreigner A&M SP 4391	5.98	6.98	6.98	38	43	5	BOB DYLAN/SOUNDTRACK Pat Garrett & Billy the Kid Columbia KC 32460	5.98	6.98	6.98		73	67	7	CREEDENCE CLEARWATER REVIVAL More Creedence Gold Fantasy 9430	5.98	6.95	6.95					
★	13	2	ALLMAN BROTHERS BAND Brothers & Sisters Capricorn CP 0111 (Warner Brothers)	5.98	6.97	6.97	39	42	13	EARTH, WIND & FIRE Head to the Sky Columbia KC 32194	5.98	6.98	6.98		74	69	7	DONNY HATHAWAY Extension of a Man A&M SD 7029	5.98	6.97	6.98	7.97	6.98			
5	6	8	DIANA ROSS Touch Me In the Morning Motown M 772 L	5.98	6.98	6.98	★	48	6	STORIES About Us Kama Sutra KSSB 2068 (Buddah)	5.98	6.95	6.95		75	82	8	SMOKEY ROBINSON Smokey Tamla T 328 L (Motown)	5.98	6.98	6.98					
6	2	7	JETHRO TULL A Passion Play Chrysalis CHR 1040 (Warner Brothers)	5.98	6.97	6.97	7.95	★	51	39	HELEN REDDY I Am Woman Capitol ST 11068	5.98	6.98	6.98		76	84	54	DOOBIE BROTHERS Toulouse Street Warner Bros. BS 2634	5.98	6.97	6.97	7.95			
7	9	66	DEEP PURPLE Machine Head Warner Bros. BS 2607	5.98	6.97	6.97	8.95	42	33	9	ROD STEWART Sing It Again Rod Mercury SRM 1-680 (Phonogram)	5.98	6.98	6.98		77	83	6	JB'S Doin' It To Death People P 5603 (Polydor)	5.98	6.98	6.98				
★	15	3	GRAND FUNK We're An American Band Capitol SMAS 11207	5.98	6.98	6.98		43	37	9	BOBBY WOMACK Facts of Life United Artists UA LA043 F	5.98	6.98	6.98	7.95	78	73	18	EAGLES Desperado Asylum SD 5068 (Atlantic)	5.98	6.98	6.98				
9	7	20	DEEP PURPLE Made In Japan Warner Brothers WWS 2701	9.98	9.97	9.97	12.95	★	54	4	DEODATO 2 CTI 6029	5.98	6.98	6.98	7.98	79	76	24	DR. JOHN In the Right Place A&M SD 7018	5.98	6.97	6.97				
10	8	10	SLY & THE FAMILY STONE Fresh Epic KE 32134 (Columbia)	5.98	6.98	6.98		45	46	7	STEELY DAN Countdown To Ecstasy ABC ABCX 779	5.98	6.95	6.95		80	68	42	WAR The World Is a Ghetto United Artists UAS 5652	5.98	6.98	6.98	7.95			
11	5	20	SEALS & CROFTS Diamond Girl Warner Brothers BS 2699	5.98	6.97	6.97	7.97	6.97	8.95	46	39	25	ALICE COOPER Billion Dollar Babies Warner Brothers BS 2685	5.98	6.97	6.97	8.95	81	80	126	CAROLE KING Tapestry Ode SP 77009 (A&M)	5.98	6.98	6.98	7.98	6.98
12	10	9	LEON RUSSELL Leon Live Shelter STCO 8917 (Capitol)	11.98	13.98	13.98		47	49	21	BEATLES 1962-1966 Apple SRB0 3403	9.98	11.98	11.98		82	70	9	OSMONDS The Plan MCM/Kelob SE 4902	5.98	6.95	6.95				
13	12	23	DOOBIE BROTHERS The Captain & Me Warner Brothers BS 2694	5.98	6.97	6.97	7.97	6.97	8.95	48	28	13	CURTIS MAYFIELD Back to the World Custom CRS 8015 (Buddah)	5.98	6.95	6.95	6.95	83	77	6	MAUREEN McGOVERN The Morning After 20th Century T 419	5.98	6.98	6.98		
★	22	3	STEVIE WONDER Innervisions Tamla T 326 L (Motown)	5.98	6.98	6.98		49	40	8	JANIS JOPLIN Greatest Hits Columbia KC 32168	5.98	6.98	6.98		84	79	21	GODSPELL Soundtrack Bell 1118	5.98	6.98	6.98				
15	17	14	TOWER OF POWER Warner Brothers BS 2681	5.98	6.98	6.98	7.95	50	41	30	ELTON JOHN Don't Shoot Me I'm Only the Piano Player MCA 2100	5.98	6.98	6.98	7.95	85	81	30	BILLY PRESTON Music Is My Life A&M SP 3516	5.98	6.98	6.98				
16	16	12	JOHN DENVER Farewell Andromeda RCA APL 1-0101	5.98	6.98	6.98		51	45	39	BETTE MIDLER The Divine Miss M Atlantic SD 7238	5.98	6.97	6.97	6.97	86	85	22	JEFF BECK, TIM BOGERT & CARMINE APPICE Epic KE 32140 (Columbia)	5.98	6.98	6.98	7.98	6.98		
17	18	6	LIVE & LET DIE Soundtrack United Artists UA LA100 G	6.98	7.98	7.98	8.95	52	50	29	JIM CROCE Life & Times ABC ABCX 769	5.98	6.98	6.98		87	89	6	WEST, BRUCE & LAING Whatever Turns You On Columbia KC 32216	5.98	6.98	6.98				
18	19	21	LED ZEPPELIN Houses of the Holy Atlantic SD 7255	5.98	6.97	6.97		★	66	4	DAVID FRYE Richard Nixon: A Fantasy Buddah BDS 1600	5.98	6.95	6.95		89	86	10	SAVOY BROWN Jack The Toad Parrot XPAS 71059 (London)	5.98	6.98	6.98				
★	25	4	HELEN REDDY Long Hard Climb Capitol SMAS 11213	5.98	6.98	6.98		54	55	8	JOHNNIE TAYLOR Taylored In Silk Stax STS 3014 (Columbia)	5.98	6.98	6.98		90	96	11	NILSSON A Little Touch of Schmilsson In The Night RCA APL 1-0097	5.98	6.98	6.98				
