Pioneer Will Use Acts in $2 Mil Push

BY RADCLIFFE JOE

NEW YORK—U.S. Pioneer Electronics Corp. will pour an unprecedented $2 million into an ambitious and far-reaching marketing and merchandising program that will utilize pop and classical acts including Blood, Sweat & Tears, and Marilyn Horne, to help promote its 1973-'74 line of 4-channel receivers and open-reel tape decks, turntables, headphones and speaker systems.

According to Bernie Mitchell, president of the Japanese-owned company, the strategy is designed to create awareness of Pioneer's AM-FM, home, and FM-car equipment.

Aussie Alien Music Quota

SYDNEY—Australia's 118 commercial radio stations now must devote 10 percent of their music to domestic performances, according to Media Minister Sir Doug McCelland.

The quota is expected to increase annually and may reach 10 percent within the next three years as part of the government's program to protect Australian performers and aid in greater employment for local musicians.

The quota had previously been 5 percent for works by Australian composers. There was no quota for performers.

Disk Execs Study Dual 'Q' Inventory As RCA Hedges

By CLAUDE HALL

LOS ANGELES—The record industry is faced with another double inventory situation in spite of everything that RCA Records has been doing to try to prevent it.

Last week, even RCA Records was discussing the possibility of dropping its single inventory—and price—policy on compatible quadradiscs. There were two reasons. First, confusion at the dealer level. A spokesperson for the record company said, "There is no doubt that we're finding some dealers putting Quadradiscs in an isolated bin with other quadradisc records and not also stocking them in the regular store bins by name of the artist."

RCA Records has 24 discrete Quadradiscs on the market presently and will have "easily another 30-40 Quadradiscs on the market by this Fall."

Thus the record company might be losing sales from regular store customers.

Another reason RCA may be forced to go to a double inventory is the fact that the WEA group of labels, Warner Bros., Elektra and Atlantic, went to a double inventory by establishing a single inventory policy. RCA had hoped to set the policy for the industry and thus, by sheer weight, eliminate stereo completely. However, the decision by the WEA group, which is also into the same CD-4 discrete system as RCA, to go to a double inventory, and double prices per side of pushed RCA into a corner.

RCA felt "there's no question but that an educational process is needed at the dealer level to educate him to the fact that Quadradiscs should be stocked at both places—not only under Ampex & WCI Renew Contract

NEW YORK—Warner Communications, Inc. has renewed its $1.8 million dollar custom tape duplicating contract with Ampex Music Division for another year.

Under terms of the contract Ampex will produce more than 12,000,000 cassette and 8-track tapes for WCI over the next 12-month period. Ampex has exclusive duplicating rights to Warner/Atlantic product.

The original custom duplicating contract between WCI and Ampex went into effect in March last year. Since then Ampex has produced more than 15,000,000 cassette and 8-track tapes for Warner/Atlantic family of recording labels.

Distribution for the product continues to be handled by WCI-distributor branch sales network.

According to sources close to Warner Communications, one of the key reasons for the decision to renew the Ampex contract was Ampex's capacity to produce large orders on short notice, which happens when a record suddenly enjoys a sharp rise in popularity.

Revive '40's Jazz Label

BY EDDIE TEGEL

LOS ANGELES—Hank Thiele has acquired rights to all his old Signature masters and will re-release them on a new label. Bob Thiele Music, RCA will handle distribution for this new label which will specialize in vintage jazz performances.

Thiele will operate the new re-issue label apart from his Flying Dutchman label which records modern jazzmen. Signature was founded by Thiele in 1948 and operated until 1958. It was one of the first small independent record labels with which such artists as Erroll Garner, Coleman Hawkins, Ben Webster, Anita O'Day and Will Bradley, among others, were associated.

For the past several years the Signature masters have moved around to owners in and out of the record industry.
Here come Archie and Edith, with their first single, "Oh, Babe, What Would You Say?" and it's from their brand new album "Side by Side."

With their hit show "All in the Family" and important guest shots like the ones below, Carroll O'Connor and Jean Stapleton are already Number One on the tube.

They're looking to be Number One on the charts.

JEAN STAPLETON, co-hosting The Mike Douglas Show, week of May 14 (primary markets) week of May 21 (secondary markets.)

CARROLL O'CONNOR, special 90-minute guest, singing his songs on The Dick Cavett Show, May 15.
**RIAA 1972 Report: Industry Near $2 Bil**

**NEW YORK**—Combined record and tape sales, at last price value, amounted to $1,924 million in 1972 compared with $1,301 million in 1971, according to the RIAA. Record sales in 1972 soared to a new high of 53.7 million units, an increase of over 13 percent over the previous year. Of this total, sales increased 11 percent from $1,690 million in 1971 to $2,323 million last year. Sales of singles rose 9 percent, to $160 million to $180 million last year.

Total sales of pre-recorded tapes jumped 10 percent in 1972, totaling $541 million last year compared with $493 million the year before. Sales of 8-track cartridges reached $424 million, up 10 percent from the 1971 total of $385 million. Pre-recorded cassette sales amounted to $225 million in 1972 from $196 million of 1971. Sales of reel-to-reel tapes declined from $124 million in 1971 to $110 million in 1972.

**High Court Upholds Format Copyrights**

**WASHINGTON**—The U.S. Court of Appeals here has upheld the right of a citizen's group to demand a hearing from the Federal Communications Commission on the declining of a progressive rock format in the course of a radio station's license renewal application, and has proposed a switch to Easy Listening music.

The court opinion also emphasized the need to hear "music merriments" pleas from the FCC but also that "the alternate source is available as the correct one within the public interest of the American musical and economic format market of WOOC-FM, Allentown (Oct. 18, 1971)."

**ABKO Industries Sells Phila. Bldg.**

**PHILADELPHIA**—The Great Philadelphia Trading Co., Ltd., engaged in the recording of musical works, music publishing and related activities, is acquiring a three-story contract building with the help of the Philadelphia Industrial Development Corp.

The 18,400-square-foot building, almost three times the space the recording company owns in the Shubart Building, is being acquired from ABKO Industries Inc., for $400,000. Chemical Bank of New York will finance the purchase of the company's Industrial Development arm.

**Columbia Stages 'Week to Remember' Concerts in L.A.**

**LOS ANGELES**—Columbia Records' 95 percent sold-out "Week to Remember" series here is reviewed for all seven concerts by the Billboard Los Angeles staff.

Opening night offered a decidedly mixed review, with the Los Angeles Times and a befuddled Anthony Newman began the evening a classically and controlled master. Lenox Wainwright III filled his allotted 45 minutes with songs of unrepentant love, feats, love and deciding, and skedaddled. He exhibited a true musician's gift and a childhood of unpleasant human faculties into songs of uncommon humor and style. His some what shy attitude to the stage manners only served as further endearment.

The bulk of the SKO audience had obviously been drawn by the instrumental performances of the Los Angeles Symphony. Their music seemed almost self-applauded, as if any other progressions would be under-rated. Accomplished musicians all, especial recognition must be given to John McLaughlin. Again, it was quite a treat to note in a quartet look but the most performance with a whole ballad of songs.

**Major Label Branch Trend Perks Indie Distr. Classics**

**CHICAGO**—The trend to major labs controlling their distribution has led a left in classic with the following products available for independent distributors, according to Schuyler, head of Raven Records Inc. Of classic titles which are in stock at the moment are classics of the New York Philharmonic, the Munich Symphony and the National Symphony. "The main reason for the price of the line is still underdetermined," Schuyler said. "The real reason that now RCA has been to its own distribution, independent music is the only thing that is bulk detain of a classical line. It also broadens our base." Schuyler's said the material will be "highly selected." Schuyler said he took a long look at his own independent sales using their own distribution, independent music is the only thing that is bulk detain of a classical line. It also broadens our base."

**NMPA Sets Board for New Double**

**NEW YORK**—The National Music Publishers Association held its annual election of the board of directors at the Drake Hotel here May 9.


Charles President of NMPA, informed the general membership of the progress NMPA made during the past year in legitimizing the collection of infringements of copyrights and the NMPA's continuing efforts to protect the legal rights lost by its affiliates overseas. The U.S. Government has not approved the NMPA's acceptance of collective efforts to protect the legal rights lost by its affiliates overseas.

One of the more interesting aspects of the Leisure Time festival was that although the audience might have been the most important one for Rock equipment, there were more than twice the number of rock players in the home than there were in cars. The festival's only game was the dominate use to which tape equipment was put was listening to music. It said that of the 46,000 people in attendance at the Rock and Roll Used equipment equipped for listening to music, while 71 percent of their cassette counterparts did not use it.

**London Promoto On Mantovani**

**NEW YORK**—London Records has launched its 22nd annual "May is Mantovani Month," merchandising program. The Mantovani LP release "An Evening With Mantovani" is included.

The longest continuing annual promotional program for one artist, the "May is Mantovani Month," campaign also marks the artist's 26th year with the label, as well as the artist's 60th album.

Mantovani is the only remaining art of the famous 1940s, 1950s re- serve. Every Mantovani release has been charted.

E. Alterschuler Dies

**NEW YORK**—Ernst Alterschuler, who had been president of the RCA Victor label, died here May 11 at Roosevelt Hospital.

Prior to his career as an independent, Alterschuler was with Columbia Records. The remainder of his career, he later assisted in the career of his son-in-law, with Robert M. Stein. He held
Lampoon Links to 2 Chains in Ad/ Mdsng.  

CINCINNATI—Despite an industry stamp sales slump that continues, Royal Dist. here is going join its 11th of selling something, but 45% as a novelty one-stop, selling operators and retailers.

Jack Pierce, general manager of the record division, and his boss, Joe West-

General News

2 Ohio One-Stops In 13th Yr. Selling Only Oldie & Hit 45s

BY JOHN SIPPIL

Ohio—Selling singles inventory into oldies andcurrent hits. The older can be found in many stores, with a variety of titles running from 400 to 500 different. For example, if the inventory 30 days is limited to 150 titles, the average weekly order, is on the average. The Stock order is, 90 titles, carrying 30 each in country, soul, and rock. The Royal serviceman calls weekly for the report, on average.

Big Singles Inventories

Sellers are served with 800-piece, single stock order of 100,000 titles, made less costly, with dividers purchased from Stak-It Company. Pierce also follows night time, route box strips. Pierce's Big Singles inventory, stays close with Pierce here, where 525,000 in singles inventory, are used.

Ohio State
c

Pierce finds defecting an increasing headache. He intends to sell at the First Jacket Programming Conference May 15-19 at the Hotels American, where it is found, that Bell singles, such as the Dawn and Vicki Lawrence huge hits, have been incorrectly

The future looks discouraging that his returns remain steady at 35 percent. He blames not only his overexposure of shows, but also the sporadic guessing that underlies his own buying. By personal responsibility. He pointed out that country and soul single are much easier buying. Country, he said, is only about 25 percent of the returns of pop singles, because "the average country chart toppers twice as long and as a pop single today."

Abel Green

need at 72

NEW YORK—Abel Green, editor of Variety, has announced May 10 as his heart attack. He was 72. Green had suffered a heart attack and died in the show business world in 1930. Green began his career in the business after dropping out of New York University.

The was the author of "Show Biz Reviews," a book that was first written in 1915 with Joe Laurence, Jr., co-authored and "Show Biz,"

The Variety Radio Hall of Fame wrote: "Mr. Broadbridge," a Warner Bros. film about some Silver and

Abel Green was a member of the Motion Picture Pioneers and ASCAP.

MAY 19, 1973 BILLBOARD
In the tradition of “Heighty Hi” and “Do You Know What I Mean?” come Lee Michaels’ new songs.

The big beat sound of Lee Michaels is back, more rocking and infectious than even three albums ago. It’s Lee Michaels’ new album. His debut for Columbia. And it finds Lee inventing new beats and new songs. That once you hear, you won’t soon forget. You know what we mean.

Lee Michaels
Nice Day For Something
including:
your Breath Is Bleeding/same Old Song
The Other Day (The Other Way)
Rock & Roll Community
Nothing Matters (But It Doesn’t Matter)

Lee Michaels, now on Columbia Records and Tapes
Dear Sir:

Concerning the recent report of some of your readers on the perceived "threat" posed by Japanese audio products to the American market, I would like to offer a different perspective.

Firstly, it is important to recognize that the Japanese audio industry has developed a strong reputation for innovation and quality, and this has led to a significant expansion in the global market. The success of Japanese audio products in America is not a threat, but a testament to the success of American innovation and technology.

Secondly, the report of the Japanese audio products' perceived "threat" is an example of the prevalent xenophobia and anti-japanese sentiment present in American society. This sentiment is misplaced and dangerous, as it can lead to the exclusion of valuable products and ideas from the market.

In conclusion, I would argue that the Japanese audio industry should be celebrated for their contribution to the global market, and that American consumers should be open to the products and ideas that they have to offer.

Sincerely,

[Your Name]
SPOOKY TOOTH

You broke my heart

SO I BUSTED YOUR JAW

Schwartz Bros. Expects Growth To Exceed Industry's Forecast

LOS ANGELES—Schwartz Brothers Inc., Washington, D.C., expects to grow faster than the 12 percent annual increase forecast for the music industry over the next five years, according to the company's report to shareholders.

While continuing its distribution and rack merchandising efforts, the company states, "Retailing and higher profit margins will play an important part in our earnings growth."

This can be seen by two statements in the company's annual report:

- "Expanded its chain of Harmony Hut stores from three in 1969 to 11 in February 1973, with plans to open additional units.

- "Before May 1969, when it opened its first Harmony Hut, the company had had $4 million in sales from distribution and rack operations. By the end of 1972, net Harmony Hut sales contributed about $4.2 million in sales, an increase of about $3 million over the $1 million in sales that Harmony Hut stores opened during the last five months of the year."

"Our Harmony Hut retail stores, which provide us with greater profit margins, benefit from retailing consumer demand for a broader selection of records, tapes and related products than that offered by most retailers," said a company executive.

This concept—specially music stores—differentiates Harmony Hut stores from most of the company's distribution and rack merchandising customers, the report states.

It obtained distribution rights to about 70 record and tape labels (in February 1973 formerly marketed by Columbia Distribution, Inc.) for use with this business. Schwartz Brothers distributes more than 300 labels to retailers along a corridor from New Jersey to Virginia.

ATLANTIC RECORDS' artist Bette Midler results to being named "Performer of the Year" by After Dark Magazine in the presentation of their 1973 Ruby Awards. Shown with Miss Midler is her personal manager Aaron Russo.

DOROTHEA JOYCE wrote and recorded her own first album. It was produced by Lee Holdridge.

Earnings Reports

MATSUSHITA ELECTRIC

<table>
<thead>
<tr>
<th>Fiscal Year</th>
<th>Sales</th>
<th>Earnings</th>
<th>Net Income</th>
<th>Per Share</th>
</tr>
</thead>
<tbody>
<tr>
<td>1972</td>
<td>$3,122,071,551</td>
<td>$172,000,072</td>
<td>$131,000,072</td>
<td>$6.05</td>
</tr>
<tr>
<td>1973</td>
<td>$3,540,072,572</td>
<td>$207,072,572</td>
<td>$157,072,572</td>
<td>$7.05</td>
</tr>
</tbody>
</table>

AUTOMATIC RADIO MFG.

<table>
<thead>
<tr>
<th>Fiscal Year</th>
<th>Sales</th>
<th>Earnings</th>
<th>Net Income</th>
<th>Per Share</th>
</tr>
</thead>
<tbody>
<tr>
<td>1972</td>
<td>$3,122,071,551</td>
<td>$172,000,072</td>
<td>$131,000,072</td>
<td>$6.05</td>
</tr>
<tr>
<td>1973</td>
<td>$3,540,072,572</td>
<td>$207,072,572</td>
<td>$157,072,572</td>
<td>$7.05</td>
</tr>
</tbody>
</table>

SOUNDHEREW CORP.

<table>
<thead>
<tr>
<th>Fiscal Year</th>
<th>Sales</th>
<th>Earnings</th>
<th>Net Income</th>
<th>Per Share</th>
</tr>
</thead>
<tbody>
<tr>
<td>1972</td>
<td>$3,122,071,551</td>
<td>$172,000,072</td>
<td>$131,000,072</td>
<td>$6.05</td>
</tr>
<tr>
<td>1973</td>
<td>$3,540,072,572</td>
<td>$207,072,572</td>
<td>$157,072,572</td>
<td>$7.05</td>
</tr>
</tbody>
</table>

OFF THE TICKER

PLAYBACK INC. Chicago, a subsidiary of Hydrometals Inc., Dallas, was profitable for the quarter and six months ended March 31. Playback and operates 39 retail stores. "To be higher than "97's forecast," said Fred M. Zeder, II, board chairman of Hydrometals.

WARNER COMMUNICATIONS INC., New York, is "confident that all of its operating units will improve their earnings in 1977," said Steven J. Ross, chairman and president. First quarter earnings rose to a quarterly record of $41.6 million, 53 cents a share fully diluted, from 46 cents in the first quarter of 1976. Revenue rose to $144.3 million from $120.8 million. In 1977, the company earned $50.1 million, or $2.66 a share fully diluted, on revenue of $150.3 million. Directed costs were down 29 percent. Earnings were adjusted for the March 3 deposit due to the annual meeting of shareholders.

Transamerica Corp., San Francisco, reported earnings of the company of more than 5 million shares of its common stock outstanding.

MINNESOTA MINING & MANUFACTURING, St. Paul, earnings may exceed estimates, according to a company spokesman. For the quarter ending March 31, the company made $2.17 a share, and some analysts' projections say the company will report somewhere between $2.17 and $2.50 a share.

Matsushita Electric Ind. Ltd., producer of Panasonic products, said earnings for the fiscal year ended March 31, 1973, were $2.65 a share, compared with $2.25 a share for the same period last year.

MINNESOTA MINING & MANUFACTURING, St. Paul, earnings may exceed estimates, according to a company spokesman. For the quarter ending March 31, the company made $2.17 a share, and some analysts' projections say the company will report somewhere between $2.17 and $2.50 a share.

MARKET QUOTATION

As of close, Thursday, May 10, 1973

<table>
<thead>
<tr>
<th>Stock</th>
<th>High</th>
<th>Low</th>
<th>Close</th>
</tr>
</thead>
</table>

FORECAST

May 19, 1973, BILLBOARD

www.americanradiohistory.com
Daltrey

"GIVING IT ALL AWAY"

Roger Daltrey's hit single is just one of ten great new songs from Daltrey

MCA-328

MCA RECORDS
Early & Consistent ‘Q’ Effort Pays

ELKHART, Ind.—Pushing quadrasonic software and hardware in a town of 44,000 pays just as much in consumer interest as a large city, according to Jim Wood, owner of Green Door Music Center here.

Wood moved into the quadrasonic field several years ago, “as soon as hardware and tapes were available,” he said. He has been moving into records as they become available.

“We push quadrasonic through two demonstration rooms, each about 1,500 square feet, newspaper advertising, items with WAXX-FM which does some 4-channel broadcasting and various promotions,” Wood added.

At present, the outlet carries quadrasonic hardware from firms such as JVC, Pioneer and Panasonic, all available 4-channel tapes and “as many quadrasonic disks as we can get,” according to Wood.

Quadrasonic records are displayed on racks near the hardware and tapes are in a separate display area at 4-channel.

“We keep JVC’s demonstration tapes in each of their 4-channel units,” Wood said, “and right now we estimate our sales are about evenly divided between 4-channel and stereo equipment. We were close to 75 percent quadrasonic at Christmas. Wood will also give away a quadrasonic disk with each hardware unit purchased, as well as a demonstration tape. “We may give away something as large as a tape roll to the first player buyer buys a really high-end unit.”

Home Demonstration

Wood moved off JVC’s demonstration units initially simply because it was new. “Just because we’re in a small town,” he said, “we have to keep up with the times. We set up each of our demonstration rooms to look somewhat different. While JVC is the consumer can get some idea of what 4-channel will be like, the home tapes have been the biggest software sellers so far, since this is what has been available. But as we get more disks in, we think they are beginning to move.

The outlet has tried several promotional ideas in the past year. Wood said have been successful. One, a contest called “Music Masters” is the pricing structure. “If a quadrasonic tape lists at $7.98 we sell it at $6.60 so the consumer pays an extra $1.38 and avoids an odd penny on the tax. A 4-channel tape at $6.89 sells at $5.89 so it’s an even $1.00. Who wants to be stuck with a bunch of pennies?”

Wood has also given away a silver dollar with each $10 purchase and gave away a go-cart last year. “We use these rather than prize promotions,” Wood added, “because someone is always losing a coupon or claiming they lost one.”

高新区 employs three full-time staff members who are open from 10 AM to 6:00 PM on weekdays. “We extended to 9:00 PM two days per week. The outlet has been operating since 1970, though Wood had been in the record business previously, “I promoted stereo like quadrasonic and a paid off,” he said. “I still do very well with stereo 8-track tapes but I’m onlystocking records on 4-channel format. I’m convinced it’s not a gimmick and so are my customers.”

A pioneering effort

WOOD MARION, WYTN, New York

“The musicians were recorded in Chicago, Sandra’s vocals take up one half of the disk under the record’s title. Chocolat (who penned all the material) sings a few numbers which come off like a clone of Tom Tomes.”

Bob Catter, WJFR Jazz Dile Jockey

“I played the instrumental selection one morning and received four calls in 20 minutes praising the album. It’s unusual and today.”

Ron Carter, WJFR Jazz Dile Jockey

“A versatile delightful album!”

Siel Burman, WRIP, Detroit

“Smooth and melodic”

“It’s a blend of voice and instrumentation. A perfect moodsetter. An album with honesty and feeling.”

— Tom Scobour, WJFR radio

“Los Angeles—The 45th annual Audio Engineering Society Conference opens here Tuesday (15) at the Los Angeles Hilton, with 100 exhibitors and over 3,000 attendees expected.

Among those to be discussed are: Quadrasonic Sound; "Disc Recording and Reproduction: Techniques in Audio"; Magnetic Recording and Reproduction; and "Tape Reproduction."" Dealers from demonstration rooms and exhibition space include: Stereo Sound, JVC, Nippon Columbia, Ltd., James B. Lancing, Altec, Electro-Voice, Sony, RCA, Marantz, JBL, MCM, Fostex, JBL, and others.

Speakers set for the various programs include: Michael Putnam, T. U. B. of United Recordings Electronics Inc., to chair the Quadrasonic Sound; G. T. T. of Central Research Labs; EML, England, John Karger, Altec; James Cunningham, Sound Market Recording Co.; John Woman, Institute of Audio Research; and Albert Grundy, also of the Institute, all of New York City.

Set to speak at the Disc Recording and Reproduction Workshop will be: Duane Cooper, University of Illinois; Alaska Shiga and Toshiko Takagi of pickups; Edith Congressional, Harkness; and others.

The convention will run through June 15.

Bowie’s Folio

LOS ANGELES—West Coast Publications here has issued a historical songbook dedicated to singer David Bowie. The 100-page book includes more than 40 color and black-and-white photos as well as lyrics and music such as "Good Morning Girl" and "I Am Myself."
BRUT RECORDS IS PROUD TO ANNOUNCE THEIR FIRST RELEASES.

ROBERT KLEIN
CHILD OF THE '50s
PAT KESSEE
I WALK WITH THE LORD
Featured in the motion picture
"BOOK OF NUMBERS"
MICHAEL FRANKS
LITTLE SPARROW
Featured in the motion picture
"THE LAST TOMORROW"
JESSE CUTLER
RICH MANS SON (single)

BRUT RECORDS ONE OF THE BUDDAH GROUP
Brut Records 1345 Avenue of the Americas N.Y., N.Y. (212) 581-3444
THERE ARE TWO MILLION REASONS WHY YOU SHOULD PLAY BLACK OAK ARKANSAS’ NEW SINGLE HOT AND NASTY & HOT ROD

Last year Black Oak Arkansas attracted two million people to their concerts throughout the USA. That’s a lot of fans and a lot of reasons to get on the Black Oak Arkansas bandwagon. They’re happening!

CITIES PLAYED BY BLACK OAK ARKANSAS—MARCH 1972, THROUGH MARCH 1973

- Albany, Georgia
- Albuquerque, New Mexico
- Alexandria, Virginia
- Americas, Georgia
- Ames, Iowa
- Asbury Park, New Jersey
- Asheville, North Carolina
- Athens, Ohio
- Atlanta, Georgia
- Baton Rouge, Louisiana
- Berkeley, West Virginia
- Belleville, Illinois
- Bend, Oregon
- Bakersfield, California
- Brampton, Alabama
- Bloomington, Illinois
- Boonton, Mississippi
- Boston, Massachusetts
- Bowling Green, Kentucky
- Buffalo, New York
- Burlington, Iowa
- Chandler, Indiana
- Charlotte, North Carolina
- Charleston, South Carolina
- Chattanooga, Tennessee
- Chicago, Illinois
- Cincinnati, Ohio
- Cleveland, Ohio
- College Park, Maryland
- Colorado Springs, Colorado
- Columbia, South Carolina
- Columbus, Ohio
- Columbus, Georgia
- Columbia, South Carolina
- Columbus, Indiana
- Columbus, Ohio
- Columbus, Texas
- Conway, South Carolina
- Danville, Virginia
- Dayton, Ohio
- Denver, Colorado
- Des Moines, Iowa
- Detroit, Michigan
- Dover, Delaware
- Duluth, Minnesota
- El Dorado, Arkansas
- Elgin, Illinois
- Emporia, Kansas
- Evansville, Indiana
- Fairmont, West Virginia
- Fayetteville, North Carolina
- Fitchburg, Massachusetts
- Flagstaff, Arizona
- Ft. Smith, Arkansas
- Ft. Wayne, Indiana
- Gadsden, Alabama
- Gainesville, Georgia
- Greensboro, North Carolina
- Hazelton, Pennsylvania
- Hagerstown, Long Island, New York
- Hollywood, Florida
- Houston, Texas
- Huntington, West Virginia
- Huntsville, Alabama
- Indianapolis, Indiana
- Jackson, Mississippi
- Jacksonville, Alabama
- Jacksonville, Florida
- Johnstown, Arkansas
- Joplin, Missouri
- Kansas City, Missouri
- Kankakee, Illinois
- Knoxville, Tennessee
- Kirkville, Mississippi
- Lawrence, Kansas
- Latrobe, Pennsylvania
- Lexington, Kentucky
- Lexington, Virginia
- Lincoln, Nebraska
- Little Rock, Arkansas
- Long Beach, California
- Los Angeles, California
- Louisville, Kentucky
- Lubbock, Texas
- Madison, Wisconsin
- Marion, Ohio
- Marion, Virginia
- Martin, Tennessee
- Memphis, Tennessee
- Miami, Florida
- Miami, Florida
- Milwaukee, Wisconsin
- Minneapolis, Minnesota
- Mobile, Alabama
- Monroe, Louisiana
- Montgomery, Arkansas
- Montebello, California
- Montpelier, Vermont, Canada
- Murray, Kentucky
- Nashville, Tennessee
- New Orleans, Louisiana
- New York, New York
- Niles, Illinois
- Norfolk, Virginia
- Oakland, California
- Oklahoma City, Oklahoma
- Orlando, Florida
- Columbus, Ohio
- Panamacity Beach, Florida
- Parkersburg, West Virginia
- Peoria, Illinois
- Pittsburgh, Pennsylvania
- Pittsburgh, New York
- Portland, Oregon
- Providence, Rhode Island
- Quebec City, Quebec, Canada
- Redford, Michigan
- Richmond, Virginia
- Rockford, Illinois
- Rockingham, North Carolina
- Rochester, New York
- Sacramento, California
- Salt Lake City, Utah
- San Antonio, Texas
- San Bernardino, California
- San Francisco, California
- Savannah, Georgia
- Schererville, Indiana
- Seattle, Washington
- Seneca, South Carolina
- Sheboygan, Wisconsin
- Shreveport, Louisiana
- Sioux City, Iowa
- Snow Hill, South Dakota
- South Bend, Indiana
- Spokane, South Carolina
- Spokane, Washington
- Springfield, Illinois
- Springfield, Missouri
- St. Louis, Missouri
- St. Petersburg, Florida
- Starkville, Mississippi
- Sterling, Illinois
- Tampa, Florida
- Tifton, Georgia
- Tulsa, Oklahoma
- Vancouver B.C., Canada
- Vancouver, Washington
- Virginia Beach, Virginia
- West Palm Beach, Florida
- Wheeling, West Virginia
- Wichita, Kansas
- Wildwood, New Jersey
- Wilkesbarre, New York
- Winston-Salem, North Carolina

BOOKING: PREMIER TALENT
Future of America Fair Is Seen as Drawing 500,000

Yarrow Host Of Kerrville
KERRVILLE—Tea-Pot Yarrow will return to the second annual Kerrville Folk Festival as host and featured performer during two evenings devoted to original songs by new folk performers.