20	20	15	PAUL SIMON There Goes Rhymin' Simon Columbia KC 32280	5.98	6.98	6.98		55	52	24	RICK WAKEMAN The Six Wives of Henry VIII A&M SP 4361	5.98	7.98			91	90	28	ELVIS PRESLEY Aloha From Hawaii Via Satellite RCA VPSX 6089	7.98	6.98	9.98	15.98	9.98		
21	14	11	CAROLE KING Fantasy Ode SP 77018 (A&M)	5.98	6.98	6.98		56	47	19	J. GEILS BAND Bloodshot Atlantic SD 7260	5.98	6.97	6.98	7.97	92	97	6	JAMES BROWN/SOUNDTRACK Slaughter's Big Rip Off Polydor PD 6015	6.98	7.98	7.98				
22	23	16	AL GREEN Call Me Hi KSHL 32077 (London)	5.98	6.98	6.98		57	53	20	BARRY WHITE I've Got So Much To Give 20th Century T 407	5.98	6.98	6.98		93	99	39	NEIL DIAMOND Hot August Night MCA 2-8000	9.98	10.98	10.98	11.95			
★	29	11	JOE WALSH The Smoker You Drink The Player You Get Dunhill DSX 50140	5.98	6.95	6.95		58	56	7	ELVIS PRESLEY Elvis RCA APL 1-0283	5.98	6.98	6.98		94	91	59	CABARET Soundtrack ABC ABCD 752	6.98	7.95	7.95				
24	26	10	JESUS CHRIST SUPERSTAR Soundtrack MCA 2-11000	12.98	13.98	13.98	16.95	59	64	26	KRIS KRISTOFFERSON Jesus Was A Capricorn Monument KZ 31909 (Columbia)	5.98	6.98	6.98		95	87	15	PERRY COMO And I Love You So RCA APL 1-0100	5.98	6.98	6.98				
★	-	1	ROBERTA FLACK Killing Me Softly Atlantic SD 7271	5.98	6.98	6.98		60	61	6	GRATEFUL DEAD History of the Grateful Dead (Volume I, Bear's Choice) Warner Brothers BS 2721	5.98	6.97	6.97	7.95	96	93	41	DIANA ROSS/SOUNDTRACK Lady Sings the Blues Motown M 758 D	7.98	7.98	7.98				
26	11	14	CARPENTERS Now & Then A&M SP 3519	5.98	6.98	6.98		61	59	19	DONALD BYRD Black Byrd Blue Note BN LA147 F (United Artists)	5.98	6.98	7.95		★	162	2	MOTT THE HOOPLE Mott Columbia KC 32425	5.98	6.98	6.98				
27	27	8	DICK CLARK Presents 20 Years of Rock 'N' Roll Buddah BDS 5133 Z	7.98				62	57	39	EDGAR WINTER GROUP They Only Come Out at Night Epic KE 31584 (Columbia)	5.98	6.98	7.98	6.98	98	94	8	JIMI HENDRIX Soundtrack Recordings Reprise ZMS 6481	9.98	9.97	9.97	11.95			
28	24	9	CARLOS SANTANA & MAHAVISHNU JOHN McLAUGHLIN Love, Devotion, Surrender Columbia KC 32034	5.98	6.98	7.98	6.98	63	60	16	ISAAC HAYES Live at the Sahara Tahoe Enterprise/Star ENS 2-5005 (Columbia)	7.98	9.98	9.98		99	104	9	MARSHALL TUCKER BAND Capricorn CP 0012 (Warner Brothers)	5.98	6.97	6.97				
★	38	4	VAN MORRISON Hard Nose The Highway Warner Brothers BS 2712	5.98	6.97	6.97	7.95	★	78	5	Z.Z. TOP Tres Hombres London KPS 631	5.98	6.95	6.95		100	108	8	GROVER WASHINGTON, JR. Soul Box MCA KU 1213 (CTI)	9.98	9.98	9.98	11.98			
★	36	11	THE POINTER SISTERS Blue Thumb BTS 48 (Famous)	5.98	6.95	6.95		65	74	12	EDDIE KENDRICKS Tamla T 327 L (Motown)	5.98	6.98	6.98		101	88	10	MANU DIBANGO Soul Makossa Atlantic SD 7267	5.98	6.97	6.97				
31	21	12	GEORGE HARRISON Living In The Material World Apple SMAS 3410	5.98	6.98	6.98		66	58	16	CHARLIE RICH Behind Closed Doors Epic KE 32247 (Columbia)	5.98	6.98	6.98		102	92	13	DAN HICKS & THE HOT LICKS Last Train to Hicksville ... the Home of Happy Feet Blue Thumb BTS 51 (Famous)	5.98	6.95	6.95				
32	31	17	PAUL McCARTNEY & WINGS Red Rose Speedway Apple SMAL 3409	5.98	6.98	6.98		67	63	21	BLOODSTONE Natural High London KPS 620	5.98	6.98	6.98		103	100	11	THE WATERGATE COMEDY HOUR Various Artists Hulton ST 2-11202 (Capitol)	5.98	6.98	6.98				
33	34	53	SEALS & CROFTS Summer Breeze Warner Bros. BS 2629	5.98	6.97	6.97	7.98	68	62	42	STEVIE WONDER Talking Book Tamla T 319 L (Motown)	5.98	6.98	6.98		104	106	14	QUINCY JONES You've Got It Bad Girl A&M SP 4031	5.98	6.98	6.98				
34	30	8	ARETHA FRANKLIN Hey Now Hey (The Other Side of the Sky) Atlantic SD 7265	5.98	6.97	6.97		69	65	12	RARE EARTH Ma Rare Earth R 546 L (Motown)	5.98	6.98	6.98		★	136	5	BRIAN AUGER'S OBLIVION EXPRESS Closer To It RCA APL 1-0140	5.98	6.98	6.98				
35	35	21	BEATLES 1967-1970 Apple SRB0 3404	5.98	11.98	11.98		70	72	8	GLADYS KNIGHT & THE PIPS Soul S 739 L (Motown)	5.98	6.98	6.98		106	102	33	DEEP PURPLE Who Do We Think We Are! Warner Bros. BS 2678	5.98	6.97	6.97	7.95			



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RACING UP

THE CHARTS

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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	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL
107	105	46	AL GREEN I'm Still in Love With You Hi KSHL 32074 (London)	5.98		6.98		6.98	
108	95	33	FOCUS Moving Waves Sire SAS 7401 (Famous)	5.98		6.98		6.98	
109	107	39	CARLY SIMON No Secrets Elektra EKS 75049	5.98	6.97	6.97	7.97	6.97	7.95
110	103	5	BEE GEES Best of the Bee Gees, Volume II RSO SO 875 (Atlantic)	5.98		6.98		6.98	
111	109	87	ROLLING STONES Hot Rocks, 1964-1971 London ZPS 606/7	9.98		11.98		11.98	
112	114	62	CHEECH & CHONG Big Bambu Dee SP 17014 (A&M)	5.98		6.98		6.98	
★	-	1	HELEN REDDY I Don't Know How To Love Him Capitol ST 762	5.98		6.98		6.98	
114	111	26	GLADYS KNIGHT & THE PIPS Neither One Of Us Soul S 737 L (Motown)	5.98		6.98		6.98	
115	118	4	ENGELBERT HUMPERDINCK King of Hearts Parrot XPAS 71061 (London)	5.98		6.95		6.95	
116	113	30	MAHAVISHNU ORCHESTRA Birds of Fire Columbia KC 31996	5.98	6.98	6.98	7.98	6.98	
117	98	15	ROGER DALTRY Daltrey Track MCA 328	5.98		6.98		6.98	
118	121	20	SPINNERS Atlantic SD 7256	5.98	6.97	6.97	7.97	6.97	
119	110	13	FRAMPTON'S CAMEL A&M SP 4389	5.98					
★	173	2	BLOOD, SWEAT & TEARS No Sweat Columbia KC 32180	5.98		6.98		6.98	
121	115	20	SHA NA NA The Golden Age of Rock N' Roll Kama Sutra KSBS 2073-2 (Buddah)	7.98					
122	117	6	LET THE GOOD TIMES ROLL Soundtrack Bell 9002	7.98		7.98		7.98	
123	112	7	FUNKADELIC Cosmic Slop Westbound WB 2022 (Chess/Janus)	5.94		6.94		6.94	
124	122	40	STEELY DAN Can't Buy a Thrill ABC ABCX 758	5.98		6.98		6.98	
★	176	2	STAPLE SINGERS Be What You Are Stax STS 3015 (Columbia)	4.95		5.98		5.98	
126	124	43	LOGGINS & MESSINA Columbia KC 31748	5.98	6.98	6.98	7.98	6.98	
127	127	18	URIAH HEEP Live Mercury SRM 2-7503 (Phonogram)	7.98		9.95		9.95	
128	129	10	LOBO Calumet Big Tree BT 2101 (Bell)	5.98		6.98		6.98	
129	126	26	ALLMAN BROTHERS BAND Beginnings Atco SD 2-805	6.98					
130	123	15	SHIRLEY BASSEY Never, Never, Never United Artists UA LA055 F	5.98		6.98		6.98	7.95
131	125	17	DAVID BOWIE Aladdin Sane RCA LSP 4852	5.98		6.98		6.98	
132	120	7	SPIRIT The Best Of Epic KE 32271 (Columbia)	5.98		6.98		6.98	
133	119	20	ELECTRIC LIGHT ORCHESTRA II United Artists UA LA040 F	5.98		6.98		6.98	7.98
134	132	57	KENNY LOGGINS w/JIM MESSINA Sittin' In Columbia C 31044	5.98		6.98		6.98	
135	101	26	CRUSADERS The 2nd Crusade Blue Thumb BTS 7090 (Famous)	7.98		7.95		7.95	
136	130	26	NEW BIRTH Birth Day RCA LSP 4797	5.98		6.98		6.98	7.95
137	128	6	MAYNARD FERGUSON MF Horn 3 Columbia KC 32403	5.98		6.98		6.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	SUGGESTED LIST PRICE					
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL
138	131	19	ANNE MURRAY Danny's Song Capitol ST 11172	5.98		6.98		6.98	
139	134	24	DAWN featuring Tony Orlando Tuneweaving Bell B 1112	5.98		6.98		6.98	
140	139	29	MANDRILL Composite Truth Polydor PD 5043	5.98		6.98		6.98	
141	116	21	FOCUS 3 Sire SAS 3901 (Famous)	9.98		9.95		9.95	
142	133	11	NATIONAL LAMPOON Lemmings Banana/Blue Thumb BTS 6006 (Famous)	6.98					
143	138	26	TEMPTATIONS Masterpiece Gordy G 965 L (Motown)	5.98		6.98		6.98	
144	140	9	JEANNE PRUETT Satin Sheets MCA 338	5.98		6.98		6.98	
145	141	5	MARY POPPINS Soundtrack Vista 5005	5.98					
146	142	12	ROBIN TROWER Twice Removed From Yesterday Chrysalis CHR 1039 (Warner Brothers)	5.98		6.97		6.97	
147	144	25	THREE DOG NIGHT Recorded Live In Concert— Around the World With Dunhill DSJ 50138	9.96		9.95		9.95	
148	145	14	SERGIO MENDES & BRASIL '77 Love Music Bell 1119	5.98		6.95		6.95	6.95
149	146	15	WEATHER REPORT Sweetnighter Columbia KC 32210	5.98		6.98		6.98	
150	147	42	MOODY BLUES Seventh Sojourn Threshold THS 7 (London)	5.98		6.95		6.95	
151	143	20	BILL WITHERS Live At Carnegie Hall Sussex SXBS 7025-2 (Buddah)	7.98					