The 1973 festival will be held on the grounds of the Texas State Arts and Crafts Fair in the Kerrville Municipal Auditorium on May 24-26. Admission has been set at $3.50.

Rod Kennedy, Festival producer, said the event will begin the night prior to the fair, with five evening concerts to include Steve Forbert, Margo Life, Leroi Jones, Kenneth Threadgill, Bill and Bonnie Hurst, Jerry Jeff Walker, Allen Darney, Robert Shaw, Michael Murphy, Towne Van Zandt, Dick Barbe and Carla, Alva Eustace and Bill Stevenson. Eight more acts are being added to the schedule.

Yarrow, known for his involvement in the New Folk concerts during the New York Folk Festival, introduced some new folk performers to Kerrville fans last year. New Folk performers are writers-performers of their own original material, with many already holding national recording contracts.

Race Track in suburban Chicago this summer.

Madison Square Garden Corp., in partnership with the Chicago combine, the race track site, with which is 20,000-seat grandstand, adjacent resort hotel, 750-room performing arts theater and parking and services.

Set to open May 24, the fair will offer key recording artists in evening concerts to climax each day’s events. A 17-act all-star line-up will include exhi bit hall and livestock and agricultural show facilities will be offered, with arts and crafts. The Chicago-Country Music Recording, educational displays, demonstrations and other special features expected.

Stirch Henderson has been designated as musical director of the second evening, which will occur on various evenings, the Ozomotli, Springfield Revival.


Brewer Returns From U.K. Date
NEW YORK—Teresa Brewer has just returned from the U.K. where she contributed her talents to the latest Broadway hit, "Mink Mole Song." The new version features rock guitarists, Al Hirt, Buddy Bartholomew, and Hands & Feet.

While in Europe, the singer also traveled to Stockholon to record an album of Beezie Smith songs with the Count Basie Orchestra. An early May release is set for the single and the album entitled, "The Songs of Beezie Smith," on the Flying Dutchman Records, according to Bob Theile, label president and director of acts.

Miss Brewer is scheduled for upcoming television appearances on the Mike Douglas, Johnny Carson and Merv Griffin programs.

Cosby Set for Magic Mountain
LOS ANGELES—Bill Cosby opens the all-star summer concert series at Magic Mountain amusement park here on Memorial Day (28-30).

The complete entertainment roster for the park is set to include Donna Fargo (June 1-3), the Pat Boone Family (June 8-10), Son Severson and the New Group for America, featuring Tuesday night’s Children’s Day (15-17), the Lemon Squirrels (19-24), Bobby Goldsboro (June 26-30), the Carole King (July 3-5), the Smith’s (July 8-12), and the John Gary S. (14-19), Frankie Avalon (21-26), Bobby Darin (Aug. 8-Sept. 2), and Roger Williams (3-5).

Sage, Dead Coast Date
LOS ANGELES—The New Riders of The Purple Sage and the Grateful Dead have signed for four performances as acts of the season at the outdoor University of California at Santa Barbara stadium on Sunday (27).

Pacific Presentations is promoting the show, the first since aコー, Sills and Nash toured in Europe last year. That field lies idle all year, since the university no longer fields a football team.

Sepp Donohoe and Gary Perkins of Pacific Presentations said that more outdoor concerts are being planned, pending audience response to the Grateful Dead appearance. The show will run from noon to dusk, with security set to blanket the area.

Zeppelins Is Top Draw
NEW YORK—A seven-year record set by The Beatles in 1965 for drawing the largest crowd to a single concert performance has been broken, and the United States, was shattered May 5, by the Rolling Stones, with a Zeppelin, when the latter group attracted close to 57,000 persons at the second night concert, part of the Spring Weekend, at the Orange Bowl, Tampa, Fla.

The Beatles’ 1965 record was 55,000 at a sold-out performance held at Shea Stadium, N.Y. That concert grossed $30,000. The Zeppelin Tampa concert grossed $300,000.

Led Zeppelin also broke another attendance record on the opening of their tour, May 4, when they drew 23,000 paying customers at a Bravura Stadium, Atlanta, Ga. The record set for this stadium was also held by the Beatles when the group appeared there in 1965. At that point, 33,000 people saw the show.

The Led Zeppelin appearance grossed $246,000. For the group.

Ben Sidran is hardly a household word: he wears no gliress, breaks no windows and has consistently echoed his possible rocker’s tendencies to focus instead on a self-professed, good-humored “missionary” approach to exploring the relationship between jazz, blues and rock ‘n’ roll, good of and otherwise.

Inside the industry, however, Sidran is drawing increasing attention as an educator and producer. In the former incarnation, he has published his doctoral thesis on black music and is now experimenting with educational approaches to both music and its industry (more to follow on that on another time).

The later role, his earlier work with Steve Miller, as a studio member of the band. And then as producer, was followed by his own albums, Tony Williams’ last LP and the recording of抢先, Sylveste and the Hot Band.

New Sidran is winding down between assignments, having just finished his own album and the next LP outing of Epic’s Glencoe. The next Sidran Blue Thumb work was produced by Sidran and partner in Building Productions, Bruce Bricke. That work promises to be a source of pleasure both for Sidran’s followers and authorities on the locality, a characteristic that resulted most notably in the earlier Miller bands.

Rogers and Clark are in Chicago, as well as Full Compass Sound, in Sidran’s home base of Madison, Wisconsin. "Faith, "Time On Planet Earth" will feature Sidran’s usual musical friends, Robert Plant, Clyde Stubblefield and Tony Williams. Adding and anticipating that core will be four other Madison authorities: Steve Miller, The Dave and Jim Petersen, all of the Miller Original Band, along with Currie Coke.

Also featuring Sidran for his work on "Recall The Beginnings," Steve Miller’s last album (price: $9.98).

The Institute of Audio Research is conducting a special seminar next week (24-27) that will focus on Audio Systems Design. The Institute is gearing the course to design, studio, maintenance and system engineers.

During the four days of the course, which will be held in New York, students will cover practical theory and application of modern design techniques, employing the "gain block" and constant voltage approach, along with traditional methods of impedance matching, thermal noise evaluation and grounding practices.

New York–as a three-week course by the Institute, the seminar has been developed by experienced engineers who were unable to enroll in the extended course due to normal work schedules.

IAR is setting the fee at $259, including all cost of travel. If interested, you may call Mr. Daniel at IAR, 64 University Place, New York 10003. Details for registration are this Tuesday (15).

(Continued on page 14)
Talent Col’s “Week to Remember”

and his sensitive touch really came through. The Staple Singers were the exemplification of fun in music, heater up the house with their delightfully energetic soul and gospel mixture, with Maxine, in particular, nailing all her marvelous bleeding blues skills.

If any one artist captured the essence of what the week was all really about it was Bruce Springsteen. Laid in Colombo's recent acquisitions of singer-songwriters (Bill Quaterman & Andy Pratt) he has an appeal that borders on the universal. His songs are interesting, thoughtfully worked out and oh so exciting. Material aside, he has about him that glow, the elusive X factor that spells STAR. Comparisons to Van Morrison and Bob Dylan have been made but he is no carbon, rather a glowing and vibrant performer in his own right.

Dr. Hook and His Medicine Show were insufferably self-indulgent during their truncated set. They were obviously more concerned with their own enjoyment rather than that of the nearly full house. Engaging in oblique repartee and nothingness beside their instrumental sloppiness and vocal insipidity did nothing to salvage their performance.

The New Riders Of The Purple Sage have uncovered nothing new or out of the gag, but they do what they do very well and with a little bit more of a pizzazz. Their music is country, mellow and laid back yet ready to set off sparks as a woman’s notice. Joined by Beautiful Dead members Bob Weir, Keith Godchaux and Donna Godchaux they transformed the stal winterman into a vividly hoe-down.

For less than the price of a small console you can own the whole studio.

Mini studio

To find out more about our remarkable Mini Studio and the name of your nearest participating dealer, call toll-free (212) 456-2075.
In New York call collect 518/384-1750. Or write us directly.

LANALABORATORIES
155 Michael Drive, Gipsy, New York 11791

For United Artists, and Harvey Mandel for Janus Records.

A & R Studios in New York, Herb Landau, Randy Newman has completed three sessions with producer Ozzy Coles and engineer Phil Ramone for his new fantasy album. Among the tracks included will be Herman's treat ment of the Coltrane work, "Giant Steps."  

Joel Diamond, late of Blackwood Music and now pushing ahead with his own label, Silver Blue, has been working out of Sigma Sound in Philadelphia, where Diamond and Bobby Martin recently produced The Police, a new act signed to the label.

Diamond is already making a dent with another new unit, The Invitations, just signed to MCA.

Also at Sigma Sound: B.B. King, who recently completed an LP there with some other than Dave Conrad producing for ABC. Sessions were completed in three days, during which B.B. received able support from Stevie Wonder.

Wonder played keyboards and brought in two tunes written for King, "To Know You Is To Love You," expected to be a cooer, and a slow blues, "When Will The World Learn To Love."  

Last Straw: Frank Zapata, just in for new sessions on his next LP at Ian Turner's Solid Sound in Ingleswood. Lumpy gray rolling on the river.

and his sensitive touch really came through. The Staple Singers were the exemplification of fun in music, heater up the house with their delightfully energetic soul and gospel mixture, with Maxine, in particular, nailing all her marvelous bleeding blues skills.

If any one artist captured the essence of what the week was all really about it was Bruce Springsteen. Laid in Colombo's recent acquisitions of singer-songwriters (Bill Quaterman & Andy Pratt) he has an appeal that borders on the universal. His songs are interesting, thoughtfully worked out and oh so exciting. Material aside, he has about him that glow, the elusive X factor that spells STAR. Comparisons to Van Morrison and Bob Dylan have been made but he is no carbon, rather a glowing and vibrant performer in his own right.

Dr. Hook and His Medicine Show were insufferably self-indulgent during their truncated set. They were obviously more concerned with their own enjoyment rather than that of the nearly full house. Engaging in oblique repartee and nothingness beside their instrumental sloppiness and vocal insipidity did nothing to salvage their performance.

The New Riders Of The Purple Sage have uncovered nothing new or out of the gag, but they do what they do very well and with a little bit more of a pizzazz. Their music is country, mellow and laid back yet ready to set off sparks as a woman’s notice. Joined by Beautiful Dead members Bob Weir, Keith Godchaux and Donna Godchaux they transformed the stal winterman into a vividly hoe-down.

For less than the price of a small console you can own the whole studio. Mini studio

To find out more about our remarkable Mini Studio and the name of your nearest participating dealer, call toll-free (212) 456-2075. In New York call collect 518/384-1750. Or write us directly.

LANALABORATORIES
155 Michael Drive, Gipsy, New York 11791

For United Artists, and Harvey Mandel for Janus Records.

A & R Studios in New York, Herb Landau, Randy Newman has completed three sessions with producer Ozzy Coles and engineer Phil Ramone for his new fantasy album. Among the tracks included will be Herman's treat ment of the Coltrane work, "Giant Steps."  

Joel Diamond, late of Blackwood Music and now pushing ahead with his own label, Silver Blue, has been working out of Sigma Sound in Philadelphia, where Diamond and Bobby Martin recently produced The Police, a new act signed to the label.

Diamond is already making a dent with another new unit, The Invitations, just signed to MCA.

Also at Sigma Sound: B.B. King, who recently completed an LP there with some other than Dave Conrad producing for ABC. Sessions were completed in three days, during which B.B. received able support from Stevie Wonder.

Wonder played keyboards and brought in two tunes written for King, "To Know You Is To Love You," expected to be a cooer, and a slow blues, "When Will The World Learn To Love."  

Last Straw: Frank Zapata, just in for new sessions on his next LP at Ian Turner's Solid Sound in Ingleswood. Lumpy gray rolling on the river.

Atlantic President Ahmet Ertegun congratulates Bette Midler on her RIAA gold certification award for the entertainer's debut Atlantic album, "The Divine Miss M."  

May 19, 1973, Billboard
The Rain...
The River...
The Separation...
The Love.

PAUL DAVIS
SINGS OF THESE ON THE NEW SINGLE,
"MISSISSIPPI RIVER"
BANG 702
The new Ray Conniff album is here. And as usual, it's a beauty in every way. The time couldn't be more appropriate with the title "You Are the Sunshine of My Life." And ten other great hit songs, right off the top of today's charts.

Each track is stereo spectacular of the Conniff musical magic, and with the release of this album we're launching a major Ray Conniff promotion. Including a big print and radio campaign that will tie in with the whole Ray Conniff catalogue.

Spearheading the campaign is "You Are the Sunshine of My Life." Bound to be the biggest Conniff ever.

On Columbia Records and Tapes
Next trip to Chicago, give her good reason to be jealous.

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

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

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

All for a price that's not a hit astronomical. So next trip to Chicago, book with us. We're at 1300 North State Parkway, Chicago, Ill. 60110. Phone (312) 787-7200. Telex (312) 252-272.

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

HOTEL

Ambassador

The Star Treatment

(Continued on page 67)
There comes a time in the life of a young man when he begins to think for himself. A time when he begins to recognize and express his own feelings.

That time has come for Michael Jackson. It's a new time for Michael, and you can hear it in his album, "Music And Me".

Michael Jackson.
"Music And Me".
On Motown Records and Tapes.
Talent in Action

IAN WHITCOMB

HOLLY NARE

A orchestral show of the ancients

If you're looking for a concert that has been thoroughly entertaining and engaging, you don't want to miss the Los Angeles Symphony Orchestra's "Talent in Action" concert. This show, presented at the Dorothy Chandler Pavilion in Los Angeles, features a diverse program that includes music from the past and present, as well as contemporary works.

The concert begins with a program of classical music, including works by Mozart, Beethoven, and Brahms. The orchestra performs with a passion that is both captivating and inspiring. The conductor, available for a full range of emotions and styles, brings out the best in each piece, creating a truly memorable experience.

The program then shifts to contemporary music, with works by composers like John Adams and Philip Glass. The orchestra's skill and precision are on full display, as they bring these modern compositions to life.

To wrap up the evening, the orchestra invites some special guests, including singers and dancers, to join them on stage. The audience is treated to a stunning performance of "The Nutcracker" suite, with dancers in toe shoes and snowflakes flying across the stage.

This concert is not to be missed. It's a true celebration of music, and a testament to the talent and skill of the Los Angeles Symphony Orchestra. So come out and join us in a night of music and wonder.
Hold On, I'm Comin'  
HERBIE MANN

Excursions  
EDDIE HARRIS

Prepare Thyself To Deal With A Miracle  
RAHSAAN ROLAND KIRK

Atlantic Records  
25th Anniversary Special 2-LP Set
THE JAZZ YEARS

The Commodore Years
The Tenor Sax:
COLEMAN HAWKINS & FRANK WESS

The Commodore Years
The Tenor Sax:
LESTER YOUNG, CHU BERRY & BEN WEBSTER

THE JAZZ YEARS
ARM.

ATLANTIC RECORDS
AND TAPES
Radi0-TV Programming

STARTER STATION:

Anaheim's KEZY-AM Builds Repute by Kicking Off Hits

By CLAUDE HALL

Anaheim, Calif.—Because of the unique overall sound of KEZY-AM and the manner in which the voice is controlled and presented by program director Anne McClatchy and music director Jack Alexander, the radio station has been one of the most important exposure outlets for new records in the nation, but is competing quite favorably with the dominant Top 40 operations as KIIS-AM.

The programming of KEZY-AM is not the world's easiest task. The station is located in the Disneyland area of the Los Angeles metropolitan region, yet it has always been considered a suburban station.

Dan Mitchell, shortly after becoming manager of the station some six years ago, was not sure his station in its own community and one of his first changes was to install McClatchy and Alexander. McClatchy, to illustrate how stable the station has been since then, KEZY-AM hasn't had an air personality change in the last three years, almost an impossibility for a station in a large market.

But the keys to the radio station's success rest overwhelmingly on its music blend and its ability to use the format for new playing material.

"And we go out on a limb on a new single because we can balance the sound to make it fit better than the ordinary radio station," McClatchy said. Alexander, the music director, states every record every day throughout the broadcast day. Each individual record is slated regarding its period of time, so that the small sound that the station wants to achieve. Even oldies are not treated as oldies, but in respect to how they fit the overall sound.

"We try for a sound so that when people tune in, they feel comfortable."

Country Syndication

BOSTON—"Cowboy Church," an hour weekly country-flavor inspiration show bottled by singer-songwriter Hunter Scott, will be distributed by Diamond Productions in Los Angeles, which is owned and guided by Harvey Faulkner. The program, which is currently featured each Sunday on KLAC-AM, Los Angeles country music station.

Program for Blind

NEW YORK—Al Sperber, host of "Out of Sight," heard on WHN-AM, New York, is offering 13 programs of the week show for syndication. The public service program is dedicated to blind performers and listeners. Inquiries should be made to Sperber at the station.

Talent Countdown

How do you turn a nice bunch of kids into a super group? Well, start with a headstart, as did Paramount Records with the Brady Bunch Kids because, after all, an hour-and-a-half of kids will do. On ABC-TV network is valuable exposure. But, the record company label quickly found that ABC's 30 million TV audiences were reluctant, to say the least, to play the single "Zucker's Froggy Pig" by the group. Okay, so what we did was a big promotion on KIIS-AM in Los Angeles, where the station is helmed by executive Viki Cooper. The station gave the first 1,000 people tickets to see the show, which was put on by Bunkie Brooks and The Brady Bunch. At KLIV-AM in San Jose, Calif., the first 500 people to show up at the station were given free tickets to the movie and the chance to see the Brady Bunch. On April 21 at KATC-AM in Tacoma, Wash., the movie and the appearance was free to all kids.

ABC-TV Fetes Clark's 20th Anniversary Twice

LOS ANGELES—With the experience of 3,300 "Bandstand-type" shows behind him, Deejay Clark celebrates his 20th anniversary on ABC-TV twice—a 90-minute special airing June 19 at 11:30 P.M. and a completed one-hour version in the regular "Bandstand" slot June 20.

Actually "American Bandstand" is in its 21st year. Clark estimates he has used 8,000 different acts in his entire career.

Programming Conference Welcomes Top Executives

CHICAGO—The first annual Billboard Jukebox Programming Conference, which will be held here at the Hoisey Hotel, May 19-20, will focus on the very important role that radio stations play in jukebox programming. Just added to the roster for the panel session on "How Radio Station Programmers and Jukebox Programmers Work Together" is Ray Potter, national program director of the Warner Broadcasting chain which includes such stations as KELP in El Paso, KFOX-AM in Los Angeles, and which is owned and operated by Peter Stock, president of the National Association of Recording Merchants.

FREE FOR A COPY OF "Radio Programming Forum" STATION NAME:

Submit this form to receive a sample copy of the "Radio Programming Forum".

MAIL TO:

Radio Programming Forum
Suite 420-900 Sunset Blvd., Los Angeles, Calif. 90026

Radio Programming Forum
Suite 420-900 Sunset Blvd., Los Angeles, Calif. 90026

Please send the following:

NAME:

TOWN:

COMPANY:

ADDRESS:

STATE:

ZIP:

Registration Form:

Registration Fee: $135.00 per person

Please enclose check and return registration form to:

Radio Programming Forum
Suite 420-900 Sunset Blvd., Los Angeles, Calif. 90026

MAY 19, 1973, BILLBOARD
That’s where KEITH HAMPSHIRE’s latest single, FIRST CUT IS THE DEEPEST is in Canada. And from the way it’s moving up the charts in this country, history should repeat itself.

Congratulations to A&M Records of Canada, Ltd.

Produced by Pig-Weed Productions
LIVE THE GOOD LIFE.

Only American has table for 4 dining on both our DC-10® and 747 LuxuryLiners. It’s not every day that you fly. So why not make the most of it. On an American Airlines LuxuryLiner, you can reserve a table for 4 in First Class. Wine and dine with friends, hold a business meeting.

Play bridge. And if you don’t play, enjoy after-dinner liqueurs and champagne. Next time you’re going somewhere, let your Travel Agent introduce you to the good life. On an American Airlines LuxuryLiner.

For First Class passengers, there isn’t a more comfortable way to fly.

American Airlines LuxuryLiners.

*Most have it, soon all will have it.

"The Good Life" © 1963, Peeris Music Co., Inc. Used by permission.
Cat Simon, last of KHI-AM in Los Angeles, turned up at WKYQ-FM in Cleveland as program director and after-noon personality replacing Chris Bailey, ... RCA Records continues to have some excellent seminars for college students. Appearing at a recent seminar in the RCA studios in Los Angeles were Jose Feliciano, KCMB-AM music director Marli Neithnuss, San Diego; KEZY-AM music director Jack Alexander; San Bernardino, Calif. KUDE-AM program director Todd Brown; Oceanside, Calif.; KGIF-AM personality Don Tracy, and a bunch of RCA Records executives. ... Edward B. Newson has been promoted from general sales manager to general manager of KSJ-AM, St. Louis. He started his radio career as an announcer with WJAM, Nortwood, Va. Once worked in record promotion for Decca Records in Chicago.

David Blair, 801-798-8840, needs a medium market air personality job; four years of experience. ... Steve Bridges has departed KLEU-AM, Waterlow, Iowa, and is looking for a program-management job in a small market or air personality work in medium market. 309-764-8885. ... The first annual Jakebro Programming Conference sponsored by the Billboards gets underway May 18 at the Hotels Ambassador, Chicago, with a cocktail party and the next day the seminars go down to the gritty matter. This meeting would be very advantageous to radio people. Registration is only $50 to Jakebro Programming Conference, Billboard Magazine, 150 N. Wacker St., Chicago, Ill. 60606. Among the radio people who'll be speaking there are Bill Stewart, Ray Potter, Bob Johnson, and Jonathan Little. I'll be moderating that particular panel myself, trying to keep Larry Bunnich, Paramount Records, Nashville, under control (you know how violent he gets when agitated)

Lee Gray has left WKLO-AM in Louisville, Ky., where he's been for a considerable spell, to join KMVY-AM, Little Rock, Ark. Also joining KMVY-AM is Dave McCree from WHAS-AM in Louisville. Looks as if Terrell Mierhyn at KMVY-AM raised the entire Louisville city. ... Jim Rush is the new music director of KORI- FM, Orange City, Calif.; station is going to a million-dollar format. He has another 'original' and 'creative' pro-gramming idea.

Mike Shepard has shifted from Monument Records to Stanley-King Records, Nashville, ... Bob Hagen is leaving WFPS-AM, Evansville, Ind., and is looking. Has first ticket. 815-428-0646. ... Bob Bond, who'd worked many miles in the Phoenix area, has moved to Los Angeles and is looking for radio work. 213-462-7835. ... Corrie Chasson is now doing a 5-10 p.m. show Sundays on WXYZ-AM, Detroit; she'd been with the BBC's Mid-dleborough station, England. ... You want to keep up on what's going on in the soul radio, one of the best things I know is a publication put out by Novel Records, Sheetreport, called 'Straight From the Horses Mouth.' The May issue featured an item on Bill Haywood of WOL-AM, Washington, and Chris Turner of WHAT-AM, Philadelphia. The issue also featured an item on Emma Austin, WIRD-AM, Augusta, Ga. I think you could get on the mailing list of the magazine, free, by writing Stan Lewis at the record label. Better yet, call him.

* * *

G. Stephen Green, program director for three years at WHZY-AM, Greenville, S.C., has left the station. Joe Johnsen, afternoon drive personality for over two years at the station, has been appointed program director and music director. Jim Squire from WKY-AM in Hemingway, S.C., will do the 5 a.m.-2 p.m. show. Larry Mills continues in the mornings. John does 2-5 p.m. and Charlie Burkett does 5-9 p.m. ... Jeffrey Martin Messmer, currently operations manager and night personality at WKBV at Boston University, has become general manager of the campus station replacing John Gambling, son of WOR-AM, New York, air personality. John Gam-bling. So that's where the third John Gambling has been filling his time until he goes to WOR-AM.

(Continued on page 26)

**Anaheim AM'er Makes Hits**

• Continued from page 22

tions to play White's 'Tina Gonna Love You More,' but now, of course, everybody is on it. Actually, one of the deejays had heard that record on a local soil station and told us about it. We pulled it out of one of our files and listened to it again.

KEZY, from the early days when McClatchy first took over the programming reins, decided to be an 'alternative' for the Los Angeles area. "We felt KHI-AM and KRLA-AM had pretty much run their course and that they lacked certain human qualities we could achieve," they felt that, because of lower overhead, we could make a bigger dollar than many of the Los Angeles stations, yet, at the same time, have a lot more fun and come radio.