152	152	4	MANHATTANS There's No Me Without You Columbia KC 32444	5.98		6.98		6.98	
★	172	2	MARK ALMOND '73 Columbia KC 32486	5.98		6.98		6.98	
154	150	16	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	
155	135	17	STEPHEN STILLS & MANASSAS Down The Road Atlantic SD 7250	5.98		6.98		6.98	
156	137	14	WILLIE HUTCH/SOUNDTRACK The Mack Motown M 766 L	5.98		6.98		6.98	
157	154	22	JOHNNY WINTER Still Alive & Well Columbia KC 32188	5.98	6.98	6.98	7.98	6.98	
158	156	47	CAT STEVENS Catch Bull at Four A&M SP 4265	5.98		6.98	7.98	6.98	
159	153	7	SHAFT IN AFRICA Soundtrack ABC ABCX 793	5.98		6.95		6.98	
160	157	12	MIKE BLOOMFIELD, DR. JOHN, JOHN PAUL HAMMOND Triumvirate Columbia KC 32172	5.98		6.98		6.98	
161	148	11	PAUL KANTNER, GRACE SLICK & DAVID FREIBERG Baron Von Tollbooth & the Chrome Nun Grant BFL 1-0148 (RCA)	5.98		6.98		6.98	
162	165	3	JOE SIMON featuring MILLIE JACKSON/SOUNDTRACK Cleopatra Jones Warner Brothers BS 2719	5.98					
★	180	2	MERLE HAGGARD I Love Dixie Blues Capitol ST 11200	5.98		6.98		6.98	
164	161	51	JOHN DENVER Rocky Mountain High RCA LSP 4731	5.98		6.98		6.98	7.95
165	167	6	CHARLIE DANIELS Honey In The Rock Kama Sutra KSBS 2071 (Buddah)	5.98		6.95		6.95	
166	163	4	ALAN PRICE/SOUNDTRACK O Lucky Man Warner Brothers BS 2710	5.98		6.97		6.97	
167	160	7	FREDDIE KING Woman Across The River Shelter SW 8919 (Capitol)	5.98		6.98		6.98	
168	158	8	GUESS WHO #10 RCA APL 1-0130	5.98		6.98		6.98	
★	-	1	NEIL DIAMOND Rainbow MCA 2103	5.98		6.98		6.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	SUGGESTED LIST PRICE					
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL
170	177	3	BACHMAN-TURNER OVERDRIVE Mercury SRM 1-673 (Phonogram)	5.98		6.95		6.95	
171	164	24	DONNY OSMOND Alone Together MGM Melob SE 4886	5.98		6.95		6.95	
172	155	16	INTRUDERS Save the Children Gamble KZ 31991 (Columbia)	5.98		6.98		6.98	
173	151	8	ROGER MCGUINN Columbia KC 31946	5.98		6.98		6.98	
174	181	5	PAPER MOON Soundtrack Paramount PAS 1012 (Famous)	6.98					
175	179	2	CONWAY TWITTY & LORETTA LYNN Louisiana Woman, Mississippi Man MCA 335	5.98		6.98		6.98	
★	-	1	AMERICAN GRAFITTI Soundtrack MCA 28001	9.98		10.98		10.98	
★	192	3	SUTHERLAND BROTHERS & QUIVER Lifeboat Island SW 9326 (Capitol)	5.98		6.98		6.98	
178	178	4	BABE RUTH 1st Base Harvest SW 11151 (Capitol)	5.98		6.98		6.98	
179	182	3	NAZARETH Razamanaz A&M SP 4396	5.98					
★	-	1	PINK FLOYD/SOUNDTRACK More Harvest SW 11198 (Capitol)	5.98		6.98		6.98	
★	-	1	CAPTAIN BEYOND Sufficiently Breathless Capricorn CP 0115 (Warner Brothers)	5.98		6.98		6.98	
182	175	5	RUFUS ABC ABCX 783	5.98		6.95		6.98	
★	200	5	EL CHICANO MCA 312	5.98	6.98			6.98	
184	186	4	BADGER One Live Badger Atco SD 7022	5.98		6.97		6.97	
★	-	1	FLASH Out of Our Hands Sovereign SMAS 11218 (Capitol)	5.98		6.98		6.98	
186	170	5	SYLVERS II Pride PRD 0026 (MGM)	5.98		6.95		6.98	
187	159	7	FOSTER SYLVERS Pride PRD 0027 (MGM)	5.98		6.95		6.98	
188	188	2	ANIMALS Best Of ABKCO 4226	5.98					
189	196	2	SHARKS First Water MCA 351	5.98		6.98		6.98	
190	169	7	SUPERFLY T.N.T. Soundtrack Buddah BDS 5136	5.98		6.98		6.98	
191	198	2	SPIRIT Epic KEG 31457 (Columbia)	6.98					
192	184	4	DANNY O'KEEFE Breezy Stories Atlantic SD 7264	5.98		6.97		6.97	
193	185	4	WAYLON JENNINGS Honky Tonk Heroes RCA APL 1-0240	5.98		6.98		6.98	
194	193	3	4 LETTERMEN Alive Again—Naturally Capitol SW 11183	5.98		6.98		6.98	
195	174	4	TYRONE DAVIS Without You In My Life Dakar DK 76904 (Brunswick)	5.98		6.98		6.98	
196	183	4	JERRY REED Lord, Mr. Ford RCA APL 1-0238	5.98		6.98		6.98	
197	166	6	CHARLEY PRIDE Sweet Country RCA APL 1-0217	5.98		7.98		7.98	
198	199	3	LORI LIEBERMAN Beginning Capitol ST 11203	5.98		6.98		6.98	
199	-	1	NEW YORK DOLLS Mercury SRM 1-675 (Phonogram)	5.98		6.98		6.98	
200	-	1	ALBERT HAMMOND The Free Electric Band Mums KZ 32267 (Columbia)	5.98		6.98		6.98	