The music blend of KEZY-AM is never repeated. Normally, only four oldies are played in an hour, though this might go up as high as five or six, de-pending as well on how many new records are being worked into that particular time of the day. On weekends every other record is an oldie because "Southern California, we feel, is differ-ent than anywhere else in the world... people get out more and do things - the beaches, the mountains, the deserts. They're on the move more on week-ends and we try to program for them."
Radio-TV Programming

Vox Jox

Hal Martin is the new program director of KFRG-AM, San Francisco. He'd been program director of KNUS-AM, Dallas. ... Larry Fish, program director of KWWB-AM is Wichita, Kan., says: "Our cowboy hat is off to Roy ... and the station's board of $50,000. In any case, though, he plans to continue filling the last papers to obtain KPPC-AM, KPPC-AM only the week before he'd bought the station, but KROQ-AM management filed protest saying that a format change while the station was pending weakened the value of the station. So, KPPC-AM changed back, aggressive. Thus things are looking better for KROQ-AM and its ... and doing morning air at WDQR-AM, Raleigh, N.C., will now also be at research assistant at the progressive station. Joe Gonza, 714-283-3187, has continued three years at Career Academy and has a third ticket and seeks any radio position either full time or part-time. Hours are no problem. He's a Vietnam veteran with Bronze Star and three Purple Hearts. Says: "I'm very confident of my ability, but my attitude is that I'm lucky to have little success." Come on, would some of you guys give me this a chance?" According to ... station to do this morning air at KDGE-AM in Thousand Oaks (Los Angeles area), and that's a pretty tough ... director for me to tell Don Imus to move over. Don Imus who?... Listening at KQV-AM, Lake Oswego, Ore., includes Steve O'Shea 6-10 a.m. Faith until 2 p.m., Jeff Clark 2-6 p.m., program director Joe Collins 6-10 p.m., Larry Stent until 2 a.m., and Mike S. 2-6 a.m., Robert Wolf is looking for a small or medium market position. 705-372-9234. * * *

The lineup at WHOO-AM, Orlando, Fla., includes music director Rick Taylor 6-9 a.m. program director Clay Daniels 9-noon, Ray Beato noon-3 p.m., Mike Burger 3-6 p.m., Gary Roberts 6-10 p.m., and Johnny Parker midnight-6 a.m., with Dutch Edwards and company during the working weekend. * * *

The lineup at W2CIT-AM, mill Creek, Wash., has added morning host Jeff KOLL-AM in San Francisco has registered their call numbers as a trademark. General manager Jim Gabbert says: "As they say, initiation is the simplest form of loyalty. You know by now that K-101 was the first radio station in the country to use the concept of digital pay radio. Since then we have seen the birth of WDL, WTR, KJ9, K101, etc." * * *

Pat Lukin has joined WMAL-AM, Washington, in the 2-6 p.m. spot. He'd been doing the same program in Baltimore. ... Jerry Wright, general manager of KWBK-AM, Fort Worth, Texas, writes that he wasn't "shirter about Jonathan Frick's leaving the station in the middle of his radio career. Since he doesn't have any plans and gets caught with the 80s again, maybe we just have a philosophy..." He added that Tom McColl of WNPX-AM in Columbus, Ga., is the operations manager of the station and "last weekend when Tom was on to talk about his new job we ran into so many people at Love Field we started to have a seminar—Judy Miller, Bill Williams, Charlie Reid, Lloyd Fox, Gene Morgen, Johnny Burks, Harry Negron, and Len Davis." * * *

CREATIVE SOUND SPECIALISTS
for
RADIO, TELEVISION, FILM AND AUDIO VISUAL

SOUND RECORDERS, INC.
Suite 613 / First Federal Building
1717 No. Highland Avenue
Hollywood, California 90028
Telephone: 468-6141

New Jack

May 19, 1973, Billboard}
WE STILL AIN'T GOT NO BAND

"ACAPPELLA" WITH THE PERSUASIONS INITIAL ALBUM "WE STILL AIN'T GOT NO BAND" MCA-326

MCA RECORDS
Radio-TV Programming

Vox Jox

Continued from page 26

Rock. But, you know, it doesn't cost anything to be nice to record promotion people. There are some dummy nice guys out there working in record promotion. I honestly hate to see a program director get the big pants and think he's a big god who has to talk to promotion people. God's unkind.

Dave McCuskey, 617-922-0708, is looking for a Top 40 position; he's been working in the New England area but is willing to go anywhere. Admits he has minimal experience, but "I also have a tremendous background in rock music."

Stephen R. Meyers, Apt. B-42, 1717 Centre Villa Drive, Atlanta, Ga. 30311, needs soul or Top-40 work desperately. Said Chuck Smith, program director of KDKA-AM, Dallas, hired him away from WGOO-AM, Atlanta, but then wouldn't put him on the air after Myers left WGOO-AM. Sent me copies of the telegrams to prove it. Myers has a wife and three kids. Help him out if you can with a decent job. I figure he's a pretty good jock. —Roger S. Davis, KKRK-AM, Peoria, Colo. wanted me to print this coded message: "Weber & the Jet looking for Hard and the Hawk."

Anthony Seagroves graduates from Madison College in Harrisonburg, Va., in a week or so. Has been working on the campus station and part-time at local commercial stations. Wants radio work. 703-628-2259. —Lineup at KUTY-AM, Paulsboro, N.J. includes music director Mark Brancush 6-9 a.m., Chris Hampson 9-noon, Jimmy Music noon-2 p.m., Chuck Dedrick 2-4 p.m. and Kenny W. Larry Bigguff. More about WCFL-AM, Chicago, in this note from programming consultant John Rosen, Los Angeles: "Almost a year ago, you made a statement that many said was impossible. WCFL-AM has been trying to defeat WLS-AM for years, yet never really doing it. I started to consult WCFL-AM in May of 1972. Since then, WCFL-AM has finally beaten WLS-AM in the ratings. This latest Hooper again shows that WCFL-AM clearly is the top rocker in Chicago. I put a format and some people together and a dynamite good manager named Lew Nate has piloted and promoted the station to the top. It's an easy to see that one of the giants in the business has fallen. But I wanted to thank you for your belief in me. And someone at WLS-AM owes you a bucket of beer."

Ronnie Knight has been named music director of WYVE-AM, Appleton, Wis. —Larry Kenny will be doing the 6-10 a.m. show at WJJJ-AM-FM, Chicago, as of May 14, Craig Scott is the new program director of the country station; he's been at WSLR-AM, Akron, Ohio. Kenny had been with WKY-AM (now WWWE-AM) in Cleveland and before that with WRLM-AM in Peoria. —The staff at KFXO-AM, Boise, Idaho, includes program director Fred Nowak, morning/afternoon personality Jack Sunday, afternoon/afternoon personality Jim Saint John, Gary Owens, Chuck Love, Dave Millin, John Downen West and Tom Scott doing weekend work. —John D. Dow has been appointed station manager of WFAC-AM, Atlanta. He'd been general manager of WWWM-FM, Atlanta. He's been with the station eight years at WXYZ-AM, Detroit.

Paul Michels has been appointed director of programming and operations for WFNC-AM, Fayetteville, N.C. He's been program director of WFB5-AM in Spartanburg, S.C. —He'll be at FKTM-AM-FM, Fort Morgan, Colo., you'll find Mason Dixon, Jane Reynolds, Bob Morey, Wayne Fouraker, Jim Dyson, Ralph Worrington, and program director of KFCL at Living-Continued

Formation

Paul Gallis Music Conclave

MARRIOTT HOTEL—CHICAGO

FRIDAY/SATURDAY JUNE 1-2

NAME

TITLE

COMPANY

ADDRESS

CITY/STATE

ZIP

Send $35 Registration Fee and this form to:

PAUL GALLIS MUSIC CONCLAVE
1301 Creek Lane
Mt. Prospect, Ill. 60056

Paul Gallis Music Conclave

REGISTRATION FORM

Cherry P. Jester, Jr.

SELLING LIKE HOTCAKES
1975 SELL BY DATE

"I'M BACK FROM VIETNAM"

(Hold the Elevator My Baby is Coming Down)

Norris the Troubadour

Seaboard Coastriders

D.J.'s Go Your Camp At

VH & L CIRCLE RECORD

DISTRIBUTORS &

PROMOTION CO. INC.

10900 South Kedzie Avenue

Chicago, Ill. 60628

or... MATHAMS

COLLEGIATE RECORDS

Morningside Station

Box 46, New York, N.Y. 10026

Go to #1

with

Tyrone Davis

and his new single

without you in my life

and

B/W

DK-4519

Out Of His New L.P.

Getting to

www.americanradiohistory.com

Copyrighted Material

MAY 19, 1973. BILLBOARD
Campus News

Buffalo Folk Fest Talent Line-up

BUFFALO, N.Y.—Traditional folk artists shared the stage with contemporary folk acts during Buffalo’s annual Folk Festival, a three-day event that took place in downtown Buffalo. Thousands of people attended the festival, which featured a variety of music, art, and food vendors. The event included live music, concerts, workshops, and educational sessions. The festival is an annual event that celebrates the rich cultural heritage of traditional folk music.

Pratt Seminar Reaches New Programming Areas

NEW YORK—A disappointing turnout was offset by strong discussions at the Pratt Institute’s new programming seminars. The seminars, held in collaboration with the New York Public Library, were designed to provide a platform for artists to engage in critical thinking and exchange ideas. The seminars covered a range of topics, including contemporary art, social justice, and digital media. The event was attended by a diverse group of artists, students, and professionals, who engaged in a rich dialogue about the role of art in society.

September Deadline

Pratt seminar proposals are due on September 30. The event is open to artists and professionals interested in exploring new areas of programming. The deadline is important for those planning to participate in the event.

Campus Dates

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

DOWNVIEW, Ont.—Canadian record companies are examining a proposed settlement offer to resolve a long-standing dispute to promote Canadian music in the U.S. and Canada via college radio. The offer, made by the Canadian music industry, is aimed at the program coordinator for A1FM, TDWQ, and other college radio stations. The proposal examines the clarification of the program’s creators. The focus is on the clarification of the proposal’s terms.

Steinway Corporation

As the company that has been making pianos for over 150 years, Steinway is committed to excellence in every aspect of its products. Each Steinway piano is handcrafted by skilled artisans who use only the finest materials to ensure a lifetime of musical enjoyment. Steinway is dedicated to providing the highest level of craftsmanship and innovation in every instrument it produces.
At a time when Paul Williams is filling houses from New York to New Delhi, when his numerous appearances on the Tonight Show and The Midnight Special are revealing the impact of his sparkling personality, and when the hit songs that he's written are becoming standards, we'd like to present...

LOOK WHAT I FOUND

A new love song from PAUL WILLIAMS
On A&M Records
Produced by Michael Jackson

The rest of Paul's love songs, by Paul himself, are on these two albums:

Paul Williams:
- SP 4527: I JUST AN OLD FASHIONED LOVE SONG
- SP 4557: Life Goes On
LE MICHAELS--Nice Day for Something, Columbia KC 32779. With his debut set for the label, Michael returns to the sound which has been most successful for him in the past. "Gonzo" accompanied only by bass and the artist's free, distinctive vocals. Carl's are also relatively short compared to recent efforts, which seems to be most effective for the performer. LP is also included an excellent keyboard work and a number of potential hit singles.


RICHEL HAYDEN'S PORTFOLIO--Barney Forest SFS 6013 ( MGM). Hayden's precious, probing voice and his melodic arrangements are in perfect agreement. The use of rage drum-sticks, violins and his guitar associates creates a flowing understanding for his powerful vocal style. The material is equally effective for the performer; songs made famous by others, but all regressed with a quality of intense core. Hayden is the kind of singer who can mould like a stupefying weapon, and the listener gains all the falls. Playing on these duality are Fisk Wendell on steel pedal guitar, Peter White, on amplified acoustic guitar and Erik Axenfred on bass. LP is "What's Going On," "I Don't Need Nobody," "Night Time." Dealers: The LP includes 10 live versions of a bonus. The music can be stocked in the pop and folk areas.


MOCJ ODELL--My Right, RCA 3279. At nover he has created another BSAT type band with more emphasis on rock than jazz. Lead singer Brian Cobb sounds like David sustainability on this new open location topped at Brigham Young University and build up in the studio. This group is as good as any vocal group today exist. Having been in show business for many years he's given it a professional crispness and discipline which keeps out extraneous notes. They have used the blending time of songs in a whole number on these three occasions to make beautiful music. But the whole "condensed" is delightful.

Best cuts: "Listen to the Music," "Believe in Music," "Put a Little Love in Your Heart," "Black and White," "This Time I Ever I Saw Your Face." Dealers: This is a consistently classy, good selling LP which keeps below its public. Showcase it.

SPEEDY JONES--F武侠 Convictions, Track MCA 221. Former lead singer of The Del-Signs (now named Vanity), who scored an法宝 several years ago with "Something in the Air," has come out with what may be one of the best albums of the year. A fine mixture of original material, some 50's rock and a Dylan tune and the interesting bluesy voice of Jones make this LP something to watch. Instrumentals are also top notch.


GIU A RALE--Country Songs We Love to Sing, Remond R 8110. One of the top selling (absolutely!) packages of the week. Fresh from the Lawrence Welk show, this husband and wife team sing mostly country standards in beautiful dual style that makes it a take home and loop type. They sing country the way it was meant to be performed.

Best cuts: "I Have Loved You a Man," "Love Can Move Mountains." Dealers: Louis videos by Welk add to the commerciality.

EDDIE MILLER--In the Air Around, MCA 325. Fine gipsy vocal work augmented by country-rock band, but with Garry McHugh's bottom added on one track, "Roper." Best cuts: "Old New Orleans," "Watch Out the Winter." Dealers: Can be stocked in soul and pop categories.

TYRONE DAVIS, Gates DK 70849 (Brassique). All the trappings of today's commercial soul sound are represented. Davis sings in a gentle manner, a combination of a pulsing beat, strings and horns offering styles of blues and soul albums.

Best cuts: "Lady," "Good and Bad, Tall and Short." Dealers: This an exciting group which has been getting airplay for its "I'll Make It All Right" single in certain parts of the country.

THE BEAUTIFUL JON MISSIONARY BAPTIST CHURCH CHORUS, (c) 1951 (Nashboro). This is modern gospel rich with the heritage of yesterday but propelled by the spirit and emotion of today's singers and augmented by a rhythm section of piano, bass, guitar, organ and drums. The Chicago-based group exemplifies the most exciting aspects of the gospel singing. The fervor of believers is a joyous thing, the happy hand clapping excitement and the rise of the solo voice leading all the other members in the calls and repeats.

Best cuts: "I'll Make It All Right," "Thank You Jesus." Dealers: This is nailing group which has been getting airplay for its "I'll Make It All Right" single in various parts of the country.

ASLAM ARTISTS--Partum Land, Columbia KC 32735. In the field of gospel composition, Thomas A. Dorsey has a great reputation. This double set present a number of stellar gospel singers doing new interpretations of some of his works.


Best cuts: "What Could I Do," "My Desire," "Old Ship of Zion." Dealers: This is a good sampler type of gospel LP which can be used to introduce customers to other black patrons of the art.

BLESSE GRIFFIN--Testimony, Rebound Records. Quirky, rich and open vocals with piano and organ support from this veteran message carrier. Dealers: "Move on Up A Little Higher" (the most unpromising tune in the set).
bet you can't love just one...

Where Is The Love
Put A Little Love Away
Don't Let Me Be Lonely Tonight
Killing Me Softly With His Song
Love Music
You Can't Dress Up A Broken Heart
Hey Look At The Sun
Walk The Way You Talk
I Won't Last A Day Without You
I Can See Clearly Now

ALL IN THEIR FIRST BELL ALBUM!

SERGIO MENDES
AND
BRASIL '77

Love Music

PRODUCTION AND SOUND BY BONES HOWE

BELL 1119

BELL RECORDS
A DIVISION OF COLUMBIA PICTURES INDUSTRIES, INC.
RENAN: "PIECES DE LA FE"—Albert Fuller, Nashville H 72282. A solid chunk of the hardrock output of the 19th century French master who's works figure in the collections of every dedicated aficionado. Fuller is an expert interpreter, DEXTER/BERFIL/MEIN/Weather Sinister, Piano, Angel's Rythmic (Regal) 8011. Goebel's colorful ability was unmatched in projecting the subtle charm of the pieces contained here, chosen from recordings made in the mid-1930's. Most short works the most substantial & Dobrinko's "Suite bergamasque."

SEGUER: STRING QUARTET No. 1. PRILIE STRING QUARTET No. 2. BIBERT: STRING QUARTET No. 2—The Complete Quartets, Nashville H 72180. Price-winning recordings is gaining a solid following as perhaps the most exciting innovative group dealing with contemporary chamber literature. The playing here is remarkably strong and persuasive, and the recording sensational for its clarity.

BILL COST:—"Fat Albert, NCA 100. Cosby has to be one of the most humorous people in the world. He scores with a wide range of appeal from gentle chuckle to gutsy belly-laugh. This album, which focuses on his famous legendary character called to co-host, undoubtedly one of the best Cosby projects to date. Best cuts: "Fat Albert's Car," "My Wife and Kids."

HENZE: VIOLIN CONCERTO No. 1; ZIIEHMANN: VIOLIN CONCERTO—Adagioso, Orch. of Radio Luxembourg (Geber/Hanover), Caxtel 12381. The Ziemmanns is new to the catalogue, while the Henze's to arrive on another, higher price label. Both are arresting works, competently performed here, and in this attractive double package a true contemporary music buffet.

Bubbling Under The Top LP's

101—LOU REED & THE VELVET UNDERGROUND, Pride PRD 0022 (MGM)
102—FOURIGHT CONVENTION, House, AMI LP 2436
103—WILLIE HUTCH/SOUNDTRACK, The Mack, Motown M 756.5
104—BARRY WADDLE, Northern Lights, Dunhill DG 3013 (GPR)
105—JOHN MAY, My Sporting Life, Dunhill DG 3017 (GPR)
106—FRANKFURTER GIANT, Pickin'严重的, RCA DM 30556.3 (GPR)
107—FURSTON & GIANNAUCCI, Opus SP 77617 (MGM)
108—HARRIS ANDERS Artist, Ave Arbor Blues & Jazz Festival, Atlantic SD 2-902
109—CHARLOTTE'S WEB, Soundtrack, Parras PD 1008 (Famous)
110—LOVE & BEAUTY, Lionel Jackson, Steed 001
111—INTERNATIONAL PLAYOFF, Winkie Picket, Atlantic 72961
112—WINDSOR MILLER, Faster Speed, Pol-101 (GPR)
113—MY HEART JUST KEEPS BREAKING, Chi-Lites, Brunswick 55496
114—IF THAT'S THE WAY YOU WANT IT, Diamond Head, Dunhill 48342
115—NEVER NEVER NEVER, Shirley Bassey, United Artists 211
116—HELDI STRANGER, Five & Rain, Mercury 73271 (Phonogram)
117—POWER TO ALL OUR FRIENDS, CBT Richards, Sire 707 (Famous)
118—THEM'S NO ME WITHOUT YOU, Maysa, Columbia 64038
119—HEINZE OF THE STRANGER, Hypnothere, Pappen 1140
120—LEADER IN MY TIME, Sammy Davis Jr., MCA 1451
121—YESTERDAY & TODAY, Buddy Shonder, Rudy Rocker, 30696 (Bell)
122—MAMA'S LITTLE GIRL, Dusty Springfield, Dunhill 4344

FM Action Picks

ALBREQUETE: KXST-FM, Steve Spulin
ATLANTIC: KRAM-FM, Joe Magee
BALTIMORE: WHTK-FM, Barry Richards
BOSTON: WBAB-FM, John Davida
CLEVELAND: WWHR-FM, Mark Belfeee
DALLAS: KAFM-FM, Jake Richardson
HARTFORD: WBAM-FM, Paul Proctor
MIAMI: WMBX-FM, Michael Dean
MILWAUKEE: WZTM-FM, Steve Stevens
PHILADELPHIA: WMMR-FM, Jerry Stevens
PROVIDENCE: WSBM-FM, Andy Rutberg
FAIRFIELD: WCRQ-FM, Barry Kinkel
SACRAMENTO: KZAP-FM, Robert Williams
ST. LOUIS: KSHE-FM, Sheldon Grahman
TORONTO: CHUM-FM, Barry Karun
TUCSON: KGFM-FM, Allan Browning
UTICA: WBBR-FM, Steve Mark
VALDOSTA: Ga: WYVS-FM, Bill Tilton
WASHINGTON: WMCX-FM, Phil de Margie

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

ALBREQUETE—KXST-FM, Steve Spulin
ATLANTIC—KRAM-FM, Joe Magee
BALTIMORE—WHTK-FM, Barry Richards
BOSTON—WBAB-FM, John Davida
CLEVELAND—WWHR-FM, Mark Belfeee
DALLAS—KAFM-FM, Jack Robinson
HARTFORD—WBAM-FM, Paul Proctor
MIAMI—WMBX-FM, Michael Dean
MILWAUKEE—WZTM-FM, Steve Stevens
PHILADELPHIA—WMMR-FM, Jerry Stevens
PROVIDENCE—WSBM-FM, Andy Rutberg
FAIRFIELD—WCRQ-FM, Barry Kinkel
SACRAMENTO—KZAP-FM, Robert Williams
ST. LOUIS—KSHE-FM, Sheldon Grahman
TORONTO—CHUM-FM, Barry Karun
TUCSON—KGFM-FM, Allan Browning
UTICA—WBBR-FM, Steve Mark
VALDOSTA—Ga: WYVS-FM, Bill Tilton
WASHINGTON—WMCX-FM, Phil de Margie

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

ALBREQUETE—KXST-FM, Steve Spulin
ATLANTIC—KRAM-FM, Joe Magee
BALTIMORE—WHTK-FM, Barry Richards
BOSTON—WBAB-FM, John Davida
CLEVELAND—WWHR-FM, Mark Belfeee
DALLAS—KAFM-FM, Jack Robinson
HARTFORD—WBAM-FM, Paul Proctor
MIAMI—WMBX-FM, Michael Dean
MILWAUKEE—WZTM-FM, Steve Stevens
PHILADELPHIA—WMMR-FM, Jerry Stevens
PROVIDENCE—WSBM-FM, Andy Rutberg
FAIRFIELD—WCRQ-FM, Barry Kinkel
SACRAMENTO—KZAP-FM, Robert Williams
ST. LOUIS—KSHE-FM, Sheldon Grahman
TORONTO—CHUM-FM, Barry Karun
TUCSON—KGFM-FM, Allan Browning
UTICA—WBBR-FM, Steve Mark
VALDOSTA—Ga: WYVS-FM, Bill Tilton
WASHINGTON—WMCX-FM, Phil de Margie
TOTAL
SOUND RECORDING

4000 Warner Boulevard
Burbank, California 91505
(213) 843-6000

For further information contact Robert K. Hagel.

www.americanradiohistory.com
‘Barren Creativity’ Scored by Palmieri

By JIM MELANSON

NEW YORK—Latin music needs a boost, according to pianist Eddie Palmieri. And, he believes that he is the man to do it.

Palmieri, a well-known pianist on the dance hall and concert circuit, said that "No one artist is really moving with Latin music today. Latin musicians are shallow in their original material and are mainly restructuring the traditional songs. I blame much of the blame for what I termed "barren creativity" on the lack of technique and theoretical study on the part of the average Latin musician.

An expression of Palmieri’s creative direction is his first album on Mango Records, "Sentiditos." Featuring what Palmieri calls "actual musicians" on the keyboard, the artist attempts to abstract Latin—creating a flow that reaches out while remaining constant to its musical heritage.

Musical Heritage

Palmieri began to emerge himself. Born here of native Puerto Rican parents, Palmieri first became interested in music while attending school. Beginning on the drums he soon gave up the keyboard and started his own school band. Today he wonders what the outcome might have been had he not "skipped." Doing his apprenticeship with band mates such as Valente, Valdez, and Rodriguez, Palmieri formed his own group in 1964. He was soon signed to Alegre Records and eventually recorded three albums for the label. Next came Tico Records—where he remained, quite successfully, until his recent signing with Harvey Averch’s newly created Mango Records.

Future plans for Palmieri and Averch, who also manages and books Palmieri, call for three LP’s during the next year, as well as extensive prison and campus appearances. Palmieri stated that the prison appearances are "very important" to him as a man and musician. He feels that men in prison should be given a chance to "grow" and "learn" and not just stagnate in their cell—music is his way of helping them. One of Palmieri’s best selling albums for Tico was "Eddie Palmieri at Sing Song."

Palmieri feels that Latin is his root music, but also says that the music must grow as he does. He’ll be looking for crossover sounds and influences as well as, according to Palmieri, a way to express a "totally new direction for Latin music."

Latin Scene

MIAMI

Julio Iglesias came into Miami like a hurricane. The Alhambra Records artists arrived to the screams of hundreds of fans at the airport, and continued his success with three sold-out nights at the Club Montmartre and a concert at Gusman Philharmonic Hall—sold out two days before the concert. Iglesias performed brilliantly with the aid of four musicians who travel with him. This young singer has a fabulous career ahead of him if his three day stay in Miami is any indication. ... Los Ribetos (Latin Audio) follow into the Montmartre. ... Johnny Parcheco (Fania) played a dance May 5 and the doors were closed at 10 PM. He drew one of the largest crowds of dancers ever in this city. His new LP is selling well. The new LP has come through with two tracks by Fania’s LP’s by Tito Puente and Joe Cuba. Latin Audio has a single on Audio Latino. This trio is noted throughout So. America for their brilliant bomba and campesino voices. ... "The Hits of Leo Maritani" and "El Quinto Pulpo de Puerto Rico," both from Audio Latino, are starting to take off sales. ... Lots of Interest.

Local disk executives, both American and Spanish, agree that business is buoy. Hopes are that record buyers will take their record buying habits and buy some records. ... Roger Wyatt, director of Spanish programming at Channel 14, has opened an additional 6 hrs. of Spanish programming weekly. ... Tita Ramos (Gami) is now at the Centro Espero. ... The Antiques’ LP on Fanfey is doing very well locally. ... Tony Martinez, who runs all the concerts in the area, is starting to take in sales. ... Upcoming... 7 Pianos.

If you don’t think your employees want to buy U.S. Savings Bonds at work, ask them.

Fact: Most workers earn less than money, but have a tough time saving. They don’t have the time to save, don’t know how to save, and don’t want to save. They’re just too busy. They’re working for a living, not a investment. They don’t have the time, nor the initiative to save. They just want an easier way to save.

Fact: Most workers earn less than money, but have a tough time saving. They don’t have the time to save, don’t know how to save, and don’t want to save. They’re just too busy. They’re working for a living, not a investment. They don’t have the time, nor the initiative to save. They just want an easier way to save.

If you don’t think your employees want to buy U.S. Savings Bonds at work, ask them.

Fact: Most workers earn less than money, but have a tough time saving. They don’t have the time to save, don’t know how to save, and don’t want to save. They’re just too busy. They’re working for a living, not a investment. They don’t have the time, nor the initiative to save. They just want an easier way to save.

Fact: Most workers earn less than money, but have a tough time saving. They don’t have the time to save, don’t know how to save, and don’t want to save. They’re just too busy. They’re working for a living, not a investment. They don’t have the time, nor the initiative to save. They just want an easier way to save.

Fact: Most workers earn less than money, but have a tough time saving. They don’t have the time to save, don’t know how to save, and don’t want to save. They’re just too busy. They’re working for a living, not a investment. They don’t have the time, nor the initiative to save. They just want an easier way to save.

Fact: Most workers earn less than money, but have a tough time saving. They don’t have the time to save, don’t know how to save, and don’t want to save. They’re just too busy. They’re working for a living, not a investment. They don’t have the time, nor the initiative to save. They just want an easier way to save.

Fact: Most workers earn less than money, but have a tough time saving. They don’t have the time to save, don’t know how to save, and don’t want to save. They’re just too busy. They’re working for a living, not a investment. They don’t have the time, nor the initiative to save. They just want an easier way to save.

Fact: Most workers earn less than money, but have a tough time saving. They don’t have the time to save, don’t know how to save, and don’t want to save. They’re just too busy. They’re working for a living, not a investment. They don’t have the time, nor the initiative to save. They just want an easier way to save.

Fact: Most workers earn less than money, but have a tough time saving. They don’t have the time to save, don’t know how to save, and don’t want to save. They’re just too busy. They’re working for a living, not a investment. They don’t have the time, nor the initiative to save. They just want an easier way to save.

Fact: Most workers earn less than money, but have a tough time saving. They don’t have the time to save, don’t know how to save, and don’t want to save. They’re just too busy. They’re working for a living, not a investment. They don’t have the time, nor the initiative to save. They just want an easier way to save.

Fact: Most workers earn less than money, but have a tough time saving. They don’t have the time to save, don’t know how to save, and don’t want to save. They’re just too busy. They’re working for a living, not a investment. They don’t have the time, nor the initiative to save. They just want an easier way to save.

Fact: Most workers earn less than money, but have a tough time saving. They don’t have the time to save, don’t know how to save, and don’t want to save. They’re just too busy. They’re working for a living, not a investment. They don’t have the time, nor the initiative to save. They just want an easier way to save.

Fact: Most workers earn less than money, but have a tough time saving. They don’t have the time to save, don’t know how to save, and don’t want to save. They’re just too busy. They’re working for a living, not a investment. They don’t have the time, nor the initiative to save. They just want an easier way to save.
"When I Need An Out-Of-Town Studio For A Session, I Use Billboard's International Directory Of Recording Studios..."