TOP LP's & TAPE

A-Z (LISTED BY ARTISTS)

Allman Brothers Band	4, 129	Crusaders	135	George Harrison	31	Mark Almond	153	Diana Ross	5, 96	Rod Stewart	42
Animals	188	Roger Daltrey	117	Donny Hathaway	74	Curtis Mayfield	48	Rufus	132	Stephan Stills & Manassas	155
Brian Auger	105	Charlie Daniels	165	Isaac Hayes	63	Sergio Mendes & Brasil '77	148	Leon Russell	12	Stories	40
Badger	184	Tyrone Davis	195	Jimi Hendrix	98	Bette Midler	51	Carlos Santana & John McLaughlin	29	Sutherland Brothers & Quiver	177
Babe Ruth	184	Dawn	139	Dan Hicks	102	Moody Blues	150	Savoy Brown	38	Foster Sylvers	187
Bachman-Turner Overture	170	Deep Purple	7, 9, 106	Engelbert Humperdinck	115	Van Morrison	29	Seals & Crofts	11, 33	Sylvers	186
Shirley Bassey	130	John Denver	16, 164	Intruders	172	Mott The Hoople	97	Sha Na Na	121	Johnnie Taylor	54
Beats	35, 47	Deodato	44	JB's	77	Anne Murray	138	Sharks	121	Temptations	143
Beck, Bogart & Appice	86	Neil Diamond	93, 169	Waylon Jennings	193	National Lampoon	142	Carly Simon	189	Ten Years After	71
Bee Gees	110	Manu Dibango	101	Jethro Tull	6	Nazareth	179	Paul Simon	109	Three Dog Night	147
Blood, Sweat & Tears	120	Dr. John	79	Elton John	50	New Birth	136	Sly & The Family Stone	10	Tower of Power	15
Bloodstone	67	Doobie Brothers	13, 76	Quincy Jones	104	New York Dolls	199	SOUNDTRACKS/ORIGINAL CASTS		Robin Trower	146
Mike Bloomfield, Dr. John, John Paul Hammond	160	Eagles	13, 76	Scott Joplin	154	American Graffiti	176	Pat Garrett & Billy The Kid	38	Marshall Tucker Band	99
David Bowie	131	Earth, Wind & Fire	39	Janis Joplin	49	Cabaret	94				

Polydor's Treasure Map

We've charted the gold. All you have to do is dig it.
Stake your claims now!



PD 5056

Follow the wind due east and begin your journey with **LIGHTHOUSE**. They will guide you through uncharted territory 'CAN YOU FEEL IT', you're getting lucky!



PD 5059

Then proceed 4 crossbones to the right, it will lead you 'JUST OUTSIDE OF TOWN'. Stop and replenish your gold supply with **MANDRILL**.



PD 2-3005 (2-Record Set)

Continue your journey with 3 leaps to a skull's head and stake your claim to **JOHN MAYALL**. When 'TEN YEARS ARE GONE', it'll still be a find.



SPR 5706

If you go another 10 paces, you will stumble onto this, and 'IT HURTS SO GOOD' because **MILLIE JACKSON** is the motherlode.



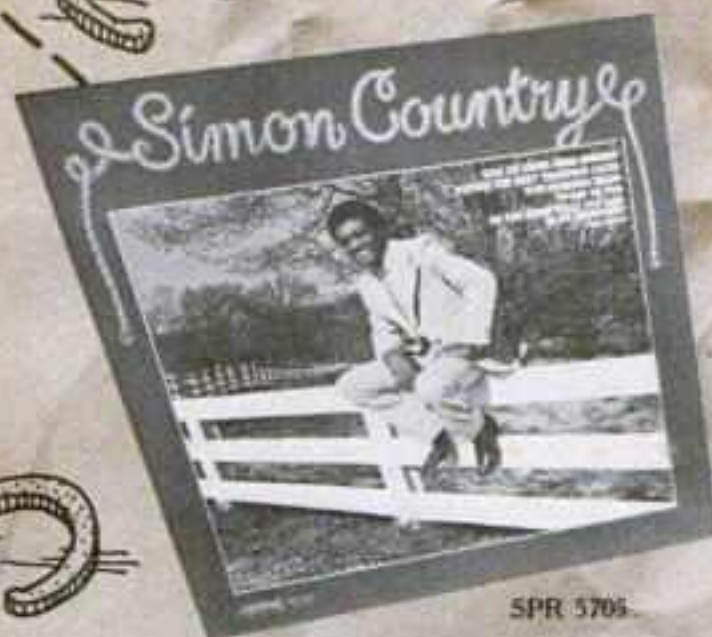
PD 5058

Go 4 palm's lengths and you will meet those scalawags, 'BUCKINGHAM NICKS'. Befriend them and they will share their wealth with you.



PD 5060

When you come to a tree bent into the ground, you've found a favorable sign. It's called 'VIRGO RED' from **ROY AYERS UBIQUITY**. Believe in it; then go on.



SPR 5705

Then, the distance of 7 horseshoes will lead you directly to 'SIMON COUNTRY'. **CAP'N JOE SIMON** rules these here parts with the power of his voice.



PD 5538

We decided the best way to end your journey is to give you 'M. O. R.' and keep **JAMES LAST**.



Dynamite warnings at 20 arm's lengths. Dig due south and discover a classic. 'SOUL CLASSICS VOLUME II' by **JAMES BROWN**.