When you're producing talent like The Partridge Family, David Cassidy, and Wayne Newton, you never know when you might be whisked into a studio to cut an album. That's why Wes Farrell keeps tabs on the various recording studios scattered throughout the world. And he does it with Billboard's International Directory of Recording Studios.

Not only is it an informative guide to recording studios throughout the world, but the International Directory of Recording Studios takes you straight to the people you want to reach. People like:

- Independent Record Producers
- Advertising Agencies
- Cartridge Television
- A&R Departments of Major Record Companies
- ...and all the other people who use recording studio extensively

So, when the 1973 International Directory of Recording Studios comes your way in the June 9 issue of Billboard, why not use it to your advantage and let guys like Wes Farrell know where you're at.

Ad Deadline: May 16
Issue Date June 9

Contact a Billboard Sales Representative at any of the following offices:

**LOS ANGELES:**
Bill Moran
9000 Sunset Blvd.
L.A. Calif. 90069
(213) 279-7700

**NEW YORK:**
Mike Dowssett
1 Astor Plaza
New York, N.Y. 10036
(212) 764-1885

**CHICAGO:**
Steve Lappin
1350 No. Wacker Drive
Chicago, Ill. 60606
(312) 379-5818

**NASHVILLE:**
John McCarney
1719 West End Ave.
Nashville, Tenn. 37203
(615) 379-3925

**LONDON:**
7 Garraway Street
London W1, England
437-8090

**MILAN:**
Billboard Gruppo (San Pizzale Loreto 9)
Milan, Italy
28-29-158

**TOKYO:**
Tommy Homes
7-6-28 Akasaka
Minato-ku, 107, Tokyo, Japan
03-586-6281
NEW YORK—Right to the Cetra line of opera recordings, most recently held by Vox Productions for distribution in the United States and Canada. First releases of the Cetra material under its new auspices will bow in the fall, according to George Mendelssohn, Vox president.

Move is only one in a series of new licensing deals that will see a substantial block of new recordings issued under logos of the Vox family of labels.

In one case, a new label is to be introduced. Called "Musical Traditions of the World," it will consist largely of ethnic material. Oriental sources will be tapped through an arrangement with Nippon Columbia, Mendelssohn said, while CBS France will supply folk recordings from the Mid- and Far East as well as from regions of France. These, too, will be featured in this fall.

In the case of Nippon Columbia, certain standard classical works will be licensed by Vox. The label is considered by Mendelssohn a complete edition of the Beethoven symphonies, performed by the NHK Symphony Orchestra under the direction of Hayakawa Kiyosuke.

Right to selected items from the catalogs of BMI and English Decca has also been acquired by Vox, Mendelssohn reported. Included among these titles will be an historic set of recordings made by the London Philharmonic Society. Top-ranking artists, including the British-based companies including Heifetz, Ricci, Beecham and Scott.

Cleveland Orch. Records in U.S. For London 'O'

CLEVELAND—The Cleveland Orchestra, conducted by Lorin Maazel, will record for London Records, for the first time in recording sessions scheduled for June 4, 5 and 6 in the Music Auditorium here.

The announcement was made by Ray Minshull, manager of Decca's Artistic Department, and Michael Maxwell, general manager of the Musical Arts Association. The work to be recorded is a two-record album of the complete ballet music "Revelation and Summer" by Prokofiev.

Minshull visited Cleveland several representatives of London's technical staff have visited Cleveland to settle the details of the recording schedule. Music Auditorium was selected by its engineers after careful appraisal of all available recording sites in the area. The recording will be made both in stereo and quadraphonic sound.

Maxwell said "We are very happy that The Cleveland Orchestra will now be represented on the London label. The technical excellence of London music has won worldwide respect and acclaim over many years of pioneering and experimenting. While we hope that this recording will mark the beginning of a long and fruitful relationship, we must emphasize that it is viewed as a pilot project only. With the high cost of recording in America at the present time, the Cleveland Orchestra cannot be determined until the terms and conditions of the agreement between the American Federation of Musicians and the unions are finalized. We all hope we will be able to proceed with larger-range recording planning."

WALL ON WALL music at Schmitt Music Co. in Minneapolis, continues as a big attention item, especially in records that recognize the top three notes in the listening game. The composition is "Ode to the Hallucinogenic," chosen by the prominent Minneapolis music and record dealer for its visual effect. A motion picture demonstrates a piano at the Schmitt classical music Co., across the street from Schmitt, was one of the first to point out the error.

Major Label Branch Trend Perks Indie Distrib. Classics

continued from page 1

ceded as tiny six staff people and concentrate solely on singer Boz Scaggs, it's been $10,000 a year by the end of the year in her town and promotion.

It was not until Christmas that Ovation started to release a product again, a single by new signee Devon Fall, a girl duo with its first LP released this February. There were two Black Jazz albums and two quadraphonic sound effects LPs during the last of '72.

More recently, Laura Yeater's second LP has been released along with four more Black Jazz packages and a third LP, which Scaggs claims has sold 30,000 copies in four days. Ovation has signed Kelley Patterson (Miss America runner-up in '72) as a jazz singer; Jane Carter, wife of Doug, as another jazz singer; Johnson & Drake, a folk rock duo from Min-

Audio Fidelity on Tape

NEW YORK—The catalog of Audio Fidelity's 1st Component Series of classical recording is now available on cassette and 8-track cartridge configurations. The list has been reduced from the original price of $2.98. On disk the repertoire remains priced at $3.98.

The catalog contains over 50 selections of standard classical repertoire by artists of the first rank, according to Emanuel Vardi, Walter Gofr, Arthur Winograd, P. Estremont, Michael Gin- len, and the Swedish radio station's own source of repeat business for the company. In addition to the individual LPs, a highlight of the 1st Component Series in a seven-record boxed set, gold stampted on white vinyl of Beetho- ven's Ninth Symphony.

Audio Fidelity, Harlequin Deal

NEW YORK—Harlequin Records, formed a year ago as a small-label label, is marketed through regular retail channels as part of the Audio Fidelity family of labels. The arrangement makes Harlequin founder, who remains chief of ad and occasional artist, by AF.

AF's name is rooted in the classic repertoire by well-known composers and feature American artists as part of the AF series, as a working musician himself, he is distressed by the increasing number of classical recordings produced in the United States. Artists with companies. Recent records have presented Engelbert Humperdinck, who was heard to over autumn by Paul Hindemith, and the young trumpet virtuoso Gerard Schuster. These artists have been heard on their own innocence, among them selections from and his sister, Sibyl and other recordings. A Harlequin planned for this year, items scheduled for early release include a collection of classical works by Schubert and Mozart, an album of the works of Bartok, and a program of songs by the young singer played by Miller himself.

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

Title Artist Label & Number (Dist Label, Publisher, Licensee) Net Total

<table>
<thead>
<tr>
<th>#</th>
<th>Artist</th>
<th>Title</th>
<th>Label &amp; Number (Dist Label, Publisher, Licensee)</th>
<th>Net Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Bob Dylan</td>
<td>Like a Rolling Stone</td>
<td>Columbia</td>
<td>12 10</td>
</tr>
<tr>
<td>2</td>
<td>Burt Bacharach</td>
<td>I'll Never Fall In Love Again</td>
<td>Atlantic</td>
<td>8 14</td>
</tr>
<tr>
<td>3</td>
<td>The Beatles</td>
<td>Help!</td>
<td>Capitol</td>
<td>6 14</td>
</tr>
<tr>
<td>4</td>
<td>Lightnin' Hopkins</td>
<td>Got My Mojo Working</td>
<td>FTD</td>
<td>12 10</td>
</tr>
<tr>
<td>5</td>
<td>Paul Simon</td>
<td>A Genuine Second Chance</td>
<td>Columbia</td>
<td>6 14</td>
</tr>
<tr>
<td>6</td>
<td>The Beatles</td>
<td>Yesterday</td>
<td>EMI (U.K.)</td>
<td>12 10</td>
</tr>
<tr>
<td>7</td>
<td>Creedence Clearwater Revival</td>
<td>Proud Mary</td>
<td>Fantasy</td>
<td>8 14</td>
</tr>
<tr>
<td>8</td>
<td>The Byrds</td>
<td>Mr. Tambourine Man</td>
<td>Columbia</td>
<td>6 14</td>
</tr>
<tr>
<td>9</td>
<td>The Beatles</td>
<td>Penny Lane</td>
<td>EMI (U.K.)</td>
<td>6 14</td>
</tr>
<tr>
<td>10</td>
<td>Peter, Paul &amp; Mary</td>
<td>Puff, the Magic Dragon</td>
<td>Vanguard</td>
<td>6 14</td>
</tr>
<tr>
<td>11</td>
<td>Johnnie Ray</td>
<td>Cry</td>
<td>Capitol</td>
<td>12 10</td>
</tr>
<tr>
<td>12</td>
<td>The Animals</td>
<td>House of the Rising Sun</td>
<td>EMI (U.K.)</td>
<td>6 14</td>
</tr>
<tr>
<td>13</td>
<td>The Isley Brothers</td>
<td>This Is My Life</td>
<td>King</td>
<td>6 14</td>
</tr>
<tr>
<td>14</td>
<td>The Beatles</td>
<td>Twist and Shout</td>
<td>EMI (U.K.)</td>
<td>6 14</td>
</tr>
<tr>
<td>15</td>
<td>The Drifters</td>
<td>Down in the Tube Station</td>
<td>EMI (U.K.)</td>
<td>6 14</td>
</tr>
<tr>
<td>16</td>
<td>The Beach Boys</td>
<td>Good Vibrations</td>
<td>Capitol</td>
<td>6 14</td>
</tr>
<tr>
<td>17</td>
<td>Columbia</td>
<td>The Last Waltz</td>
<td>Columbia</td>
<td>6 14</td>
</tr>
<tr>
<td>18</td>
<td>The Rolling Stones</td>
<td>Paint It Black</td>
<td>Decca</td>
<td>6 14</td>
</tr>
<tr>
<td>19</td>
<td>The Beatles</td>
<td>Yesterday</td>
<td>EMI (U.K.)</td>
<td>6 14</td>
</tr>
<tr>
<td>20</td>
<td>The Doors</td>
<td>Light My Fire</td>
<td>Elektra</td>
<td>6 14</td>
</tr>
<tr>
<td>21</td>
<td>The Beatles</td>
<td>I Want To Hold Your Hand</td>
<td>EMI (U.K.)</td>
<td>6 14</td>
</tr>
<tr>
<td>22</td>
<td>The Who</td>
<td>My Generation</td>
<td>Decca</td>
<td>6 14</td>
</tr>
<tr>
<td>23</td>
<td>The Beatles</td>
<td>Help!</td>
<td>EMI (U.K.)</td>
<td>6 14</td>
</tr>
<tr>
<td>24</td>
<td>The Beatles</td>
<td>I Want To Hold Your Hand</td>
<td>EMI (U.K.)</td>
<td>6 14</td>
</tr>
<tr>
<td>25</td>
<td>The Rolling Stones</td>
<td>Paint It Black</td>
<td>Decca</td>
<td>6 14</td>
</tr>
<tr>
<td>26</td>
<td>The Beatles</td>
<td>Yesterday</td>
<td>EMI (U.K.)</td>
<td>6 14</td>
</tr>
<tr>
<td>27</td>
<td>The Rolling Stones</td>
<td>(I Can't Get No) Satisfaction</td>
<td>Decca</td>
<td>6 14</td>
</tr>
<tr>
<td>28</td>
<td>The Beatles</td>
<td>Help!</td>
<td>EMI (U.K.)</td>
<td>6 14</td>
</tr>
<tr>
<td>29</td>
<td>The Beatles</td>
<td>Yesterday</td>
<td>EMI (U.K.)</td>
<td>6 14</td>
</tr>
<tr>
<td>30</td>
<td>The Rolling Stones</td>
<td>Paint It Black</td>
<td>Decca</td>
<td>6 14</td>
</tr>
<tr>
<td>31</td>
<td>The Beatles</td>
<td>Yesterday</td>
<td>EMI (U.K.)</td>
<td>6 14</td>
</tr>
<tr>
<td>32</td>
<td>The Rolling Stones</td>
<td>Paint It Black</td>
<td>Decca</td>
<td>6 14</td>
</tr>
<tr>
<td>33</td>
<td>The Beatles</td>
<td>Yesterday</td>
<td>EMI (U.K.)</td>
<td>6 14</td>
</tr>
<tr>
<td>34</td>
<td>The Rolling Stones</td>
<td>Paint It Black</td>
<td>Decca</td>
<td>6 14</td>
</tr>
<tr>
<td>35</td>
<td>The Beatles</td>
<td>Yesterday</td>
<td>EMI (U.K.)</td>
<td>6 14</td>
</tr>
<tr>
<td>36</td>
<td>The Rolling Stones</td>
<td>Paint It Black</td>
<td>Decca</td>
<td>6 14</td>
</tr>
<tr>
<td>37</td>
<td>The Beatles</td>
<td>Yesterday</td>
<td>EMI (U.K.)</td>
<td>6 14</td>
</tr>
<tr>
<td>38</td>
<td>The Rolling Stones</td>
<td>Paint It Black</td>
<td>Decca</td>
<td>6 14</td>
</tr>
<tr>
<td>39</td>
<td>The Beatles</td>
<td>Yesterday</td>
<td>EMI (U.K.)</td>
<td>6 14</td>
</tr>
<tr>
<td>40</td>
<td>The Rolling Stones</td>
<td>Paint It Black</td>
<td>Decca</td>
<td>6 14</td>
</tr>
</tbody>
</table>

Billboard SPECIAL SURVEY for Week Ending 5/15/73

MAY 19, 1973, BILLBOARD

Copyrighted material
This is James Last
This is also James Last.

90 golden awards representing more than 40 million LPs sold.
THE JAMES LAST STORY

The MUSICAL career of James Last represents one of the most remarkable success stories in the history of the record industry. In little more than eight years bandleader-arranger-composer James Last, 44, has emerged as one of the most prolific best-selling artists in Europe. His popularity on disk is matched by the public enthusiasm for his in-person appearances and the band have made triumphant appearances in the UK, Australia, the Soviet Union, Canada, and the Far East. What’s more—and this is the hallmark of the polished, professional artist—when Last appears on a concert stage with his band, hespares no expense to ensure that the ensemble produces precisely the sound that has sold millions of records throughout the world. That’s the kind of music man James Last is. This is his story.

...few artists have put so much heart and soul into achieving a sound and a style which is so instantly—and joyously—recognizable...

The technique of taking a crop of current hits, arranging them for orchestra and/or chorus and rushing them out on an LP has become something of a minor industry within the international music business. Almost every major record producing country can boast one or more best-selling conductor-arrangers who can put a high gloss and a heavily syncopated beat to the hottest items in the Top 40 and produce a consummately listenable, danceable album of middle of the road music.

So enterprising and expert have these m.o.r. maestros become that almost before today’s big single hits have zoomed into the upper reaches of the charts, they are at work on reams of manuscript paper, scoring the new Donny Osmond, Slade or Gilbert O’ Sullivan for four trumpets and four flutes, or harmonica, harpsichord and hornpipe... or whatever their special sound happens to be.

It is fair to say, however, that few of these musical alchemists rank quite so high in this specialist field as Germany’s James Last, few have put so much heart and soul, so much determination and dedication into achieving a sound and a style which is so instantly—and joyously—recognizable from Montreux to Melbourne, from Mannheim to Montevideo, from Manchester to Madrid.

Panache, bravura, flair—whatever you choose to call that vital element that distinguishes the great man in any given field from the merely good—well, James Last has it. Above all he has style—an elusive, priceless and virtually indefinable quality which illuminates every track of every record he has made.

In nearly ten years with Polydor, James Last has performed herculean feats in helping to banish forever the stubborn legend that German popular music and arrangements could never be anything but square, stodgy and unsophisticated. Just as the Beatles were instantly recognizable as soon as the stylus settled in the groove, so it is with James Last (whose label-mate, Bert Kaempfert, incidentally, gave the Beatles their first record contract for Polydor while they were working in Hamburg).

Last, then, is an original, a true creator whose initials, J. L., also represent the kind of music for which he is internationally famous. Music that is joyous and lively. Party music, dance music, sing-along music, happy music... music arranged with feeling, flair and fastidiousness. Music, above all, that has a universal appeal, cutting across generation gaps, national barriers, social strata. He is today one of West Germany’s most prolific earners of foreign currency and it is no secret that he is the top-selling album artist in many of Polydor’s national companies throughout the world.

Music, he’ll tell you, is his whole life; in fact he is quoted as saying: “I wish only that I never had to sleep so that I could spend more time listening to music, creating my own sounds in the studios.”

Endless Work

It’s an overworked cliche—but nonetheless true for that—that inspiration is just a small part of being a genius. The quota of perspiration that goes into Last’s life’s work is suggested by that last quote. He really does work endlessly for new material to record, for new arranging ideas; and he must be one of the world’s most passionate listeners to records. The search for songs and ideas is necessarily intensive because James Last’s output of albums is immense. He is currently producing two a month, with every track arranged by himself—and this in addition to a highly demanding schedule of live appearances which would tax the stamina and staying power of men half his age.

He effortlessly qualifies for the title of the leading bandleader in Europe and he has his own private Fort Knox of gold discs. His albums sell with a consistency that is dramatic—and sell anything up to the half-million mark. And his concert appearances are invariably SRO occasions.

All of which tends to suggest that his first piano teacher was somewhat off the mark when he wrote, some thirty years ago: “The boy is completely and undoubtedly unmusical; he has not an iota of musical ability in his whole body.”

Again, there is a parallel with the Beatles— wasn’t John Lennon once told that playing the guitar was all very well for a hobby, but he’d never make a living at it?

Well, in terms of bringing international recognition to his country as a source of popular music, James Last has been a kind of one-man Beatles. He absorbed the idiom of American popular music, introduced his own imaginative concepts in the matter of orchestrating popular music, and then went out and sold it to the world.

Three Brothers

James Last was born in Bremen on April 17, 1929, the youngest of three brothers—all of whom were to make music their career. Robert Last actually played drums in James’ band before he became a bandleader in his own right, and Werner has won fame as Kai Warner, another natural born bandleader who has also achieved signal record success.

(Continued on page 4J)
Canada at last!

James Last tours Canada.

CANADA’S LAST LOVE

A distinctive sound blending melody and rhythm is the reason for the unparalleled success of James Last in Canada.

A repertoire of 43 albums sustains the James Last phenomenon. It continues with the latest Last releases: Beach Party No. 3 and Non-Stop Dancing ’73.

18 Canadian cities will enjoy James Last during May and June as he tours Canada with his fifteen piece band.

Lastly, it is said that absence makes the heart grow fonder... What a party it will be when James Last arrives in Canada.

THE ITINERARY OF THE 1973 JAMES LAST CANADIAN TOUR

<table>
<thead>
<tr>
<th>DATE</th>
<th>CITY</th>
<th>PLACE OF APPEARANCE</th>
</tr>
</thead>
<tbody>
<tr>
<td>May 19</td>
<td>Halifax</td>
<td>Forum</td>
</tr>
<tr>
<td>May 20</td>
<td>Moncton</td>
<td>Coliseum</td>
</tr>
<tr>
<td>May 21</td>
<td>Quebec City</td>
<td>Coliseum</td>
</tr>
<tr>
<td>May 22</td>
<td>Ottawa</td>
<td>Civic Center</td>
</tr>
<tr>
<td>May 23</td>
<td>Kitchener</td>
<td>Memorial Auditorium</td>
</tr>
<tr>
<td>May 25</td>
<td>Sault St. Marie</td>
<td>Memorial Gardens</td>
</tr>
<tr>
<td>May 28</td>
<td>Thunder Bay</td>
<td>F. W. Gardens</td>
</tr>
<tr>
<td>May 30</td>
<td>Brandon</td>
<td>Keystone Center</td>
</tr>
<tr>
<td>May 31</td>
<td>Regina</td>
<td>Arts Center</td>
</tr>
<tr>
<td>June 1</td>
<td>Saskatoon</td>
<td>Centennial Auditorium</td>
</tr>
<tr>
<td>June 2</td>
<td>Edmonton</td>
<td>Jubilee Auditorium</td>
</tr>
<tr>
<td>June 3</td>
<td>Calgary</td>
<td>Jubilee Auditorium</td>
</tr>
<tr>
<td>June 8</td>
<td>Victoria</td>
<td>Memorial Arena</td>
</tr>
<tr>
<td>June 9</td>
<td>Vancouver</td>
<td>Pacific Coliseum</td>
</tr>
<tr>
<td>June 10</td>
<td>Winnipeg</td>
<td>Arena</td>
</tr>
<tr>
<td>June 11</td>
<td>Montreal</td>
<td>Forum</td>
</tr>
<tr>
<td>August</td>
<td>Toronto</td>
<td>Canadian National Exhibition</td>
</tr>
</tbody>
</table>

POLYDOR

Polydor Records Canada, Limited
P.O. Box 599, Westmount Post Office, Montreal 215, P.Q.
THE JAMES LAST STORY

James Last pictured outside St. Basil's Cathedral in Moscow's Red Square during the band's Russian tour.

Initially music—an inherent gift which no doubt stemmed from his father ("he played concertina")—was something of an irritation to the young Hans Last (as he was christened) because his piano lessons tended to interfere with his football and other sporting activities. "The piano always seems such a waste of time to a boy who wants to play football."

However, at the age of nine he played on the family piano a very presentable version of the German folk song, "Hansel klein," he was immediately lined up for piano lessons. It would have been less than justice for a boy with such an obvious gift to be deprived of musical instruction.

But by the age of ten, young James was the despair of his music teacher, and his apparent lack of progress led to that desperately inaccurate pronouncement about his abilities. Despite this uncharitable reaction to his progress, James continued to study and in 1946 he joined the Radio Bremen dance orchestra.

Already at this stage Last was an avid listener to jazz and dance music and was nurturing an ambition to run his own band, to formulate its own, distinctive musical style. His first move in this direction came in 1948 when the Orchestra was formed—a six-piece outfit which included James and his brothers, Robert and Werner.

Big Bands

Says James, "I'd continued my musical studies in Bremen I would probably have become a conductor of serious music by the time I was 24. Instead happily for his millions of fans—he went to work as a musician, making appearances in service men's clubs and building up a solid reputation as a bassist.

All this time he was listening to American big band stylists like Percy Faith, Jackie Gleason, Hugo Winterhalter, Billy Vaughn and Leroy Holmes.

Last's bass-playing virtuosity at this point in his career was such that for three consecutive years—1950 to 1952—he was voted Germany's top bassist in a jazz poll. But somehow he knew that his musical gifts were to take him on to higher things—skills that first began to show themselves soon after he moved to Hamburg in 1955 to join the North German Radio Dance Orchestra.

That year—1955—was an important year for James because it was not only a turning point in his career; it was also an important year in his private life because he married his wife, Waltraut.

It was a year later that James began writing his first arrangements for the radio band and the first rudimentary elements of the James Last sound began to emerge in orchestrations for top German artists like Freddy Quinn, Heimito Zacharias and Caterina Valente.

There was always a strong rhythmic pulse—and not surprisingly—a very prominent and propulsive role given to the bass. For the next six years Last's arrangements became increasingly sought-after, but he still knew that his musical ambitions would not be completely fulfilled until he became a recording artist in his own right.

Big Break

The next big break came in 1964 when he signed a contract with Polydor—and that was the beginning of one of the most successful artist/recording company partnerships in the history of popular music. At this time the pop world was dominated by the Beatles and they changed the face of pop so completely that dance bands suddenly became as up-to-the-minute as drape suits. It was a particularly inauspicious time for the emergence of a new big band sound. But a man of the calibre of James Last enjoys a challenge like that; he believed he had a contribution to make—and he went ahead and made it.

In Germany the first album in his "Non-stop Dancing" series was a hit and his musical message began to spread across the German borders into other continental countries.

The technique was deceptive simplicity—strong melody, ear-catching arrangement, punchy, foot-tapping rhythm, clean-cut brass and a sure treatment to create that non-stop party atmosphere. Simple on the surface—but it is not so much the components, it is the subtle way in which they are blended that distinguishes James Last, the original, from the inevitable procession of copyists that followed in the wake of his immense success.

Last's recording career reached a major peak in 1968 when the Party Sound really captured the imagination of a wide spectrum of the public. Successive Last albums in the "Non-stop Dancing" and "At Gogo" series began to chase one another up the German charts and the band was voted Top Orchestra of the Year by the German record distributors' organization.

Early the following year Last received a MIDEM trophy for being the top-selling German record artist and the band topped the big band section of the annual poll by a German music magazine.

The band that had started out as a recording unit was, of course, quite unable to deny a clamoring public the chance of hearing its special sounds in public—and it is typical of Last's thorough professionalism and meticulous approach to his craft, that when the band went on the road, that it must produce precisely the same sound as it achieved on record. Just what this insistence has meant in terms of expense and effort over the years is difficult to convey in a few words.

But the variable acoustics of the different halls and theaters in which the band has played have created numerous sound problems. Not only do stage appearances involve the use of 25,000 watts of amplification equipment, plus a travelling sound engineer who supervises the balance under the highly diligent direction of Last himself; but, in order to achieve true stereo separation, some 500 yards of scaffolding are used to build a complete bandstand on stage.

Canada Debut

In the summer of 1969 James Last made his North American debut at Expo '69, the huge Canadian trade exhibition, and earned wide acclaim; this encouraged him to widen his musical horizons and with characteristic energy and resourcefulness he began exploring the musical heritage of various countries beginning with that of Holland. He scored tremendous success, when the band appeared at the Grand Galu Du Disque in Amsterdam, with his arrangements of Dutch folk songs and his album of these selections was a runaway success in Holland, where James has collected three gold disks.

The gold disks continued to flow in from German sales, too and Last was named Arranger of the Year.

Meanwhile James could take some family pride in noting that brother Kai Warner was also making a significant mark in the big band scene, himself selling prodigious numbers of his albums of instrument-altural music. Last was also happy to be maintaining the Polydor tradition of easy-on-the-ear big bands that had really been inaugurated by Bert Kaempfert, the Hamburg-born pianist-arranger-composer-producer who had his first million-seller "Wonderland By Night" in 1960 and who went on to produce such great hit arrangements as "Bye Bye Blues" and "Red Roses For A Blue Lady," as well as composing "Spanish Eyes" and "Disco Schoen."

Kaempfert, whose "Strangers in the Night" was the vehicle that took Frank Sinatra back into the charts seven years ago, will incidentally, celebrate his 15th anniversary with Polydor (outside North America) very soon.

But of the Polydor triumvirate of Last, Warner and Kaempfert, there can be no doubt that James Last has emerged as the greatest.

In 1970 James' band appeared at the grand ball of the Berlin Film Festival and received glowing ovation from an impressive assembly of star names. That same year the band toured Denmark and played to packed houses—then returned to Germany to collect still more gold disks. The honors flowed thick and fast, and if 1970 was big, 1971 was even bigger. James collected another nine gold disks in that year, made a sell-out tour of Britain, topped any number of polls, won the Silvermore Price Award by the evening paper, Hamburg Abendblatt, and received Polydor's highest award—the Golden Gramophone, whose other distinguished recipients are Wilhelm Kempff and Herbert Von Karajan.

By now the Last saga was beginning to take on some of the dimensions of Beatlemania and in Western Europe it was almost inconceivable that you could go to a party with the joyous and lively background of James Last's music.