SC 5402



PD 5057

Take 4 more paces and then you'll be on the site where strange things have happened. Some people may think it's 'SUPER NATURAL'. We know better, it's **EDWIN BIRDSONG**.

polydor

Rehear Piracy Case

• Continued from page 12

the question of the bearing of Sections 4 and 5 on the Goldstein vs. California case was never brought up either in lower courts (California) or in the U.S. Supreme Court arguments or briefs. However, since the high court used these sections as basic factors in the decision to uphold the state antipiracy law, petitioners now claim the right to be heard on the issue.

Carrying the semantics one step further, the Leeds petition claims that if the high court holds recordings were "unattended" by Congress, and were in effect excluded from the broad availability of protection to "all writings" under federal law—then the Section 4 would have to be amended or clarified by Congress to show that Section 4 was intended to cover recordings among the privileged "writings." Otherwise, says attorney Leeds, who has single-handedly battled these issues of copyright law over months and years for some clearcut ruling, the consti-

Giant Labor

• Continued from page 3

ance the health department would have any control over the situation." This was the big bone of contention with the state, which warned that state law makes it imperative that there be proper sanitary facilities to accommodate the anticipated crowds. The enforcement of this law, by the way, brought a warning to everyone from church groups to Opryland that they now must comply with these regulations.

There has been opposition to the Festival in Polk County since it was first announced. Reports were circulated that the mountain people, virtually all of whom were already armed, were stocking up on ammunition. Yet the highway patrol has reported a "swarm" of hitchhikers along the interstates and side roads of Tennessee and adjoining states, consisting primarily of young people seeking to get here.

Injunction vs. Tennessee Fest

NEW YORK—A court injunction has been filed against C.C. Manifest, Inc., thus halting the promoters from staging a two day rock festival in Benton, Tenn. set for Saturday (1) and Sunday (2) (Billboard, Aug. 25). C.C. Manifest was served with injunction last Thursday (23) by circuit court judge Birgil Carmichael.

The injunction, drawn up by Richard Fisher, district attorney for the 24th judicial circuit of Tenn., stated that officials vetoed the Polk County area off limits because C.C. Manifest "has created and will create a public nuisance by the construction, carrying forth, promoting and advertising of a music festival or rock concert here."

tutional validity of the 1971 federal antipiracy amendment "will remain open to serious doubts that will undoubtedly have a deleterious effect on the entire recorded music industry."

Subpoenas Issued to 7 More Labels

• Continued from page 1

ords, Buddah Record, Bell Records, Polydor, and Atlantic Records which had been subpoenaed previously. (Billboard, July 28).

"Yes, we have received a subpoena and Bell Records is cooperating fully with the inquiry," stated Larry Uttal, president of the label. Uttal's attorney, Monty Morris of Marshall, Morris & Silfen, described the subpoena as "very broad and all encompassing." He said that it dealt with the company's records, including financial agreements and artist contracts. Morris noted that the subpoena would have to be answered by Wednesday (29).

A spokesman for Viewlex, Inc., parent company of Buddah, confirmed that the label had been subpoenaed. He said that individuals were not involved, but that certain records of business affairs were requested.

At RCA, a spokesman confirmed that the label had received a subpoena. He stated that he had not seen the contents of the court order, but assumed that it concerned RCA's business records. He also declined further comment.

At Elektra Records, attorney Mike Mayer said that the label had not been issued a subpoena, as had other Warner Communication companies. "However," he continued, "we spoke to the U.S. Attorney and found that the information they were seeking did concern itself with Elektra and rather than rely on any technicalities to effect a subpoena, we voluntarily furnished the information sought." Mayer made clear that the inquiry involved "business records" and that it did not involve company executives. He added that the label has already supplied Stern with the material requested.

Marvin Schlacter, president of Chess/Janus, also confirmed that the label had received a subpoena. He said that court order sought business records and that it did not involve any company executives. Schlacter stated that Chess/Janus "is fully cooperating with the Newark probe."

In another development, U.S. District Court Judge Frederick B. Lacey issued an order requiring Stax to turn over data to the U.S. Attorney's office of a \$400,000 kickback scheme, which had been uncovered by a private investigation firm some two years ago. Prior to the court order, Stax had claimed attorney-client privilege regarding the release of the reports (see Billboard Aug. 25).

The kickback scheme, then involving two label vice presidents, Herbert Kolesky and Ewell Rousell, was discovered by Norman Jaspens Co. in 1971. The scheme involved the sending of some \$380,000 in free records and tapes to distributors in return for kickbacks. The investigation also discovered overpayments to photographers in return for kickbacks. The overpayments totaled some \$26,000. Disclosure of the kickback scheme follows reports of an IRS lien against Stax-owned Ko Ko Records executive Johnny Baylor for \$1.8 million. (See Billboard, July 21.)

Inside Track

Warner Bros. Records and WEA bobbing to the top this week with LP product from Warners' labels and its distributed labels: Top honors go to Capricorn's new **Allman Bros.** set, now started at four in its second week on the chart, with another custom label, **Chrysalis**, next in line with **Jethro Tull's** "A Passion Play," charted at six this week; other pacemakers include **Deep Purple**, with "Machine Head" enjoying new action at seven after 66 weeks on, and "Made in Japan," at nine. Also in: **Seals & Crofts**, **The Doobie Bros.** and **Tower of Power**, all in the top 15....

Five new artists will debut on Bell Records with albums this week. These include **Bette Midler** musical director **Barry Manilow**, the "Armed and Extremely Dangerous" group **First Choice** on Bell distributed Philly Groove, writer-singer **Cheryl Ernst**, blues-rock band **Texas** and veteran Memphis writer-producer **Dan Penn**. ... **Argent** has gone into the studios in London and is putting together their fourth Epic album. ... **Al Ham** composed the theme for ABC-TV's upcoming children's series, "Rainbow Sundae." ... Inadvertently listed as **Whitewash** in last week's story regarding the half million expected to attend the Benton, Tenn. rock festival was Capricorn recording group **White Witch**. The band will appear there Sept. 1. ... Fans remained through a rainstorm to hear **Earl Scruggs** and his Revue recently play at the Schaefer Music Festival in Central Park. ... The off-Broadway production, "Sisters of Mercy," set to open this month, will feature songs by **Leonard Cohen**. ... **Blue Oyster Cult** producer **David Lucas** was commissioned to produce sneezes as well as music for the new Contac radio campaign. ...

Jazz tenor saxophone player **Brew Moore**, age 49, died following injuries received in a fall on stairs at Copenhagen's Tivoli Gardens, Aug. 17. ... **Cecil Holmes**, vice president of Buddah Group has his sister Mrs. **Carol Cruickshank** working as his secretary. ... Mr. and Mrs. **Dennis Lambert** (he's the songwriter-producer at ABC-Dunhill) are parents of a son, **Jody Allyn**, born Aug. 16. ... In an effort to create MOR interest in the U.K. for **Danny Davis** and the **Nashville Brass**, RCA-U.K. press chief **Rodney Burbeck** squiring British journalists to Nashville, Johnson City and Baltimore following the group. ... **Corb** and **Leonarda Donohue**—he's director of publicity at the label—parents of a daughter, **Jessica**, born Aug. 10. ... RCA Records will release a full version of the NBC-TV fall program, "Love Story" theme by singer actress **Kristin Banfield**, NBC's "What's On Tonight" hostess who is heard doing the one minute commercial spot for the show. ... Veteran animation voice expert **Mel Blanc** has recorded a new Peter Pan album, "The New Adventures Of Peter Pan." ... **Maynard Ferguson** walked into his New York hotel to find a robbery in progress—he was relieved of \$7000. ... ABC's **Mickey Wallich**, vacation paycheck cashed and money in pocket, missed a robbery by minutes at a local ABC Records branch. Then a week later he sent out press invitations for an ABC group Orphan at New York's Mercer Arts Center and the hotel containing the Center collapsed in a heap of rubble. ... Expect distribution change for Charisma Records. Head of the U.K. label **Tony Stratton Smith** was in New York last week huddling with several labels. ... **Ivan Mogull Music Corp.** (ASCAP) has secured from Cinerama Inc. world publishing rights to the music from the "This Is Cinerama" film currently being shown in the U.S. and Canada.

Backgammon freak **Diana Ross** is hosting an international backgammon tournament next year at Caesars Palace, Las Vegas. ... **Dennis Tufano** and **Carl Giammarese**, newly signed to the Ode label, were former members of the '60's hit group, the **Buckingham's**. ... Jazz grants totaling \$225,612 to 165 individuals and organizations were made in the fiscal year 1973 by the National Endowment for the Arts, according to Endowment chairman, Nancy Banks. The jazz program was launched on a pilot basis in 1970 with 30 grants. Sept. 30, 1973 is the deadline for next year's grant applications in the jazz-folk-ethnic music program. ... **Andy Badale** and **Frank Stanton Enterprises**, New York, production rights to "The Boy Who Made Magic," written by **Sarah Churchill**, actress daughter of the late **Sir Winston Churchill**. Miss Churchill will star in the musical in the early part of next year when it goes on a three month tour before a Broadway opening. ... **Paul Anka** closes his Westbury Music Fair, L.I., engagement, Aug. 26, flies to Los Angeles, Aug. 27 for studio work and return East to Valley Forge, Penn., to open at the Music Fair there, Aug. 28. ... American Talent International have signed an agreement with Hanna-Barbera Productions to produce the music for the new animated series, "Butch Cassidy." Music will be performed by a group to be called the **Sundance Kids**. ... Non profit organization Jazz Adventures Inc. will present the first performance—a jazz-classical fusion—of **Ornette Coleman**, vocalist **Webster Armstrong** and the **Lark Woodwind** quintet program "From The Inside Out" at Carnegie Hall, Sept. 14. ... First place honors in the American Medical Association's 1972 Medical Journalism Awards competition were given to "VD Blues" the PBS special featuring **Dr.**

Hook and the Medicine Show, hosted by **Dick Cavett**.

Actor **Jack Nicholson** showing interest in directing Ode Records' **Cheech** and **Chong** in a film to be produced by Ode president Lou Adler in 1974. ... **Neil Diamond** will make his film acting debut as a slum school teacher in **Ray Stark's** "Death At An Early Age." ... **Aris San**, permanent headliner at the Sirocco Greek-Israeli night club in New York is now its sole owner. ... Film Factory will produce a promotion film of **Merle Haggard** on location at Harrah's Tahoe in connection with his recording "Everybody's Had The Blues."

EMI president **Edward M. Cramer** will deliver a lecture series on "Copyright Law for Musicians And Producers" at New York's New School, starting Sept. 20. He will deliver four lectures.

Karen Carpenter also pitches for the **Carpenters** for the charity baseball team which raised \$6,000 by beating a L.A. disk jockey team 9-8. New Carpenters drummer is **Chubby O'Brien**, who used to bid kiddies goodnight on the Mouseketeers TV show. ... **Nitty Gritty Dirt Band** on their first tour of Japan. ... **Nicky James** and band open for the **Moody Blues** around the world. ... **Charlie "Bird" Parker** memorial night at Monterey Jazz Fest in September. ... A&M reissuing **Jimmy Cliff's** 1970 LP, "Wonderful World, Beautiful People," to catch reggae boomlet. ... **Dave Cousins** has an all-new **Strawbs** lineup, while former team-mates **Hudson & Ford** are already out of the gate as a recording act in London. ... **Cock Robin's** press showcase at Pip's shows he has the biggest shoulders in pop. If the world needs another **Tom Jones**, he could be it. ... **Richard Nader's** fall tour of the Rock and Roll Revival has a one-hour radio special slated for airing in each of the 23 states. ... MGM's new act, **Judy Pulver**, made her debut before an L.A. press crowd flown to San Francisco on a private jet. ... **Howard Brandy**, pioneer Hollywood music publicist turned producer, helming Columbia suspense film, "The Take," starring **Billed Dee Williams** of "Lady Sings The Blues." **Brandy** flacked the **Monkees**, **Tijuana Brass** and **Fifth Dimension**.