1972 saw a fantastic sell-out tour of Germany culminating in a massive "Voodoo Party" in Hamburg which attracted 10,000 fans. The band also took their happy sounds to the people of the Soviet Union and the people rejoiced. It was the same old story of packed theaters and thunderous acclaim... in Kiev, in Tbilisi, in Moscow and in Leningrad. Before 1972 was out the Last band had played with triumphant success in South Africa, Australia, New Zealand, Singapore and Hong Kong.

(Continued on page JL-7)
Welcome James Last. America loves you!

POLYDOR INCORPORATED
1700 BROADWAY, N.Y. USA
As British music journalist Peter Jones wrote:

"He has been to Russia and created scenes of ludicrous Western cultural decadenec in Moscow's famed stadium of sport. He has been to Canada, the Netherlands, Scandinavia, South Africa, Australia, New Zealand and Singapore. Music fans in Outer Mongolia need not get too perturbed...he's bound to find time to visit them soon!"

For non-stop James Last, 1973 opened with a fantastically successful tour of Britain. If you had told any music industry man five years ago that a German bandleader would be coming along to take the British public by storm with his own brand of music and that tickets for his concerts would be like gold dust, you would have evoked hoots of derisive laughter.

But that's exactly what happened. Even Britain's champion ticket tout—who has been known to conjure up such priceless items as admission cards for Buckingham Palace garden parties—was unable to corner any tickets for the British concerts of James Last.

And for James's "Sing Sing Party" in Hamburg, about 12,000 fans turned up. On May 12, Polydor presented Last with 11 more gold disks at a special beach party by one of the Bavarian lakes...and so the fabulous success story of James Last continues, building up to a major concert tour of North America for which the band leaves Hamburg on May 18. The James Last Orchestra will tour Canada and then play a concert in Los Angeles on June 7 and one in New York on June 12.

The King of Corn—that's what Last has been dubbed by some journalists looking for a handy label. But he doesn't mind. "Sure I am," he says. "But I tell you, people like to hear a little sentimental music. They need a little rest from all that bang-bang music in the charts...no?"

MAY 19, 1973, BILLBOARD

But it is not just as a rest from the more strident qualities of rock 'n' roll that people appreciate the Last sound. People turn to it because it is uplifting, stimulating music that engenders a carefree, happy-go-lucky mood. And it all stems from the abundantly energetic and creative musician who has produced more than 60 albums in something over eight years.

U.K. Tour

Britain is not the easiest of countries upon which to make a lasting musical impression, as many continental European acts have discovered. But on his last UK tour, James Last had the critics in a rare unanimity of unqualified enthusiasm.

"He has brought a new dimension to orchestral presentation," said the highly experienced music journalist Laurie Henshaw.

Said Bunny Lewis: "James Last's Orchestra is to music what Harold Robbins is to literature—an analogy which is clearly confined to the best-selling propensities of these two, rather disparate, creative talents.

And Stan Britt reported: "It takes something very special to pull in the crowds when those crowds could just as easily stay at home and listen to records, or watch and listen to music happening on the television screen.

"It's when viewed in that context that the achievements of the James Last musical entourage seem even more remarkable. James Last started out by making big selling records, then proved he could reproduce exactly that same sound on stage. Unlike any other hit record team, he was no disappointment when seen in person.

(Continued on page JL-11)
In 1974, Polydor Vienna wants James Last to be the star again at the Vienna Philharmonic's Ball.

We would like to congratulate James Last and his orchestra for his successful efforts to establish German Pop Music all over the world.

Siegel Music Companies
D-8000 München 19
Menzinger Str. 37
We love you. We want to see you here in Oslo. Come and spend a Norwegian midsummer night with us. At the seaside. Let's make "Beach Party Vol. 5". With love from everybody of

POLYDOR A/S
Oslo, Norway

---

THANKS TO

JAMES

THERE IS ALWAYS A LAST TANGO IN SWEDEN

thanks, james,
for your wonderful recordings
of your songs
from the musical "Hair":
aquarius easy to be hard
hair
hare krishna
let the sunshine in
where do I go
good morning starshine
and
last tango in paris
friday on my mind
heya
how do you do
montego bay
never on a sunday
never ending song of love
oh happy day
tanz bitte noch einmal mit mir
ladi lau heut gehn wir nicht nach haus
silver machine
american pie
oh wie wohl ist mir
windmills of your mind

united artists gmbh
metric musikverlag gmbh
phoenix musikverlag gmbh - munich, germany

hello james,
we, in denmark, want to thank
you for the last 8 years of marvellous
co-operation, thanks for the superb product.
we need you for another concert tour.
polydor music a.s. copenhagen, denmark

2566445 yvroc k
1272371 cpvk l

A SMALL WAY
TO SAY A BIG
THANK YOU, JAMES

TRUTONE (PTY.) LTD.
P.O. Box 9299
JOHANNESBURG / SOUTH AFRICA

MALL WAY
THAO YEO, JAMES
TRUTONE (PTY.) LTD.
P.O. Box 9299
JOHANNESBURG / SOUTH AFRICA
YOU SHOULD SHARE HIS HAPPY MUSIC BUSINESS

HAPPY MUSIC VERLAG associated with worldwide INTERSONG INTERNATIONAL
THE JAMES LAST STORY (cont.)

"And there's no sign of an end to James Last's spell of international stardom and attendant prosperity. As long as there are good tunes to play, then be sure he'll adapt them for his own ends...and entertain millions in the process. In the big band scene it's only too true that the Last shall be first!"

And what does James himself say about his phenomenal success?

He told Peter Jones: "Basically I am a happy man and I like to make audiences happy. I love going to parties where there are happy and lively people. My sound is their sound—they like to dance and sing, and I like to provide an orchestral and vocal backdrop for them. It's good party music, and I like it to sound as though we're having fun in making it."

Mental Outlook

Last is a big man, both in build, in musical stature and in his mental outlook. He is resolute and determined, doesn't suffer fools gladly and, as Stan Britt has noted, "...has an amazing built-in seam of sheer energy. He can turn off, even in the middle of a reception or party, and restore that energy immediately if he feels it is wearing a little thin."

Despite his fervent dedication to his career, James is also a strong family man—and when the spotlights have been switched off and the last echoes of applause have died away, he loves to return to his luxurious bungalow style house in Hamburg to relax with his wife Waltraud and their two children, Katherine and Ronald.

Even at home, though, music is an ever-present element because, in the quietness of his own study,

James Last works out an arrangement at the piano.

James Last listens constantly to all the new releases. He is completely uninhibited in the matter of musical categories and he has an uncanny ear for songs which will lend themselves to his kind of treatment. It is whispered, in fact, that more than one artist has muttered, on hearing the James Last version of his or her hit, "I wish I'd thought of that treatment."

James Last takes a break on the Isle of Sylt with his wife Waltraud, and two children, Katherine and Ronald.

James Last: "I hate people putting music into categories. I listen to everything that comes out on record. Everything. Because I don't want to miss a trick."

As one member of the James Last entourage has said:

"Labels like progressive, or folk, or jazz mean nothing when applied to his music. He can take the essence of a song and transform it fast to the requirements of his band, adding imaginative touches of his own, but never losing sight of the original character of the song.

"What he's doing, you see, is breaking down the barriers which cause so much trouble in music today. He reaches out and snaps those barriers between the different, almost warring, sections of pop music. His arrangements... My view is that even classical music takes new vitality through his arrangements. He can take the popular music crazes of our grandparents—say the polka, or the tango, or the waltz—and make them sound as if they were born just yesterday. It's a matter of flair, instinct if you like...but you should never forget that it's also a matter of extremely hard work."

It all adds up to the fact that music is James Last's life—a special kind of music which could perhaps be most felicitously described as "music with a happy heart"—to borrow the title of one of Last's most successful compositions (another, of course, was "Games That Lovers Play"). It's music that reaches people everywhere and strikes a responsive chord. As Last himself says: "My sound is their sound..."

So when you listen to James Last and find your foot irresistibly tapping, your heart singing, and life looking just a bit brighter—well, that's the James Last thing, his own inimitable contribution to the musical happiness of the world. And you'll be just one of millions of music lovers all over the world who regularly have the Last thing on their minds.

THANKS TO YOU JAMES

Hope to see you on a Concert Tour in Mexico soon.

Polydor S.A.
Mexico.

MAY 19, 1973, BILLBOARD

Industry report sponsored by friends of James Last

Copyrighted Material
We are proud to have been with him from the beginning.

Thanks to James Last

for his splendid co-operation and thanks for his compositions published by us:

Games That Lovers Play  Happy Heart
When The Snow Is On The Roses

Francis, Day & Hunter GmbH and Panorama Song Musikverlag GmbH
Hamburg 13
Dear James,

our compliment
on your outstanding recordings of
"Just a Gigolo" to
"The Young New Mexican Puppeteer."

The Group

Thanks and keep swinging!

Dear James,

our compliment
on your outstanding recordings of
"Just a Gigolo" to
"The Young New Mexican Puppeteer."

The Group

Thanks and keep swinging!
It's Our Greatest Pleasure To See Last At Last. Because In Autumn '73 James Last Visits Japan.

Because In Autumn '73 James Last Visits Japan.

President Kenichi Morita
POLYDOR K.K. 1-8-4 Ōhashi Meguroku Tokyo Japan
"I want to bring relaxation to people after a hard day’s work!"

Right: Always one for any kind of music, James Last listens to some Russian music.

Below right: Fans of all ages ask for autographs at a recent concert.

Below: With his secretary Elke Albrecht.

come to the south

PHONOGRAM RIO/BRASIL
Thanks.

More than 1,500 songs recorded in 8 years! All of them in the LP charts. A phenomenon. Thank you, James!

And many thanks to all Polydor companies and affiliates who have sold more than 40 million JAMES LAST LPs from 1965 up to May 1973. Indeed, gold records should be awarded to you too:

Argentina: Phonogram S.A.I.C., Buenos Aires
Australia: Phonogram Recordings Pty Ltd, Sydney
Austria: Polydor Schallplatten GmbH, Vienna
Belgium: S.A. Polydor, Brussels
Brazil: Companhia Brasileira de Discos Phonogram, Rio de Janeiro
Canada: Polydor Records Canada Ltd., Montreal, Chile
Chile: Philips Chile S.A., Santiago de Chile
Columbia: Industria Philips de Colombia S.A., Bogotá
Denmark: Polydis Music S.A., Copenhagen
Ecuador: Indiscos S.A., Guayaquil
Finland: Oy Finnetly AB, Helsinki
France: Polydor S.A., Paris
Germany: Deutsche Grammophon GmbH, Hamburg
Ghana: Phonogram (Ghana) Ltd., Accra
Greece: Helados S.A., Athens
Guatemala: EDECA, Discos de Centroamerica, Guatemala City
Hong Kong: Polydor Ltd., Hong Kong
Iceland: Snailhri, Reykjavík
Ireland: Fáilin Ltd., Reykjavík
India: Polydor of India Ltd., Bombay
Indonesia: Siemens Indonesia, Djakarta
Iran: Polydor Limited, Tehran
Israel: Urania Limited, Tel-Aviv
Italy: Phonogram S.p.A., Milano
Jamaica: Dynamic Sounds Recording Co. Ltd., Kingston,
Japan: Polydor K.K., Tokyo
Kenya: Phonogram (Kenya) Ltd., Nairobi
Lebanon: Philips Electron S.A.L., Beirut
Malaysia: Phonogram Far East Privat Ltd., Kuala Lumpur
Marocco: Siemens Monac S.A.R.L., Casablanca
Mexico: Polydor S.A., Mexico
New Guinea: The B.N.G Trading Co. Ltd., Port Moresby-Papua
Nicaragua: Breizvod & Co., Rabaul-Papua
The Netherlands: Polydor Nederland N.V., Den Haag
New Zealand: Phonogram Limited, Wellington
Nigeria: Philips West African Records Ltd, Lagos
Norway: Polydor A/S, Oslo
Paraguay: "El Vinny" Ind. Musicales S.A., Lima
Philippines: Synchro Industrial Corporation, Colococany City
Portugal: Corp. Consorcio Radiodifusión Ltda, Lisbon
Rhodeis: Telitone Pte Ltd., Bulawayo
Singapore: Phonogram Far East Prive Ltd., South Africa
South Africa: Telitone Pte Ltd., Johannesburg
Spain: Polydor S.A., Madrid
Fiji Islands: Philips Electrical (Fiji) Ltd., Suva
Sweden: Polydor AB, Stockholm
Switzerland: Polydor AG, Schlieren
Thailand: Black & White Co. Ltd., Bangkok
Turkey: Gürsevgiz Ticaret S.A., Istanbul
Venezuela: Polydor S.A., Caracas
West Indies: West Indies Records (Barbados) Ltd., Barbados
Zaire: Phonogram S.P.R.L., Kinshasa

POLYDOR INTERNATIONAL GMBH
West Coast Promoter Buys Entire Year Wagoner Package

NASHVILLE—Concert Express, based in Los Angeles, became the "largest country music promoter" this week in a $1 million-plus package deal for the Porter Wagoner shows.

The announcement was made jointly by Randy Rice, president of Top Billing, Inc., based here, and Bob Eubanks, president of Concert Express.

Under the arrangement, the West Coast firm purchased the entire 1974 tour of the show, which includes Dolly Parton, Gene Pitney and others.

The promotion will be launched in the Los Angeles area, with some 15 shows booked into the first six months of the tour.

As part of the deal, Eubanks purchased the title to the world-renowned Grand Ole Opry Star of Porter Wagoner.

Jobi McElvee.

Billings and Wagoner totally professional, etc.

"We decided to announce our plans for 1974 in the Los Angeles area, in an effort to bring the show to the attention of the Los Angeles audience," said Eubanks.

"We also want to thank Top Billing for their support this year, and we look forward to a successful 1974 tour," said Wagoner.

Eubanks, a native of Nashville, has been a concert promoter for 15 years, and is the president of Concert Express, Inc., based in Los Angeles.

He is also the president of Top Billing, Inc., which produces concerts throughout the United States and Canada.

Eubanks said he was "very pleased" to have obtained the Wagoner package, and he added, "We are looking forward to a successful tour in 1974."
Listen And Be

"Easily Persuaded"

MCA 40057

To Program The New

KITTY WELLS

it's potentially the biggest record of her outstanding career

Exclusively on MCA RECORDS

---

**Billboard HOT COUNTRY SINGLES**

<table>
<thead>
<tr>
<th>Week Ending</th>
<th>Hot Country Singles</th>
<th>Last Week</th>
<th>Week #</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><strong>TITLE</strong></td>
<td><strong>ARTIST</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>RANK</strong></td>
<td><strong>RANK</strong></td>
<td><strong>RANK</strong></td>
</tr>
<tr>
<td>4</td>
<td>1</td>
<td>12</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>2</td>
<td>18</td>
<td>3</td>
</tr>
<tr>
<td>15</td>
<td>3</td>
<td>20</td>
<td>1</td>
</tr>
<tr>
<td>14</td>
<td>4</td>
<td>16</td>
<td>1</td>
</tr>
<tr>
<td>8</td>
<td>5</td>
<td>21</td>
<td>1</td>
</tr>
<tr>
<td>12</td>
<td>6</td>
<td>22</td>
<td>1</td>
</tr>
<tr>
<td>11</td>
<td>7</td>
<td>23</td>
<td>1</td>
</tr>
<tr>
<td>10</td>
<td>8</td>
<td>24</td>
<td>1</td>
</tr>
<tr>
<td>13</td>
<td>9</td>
<td>25</td>
<td>1</td>
</tr>
<tr>
<td>9</td>
<td>10</td>
<td>26</td>
<td>1</td>
</tr>
<tr>
<td>7</td>
<td>11</td>
<td>27</td>
<td>1</td>
</tr>
<tr>
<td>6</td>
<td>12</td>
<td>28</td>
<td>1</td>
</tr>
<tr>
<td>5</td>
<td>13</td>
<td>29</td>
<td>1</td>
</tr>
<tr>
<td>4</td>
<td>14</td>
<td>30</td>
<td>1</td>
</tr>
<tr>
<td>3</td>
<td>15</td>
<td>31</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>16</td>
<td>32</td>
<td>1</td>
</tr>
<tr>
<td>1</td>
<td>17</td>
<td>33</td>
<td>1</td>
</tr>
</tbody>
</table>

---

**R & B PERFORMERS—Singles registering greatest per cent increase upward progress this week.**

<table>
<thead>
<tr>
<th>Week Ending</th>
<th>Hot Country Singles</th>
<th>Last Week</th>
<th>Week #</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><strong>TITLE</strong></td>
<td><strong>ARTIST</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>RANK</strong></td>
<td><strong>RANK</strong></td>
<td><strong>RANK</strong></td>
</tr>
<tr>
<td>4</td>
<td>1</td>
<td>12</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>2</td>
<td>18</td>
<td>3</td>
</tr>
<tr>
<td>15</td>
<td>3</td>
<td>20</td>
<td>1</td>
</tr>
<tr>
<td>14</td>
<td>4</td>
<td>16</td>
<td>1</td>
</tr>
<tr>
<td>8</td>
<td>5</td>
<td>21</td>
<td>1</td>
</tr>
<tr>
<td>12</td>
<td>6</td>
<td>22</td>
<td>1</td>
</tr>
<tr>
<td>11</td>
<td>7</td>
<td>23</td>
<td>1</td>
</tr>
<tr>
<td>10</td>
<td>8</td>
<td>24</td>
<td>1</td>
</tr>
<tr>
<td>13</td>
<td>9</td>
<td>25</td>
<td>1</td>
</tr>
<tr>
<td>9</td>
<td>10</td>
<td>26</td>
<td>1</td>
</tr>
<tr>
<td>7</td>
<td>11</td>
<td>27</td>
<td>1</td>
</tr>
<tr>
<td>6</td>
<td>12</td>
<td>28</td>
<td>1</td>
</tr>
<tr>
<td>5</td>
<td>13</td>
<td>29</td>
<td>1</td>
</tr>
<tr>
<td>4</td>
<td>14</td>
<td>30</td>
<td>1</td>
</tr>
<tr>
<td>3</td>
<td>15</td>
<td>31</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>16</td>
<td>32</td>
<td>1</td>
</tr>
<tr>
<td>1</td>
<td>17</td>
<td>33</td>
<td>1</td>
</tr>
</tbody>
</table>

---

**MAY 19, 1973, BILLBOARD**

Copyrighted material
Mel Tillis

'THANK YOU FOR BEING YOU'

It's riding up the charts Fast and Strong!

ANOTHER SALES WINNING ALBUM SE 4889

Watch for Mel on the Dean Martin summer tv show

on MGM Records
Country Music

Nashville Scene

*Continued from page 39*

Jack Lebsock

"FOR THE LOVE OF A WOMAN LIKE THAT"

Capitol 3579
produced by Bob Norris

THANKS TO EVERYONE
---for the wonderful reception of other songs written by
Jack Lebsock

"Super Kind Of Woman"
No. 1 April, 1973
"Bless Your Heart"
co-written with Freddie Hart
No. 4 August, 1972

DMAC ARTIST CORPORATION
1225 North Chester Avenue Bakersfield, California 93308 (805) 393-1011

Elektra, Drake
In Move Talk

NASHVILLE—Elektra is about to make its move into the country field, and will establish offices here.

Rae Miller of Elektra flew into Nashville this week for closed-door meetings with producer Pete Drake, and then Drake accompanied him back to New York. Neither was available for comment.

It was known, however, that the label plans to begin its country efforts with two "name" acts, to let the disk jockeys know they are in the country business. After that, it plans to build a roster of artists, developing new talent.

Drake, in addition to his production work, has his own recording studio. Presumably he would head-up the local operation, but would most likely continue his independent production as well.

Elektra's Mickey Newbury has been programmed by many country stations, but is considered a pop act.

Billboard

Hot Country LP's

MAY 19, 1973, BILLBOARD
If you're a die-hard searching for a radio station, or a radio station searching for a deal, BILLBOARD is your best bet. No other trade publication is read by so many air personalities and program directors, as well as the sharp programming-oriented general managers. Several general managers report that Radio-TV Job Mart ads can draw five results from the next leading radio-TV publication.

Rates: "POSITION WANTED" is $15—in advance—for two lines, maximum. Additional space or variation from regular ad style is $25 per inch, no maximum. No charge for Box numbers.

"POSITION OPEN" is $15—in advance—for one time, 2" maximum. Additional space or variation from regular ad style is $25 per inch, no maximum. Box number asking for tape samples will be charged an added $1 for handling and postage.

Send money and advertising copy to:
Radio-TV Job Mart, BILLBOARD, 1515 BROADWAY, NEW YORK 10036

---

The Payroll Savings Plan is for people who can't save a buck.
**Dick Schory**

‘Quadfather’ to Push Software Hardware Tie

By EARL PAIGE

CHICAGO—The quadrasonic phenomena lends itself to spectacular dealer promotions where producers of software and hardware can combine forces to take some of the mystery out of the new concept, according to Dick Schory, president of Ovation Records here in suburban Glenview, and being billed as the “Quadfather” in a new television documentary on quadrasonic recording set for showing May 20 on the Fox Broadcasting Network. Schory, unabashed champion of Sanum’s new QS-vario-matrix, recently staged such a spectacular at the Elder-Boerman 12-store chain’s company meeting in Dayton with 87 employees of the record-tape and audio departments attending. Later the same day, all the audio dealers in town were shown the film and presented with the promotion.

Equally unabashed about the alienation with Mario Pazo’s classic novel, and for that matter, the proprietary claims of Acoustica Manufacturing in the U.K. for part of his new nickname, Schory believes that comparable compatibility between CBS’ SQ matrix and QS will serve to jar retailers from resistance about 4-channel, said resistance fostered by WE&A joining RCA in pushing for discrete disks.

(Continued on page 45)

Maxell Tests Blank Tape Coatings

By RADCLIFFE JOE

NEW YORK—The Maxell Corp. is experimenting with a wide range of new tape formulations ranging from cobalt and chromium to nickel and cadmium in preparation for any breakthrough in tape-head technology according to Tadahiro Okada, executive vice president of the company. Okada said that because of the success, so far, of the experiments, Maxell can readily provide appropriate formats to take advantage of any new hardware technology.

However, he added that although his company had pretty much mastered most new formulations, especially cobalt, it has so far refrained from using the technology because Maxell believes, and can prove, that the magnetic oxide, pure gamma ferric hydrogen, is still the best formulation for lowest distortion, widest dynamic range and maximum frequency response when conventional combination record-playback heads are used.

Okada claimed that Maxell’s engineering and development staff had become so proficient in working with the magnetic tape medium that it could, at any stage of technology, make a magnetic oxide formulation which can have virtually any characteristic desired.

The Maxell executive continued, “We expect that the next major step in the tape industry, will be largely a spill-over from more sophisticated techniques that are now becoming known as a result of experimentation and development in the color VTR field.”

He added, “We hope that these improvements will become available in audio products within the next 12 to 18 months. Should that be the case, we will introduce the appropriate tape formulation without delay.”

Meanwhile, the company has upgraded in Ultra Dynamic (UD) and Low Noise (LN) series of cassettes to include such features as (1) a non-audible head cleaning material in the leader tape, (2) arrow indicators that show the direction of the tape travel, (3) a five second cueing line that indicates the starting point for exactly five seconds from the start of the cassette to the time the oxide surface engages the head, (4) the letter A or B on the leader tape indicates the side of the cassette that is ready to play, (5) a precision aligned pressure pad bonded into a pan-shaped retainer.

According to Okada the new pressure pad construction ensures precision and a lower risk of damage to the heads. The new formulation, according to Maxell, has been acquired by an aurasomal process which keeps the heads of the recorder cleaner for a longer time.

(Continued on page 48)

**New Recoton Audio Accessory Packaging, Displays and Catalogs**

By BOB KIRSCH

LOS ANGELES—Recoton Corp., Long Island based accessory firm, is looking at the audio accessory area for its greatest growth rate in the next year, is changing packaging to accept a “Recoton look” and has set up new displays and catalogs to aid its distributors and retailers.

According to firm vice president Peter Wise, “It’s just been the past year or so that we have really concentrated on the audio area and it appears the opportunities are endless.” With calls headphoned the “glamor item” in the line as well as being the most competitive, and also cites microphones, cables, noodles, wires and cleaning kits as important audio accessory items.

“I feel it’s become a necessity for any accessory firm to push in audio,” Wise said. “The simple fact is that it’s a high volume, consumer oriented product and we are lacking in our campaigns this way.” The firm has three displays: the “Best Seller Audio Department” which is one of the biggest of the accessory model departments, the “Complete Audio Department,” a two-part unit, and the “Complete Accessory Department,” a three-part display.

Pictures of the three displays and lots of what is contained in each are offered to the distributor or retailer on a single sheet. It’s difficult to ask a man to read through a 24-page catalog.”

Wish said, “so we put it all together.

Most of the material is now blister packed,” Wish continued, “To be honest, a display with 20 or 30 bags hang- ing from it is somewhat less than appe- aling. By using the blister pack and coloring a lot of our packages the same way, we can build up some sort of line-carry through look.”

Wish feels that packaging is almost as important as the item itself. “A great deal of accessory buying is impulse buying,” he said, “and an attractive package is more likely to draw the cus- tomer.”

In other accessory areas, Wish said 8-track carrying cases still hold down about 85 percent of the market, mainly because of the abundance of 8-track tapes played in the car. The firm has started to add winter product in its lines, including video head cleaners and splicers, though Wish feels the home market for videotape or disk is still some time away.

(Continued on page 59)

**Maxell Tests Blank Tape Coatings**

**NEW /COM ’73 Focuses Boom in Electronics**

By LAURA DENF

LAS VEGAS—The growing field of consumer electronics has never been more flamboyantly demonstrated than at the Convention Center here with the NEW/COM ’73 Show. Registration exceeded 17,500.

The enormous expansion of the industry could be seen in any of a dozen booths.

The Muta Corp. manufacturer of audio equipment and accessories, featured a new lightweight radio backed Model RH-61 has six transistors and two three-inch speakers. The head- set will be available in four colors. Suggested price is $24.95, battery included.

Weltron Co. announced a special offer on tape player motors to dealers and distributors. The package includes a plastic case, display case, and $3 of Weltron’s most popular motors and a cross-reference chart. The replacement motors are used by Admiral, Ampex, Craig, General Electric, Hitachi, Motorola, RCA, and Pioneer. Weltron is marketing these motors and marketing them at the dis- tributor price of $9.95, regularly $12.50.

A new “Easedscrew” radio from Midland International receives standard VHF television audio as well as FM broadcasts. Barrel-powered, the (Continued on page 56)

**Open Your Door to a Respected World-Wide Supplier**

**Pratt-Spector Corp.**

46 Merrick Road
Rockville Centre, N.Y. 11571

**Automatic Cassette and 8 Track Player and Printer**

**Economical Dispenser for Splicing and Sensing Tape**

**Prattstix Sensing Tabs Make Perfect**

**Wish Quality is Always Guaranteed**

**Head Cleaner**

**Where Quality is Always Guaranteed**

**Table/ Audio/ Video**

**New Recoton Audio Accessory Packaging, Displays and Catalogs**

**Say You Saw It In Billboard**

**New Recoton Audio Accessory Packaging, Displays and Catalogs**

**Say You Saw It In Billboard**

**NEW /COM ’73 Focuses Boom in Electronics**

**Open Your Door to a Respected World-Wide Supplier**

**Pratt-Spector Corp.**

46 Merrick Road
Rockville Centre, N.Y. 11571

**Automatic Cassette and 8 Track Player and Printer**

**Economical Dispenser for Splicing and Sensing Tape**

**Prattstix Sensing Tabs Make Perfect**

**Wish Quality is Always Guaranteed**

**Head Cleaner**

**Where Quality is Always Guaranteed**

**Table/ Audio/ Video**

**New Recoton Audio Accessory Packaging, Displays and Catalogs**

**Say You Saw It In Billboard**

**NEW /COM ’73 Focuses Boom in Electronics**

**Open Your Door to a Respected World-Wide Supplier**

**Pratt-Spector Corp.**

46 Merrick Road
Rockville Centre, N.Y. 11571

**Automatic Cassette and 8 Track Player and Printer**

**Economical Dispenser for Splicing and Sensing Tape**

**Prattstix Sensing Tabs Make Perfect**

**Wish Quality is Always Guaranteed**

**Head Cleaner**

**Where Quality is Always Guaranteed**

**Table/ Audio/ Video**
If you think these speakers look good on the outside, wait'll you see our guarantee on the inside.

Panasonic car speakers are attracting a lot of attention these days. For two very good reasons. One's a new package design that's getting a lot of looks. The other's a guarantee that's causing a lot of talk. Attention that's winning over quite a number of customers.

Our new packaging has "windows". A see-thru package. So your customer knows a good deal about our speakers before he opens the box. What they look like. How they'll blend with his car interior. Where they're designed to go in his car. Under the dash. Atop the rear deck. Or flush with the doors. He'll even see there are nine different models to choose from. It's the kind of packaging that goes a long way in merchandising itself. Right on the shelf. Without taking up a lot of your time or space.

But when your customers get to the inside, they'll find added reason for choosing Panasonic speakers. They'll find solid state engineered speakers encased in heat resistant housings. And a two year guarantee. On parts as well as labor. Our declaration of their superior craftsmanship. And continued high-level performance over the years. High-level performance that brings your customer true stereo sound. The quality of sound he would be proud to have in his own home. Something a lot of drivers have been waiting to hear for some time.

Attract more car stereo customers in your store. Just point them to Panasonic. Our new packaging and guarantee will do the rest.

Panasonic
just slightly ahead of our time
Plug Two-step Dist. at NEW/COM

By BOB KIRSCH

LAS VEGAS--The importance of consumer electronics to the two-step distributor, how to choose and handle various consumer electronic products, how to train personnel and how to reach new markets were among prime topics discussed at recent New Year's meetings.

Al Schur, president of York Radio and TV in Chicago, Ill., pointed out that the decision to start a distribution company is based upon competition being very heavy profit margins are not the greatest. In addition, there is high insurance and warehouse space needed, a market is needed against downward "consumer con-

sumables" such as batteries, blank tape and accessories. "These are small items," he said, "but the sales tight up and sell the same.

All speakers said that in choosing a supplier, important points are: Whether the company is financially reliable; it has a consistent competitive position; whether the products are available; and that he know about the product plans.

Dan Gold, owner of Goldstar Electronics in Rochester, N.Y., pointed out that black cassette sales are growing a huge market. "But you must have volume accounts for this type of business," he said. Gold also said that consumers need to train his people in this type of merchandise, must have knowledge of how to set up displays and must know sales programs clearly.

Harry Paston, vice-president and treasurer of MAR-CON-ASSOCIATION/ Paston-Hunter Electro of Syracuse, N.Y., said that a "cold" consumer electronics business is very important to us. How do reps get in touch with us? The import of this field caused our eyes to open up and we began our own studies of certain markets including our customers' suggestions. The axiom we have followed before entering the market: we were learned and study the market before moving in; if you expect to do well in second-step distribution allow time to present your product and learn how to present it; look at your customers and know what is happening: what customers with good credit and capital to develop the lines; and realize that rural markets are faster moving for two-step distribution.

Joe Jabour, president of Jabour Electronics in Cranston, R.I., said that "If the product is properly displayed, packaged or demonstrated, it fares well in the market.

Have you heard the one about Webtek tape products?

It's a proven history of cost savings, time savings and unrelenting reliability in cassette and cartridge

production. You must have heard it.

It's been repeated millions of times.

TAPE SPICES
Pressure sensitive labels are individually precut to precise accuracy and mounted on quick release backing tabs. The tabs keep labels clean and out of the work of handling. Your production moves along fast and accurately, every splice neat and uniform.

Q/Splice -- precut 8-track cartridge splice. The most widely used tape in the industry. Pressure sensitive. 1 mil Mylar/tol Tamperproof for cutting and togethering. Also available in 1 mil Mylar for Q/Splice.

Spackle -- precut cassette spackle Pressure sensitive. 1 mil Mylar for bead splicing.

CASSETTE LINERS
Custom designed Webtek cassette liners supply the right lubrication for smooth, uninterrupted tape operation. Dissipates static charges at the same time. Zone or solid color glazed Mylar.

Tape/Audio/Video

Dyn Chief Sees Price Rise: Talks of Expansion Program

By SARA LANE

MIAMI--"I feel a consumer today, I would be buying everything I needed in electronics entertainment units right now, because on everything is going to cost more," said Charles DeSaul, executive vice president of Dyn Electronics, Inc., Miami-based company.

The electronics re-evaluation, possibility of tariff increases and instability in world markets is causing major headaches among electronics manufacturers and DeSaul feels that if it happens, the market could be at consumers' expense. "The dollar is in bad shape," he continued. "It's more of a speculative situation than it should be, yet I can't foresee any stronger currency in the world than the U.S. dollar. It's weak now, but the other ones, by sheer formula created by bankers are easier weaker than they all stem from the main market which is the United States.

As yet, Dyn has not increased its prices and will not do so as its present stock is available. However, he added, "We must face the reality that the cost in due course will increase and cost in Dyn products will also increase to the consumer. He claimed that Far East manufacturers will not permit pre-ordering and offer prices based on their own currency.

They don't want to know about fluctuation and we don't want to know about what our costs will be in buying products from them, how we can go about pr-

gramming. Everyone in the industry, or should be concerned about this increase in what will happen to our sales?

What will happen to the sales of the entire industry? Of course, he said, "It's beyond our control if the government orders an increase."

He explained that the price-revaluation has completely disrupted the entire now by his company and compared the electronic cost to a buzz. "Prices are impossible to predict and while our engineers are working on new developments, they may be obsolete by the time we get them on the market. When the cost may be so prohibitive we'll have to forget them.

Dyn is forging ahead into 4-track, with a new system coming onto the market this year, although DeSaul doesn't feel the market will develop for (Continued on page 50)
More Sales Inc. has moved into larger quarters at 2147 8th Ave., S.W., Willmar, Minn., Robert B. Marie, owner, announced. A fourth branch office was also recently opened in Bloomington, Minn., and is staffed by sales manager John Davis, and associates Mike Flynn and Terry Pas. Other offices and personnel are located in Omaha, Doug Conner; Cedar Rapids, John Dodgen; and Moorhead, Minn., Randy Miller. Lines rappled include Sony/Supercope and Marantz.

E. D. "Woody" Langston has joined Elmer Associates, Inc., Peachtree, N.C., and will operate a branch office in Hunsville, Ala. He will cover parts of Miss., Ala., and Tenn., for the firm's lines that include Aka America, Alter, Arista, Cibercam, Johnizer Products, Pearsall-Singer and Signal Science, according to president Helen Forrest.

The company recently added a display room and mailroom facilities, and covers six states with a four-man sales force.

Bach Sales Corp., Great Neck, N.Y., has been appointed to rep Infinity Systems (speakers). Bach Sales also handles Koss, Klipsch, B&O and Phase Linear, Bob Back, president, reports.

MarkinCo., Van Neys, Calif., is adding Maxell tape for So. Calif., southern N.Y., and Ark. The regional company offers warehouse facilities, quality control, electronic service, and sales training to its customers. Sales staffs are Bob Regan, Mark Grady, Lee Blazon, Carl Roberts, and president Mark Markman. "House mother" is Ida Tauter. The firm reps BSR, CTS, Dynamic, Grado, Metromet, Motorola-Hep, Gretong, Sherwood, and Warno.

Ken C. Morgan, president, Kentron Engineering Sales Co., is prepared to face the new year with new offices at Arlington, Tex., a new sales engineer Richard Stephens, and new lines: North Hills Electronics, Catalog Corp., Spellman High Voltage, Sawyer Industries, and All-tones.

Bill Fanning, president, Grand Turks Sales Co., Atlanta, announced the addition of Mike Finger to the sales force, to cover N.C., S.C., and southwest Ga. The firm is interviewing for the Florida territory, with location in Orlando. The company has been in the audio business since the "monu" days of the early '50s, and prides itself on an extended line of medium and high-fidelity products, Medallion, Otal of America, Gambril-Johnson and Elpa Marketing. Service is Charles Turner; Bill Fanning covers Ala., Miss., and west Tenn.

Rogers M. Minnichome Co., Pacific Northwest sales rep firm and member of ERA, marked its 25th anniversary by moving to new quarters in Portland, Ore. Also moving to new offices and warehouse space is the Lasman Company, Rockville, Md. The company was formerly owned by Charles Lasman and is now a corporation owned by former personnel. On the staff are Al Furman, president, Harry Matthews, John Schatz, Red Vargo, Dick Rockover, John Kendall, Dick Pote, Gene Snapp, Nick Block, Joe Schmidt and Pete Piacitco, with the addition of a new association pending.

Lines carried include Audio Devices, Automatic Radio, David Clark, Eleco, Fischer Radio, Garrard, Meister, Teac and Wharfdale.

Gilbert E. Miller Associates Ltd., Jersey, N.Y., is expanding in both personnel and space. Besides the addition of Warren E. Miller, a 1966 graduate of Syracuse Uni., the rep firm is moving to larger quarters that include a conference/showroom, according to president Gilbert Miller. Companies rappled include Pioneer and Tandberg of America.

Honey/Kent Electronics Corp., Jessup, Md., will represent 3M Wattersmark products in Va., Md., and Washington, D.C.

Broadcast Electronics' line of professional broadcast equipment has been added to the Mac E. Boyes line.
OSAKA—"Yon-chan"—meaning "four-channel"—was tabbed at the 4th Kansas (West Japan) Audio Fair here in late March aboard large chartered buses with an estimated 50 percent increase in attendance. The word is now "yamashita"—meaning "mountain SUCKS"—and refers to the 36 can tile of or 10 inch reel units by Pioneer, Sony, and. 

At the Sony booth, the main attraction was the model TC-2009D portable stereo cassette tape recorder that can be used outdoors, for sale in Japan from March at the equivalent of $200. And, much to the surprise of audiophiles, Sony also introduced a "hi-fi" stereo 8 cartage tape deck, the model TC-S8 at some $320 retail. And, converses, Beekem demonstrated its first stereo cassette deck, price unannounced.

On the Japanese audio market, Sony leads in open reel tape decks, followed by Teac and Akai. In cassette decks, however, Sony is being challenged by the brand, Teac by JVC/Nico, Pioneer by Sonyo, and Akai by Trio. Other Japanese manufacturers who displayed and demonstrated tape hardware at the fair are Aiwa, Mitsubishi (MGA), Nippon Gakki (Yamaha), Otari, Sansui, Sharp, and Toshiba.

Notably absent from the fair was TDK Electronics, which is marketing its new 60 tape blank tape in Japan this month. Besides Fuji Photo Film, which

The correspondence of tape duplicating content, BAST, MAXELL, Sony, and Sanyo 3M (Scotch brand) demonstrated their competitive lines of blanket tapes.

The new system broadcast system was demonstrated by Yamaha and receiver and were involved in the excitement of the exhibit listening room, in promoting the CD-4 system.

With the development of full logic circuitry by Sony for the CBS SQ and the "cassettine" by Sansui for FM, it is also the presentation of thelogy to distinguish the 2 systems from CD-4, especially since the opposite complimentary offers are such an event of music with the greatest care.

Among the few non-Japanese manufacturers who participated in the Osaka fair for the first time was BSR, which introduced its model IXJ tape transcription unit with Share M9191 cartridge and Japanese-made paper screen dust cover at some $520 retail.

To sum up, tape is about to overtake disk in Japan's audio market, but there's plenty of room for more import hi-fi components.

**Maxwell Tests**

- Continued from page 44

Alignment throughout the life of the cassette.

The housing of the upgraded cassette lines has also been changed, and, according to Okuda, an entirely new, high precision plastic resin case is being used. Thus, he said, interior mechanical performance characteristics previously unavailable in audio cassettes.

As part of its expanded dealer program, Maxell has developed an in-depth sales training program aimed at training its dealers, and, according to Gene LaBrie, sales manager for the company, the program, along with several new displays and other merchandising aids, will be offered to a broad group of dealers.

LaBrie said that his company has made several different plans available to its dealers. Each one, he said, presented to a different size display, "Displays." LaBrie continued, "We also made available to the dealers who purchase the appropriate number of blank cassettes intended for the "product."" He said that all of our dealers, whether large or small, should have the opportunity of having an attractive, well-made, quality display piece that would serve to inform their customers that they have the Maxell line of products.

**IMPATS UP**

CHICAGO—The import of reel-to-reel recorders and tape machines through March has increased 235.4 percent over the same period last year, according to figures released by the Electronic Industries Association's marketing services department. This represents a dollar increase over last year of $13,539,470, or 108 percent.

A sizeable increase was also noted in the importation of cassette/recorder tape machines, which March represented an increase of 43.5 percent in number of units imported against the same period last year.

Other tape equipment, including recorders, players, and radio communications units, showed a decrease in import figures.

Other consumer electronic products that showed import increases during March included audio cassette tape units increased 54.3 percent in number of units imported against the previous month last year. Other tape equipment, including recorders, players, and radio communications units, showed a decrease in import figures.

Other consumer electronic products that showed import increases during March included audio cassette tape units increased 54.3 percent in number of units imported against the previous month last year. Other consumer electronic products that showed import increases during March included audio cassette tape units increased 54.3 percent in number of units imported against the previous month last year.
Ross Electronics To Focus on Consumer Products

CHICAGO--Ross Electronics Inc. has revamped its marketing and distribution to make it possible to rebirth as a major distributor of consumer electronic products.

A strong supplier to incentive, premium, and mobile markets for more than 25 years, Ross now plans to develop a steady retail base for its newly expanded line of stereo components, tape players, and radios. The complete line will be shown for the first time at the CES Show here in June.

The marketing push was made possible by its changeover from privately owned status in 1981 to a division of Interphoto, New Angus Inc., will merge Interphoto into its corporate structure.

Robert E. Barnes was signed on as president of Ross in January 1971. As former national sales manager of Lloyd Electronics and most recently senior vice president of Webcast Electronics, Barnes feels he has the practical knowledge necessary to plan a comprehensive marketing strategy.

Charts covering every district list prospective dealers that commissioned reps must visit, and sell to complete line. The reps meet twice a year for a two-and-a-half-day training. Three major regions, each with a district manager, are supervised by national sales manager, Fletcher Brothers, who also controls merchandising and marketing programs.

Ross encourages dealers to place ads in local newspapers advertising the entire Ross line; Ross subsidizes this promotion plan.

Barnes commented: "Like the approach used by Panasonic, we try to sell the finest department stores first, then smaller chains, independent stores, and the discount houses will be eager to sell our name. Some of them do already, under private label. At this point, it's about 5% of our business. But we want to establish the Ross name foremost."

Interphoto's other divisions are: IMC (the marketing, merchandising and distribution of Yamaha, JVC, Wolfson, and Singer/Graphics); R-H (distribution of Argus and Petri equipment); NOMA (Christmas decorative lighting); Oxford Speakers (loudspeakers and related products used as original equipment by Motorola, Zenith, Warwick, Chrysler, Ford, and Volkswagen); Ursula (distributor and assembler of television sets in Greece and Italy); Spirato (photographic specialists); and Sonocraft (audio-visual equipment).

Interphoto's recent prudence of Oxford adds to the problem caused by currency revaluations and increased cost of the shipping and handling bulky speakers from the Orient. Ross still uses Far East manufacturers for some radios (especially multi-band), some stocks, and electronic parts for stereo components.

"Japanese labor is more costly than our own," said Barnes, "but fortunately the companies we dealt with formed branches in Hong Kong, Korea, Taiwan, or Singapore. We still get parts from the Orient but we had to increase prices only 5 to 15 percent. With Japanese-made products, we would have to raise prices 30 percent or more."

Ross moves to an industrial park near Chicago in June. The Burr Ridge location will be exclusively a marketing, distribution, and warehouse operation. Its present location will remain as a service center.

Two hundred service stations across the country also repair Ross equipment. Each station stocks basic specifications, diagrams, and spares parts on all models in each line.

Recently Ross added larger stereo components to its line of four-track tape players and recorders. Teamed with the unusually designed Oxford speakers, he feels these are attractive systems.

The speakers, retailing at $100 a pair, feature sound-transparent foam fronts. Eight styles in four sizes will be introduced at the CES Show. The company saves on packing costs and defects because the foam covering is practically

Please don't dance on your tape recorder!

"We've seriously gone about the business of designing the best possible loudspeaker for monitor use. With computers, and anechoic chambers, and all the rest. And, having gained a new monitor insight into bass speaker performance, we've come up with what looks like a winner. The Sentry III..."

"We've run all the curves that prove, in a most scientific, sober fashion, that the system is really quite good. We've got polar graphs, and frequency response curves, distortion measurements, total power output curves, power handling test results, and SPL data galore."

But what happens when we demonstrate the Sentry III? Leading engineers (who are, of course, our ilk) leap about in their control rooms DANCING for heaven's sake! Snapping their fingers and feeling the sound, and reviewing the centerarging beauty of a clean first octave. And last octave too, for that matter. And they run from one side of the studio to the other trying to find holes in our control of the highs... and they can't... and they laugh! It's very unseemly (but secretly quite gratifying). So we try to thrust our good numbers and graphs at these serious engineers, but they'd rather listen and compare and switch speakers. And make rude remarks about their old monitors."

"Who will stand still long enough to heed our technical story? Perhaps you're the serious-minded, sober-suggested engineer we're looking for. If so, by all means write us. We've got quite a stock of straight, objective literature detailing the new Sentry III monitor loudspeaker just waiting to be seen and appreciated."

And after you've read our story, perhaps we can arrange a demonstration of this new speaker for you. The Sentry III. Bring your tape shoes."

New SENTRY III Monitor Loudspeaker

ATTEND OUR LECTURE/Demonstrations in the new york room at the AES convention.

MAY 19, 1973. BILLBOARD
Top Talent to Plug Pioneer Players

- Continued from page 3
the artists selected will perform at Pio-
ner sponsored concerts on college cam-
puses and other specialty selected venues. He indicated that wherever possible, Pioneer manufactured equip-
ment will be used.
To the sports-minded, Pioneer will also enter the mix of key sports spon-
sorships. Walt Frazier is already being
used on some displays.

NEW/COM Focus on Boom in Electronic Entertainment Units
- Continued from page 25
radio comes with earphone. Suggested retail for Model 17070 is $29.95.
Any AM/FM radio can be converted into an FM radio, with the Audovox Model FMC-1C micro-FM converter.

Recoton Packaging
- Continued from page 24
Phonograph needles are also an im-
portant part of the firm's product line. "I've always felt," Wiss said, "that at least 20 percent of the consumers who come into a store to buy a needle don't know what they want and many of those leave without purchasing one. What we have done to help out with this is to mark every needle in our catalog and on a wall chart with a picture the exact size of the needle. If a consumer brings in a worn needle, all he has to do is lay it down on the pic-
ture and he'll find exactly what he wants."
The company also markets a blank tape line: 30, 60, 90, and 120 minutes in the standard cassette line; 40, 60, 90 and 120 minutes in the deluxe cassette line; and 35, 40, 75 and 90 minutes in the blank 8-track line.
"We are working hard to help in how to set up a display or where to display mate-
rial to any distributor or retailer that asks for it," Wiss said. "Within the next few weeks we will be able to prove a drawing showing where material can best be displayed in a store. Most of our displays can be set up quite easily and are self-explain-
atory. Obviously, the best place to dis-
play much of our material is next to the hardware or on the counter by the regis-
ter if there is room."
Recoton also offers private label service in a number of accounts, "be-
tween 30 and 40 in all of the product lines," according to Wiss. "This is an-
other reason to buy the blister card. It
makes it easier to private label and our accounts also like the look."
The company will also be doing some merchandising of calculators in the near future through a "small seg-
ment of the market."

Dyn Chief Sees Price Rise; Tells of Expansion Program
- Continued from page 46
was a good business to go into with great potential. There were a few American companies when we first came in, but they folded. The Latin American who comprnes about 30 per-
cent of Miami's population realized the value of Latin-American trade and most of them went into exporting. It was easier for them because they were bilingual. For us we tried to build a company that went into the domestic field as well as exporting. The rest of us, we only exported.

in the Miami market system has tremendous advantages as far as climate is concerned and because of its environmental similari-
ies to Cuba. I wouldn't agree that there is a high percentage of Cubans in the electronics field here as compared to other areas."

SALES DYNAMITE from DYNASTMITE

Stowaway

Cassette Storage Unit

- Functional, contemporary design
- Two individual reversible storage compartments
- Designed for maximum efficiency
- Casters, handles, non-skid feet
- Plastic housing in full color self-enclosing packaging
- Portable, compact, lockable
- Complete in the Stowaway's tremendous variety range
Write or phone today

Television AUDIOVOX Corp.
156 Martin Rd., Wantagh, N.Y. 11793
Phone: 516-624-3300
Fax: 516-624-3301
Visit Us In CES Booth 222-224

ATTENTION DISTRIBUTORS
8 TRACK TAPE FLOOR DISPLAYS
ARE YOU TIRED OF YELLING "250" AND MORE FOR YOUR TAPE RACKS?
THE TAPE SHACK IS YOUR ANSWER...
- UNIQUE * EYE-CATCHING * COMPACT
The exciting new model 3220 is limited to 100 units.

9-99-100
P.O. Box 2044
Oklahoma City, Oklahoma 73101
Phone (405) 521-7011

MAY 19, 1973, BILLBOARD

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

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

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

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

Contact a Billboard Sales Representative now!

Issue Date: June 16

Ad Deadline: June 1

LOS ANGELES:
Bill Moran
9000 Sunset Blvd.
L.A., Calif. 90069
(213) 273-7040

NEW YORK:
Ron Willman
1 Astor Plaza
New York, N.Y. 10036
(212) 784-7300

CHICAGO:
Steve Lappin
150 No. Wacker Drive
Chicago, Ill. 60606
(312) CE 8-9819

NASHVILLE:
John McCartney
1719 West End Ave.
Nashville, Tenn. 37203
(615) 329-3925
the organization representing all record manufacturers.

Other important panel includ e James Friche, manager of quality control; RCA; Stan Nisman, director of quality control; Columbia; Nolan Crane, quality control liaison; and Robert Kamke, manager of all four from different. Jukebox manufacturers; C. E. Bedford, engineering director; and E. C. Howard, a jukebox operator and programmer from Beaver Dam, Wis.

Oscar Fields, vice president sales, Bell Records, said his label will be represented and that Bell had moved to correct pressing plant problems resulting to what Fields said was numerous complaints (see separate story).

Other panels will be devoted to exploring the ideal length of singles, samples and advance promotion, one-step service and special product, how radio programmers work with jukebox programmers and programming and merchandising exchange.

Lending industry-wide significance to the event is keynote speaker Peter Stocke, president of the National Association of Recording Merchandisers (NAR), the industry’s trade organization. Also welcoming chairman will be Harlin Whingra, president, Phonograph Service (MDA), the national organization of the jukebox industry.

Leading off the event at the Hotel Ambassador here will be a welcoming cocktail party Friday evening (18). The first session will be a program of key note addresses such as Clayton Norberg’s “record of the month” promotion used on 500 boxes in 50 cities to result in a $1 per week per box extra amount of volume.

Experts in Latin, oldies and polka music will participate in the second session combined with one-stop services. Wayne Voila, vice president, Nemi Record Dist., Los Angeles, will outline in this session how operators have money by concentrating too heavily on just charted recent oldies when in fact, he claims, artists who actually sold very modestly in the ’50s and ’60s are moving in volume now (Billboard, May 12).

One of the fastest-reaching sessions will explore how radio stations and jukeboxes, operators can work together. Bill Bash, Los Montooth Phonograph Service, Portia, Ill., has pointed out that this 500-box firm has cut out requests since exchanging information with two local stations and obtaining advance pick lists.

CHICAGO—The combination of three monster singles and three more very strong releases on the chart all at the same time forced Bell Records into the use of four extra pressing plants and resulted in a break down of quality control that has been corrected, said New York-based Oscar Fields, vice president and sales manager. Bell will be represented here at the Billboard Jukebox Programming Conference, he said.

The conference will focus on better communication between jukebox buyers and pressing plants in order to improve quality control (see separate story).

Fields said Dawn’s “You Want Me to Talk ’Bout the Weather” and Vicki Lawrence’s “The Night the Lights Went Out in Georgia” (Billboard, April 18) both topped two weeks and that the Sweet’s “Little Willy” has gone over a million and a half.

He said he was not surprised by comments from such people as Jim McNich, Pittsburg Mobil one-stop salesmen, who said last week, “It’s to the point where I can’t sell Bell Records because of the effective.”

Field said: “We have made sure this isn’t going to happen again. We don’t want to alienate the big jukebox customers here’s the individuals who come into the stores.”

Fields said strong sales of Locos’ “It Sure Took a Long Time” and First Choice’s “Armed and Extremely Dangerous,” both distributed through Bell and still on the charts and climbing, and as a third Dimension’s Everything’s Been Changed,” which peaked at 70 on Billboard’s “Hot 100,” May 5, added to the jam-up.

Fields, who attended Pittsburg Mobil’s annual party last summer and who is very enthusiastic about the jukebox singles market, said ordinarily this period will be the third pressing period, two in the midwest and one out West, but that it added two in both the East and Midwest during the frantic sales period of the six hits.

“We found that they were running out of stampers and using some stampers too long,” he said.
Chances are you know people who think their places are too classy for a coin-operated phonograph.
They think the flashing lights and rainbow colors would destroy the kind of atmosphere they've paid a decorator thousands to create.
We think they're right.

That's why we created the Rock-Ola 447 Console Deluxe.
Simply stated, it's beautiful furniture that makes music.
The 447 fits comfortably into the most sophisticated restaurant or club.
We chose Mediterranean styling for its compatibility with a wide range of decors.
The lines are fine and clean to complement contemporary rooms yet the overall design is rich enough to fit gracefully in any traditional setting.

On the inside, Rock-Ola parts. The same maintenance-free reliability you're used to.
As for the outside, just look at it.
Better still, show it to someone who swore he'd never have a jukebox in the joint.

Show this to people who swore they'd never have a jukebox in the joint.
**FRIDAY, MAY 18**

**WELCOMING COCKTAIL PARTY**
8:30 p.m.

**SATURDAY, MAY 19**

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

**KEYNOTER:** Peter Stocke, President, National Association of Recording Merchants
10:00-11:00—Session 1

**PROGRAMMING & MERCHANDISING IDEA EXCHANGE**

Moderator: Earl Paige—Billboard Jukebox Programming Editor, Chicago
Dick Prutting, Little LP’s Unlimited (jukebox albums), Danbury, Conn.
Irv Gersen, Dart Records One-Stop, Minneapolis
Clayton Norberg, C&N Sales (operator), Mankato, Minn.
Lawrence Lick, Sound Records (Polka), New Haven, Mich.