Pointer Sisters sans back-up on forthcoming Chicago album, and will go on next Chicago tour. ... **Earl Scruggs** recipient of first-ever gold book award for "Earl Scruggs and the Five-String Banjo," published by Peer-Southern Organization. Award reflects \$1,000,000 in retail sales for the book, first published in 1968. Among celebrants at the ceremony were old Scruggs' friends, **Johnny Cash**, who made the presentation with **Roy Horton**, Peer-Southern vice president, **Mother Maybelle** and the **Carter Family**, Mrs. **Scruggs** and son **Randy**, and Mrs. **Jo Walker**, executive director of the Country Music Association in Nashville. ... **Steeleye Span's Tim Hart** writing music for "Madness," a stage play to be presented nightly at the Edinburgh Arts and Cultural Festival early in September. Band actually sticks to traditional repertoire for their concert tours, with stage presentations, such as two earlier works by "Madness" creator **Jack Shepherd** and a musical version of "Kidnapped," only outlet for original material. ... **Roy Wood**, Wizzard mentor and former mainstay for the **Move** with **Jeff Lynne** and **Bev Bevan**, next in line for super-solo status. UA ready to ship "Boulders," with Wood handling everything from oboes to vintage **Chipmunks** back-up vocals. ... Former **Procol Harum** organist **Matthew Fisher** to draw heavy support from RCA for his solo debut in September. Album will turn some heads with less than subtle swipes at old band and the star trip in general. ... Three top British prog-rockers, all veterans of the late '60's, simultaneously undergoing personnel hassles. Label changes may follow as well.

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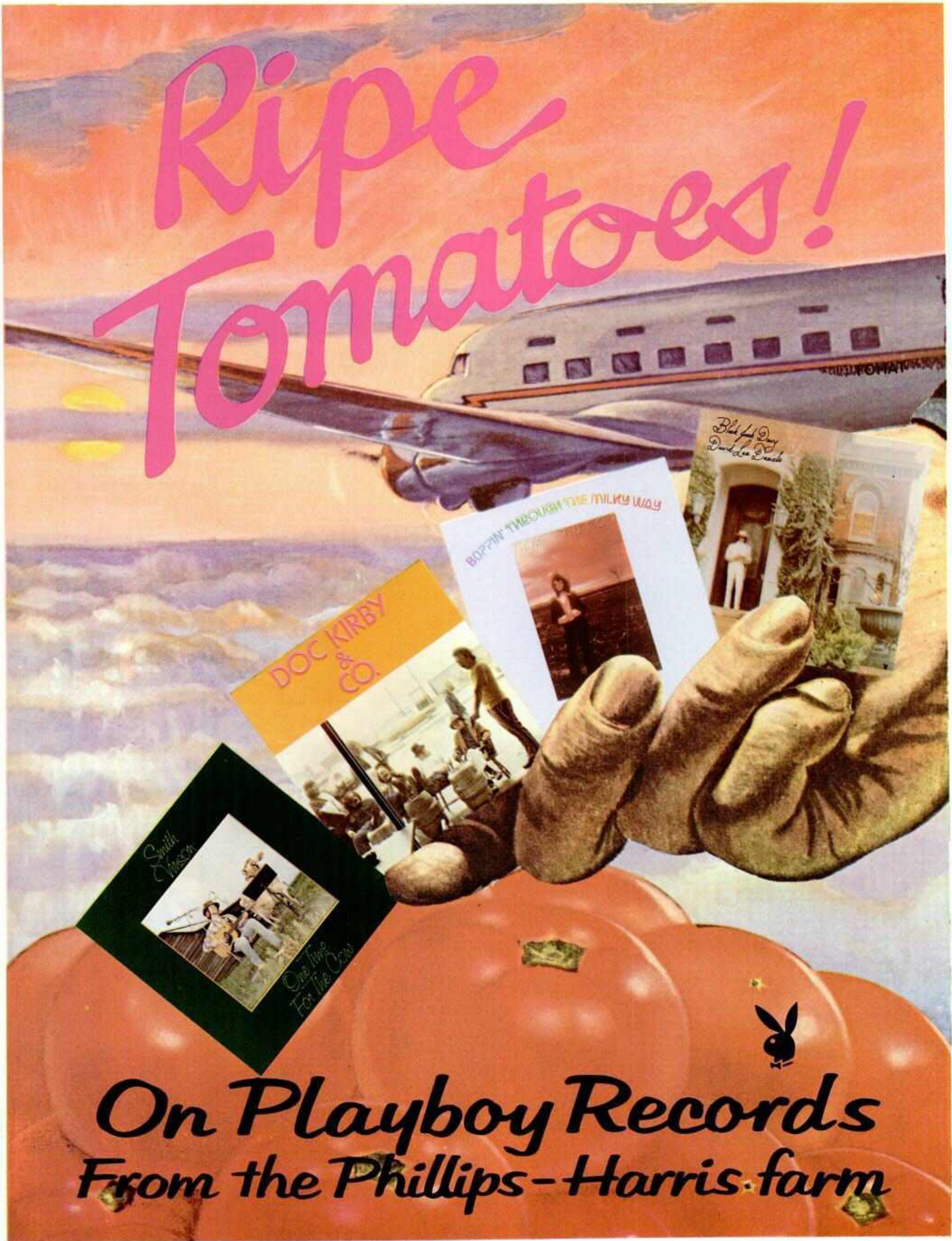
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