11:00-Noon—Session 2

**ONE-STOP ROLE, HOLIDAY/OLDIES/SPECIAL PRODUCT**

Moderator: Bill Williams—Billboard Country Music & Gospel Editor, Nashville
Marshall Frenkel, Disneylandia Records & Pan American Dist. (Latin Music), Chicago
Larry Ruegeman, Acme One-Stop & Lieberman Enterprises (rack jobber), Minneapolis
Stu Glassman, Radio Doctors One-Stop, Milwaukee
Wayne Volat, Nehi Record Dist. Corp. (Oldies One-Stop), Los Angeles
Col. Jim Wilson, Starday/King Record family, Nashville

Noon-1:30 p.m.—LUNCH
1:30-2:30 p.m.—Session 3

**HOW RADIO STATION PROGRAMMERS AND JUKEBOX PROGRAMMERS WORK TOGETHER**

Moderator: Claude Hal—Billboard Radio & TV Programming Editor, Los Angeles
Bill Stewart, program consultant, WYOO-AM, WRAH-FM (Minneapolis), KLAF-AM (Dallas), Minneapolis
Larry Bausch, Famous Music Corp. (Paramount, Dot label family), (Nashville)
Bob Johnston, program director, WBBM-FM, Chicago
Ray Potter, Program Director, KELP-AM, El Paso, (& 8-station Walton Enterprises Chain)

2:30-3:30 p.m.—Session 4

**SAMPLES, TITLE STRIPS, ADVANCE PROMOTION OF RECORDS**

Moderator: Ron Braswell, Jukebox Product Coordinator, CBS label family, New York City
Don Cihak, Star Title Strip Co., Pittsburgh
Paul Gallis, independent promotion representative, Chicago
Tommy Wills, president, Juke Records (artist), Indianapolis
Dick Steinberg, Sterling Title Strip Co., Newark, N.J.

4:30 p.m.—Adjournment
5:00-8:30 p.m.—Hospitality Suites

---

**SUNDAY, MAY 20**

8:00 a.m.—Continental Breakfast
9:00-10:00 a.m.—Session 5

**QUALITY CONTROL OF SINGLES IN JUKEBOX, RETAILING MARKETS**

Moderator: Ruth Sawejka, operator-programmer, Beaver Dam, Wis.
Rex Isom, RCA Records Engineer, (Member of RIAA Committee of Quality Control Standards), Indianapolis
James Friche, Manager of Quality Control, RCA Records, Indianapolis
Stan Nimiroski, CBS Records, Director of National Quality Control, New York
Nolan Crane, Capitol Records, Midwest Manager of Quality Control, Chicago
William Findlay, jukebox manufacturing engineer, Rock-Ola Corp., Chicago
John Chapin, jukebox manufacturing engineer, Seeburg Corp., Chicago
Ed Piersma, Engineering Director Rowe Intl., Grand Rapids, Mich.
C. E. Bedford, General Electric, home phonograph engineering, Decatur, Ill.
Kip Parker, Acme One-Stop, Minneapolis
Andy Andersen, A-Records (retailer), Chicago

10:00-11:00—Session 6

**IDEAL LENGTH OF SINGLES FOR OPTIMUM USE OF PROGRAMMING TIME**

Moderator: Bill Bush (programmer), Les Montooth Phonograph Service, Peoria, Ill.
Don Owens, MGM Record family, Nashville
Jules Abramson, Phonogram Inc., Chicago
Dick Schory, president, Ovation Records (quadrasonic 45's), Chicago
Carl Davis, executive vice president, Brunswick, Chicago
Johnny Rodriguez, Mercury Artist, Nashville

11:00 a.m.—Adjournment & Review

Hal Cook—Billboard Publisher, Los Angeles

**DON’T PUT IT OFF! REGISTER TODAY**

Please detach registration form and return to Billboard, 150 N. Wacker, Chicago, Ill. 60606
Juke Box Programmers of America, lend us your ears...

We've got the whole music spectrum covered with our programming . . . from rock to blues, folk to jazz, classical to soul.

Guaranteed artists with guaranteed sales.
All test marketed through radio airplay.

"Cum On Feel The Noize" Slade
"Fencewalk" Mandrill
"Blues Band, Opus 50, Part I" San Francisco Symphony Orchestra & Siegel-Schwall Band Seiji Ozawa, conductor
"Think" James Brown
"They Say The Girl's Crazy" The Invitations
"Sweet Dreams" Roy Buchanan
"Doin' It To Death" The J.B.'s
"Red, Black & Green" Roy Ayers Ubiquity

Polydor

Polydor Records, Deutsche Grammophon, People and Silver Blue Records are distributed by Polydor Incorporated, 1700 Broadway, New York.
**Billboard's Top Single Picks**

**Number of singles reviewed this week:** 119

**Last Week:**

- **George Harrison's** new released single, "Give Me Love (Give Me Peace On Earth)" is gaining massive radio exposure to the tune of the familiar Beatles theme of smash single smash. The Apple single, which has been one of our pop picks last week, but our chart is a pop pick won as a result of being played at 30 out of 35 stations we survey. It is already charted on nine station's play lists and is booming on these 19 outlets.

- Among the major 40 stations playing the chart for human appreciation and understanding are KAL AM Los Angeles KHJ AM and KMM AM both San Francisco, KKO AM and KKNY Architects, KEZK AM Anaheim CA KOY AM Mil waukee, KLT AM Dallas.

There's a bit of an unusual way to catch 'em top ten type of situation going on which involves the song "Shambala." Written by an ABC/Dahliah collect, Daniel Brown, it features Pauline Davis (3:23) producer: Todd Rundgren, writer: Todd Rundgren, Earnark, Screen Gems- Columbia, BMI (Wax- xile 1315).

**Chantil**

More, it first came to the attention of KDA KAM Stevenson, a singer who has been recording for some one and a half years with some success in Texas. Stevenson entered the record market within a classic folk treatment which was one of our pop picks two weeks ago, and which led the chart at No. 1 in its first week out.

When went back to ABC about the project Richie Podell, Three Dog Night's producer, decided the label was what the group needed for its next single, so they worked on a rush basis and cut the song in an altogether different manner. More hard rock.

**Also Recommended**

- **ABOL GUTHRIE-Cats D'Eye (3:43):** producers: John Filla, Jerry Wexler; writer: Woody Guthrie. RCA Red Seal, BMI. (Rickenbacker 1158). This is a very commercial endeavor, combining a story of love leaving middle America to die, with a gayly worded. There is a definite conceptual concept which work which is especially interesting in the background sound of horses and a melodic singing a repeat phrase with a striking guitar and pulsing bass in the foreground making comfort able. Flip: "Week on the Way" (2:21), reenters in all categories.

- **TODD RUNDGREN-Sometimes I Don't Know What To Feel (3:32):** producer: Todd Rundgren; writers: Todd Rundgren, Earnark, Screen Gems- Columbia, BMI (Waxxile 1315). This is also a very commercial endeavor, combining a story of love leaving middle America to die, with a gayly worded. There is a definite conceptual concept which work which is especially interesting in the background sound of horses and a melodic singing a repeat phrase with a striking guitar and pulsing bass in the foreground making comfort able. Flip: "Week on the Way" (2:21), reenters in all categories.


- **PROCOL HARUM-Grand Hotel (4:18):** producer: Chris Thomas for staggerman.

**Pop**

- **First Time Around**

  **(These are new artists deserving airplay and sales consideration)**

  - **CARRIE-Buck on the Road Again (3:09):** producer: Paul A. Rothchild; writers: Gabe Lapson, Sawgrass Motel, ASCAP, Easley 54348. Big voiced lead man singer makes this melodic ballad of the familiar traditional loving theme something special.

  - **FAITH-Freedom (3:33):** producer: Good Knight Productions; writer: Faith Brown; BMI.

- **Also Recommended**


  - **PEP BROWN -I'm N' Over (3:30):** producer: Gene Miller, Alan Walker; writers: A. Brown, H. Reeves. Reaves BMI. Polydor 1475.

- **JUDY CHECKS-Booty Blues (3:06):** producer: SBV Productions; writer: none listed; publisher listed, United Artists 2415.


- **The MONTREALS-Prized to a Heartbreak (3:40):** producer: Oliver Sain, Keith Payne; writers: Phil Perry, Su Mo, Faye BMI. Polydor 34022.

- **Jimmy Lewis-Stand Tall Loving These Women (2:54):** producer: Jimmy Lewis; BMI. Polydor 34022.


- **Frederick HARR-Trip to Heaven (2:26):** producer: Bob Moniz; writer: Fred- die Hart, Blue Book (BMI). Capital 3532. Freddie has been consistently great with his songs in recent years, and this ranks high among them. As will most of the others, it should get pop play as well. Flip side: "Look A Here"; producer, writer, publisher same.

- **Jean SHEPARD-Slippin' Away (2:7):** producer: Larry Butler; writer: Bill An- derson, Stallion (BMI); U A 391591. a change of pace song that should get imme- diate attention. Excellent production work, and Jean is singing better than ever. Flip side: no info available.

**Country**

- **Also Recommended**

  - **Kitty WELLS-Quickly (2:20):** producer: Wesley Bradley; writer: Jerry House, Savannah (BMI); MCA 4507.


  - **DOYLE HOLLIS-Duck's Creek (3:24):** producer: Ken Marksfield; writer: Shieh Silverstein; Lenv Eye (BMI). Warner 5516.


  - **Jerry REED-If It's Over (3:12):** producer: Clay Jenkins & Jerry Reed; writer: Dick Feller; producer (BMI). RCA 74 0950.
Diana Ross

Touch Me in the Morning

A Motown Single M-1239
Bid to Change BPI Constitution
Meets Opposition by Independents

LONDON—A surprise proposal to amend the new BPI constitution in such a way that eight major record companies would be entitled to permanent membership of the administrative council was strongly opposed by the independents at the annual meeting.

In drawing members' attention to the new constitution, under which the BPI will be formally registered as a limited company, the chairman, L.G. Wood, pointed out that constitution provided for 13 council members, of which 12 company representatives were permitted to vote. But, Wood explained, something in the region of 90 percent of the association's income was derived from contributions made by EMI, Decca, CBS, RCA, Pye, Phonogram, Polydor and WEA. Wood said that in his view it was "essential" that these companies should be represented on the council.

Geoffrey Everitt, managing director

Cachet Into Custom Field

TORONTO—Newly formed Cachet Records has announced its first entry into the custom-product field—a stereo-record package of 52 "Party Rock Hits" exclusively the Simpsons/Simpson-Sears chain.

Cachet's Ed LaBella said that mass merchandising, including TV and radio advertising, is included in this "major marketing program."

The campaign, which was created by LaBella, is being coordinated nationally by John Lindenmeyer in association with Sears' Bill Vance.

From the Music Capitals of the World

Peters International is First with Last!!

Individual LP albums featuring the music of JAMES LAS & his Orchestra imported from Germany by special arrangement with Polydor

Many of the albums are available on 8 track and musicassettes. All items listed are distributed in the U.S.A. by Peters International & are available for immediate delivery from stock.

DEALERS for complete listing call or write Customer Service Dept. BJ

Peters International, Inc.
600 Eighth Ave. New York, N.Y. 10018 Tel (212) 4-4020

MAY 19, 1973, BILLBOARD
O'Sullivan Is Honored by U.K. Songwriters’ Guild

LONDON—Gilbert O’Sullivan has been named Songwriter of the Year by the Songwriters’ Guild of Great Brit- ain. He was presented with the award by Novello award last week and Joe and Mildred Low at the Music Publishers’ Association Awards.

O’Sullivan also received certificates of honor for "Album Again" in the best album category, and "O’Shea’s Dream" in the private category for "Clair," which was vized second in the best ballad or romance song category.

The record which achieved the highest sales figure was "Clair," released by Lieutenant Pietro’s "Mouldy Old Dough" (Decca). The Ivor Novello award for the most performed work of the year went to "Beg Steal Or Borrow," recorded by the New Seekers, with a record by Graceland Hall, Tony Cole and Steve Wood (Valence Music).

The follow-up in this section was "Meet Me on the Corner" by Roderic Clemens (Harmy Music).

The winners of the runner-ups in the remaining sections were: Best song musical and lyrically—"Without You" by Peter Ham and Jan Co. Evans (Apple Publishing). Best film by a British music publisher—"The Music Capital of the World".

Motown Plans Pub Operation for U.K.

LONDON—In a further step towards total independence in the U.K., Motown is planning to set up its own distribution company for the recording artists under licence to the U.K.

Although the company’s record product is issued in the U.K. by EMI under a licensing deal which still has two years to run, there have been indications in the past few months that the company is interested in setting up its own distribution company similar to the one set up by EMI in the U.S.

In March, Motown U.K. announced the formation of a publishing company (Motown Publishing) which took over the distribution of former Rolling Stones label manager, Andrew Oldham, to sign British talent to the label.

John Marshall, a director of Tamla Motown, told Billboard that he expects to announce the first signings within the next few weeks.

Motown’s publishing activities have been handled in the U.K. since 1963 by a small company which celebrated its sixth year at top U.K. publisher. Although renounced last year, for the first time this year the company has been included in the relationship on June 30, a year ahead of time.

Motown is now seeking staff to run the new publishing company and a list of names to control and sign up to be announced in the near future.

"I shall be looking for a professional type," Marshall told Billboard. "Billboard will be published by me, and we will also be looking at talent from the U.K."

David, 26, who previously worked in London when he quit the band, is now at the London office of Motown handling the company’s recording activities.

Under the terms of the split, the entire Jukebox catalog will be controlled by Motown, with the exception of its titles which Marshall said will be included in the company’s catalog.

Slade for First Canadian Tour

MONTREAL—British group Slade are to embark on their first Canadian tour. Slade will play London (23), Kitchener (24), Toronto (25) and Hamilton (26).

Polydor Canada will support the dates with a heavy campaign of posters, T-shirt, in-store promotion and a radio spot.

Polydor made promotion history here when it sent a whole lot of Slade to the Billboard campaign in three cities for the "Slade" album.

CRTC Poses New FM Radio Rulings

OTTAWA—The Canadian Radio Television Commission this week un- veiled its proposed new regulations for the Private Sector, a series of planned new rules to regulate FM radio in Can- ada.

The Proposals clearly indicate that the CRTC is determined to broadcasting a great deal different from the AM wasteland.

Some of the changes most feared in that the CRTC ultimately will want to use an FM experiment to impose stringent taste and format standards on AM operators.

The new FM rules are based on a principle that there should be two demonstrably different kinds of radio stations: "one on AM and the other on FM."

"FM radio will be permitted to expand the horizons of our knowledge and extend our interest and appreciation of the arts, science, the new light, education, information and knowledge."

Hearing Set

The proposals, which will be de- bated at the Commission’s hearing, will not be heard until the end of next month, and there is no guarantee that FM news would have to be given ex- clusive respect. The Commission composed in the wealth of news material and reporting talent and states that "FM radio is extensively utilized."

Canadian stations operating both AM and FM stations in the same community will have to carry their news formats on both radio stations.

A new FM station will have to be re- ducted by half as soon as the FM regu- lations become effective and will be the controlling factor for the entire six months.

The station will have to comply with the requirements and depth which the CRTC wants of FM, which will have no stations in any area will be able to carry the same line of news.

CRTC deputy chairman Harry (Continued on page 54)

First Bow Auto Unit

MOSCOW—Vilta Auto Sjestro, a 4-track player was introduced by the Vils- tenrandt exhibition at the DANSO Soviet Industrial Achievements Exhibition, here, at the radio and television exhibition, "Con- cil of Europe".

Currently Auto model is the most popular model of the player, which will be manufactured by the Sweden’s record industry’s production, breaching and production, which is planned to be produced later this year.

No yearly output and retail price have been known yet.

London Canada Banner Year

MONTREAL—London Records has reported record-breaking sales for fiscal year ended March 31. National sales manager Dick Richardson, who says that much of the company’s success can be attributed to a wider acceptance of pre-recorded records.

"It’s said that there was a substantial increase in tape sales over last year."

Indeed, London Canada has responsi- mercials as a result of London’s total con- commit to the Dobay noise reduction system, which has "candles" in the form of cases that are effectively stored until now, is not yet ready to be announced have known yet.

Clayoquot-Thomas 3 Special Set

TORONTO—The Canadian Broadcasting Corporation will telecast this three-hour special of the Clayoquot-Thomas special set, with the addition of "The David Clayton-Thomas Show," the specials will be shown on the network of June 5 and June 7.

They will fill the time slot held by the highly successful "The David Clayton-Thomas Show," the specials will be shown on the network of June 5 and June 7.

The programs are the concept of Alphonso Kotso, who produced and directed "Maple Music" earlier this year. Filming has been handled in studios and on location around Toronto. Clayton-Thomas has retained U.K. rights on the three specials and intends to syndicate them to the U.S. and abroad.

MAJAR, 1973, BILLBOARD

CRTC Poses New FM Radio Rulings

OTTAWA—The Canadian Radio Television Commission this week un- veiled its proposed new regulations for the Private Sector, a series of planned new rules to regulate FM radio in Can- da.

The Proposals clearly indicate that the CRTC is determined to broadcasting a great deal different from the AM wasteland.

Some of the changes most feared in that the CRTC ultimately will want to use an FM experiment to impose stringent taste and format standards on AM operators.

The new FM rules are based on a principle that there should be two demonstrably different kinds of radio stations: "one on AM and the other on FM."

"FM radio will be permitted to expand the horizons of our knowledge and extend our interest and appreciation of the arts, science, the new light, education, information and knowledge."

Hearing Set

The proposals, which will be de- bated at the Commission’s hearing, will not be heard until the end of next month, and there is no guarantee that FM news would have to be given ex- clusive respect. The Commission composed in the wealth of news material and reporting talent and states that "FM radio is extensively utilized."

Canadian stations operating both AM and FM stations in the same community will have to carry their news formats on both radio stations.

A new FM station will have to be re- ducted by half as soon as the FM regu- lations become effective and will be the controlling factor for the entire six months.

The station will have to comply with the requirements and depth which the CRTC wants of FM, which will have no stations in any area will be able to carry the same line of news.

CRTC deputy chairman Harry (Continued on page 54)

First Bow Auto Unit

MOSCOW—Vilta Auto Sjestro, a 4-track player was introduced by the Vils- tenrandt exhibition at the DANSO Soviet Industrial Achievements Exhibition, here, at the radio and television exhibition, "Con- cil of Europe".

Currently Auto model is the most popular model of the player, which will be manufactured by the Sweden’s record industry’s production, breaching and production, which is planned to be produced later this year.

No yearly output and retail price have been known yet.

London Canada Banner Year

MONTREAL—London Records has reported record-breaking sales for fiscal year ended March 31. National sales manager Dick Richardson, who says that much of the company’s success can be attributed to a wider acceptance of pre-recorded records.

"It’s said that there was a substantial increase in tape sales over last year."

Indeed, London Canada has responsi- mercials as a result of London’s total con- commit to the Dobay noise reduction system, which has "candles" in the form of cases that are effectively stored until now, is not yet ready to be announced have known yet.

Clayoquot-Thomas 3 Special Set

TORONTO—The Canadian Broadcasting Corporation will telecast this three-hour special of the Clayoquot-Thomas special set, with the addition of "The David Clayton-Thomas Show," the specials will be shown on the network of June 5 and June 7.

They will fill the time slot held by the highly successful "The David Clayton-Thomas Show," the specials will be shown on the network of June 5 and June 7.

The programs are the concept of Alphonso Kotso, who produced and directed "Maple Music" earlier this year. Filming has been handled in studios and on location around Toronto. Clayton-Thomas has retained U.K. rights on the three specials and intends to syndicate them to the U.S. and abroad.

MAJAR, 1973, BILLBOARD
LONDON—Two important lessons were taught to the recording industry by the unprecedented high sales of the summer '72. The industry is reviewing its production capacity within the U.K. and the costs of duty on imports is being investigated.

BPI director, Geoffrey Bridge, reported to the AGM that at least two new independent pressing plants should be opened before the end of the year. He raised the question of why it was necessary to pay for the pressing plants on a day-by-day basis on semifinished, custom-pressed records as on imports of finished pressings which go straight to the sale.

He reported: "Your association is currently making strong representations to Customs and Excise and the DTI regarding this." He also pointed out that Britain's entry into the EEC means that import duties between the members of the EEC will be reduced over the next five years until they disappear. He suggested: "Review all your other contracts with customs throughout the EEC. You could well be in violation of the treaty of Rome."

There was a lack of detailed statistics to indicate how well the industry had done in 1972 because the government had not revealed the number of producers and variety of product that had caused the Department of Trade figures, to be so important for the format for the complement for the output. 1972. The DTI is now making quarterly industry reports to the BPI and the BPI is still awaiting the statistics for the quarter ending June 1972. However, it could be said that trading had been excellent. This was due to a TV exploitation, the Western Bopper explosion, the indifferent summer weather, all industry promotion work and the fact that inflation enabled the public to spend £2 on a record rather than £1 which it shrank to the value of only £1.

It has also been a year of change in record buying habits when the custom- ers who acquired the record buying habit at the time of the Beatles and Stones were now spending money on a whole variety of product and passing on the habits to a new generation of twenty-boppers. Record company had changed. There were signs that they were spending more time and effort on their job and Bridge suggested that the dealer was becoming more professional itself.

Friends' Go Off the Air

MONTREAL—CEC TV rock series "Musical Friends" will not be renewed for next season. Season executioner "Musical Friends" "out of the basin platforms" forced the cancellation.

"Musical Friends" has been syndicated to 80 stations in Canada and had three syndication stations across Canada and was regarded as a major promotional asset for the station. The program had been presenting four acts per week and Canon was running as high as 60 percent.

The year had also seen plans laid down for commercial radio, an all-out attack on pirates and bootleggers and an attempt to improve the validity of the BMI chart by directly involving the BMI in place of individual member companies. The introduction of VAT had also been accomplished smoothly and relatively painlessly.

Consolidation

The British Record Producers' Association was reorganized to start with the BMI on January 1, 1973, as the copyright association for BMI. The BMI now has a total membership of 63, nearly double last year's membership. BMI had been attended by 18 member companies and six non-member companies. Since then, three nonmember companies had applied for membership, "viewing the considerable growth of membership of BMI, it might be in the BPI's best interests to undertake such a growth." The BMI is to introduce accreditation and will present a special pin to all BMI members to emphasize the importance of the association.
International News

Audiovisual Trade Group in France

PARIS—A new trade association, grouping together the record business, music and book publishing and the specialist press has been formed to coordinate all aspects of the fledgling French audiovisual industry.

The organization, the Groupe Intersyndical de la Communication Audiovisuelle, combines the National Publishing Association (SNE), the Record and Music Publishing Trade Association (SNICOP) and the trade associations of the specialist press and the Paris weekly newspapers. Head of the Groupement is Edouard Gillon, president of the Publishers Association, and one of its vice presidents is Jacques Souplet, the president of SNICOP.

The aim of the Groupement is to coordinate all aspects of the audiovisual industry, and so represent all interests in official discussions about its future at both a national and an international level.

The Groupement will, in fact, parallel the Videogrands de France organization which groups together France's largest publishers Hachette and the State-owned radio and television network ORTF. The Groupement's address is 117 Boulevard St. German, Paris 6.

At the same time, a new organization to promote music in all its forms has been called the organization. The Music Information and Action Center (CIAN), is headed by Michel Bratlet, a top official at the French Cultural Affairs Ministry, and is based at 6, ave. Pierre I de Serbie, Paris 7th.

Mainstream Gets S. Africa Rep

NEW YORK—In an agreement negotiated by Bob Weiss of One World of Music, the entire Mainstream catalogue will be represented in South Africa and other African areas by Record and Tape Co. of Johannesburg.

R&T Co. recently linked with SATBEL a firm which has important film distribution in S. Africa, providing vital motion picture exposure for recording artists (Billboard, May 12). First Mainstream product will be released in late June.

CRTC Poses New FM Radio Rulings

Boyle said that the CRTC will shortly release a system of program categories which will determine whether stations—both FM and AM—get or keep their licenses. Those parties seeking licenses or license renewals will have to promise to offer a certain mix of programs, with a CRTC computer maintaining check on subsequent performance. Those who don't promise enough in license applications will be rejected outright.

The Commission's philosophical proposals (covering 38 pages) apply to private stations only.

Own Levels

Initially the CRTC will not demand a specific percentage of Canadian music on FM. Broadcasters are being asked to set their own levels, a decision which understandable was not reached with any joy in the music-making fraternity. Non-musical programs, however, will have to be intensely Canadian. "The Commission will vigorously discourage the purchase of off-the-shelf produced programs. Communications FM will continue to be limited in number and type. To ensure that a great depth and diversity is provided to as many listeners as possible, the CRTC plans to explore whether all radios sold in Canada should be required to have both AM and FM bands.

After the FM proposals have been debated, with the public as well as broadcasters invited to present submissions, the regulations will be reconsidered by the Commission and the final version will become law.

The president of the Canadian Association of Broadcasters (CAB) Don Hamilton, said that the CRTC proposals have been "eagerly anticipated by the broadcasting industry for more than four years."

Hamilton said the CAB is pleased the Commission is willing to have extensive discussions with private broadcasters in September before releasing the final policy document.

WEA of Canada Bowing Price Coding of Product

TORONTO—WEA Music of Canada Ltd. has announced the introduction of price coding on all new album and tape releases, starting immediately.

In making the announcement, Gordon Edwards, president, sales, and merchandising, stated: "Because of the large number of specially priced packages now appearing in the market, there has been a great deal of confusion on the part of our customers.

"We feel that with the adoption of price coding on both the album and tape packages this confusion will no longer exist."

Under the new system, an album which has a suggested list price of $6.29 has the coding 0629 on the spine, one which has the coding 0729 retains for 51.29 and so on.

On tape the same holds true, with the price identification coding on the end of the tape graphic.
This is what Mr B.H. Jones, Landlord of The Lion Inn, Blakey, Yorkshire, has to say about Back Door

"Everyone in my pub thinks Back Door is bloody marvellous. You will too when you discover Back Door for yourself."

Brian Jones
Lion Inn, Blakey, Kirby Moorside, Yorkshire, England.

For an advance copy of Back Door’s first album, to be released in a few weeks, drop a line to Brian.
Without a manager, record company, agent or publicist, this is what the British music press have said about Back Door.

**NEW MUSICAL EXPRESS**

**CAUGHT IN THE ACT**

To paraphrase John Lawrenece Proust: "If one walks into a park, it is perfectly possible to think of nothing else without being aware of it."

Tony Hicks, the former saxophonist of Back Door, was also aware of it. He had been playing in various bands for several years before settling down to his present one. The band, which he has formed with drummer Colin Hodgkinson, has been described as "a British, rock band with a jazz feel," and it's rich but interesting.

They came up with a new concept for their music, combining the sounds of the saxophone, flute, and vibraphone, and evolved a style that was unique to their particular group.

The group's name, Back Door, was inspired by a song written by the saxophonist, who had been a member of the band for several years. The song was about a young couple who were unable to get into a night club, and the saxophonist was determined to make sure that everyone knew how to get in.

This innovative approach paid off, and Back Door soon gained a following. They played gigs all over the country, and their music was heard by fans of all ages. The band's success was due in part to their unique sound, which combined elements of rock, jazz, and blues.

**CHARLES SHAAR MURRAY**

*Back Door.* "Back Door" (Blakey). Without the facts last though

*Well, I am no pro. The group in question are called Back Door, and for the usual reasons so is their album.

They are three Tommy, Hole's, and Jim's, Ray's, and Happy's, and Colin Hodgkinson is bass and voice, though he seems no more shot on this album. Hodgkinson simply unvaried electric bass, piano from the Moden T stage to the KFE stage.

I could draw on here about Hodgkinson for about another eight pages, but the eager just to say that his man is what the KEN crumbliesz has been waiting for these last 20 years. There's this man's inaudible Carole Ray. In fact most of the time it sounds like two bassists a quartet and a lot of organ pedals. Alternate bass and sax.

*CAUGHT IN THE ACT*.

**DISC**

All this work has been done in which leg and goes right hereby satisfying.

*Hodgkinson*.

**CHARLES SHAAR MURRAY**

*Back Door.* "Back Door" (Blakey). Without the facts last though

*Well, I am no pro. The group in question are called Back Door, and for the usual reasons so is their album.

They are three Tommy, Hole's, and Jim's, Ray's, and Happy's, and Colin Hodgkinson is bass and voice, though he seems no more shot on this album. Hodgkinson simply unvaried electric bass, piano from the Moden T stage to the KFE stage.

I could draw on here about Hodgkinson for about another eight pages, but the eager just to say that his man is what the KEN crumbliesz has been waiting for these last 20 years. There's this man's inaudible Carole Ray. In fact most of the time it sounds like two bassists a quartet and a lot of organ pedals. Alternate bass and sax.

*CAUGHT IN THE ACT*.

**DISC**

All this work has been done in which leg and goes right hereby satisfying.

*Hodgkinson*.

**CHARLES SHAAR MURRAY**

*Back Door.* "Back Door" (Blakey). Without the facts last though

*Well, I am no pro. The group in question are called Back Door, and for the usual reasons so is their album.

They are three Tommy, Hole's, and Jim's, Ray's, and Happy's, and Colin Hodgkinson is bass and voice, though he seems no more shot on this album. Hodgkinson simply unvaried electric bass, piano from the Moden T stage to the KFE stage.

I could draw on here about Hodgkinson for about another eight pages, but the eager just to say that his man is what the KEN crumbliesz has been waiting for these last 20 years. There's this man's inaudible Carole Ray. In fact most of the time it sounds like two bassists a quartet and a lot of organ pedals. Alternate bass and sax.

*CAUGHT IN THE ACT*.

**DISC**

All this work has been done in which leg and goes right hereby satisfying.

*Hodgkinson*.

**CHARLES SHAAR MURRAY**

*Back Door.* "Back Door" (Blakey). Without the facts last though

*Well, I am no pro. The group in question are called Back Door, and for the usual reasons so is their album.

They are three Tommy, Hole's, and Jim's, Ray's, and Happy's, and Colin Hodgkinson is bass and voice, though he seems no more shot on this album. Hodgkinson simply unvaried electric bass, piano from the Moden T stage to the KFE stage.

I could draw on here about Hodgkinson for about another eight pages, but the eager just to say that his man is what the KEN crumbliesz has been waiting for these last 20 years. There's this man's inaudible Carole Ray. In fact most of the time it sounds like two bassists a quartet and a lot of organ pedals. Alternate bass and sax.

*CAUGHT IN THE ACT*.

**DISC**

All this work has been done in which leg and goes right hereby satisfying.

*Hodgkinson*.

**CHARLES SHAAR MURRAY**

*Back Door.* "Back Door" (Blakey). Without the facts last though

*Well, I am no pro. The group in question are called Back Door, and for the usual reasons so is their album.

They are three Tommy, Hole's, and Jim's, Ray's, and Happy's, and Colin Hodgkinson is bass and voice, though he seems no more shot on this album. Hodgkinson simply unvaried electric bass, piano from the Moden T stage to the KFE stage.

I could draw on here about Hodgkinson for about another eight pages, but the eager just to say that his man is what the KEN crumbliesz has been waiting for these last 20 years. There's this man's inaudible Carole Ray. In fact most of the time it sounds like two bassists a quartet and a lot of organ pedals. Alternate bass and sax.

*CAUGHT IN THE ACT*.

**DISC**

All this work has been done in which leg and goes right hereby satisfying.

*Hodgkinson*.

**CHARLES SHAAR MURRAY**

*Back Door.* "Back Door" (Blakey). Without the facts last though

*Well, I am no pro. The group in question are called Back Door, and for the usual reasons so is their album.

They are three Tommy, Hole's, and Jim's, Ray's, and Happy's, and Colin Hodgkinson is bass and voice, though he seems no more shot on this album. Hodgkinson simply unvaried electric bass, piano from the Moden T stage to the KFE stage.

I could draw on here about Hodgkinson for about another eight pages, but the eager just to say that his man is what the KEN crumbliesz has been waiting for these last 20 years. There's this man's inaudible Carole Ray. In fact most of the time it sounds like two bassists a quartet and a lot of organ pedals. Alternate bass and sax.

*CAUGHT IN THE ACT*.

**DISC**

All this work has been done in which leg and goes right hereby satisfying.

*Hodgkinson*.
AUSTRALIA

(From the CS Set)

SINGLES

This Week

WILLIAM McGUIRE--"I Held Her in My Arms"

Week Ending Jan 10

1. TIE A YELLOW RIBBON--Richard (CBS)

2. MAMMA MIA--Abba (CBS)

3. BARRYWALLIS--"Lipstick on Your Collar"

4. DONNA SUMMER--"Love to Love You Baby" (Ferma)

5. STEVE MILLER BAND--"Fly Like an Eagle"

6. DOLLY PARTON--"Here You Come Again"

7. WALKIN' ON A NEBRASKA STREET--Garth (CBS)

8. ROBERT PLANT--"Immigrant Song"

9. KENNY ROGERS--"Lady"

10. HEART--"Barracuda"

BRITAIN

(Country: Music Week)

SINGLES

This Week

1. TIE A YELLOW RIBBON--Richard (CBS)

2. MAMMA MIA--Abba (CBS)

3. BARRYWALLIS--"Lipstick on Your Collar"

4. DONNA SUMMER--"Love to Love You Baby" (Ferma)

5. STEVE MILLER BAND--"Fly Like an Eagle"

6. DOLLY PARTON--"Here You Come Again"

7. WALKIN' ON A NEBRASKA STREET--Garth (CBS)

8. ROBERT PLANT--"Immigrant Song"

9. KENNY ROGERS--"Lady"

10. HEART--"Barracuda"

HOLLAND

(Country: Record Week)

SINGLES

This Week

1. TIE A YELLOW RIBBON--Richard (CBS)

2. MAMMA MIA--Abba (CBS)

3. BARRYWALLIS--"Lipstick on Your Collar"

4. DONNA SUMMER--"Love to Love You Baby" (Ferma)

5. STEVE MILLER BAND--"Fly Like an Eagle"

6. DOLLY PARTON--"Here You Come Again"

7. WALKIN' ON A NEBRASKA STREET--Garth (CBS)

8. ROBERT PLANT--"Immigrant Song"

9. KENNY ROGERS--"Lady"

10. HEART--"Barracuda"

MALAYSIA

(From the CS Set)

SINGLES

This Week

1. DON'T MAKE ME HURT YOU--(CBS)

2. I'M GONNA MAKE HIM LOVE ME--(CBS)

3. I'M GONNA MAKE HIM LOVE ME--(CBS)

4. I'M GONNA MAKE HIM LOVE ME--(CBS)

5. I'M GONNA MAKE HIM LOVE ME--(CBS)

6. I'M GONNA MAKE HIM LOVE ME--(CBS)

7. I'M GONNA MAKE HIM LOVE ME--(CBS)

8. I'M GONNA MAKE HIM LOVE ME--(CBS)

9. I'M GONNA MAKE HIM LOVE ME--(CBS)

10. I'M GONNA MAKE HIM LOVE ME--(CBS)

NORWAY

(Country: Record Week)

SINGLES

This Week

1. TIE A YELLOW RIBBON--Richard (CBS)

2. MAMMA MIA--Abba (CBS)

3. BARRYWALLIS--"Lipstick on Your Collar"

4. DONNA SUMMER--"Love to Love You Baby" (Ferma)

5. STEVE MILLER BAND--"Fly Like an Eagle"

6. DOLLY PARTON--"Here You Come Again"

7. WALKIN' ON A NEBRASKA STREET--Garth (CBS)

8. ROBERT PLANT--"Immigrant Song"

9. KENNY ROGERS--"Lady"

10. HEART--"Barracuda"

SINGAPORE

(Country: Record Week)

SINGLES

This Week

1. TIE A YELLOW RIBBON--Richard (CBS)

2. MAMMA MIA--Abba (CBS)

3. BARRYWALLIS--"Lipstick on Your Collar"

4. DONNA SUMMER--"Love to Love You Baby" (Ferma)

5. STEVE MILLER BAND--"Fly Like an Eagle"

6. DOLLY PARTON--"Here You Come Again"

7. WALKIN' ON A NEBRASKA STREET--Garth (CBS)

8. ROBERT PLANT--"Immigrant Song"

9. KENNY ROGERS--"Lady"

10. HEART--"Barracuda"

SOUTH AFRICA

(Country: Record Week)

SINGLES

This Week

1. TIE A YELLOW RIBBON--Richard (CBS)

2. MAMMA MIA--Abba (CBS)

3. BARRYWALLIS--"Lipstick on Your Collar"

4. DONNA SUMMER--"Love to Love You Baby" (Ferma)

5. STEVE MILLER BAND--"Fly Like an Eagle"

6. DOLLY PARTON--"Here You Come Again"

7. WALKIN' ON A NEBRASKA STREET--Garth (CBS)

8. ROBERT PLANT--"Immigrant Song"

9. KENNY ROGERS--"Lady"

10. HEART--"Barracuda"

SPAIN

(From the CS Set)

SINGLES

This Week

1. TIE A YELLOW RIBBON--Richard (CBS)

2. MAMMA MIA--Abba (CBS)

3. BARRYWALLIS--"Lipstick on Your Collar"

4. DONNA SUMMER--"Love to Love You Baby" (Ferma)

5. STEVE MILLER BAND--"Fly Like an Eagle"

6. DOLLY PARTON--"Here You Come Again"

7. WALKIN' ON A NEBRASKA STREET--Garth (CBS)

8. ROBERT PLANT--"Immigrant Song"

9. KENNY ROGERS--"Lady"

10. HEART--"Barracuda"

FREEZE OUT THE LIES--"The Lies"

WANTED! 700,000 busy executives who can

If you can supply some more, even a few lines, with someone such as our young maybridge, all you have to do is add the word Voluntary Action Center, 502 Pennsylvania Avenue, Washington, D.C. 20001.

WE need you! The Voluntary Action Center

MAY 19, 1973, BILLBOARD
Ladies and Gentlemen. Announcing the birth of a giant. The Record and Tape Company is specifically designed to make money for overseas record companies, artists, producers and publishers in Africa. No kidding.

We've got a nation-wide distribution network plus the latest in studio and manufacturing facilities.

Although we like money, we're not bank type people who think they can make a fast buck selling music to kids. We're music professionals from way back with a healthy respect for the sounds of today. Experience in the music industry of our top three men totals 32 years.

Behind this knowledge is the backing of the largest entertainment and film group in the country. From them comes our marketing surprise.

Our own record shops in every large movie house in the country. So besides the regular record bars, we shall have over 50 exclusive outlets.

To give sales the big push, we can guarantee the impossible. Exposure on the nation's cinema screens. And in a country without television that's where all the eyes are watching.

Let's get together and listen to those beautiful bank notes.

Contact Robin Taylor or Al Constandse,

The Record and Tape Company (Pty) Ltd.

Colosseum Building, Commissioner Street, P.O. Box 5373, Johannesburg, South Africa. Telephone: 21-1185. Telex: 43-7052 SA
JAZZ:

The International Ambassador

A Billboard Spotlight in the June 2 Issue.

In the beginning, there was jazz. And it was good. The people listened. And they were pleased. It spread across the land. And it was pure. And it came to pass that it bridged vast bodies of water and brought the disciples of jazz together. And they reached out their hands...and touched.

This year, jazz spans two continents as America's number one jazz festival—the Newport Jazz Festival—merges with Europe's number one jazz festival—the Montreux Jazz Festival—and Billboard is again on hand to offer in-depth reportage of the jazz experience.

If you're a part of the jazz scene, then you'll want to be a part of this Billboard jazz spotlight to zero in on that fast-growing jazz market. Billboard's worldwide readership will be brought up to date on the jazz resurgence, as well as being brought up to date on the part you're playing to make jazz an international ambassador.

And if you're a record company in need of a vehicle to promote your jazz catalog, the Billboard jazz spotlight is just what you're looking for. It's an issue that will create a buzz on the retail record store level and generate excitement on the radio programming level. The jazz explosion is here and Billboard's Jazz: The International Ambassador is ready, willing, and able to saturate the distributors, rack jobbers, retailers, and programmers with your jazz product.

Billboard's jazz spotlight will feature an interview with the producer of the Newport Jazz Festival, George Wein, talking about the role of jazz in the growth of music around the world. We'll also feature an interview with Mr. Wein's European counterpart, Claude Nobs, the producer of the Montreux Jazz Festival, discussing how the Montreux Festival works in conjunction with U.S. record labels. And Billboard's jazz spotlight will provide a round-up of all the U.S. and European jazz festivals.

You'll also get firsthand information on jazz labels, jazz clubs, and jazz on the air—in both the United States and Europe.

It will be the most complete jazz story to come along in a very long time. Billboard has done it again with Jazz: The International Ambassador, coming in the June 2 issue. Jazz has done much to bring the U.S. and Europe closer together. Maybe it'll help bring you closer to our readers—all of them, all over the world. Billboard: The international music ambassador.

Ad Deadline: June 8
Issue Date: June 23

Contact a Billboard sales representative now!

LOS ANGELES:
Bill Moran
9000 Sunset Blvd.
L.A., Calif. 90069
(213) 273-7040

NEW YORK:
Mike Eisenkraft
1 Astor Plaza
New York, N.Y. 10036
(212) 764-7300

CHICAGO:
Steve Lappin
150 N. Wacker Drive
Chicago, Ill. 60606
(312) 527-9818

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

LONDON:
7 Carnaby Street
London W.1, England
437-2989

MILAN:
Billboard Gruppo srl
Piazza Loreto 9
Milan, Italy
21.29.158

TOKYO:
Comly Homes
5-6-28 Akasaka
Minato-ku 107, Tokyo, Japan
03-586-0261
Who/Where/What

General News

Dual Inventory Surrows Brows

• Continued from page 18

PERSUASIONS (Capitol) Main Point: Brick House, For Sale, In New Orleans, May 27.

SHANNON PHILLIPS (Capitol) Vid: Civic Auditorium, Barra Mori, Cal. May 3.

WILLIE NEILL (RCA) Vid: Collectors Lounge, Las Vegas, May 16.

PONTE HILL, A (MGM) Vid: Troubadour, N.Y. May 16.


BILLY SELLERS (Columbia) Vid: San Francisco, May 16.

JEANNE PRUETT (CBS) Vid: Los Angeles.

BILLY QUADANET (Columbia) Vid: Quiet Knight, Detroit, May 26-22.

QUICK SILVER (Columbia) Vid: Conger Arena, Chicago, May 26-22.


LOU NEST (Youngstown, Ohio) Vid: Miami, May 16; Pittsburgh, May 16; Cleveland, May 16; Houston, May 16; New York, May 16.

MARTHA RECORDS (Capitol) Vid: Municipal Auditorium, Shreveport, La., May 24-22.

PAT ROBERTSON (Columbia) Vid: TV, Miami, May 24-22.


DOCE SERVINGON (Columbia) Vid: Grand Fox, N.D., May 13.

RED SIMPSON (Columbia) Vid: Nashville Arena, N.C., May 16; 2131, Cal., May 16; 3131, Cal., May 16; 3131, Cal., May 16.

DOROTHY SMITH (Columbia) Vid: 3131, Cal., May 25-22.


SONS OF CHAMPLIN (Columbia) Vid: Des Moines, Iowa, May 25-22.

BRUCE SPRINGSTEEN (Columbia) Vid: Sports Arena, Orange, Cal., May 24-20.

Canadian LP

• Continued from page 59

calls for photographs and biographical data on all articles, as well as a possible short history of Canadian music. “Professionalism” is being stressed throughout the article production.

The College Market

Vickery is promoting college radio via the package by emphasizing the size and strength of the Canadian and U.S. college outlets. That approach further enhances the potential of college radio there during recent years, as revealed in recent efforts to create an ongoing attraction at Canadian college stations.

Despite the current delays, Vickery remains confident that his program will raise the funds—roughly $30,000—will be secured. Given those facts, the album’s conceptual design (which provides coherent, conceptual programming during the next year), and the timing, which focuses on the opening of the college radio season, are the most important in their radio station’s new programming, Vickery is now concerned primarily with streamlining delays caused by the chaos of concerns involved in negotiations with sponsors and potential sponsors.

MAY 19, 1973, BILLBOARD

Uphold Right To Format Hearing

• Continued from page 18

The second hearing on this aspect of the case was held in New York City last week. The purpose was to determine whether, in fact, the radio station in question was following the “right to format” provisions of the Federal Communications Commission’s rules and regulations.

The station’s argument centered around the fact that the programming was being determined by the tastes of the listening audience, not by the wishes of the station management. The FCC agreed, finding that the station was following the proper procedure and that its programming was in compliance with the law.

There are a few problems with this hearing, however. First, the FCC’s standards for programming are vague and subjective. Second, the station’s argument that the programming is determined by the tastes of the listening audience is not completely accurate. The station’s programming is also influenced by the station’s financial considerations and by the tastes of its advertisers.

In the end, the FCC’s decision was based on a technicality rather than on any real consideration of the station’s programming decisions. This is a problem with the FCC’s approach to programming, and it is something that needs to be addressed.

On the other hand, the station’s argument that its programming is determined by the tastes of the listening audience is a strong one. The FCC’s decision is a step in the right direction, but there is still work to be done to ensure that the station is truly following the law.

Canadian music

• Continued from page 59

The album contains two songs, one by Quincy Jones and another by Rick Vitiello, pending a decision on quadrasonic. Earlier, the company had distributed a Carole King album that was quadra

In summary, the album contains two songs, one by Quincy Jones and another by Rick Vitiello, pending a decision on quadrasonic. Earlier, the company had distributed a Carole King album that was quadra...
<table>
<thead>
<tr>
<th>#</th>
<th>Week</th>
<th>Title</th>
<th>Artist/Producer</th>
<th>Label</th>
<th>Number (Distributing Label)</th>
</tr>
</thead>
<tbody>
<tr>
<td>210</td>
<td>26</td>
<td>YOU ARE THE SUNSHINE OF MY LIFE</td>
<td>Harry Belafonte</td>
<td>BBR</td>
<td>MCA</td>
</tr>
<tr>
<td>209</td>
<td>27</td>
<td>TIE A YELLOW RIBBON ROUND THE OLE OAK TREE</td>
<td>Loretta Young</td>
<td>MCA</td>
<td>MCA</td>
</tr>
<tr>
<td>208</td>
<td>28</td>
<td>LITTLE WZY</td>
<td>Pat Boone</td>
<td>MCA</td>
<td>MCA</td>
</tr>
<tr>
<td>207</td>
<td>29</td>
<td>I'M GONNA LOVE YOU</td>
<td>Dean Martin</td>
<td>MCA</td>
<td>MCA</td>
</tr>
<tr>
<td>206</td>
<td>30</td>
<td>THE TWELFTH OF NEVER</td>
<td>Andy Williams</td>
<td>MCA</td>
<td>MCA</td>
</tr>
<tr>
<td>205</td>
<td>31</td>
<td>PLACED IN MY MIND</td>
<td>Bobbie Gentry</td>
<td>MCA</td>
<td>MCA</td>
</tr>
<tr>
<td>204</td>
<td>32</td>
<td>STEAMROLLER BLUES/FOOL</td>
<td>Johnny Rivers</td>
<td>MCA</td>
<td>MCA</td>
</tr>
<tr>
<td>203</td>
<td>33</td>
<td>SING</td>
<td>James Brown</td>
<td>MCA</td>
<td>MCA</td>
</tr>
<tr>
<td>202</td>
<td>34</td>
<td>RIGHT PLACE, WRONG BABY</td>
<td>Doris Day</td>
<td>MCA</td>
<td>MCA</td>
</tr>
<tr>
<td>201</td>
<td>35</td>
<td>LEAVING ME</td>
<td>Billie Holiday</td>
<td>MCA</td>
<td>MCA</td>
</tr>
<tr>
<td>200</td>
<td>36</td>
<td>I'VE BEEN WATCHING YOU</td>
<td>Billy Fury</td>
<td>MCA</td>
<td>MCA</td>
</tr>
<tr>
<td>199</td>
<td>37</td>
<td>BOOGIE WOOGIE BUGGY</td>
<td>Little Richard</td>
<td>MCA</td>
<td>MCA</td>
</tr>
<tr>
<td>198</td>
<td>38</td>
<td>GIVE ME LOVE (Give Me Peace On Earth)</td>
<td>Bobby Vee</td>
<td>MCA</td>
<td>MCA</td>
</tr>
<tr>
<td>197</td>
<td>39</td>
<td>GIVE YOU A STANDING OVATION</td>
<td>Ike &amp; Tina</td>
<td>MCA</td>
<td>MCA</td>
</tr>
<tr>
<td>196</td>
<td>40</td>
<td>1004</td>
<td>EDDIE FISHER</td>
<td>MCA</td>
<td>MCA</td>
</tr>
<tr>
<td>195</td>
<td>41</td>
<td>I WILL GO ROUND IN CIRCLES</td>
<td>Millie Jackson</td>
<td>MCA</td>
<td>MCA</td>
</tr>
<tr>
<td>194</td>
<td>42</td>
<td>ARMED AND EXTREMELY DANGEROUS</td>
<td>Little Richard</td>
<td>MCA</td>
<td>MCA</td>
</tr>
<tr>
<td>193</td>
<td>43</td>
<td>WALK ON THE WILD SIDE</td>
<td>Lefty Frizzell</td>
<td>MCA</td>
<td>MCA</td>
</tr>
<tr>
<td>192</td>
<td>44</td>
<td>SUPERFLY MEETS SHAFT</td>
<td>Eddie Rabbitt</td>
<td>MCA</td>
<td>MCA</td>
</tr>
<tr>
<td>191</td>
<td>45</td>
<td>PETE SEEDED</td>
<td>Dick Haymes</td>
<td>MCA</td>
<td>MCA</td>
</tr>
<tr>
<td>190</td>
<td>46</td>
<td>ONE OF A KIND (Love Affair)</td>
<td>Barbra Streisand</td>
<td>MCA</td>
<td>MCA</td>
</tr>
<tr>
<td>189</td>
<td>47</td>
<td>DONT UNDERSTAND IT</td>
<td>Del Shannon</td>
<td>MCA</td>
<td>MCA</td>
</tr>
<tr>
<td>188</td>
<td>48</td>
<td>AND I LOVE YOU SO</td>
<td>Percy Faith</td>
<td>MCA</td>
<td>MCA</td>
</tr>
<tr>
<td>187</td>
<td>49</td>
<td>HEARTS WERE MADE TO BE BROKEN</td>
<td>Bobbie Gentry</td>
<td>MCA</td>
<td>MCA</td>
</tr>
<tr>
<td>186</td>
<td>50</td>
<td>SOMETHING NEW</td>
<td>Betty Comden</td>
<td>MCA</td>
<td>MCA</td>
</tr>
</tbody>
</table>

Compiled from national retail sales and radio airplay by the Music Popularity Charts Dept. of Billboard.
This month marks another milestone in musical history... the release of "AN EVENING WITH MANTOVANI." The new LP is Number 60 in the long list of beautiful recordings by the Maestro. They've all been on the charts. And, they're all on London.

"AN EVENING WITH MANTOVANI." Including some of today's finest music... "Cabaret," "The Candy Man," "The Good Life," "Amazing Grace"... exquisitely interpreted by the man who has made good music a part of all our lives.
<table>
<thead>
<tr>
<th>Week Ending May 19, 1973</th>
<th>Suggested List Price</th>
<th>Artist, Title, Label, Number (Dist. Label)</th>
<th>Week Ending May 19, 1973</th>
<th>Suggested List Price</th>
<th>Artist, Title, Label, Number (Dist. Label)</th>
<th>Week Ending May 19, 1973</th>
<th>Suggested List Price</th>
<th>Artist, Title, Label, Number (Dist. Label)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>LED ZEPPELIN, House of the Holy, Atlantic 7309</td>
<td>2</td>
<td>2</td>
<td>LOU REED, Transformer, Sire NPL 10057</td>
<td>3</td>
<td>3</td>
<td>JERRY HEAT, L.A.</td>
</tr>
</tbody>
</table>
Daltrey
Flamboyant lead singer for the Who, giving it all away on his debut solo LP—you can’t resist this mouth-watering instant appeal.
MCA-328

Keen
Former lead singer of Thunderclap Newman and co-writer of the smash single “Something In The Air”—wrote, arranged, produced, and sings all his “PREVIOUS CONVictions” on his Track Record debut LP.
MCA-331

Mose Jones
Al Kooper’s Sounds Of The South bows with this creation by the music professionals of Southern Rock—a combination of r & b, soul, jazz, and blues—yet true to its straight forward Southern foundations.
MCA-331

Persuasions
The music they make with their five voices is so sweet—and they still ain’t got no band.
MCA is proud as a peacock to have the Persuasions as part of their family.
MCA-329

Mottau
Noel Stookey relates Eddie Mottau’s music to wine and cheese—it has the sophistication of wine and the bite of cheese. You’ll enjoy Eddie Mottau’s debut LP on MCA.
MCA-326

Cosby
Fat Albert wins the hearts of television viewers every Saturday afternoon—Cosby’s stories on the LP definitely will too.
MCA-333
### Top LPs & Tape

<table>
<thead>
<tr>
<th>Position</th>
<th>No. of Weeks</th>
<th>Title, Label, Number (Hist. Label)</th>
<th>Artist</th>
<th>Chart Peak</th>
</tr>
</thead>
<tbody>
<tr>
<td>124</td>
<td>19</td>
<td>EYE OF THE TIGER (Columbia)</td>
<td>TED NUGENT</td>
<td>7</td>
</tr>
<tr>
<td>125</td>
<td>19</td>
<td>GOOD TIMES (Capitol)</td>
<td>GEORGE JOHNSON</td>
<td>6</td>
</tr>
<tr>
<td>126</td>
<td>20</td>
<td>NIGHT TRAIN (Columbia)</td>
<td>GEORGE JOHNSON</td>
<td>6</td>
</tr>
<tr>
<td>127</td>
<td>20</td>
<td>L.A. WOMEN (Columbia)</td>
<td>GEORGE JOHNSON</td>
<td>6</td>
</tr>
<tr>
<td>128</td>
<td>20</td>
<td>CAN'T STOP NOW (Columbia)</td>
<td>GEORGE JOHNSON</td>
<td>6</td>
</tr>
<tr>
<td>129</td>
<td>20</td>
<td>THE ROYAL HUNT (Columbia)</td>
<td>GEORGE JOHNSON</td>
<td>6</td>
</tr>
<tr>
<td>130</td>
<td>20</td>
<td>TIME OF THE SEASON (Columbia)</td>
<td>GEORGE JOHNSON</td>
<td>6</td>
</tr>
<tr>
<td>131</td>
<td>20</td>
<td>THE BEST OF (Columbia)</td>
<td>GEORGE JOHNSON</td>
<td>6</td>
</tr>
<tr>
<td>132</td>
<td>20</td>
<td>THE BEST OF (Columbia)</td>
<td>GEORGE JOHNSON</td>
<td>6</td>
</tr>
<tr>
<td>133</td>
<td>20</td>
<td>THE BEST OF (Columbia)</td>
<td>GEORGE JOHNSON</td>
<td>6</td>
</tr>
<tr>
<td>134</td>
<td>20</td>
<td>THE BEST OF (Columbia)</td>
<td>GEORGE JOHNSON</td>
<td>6</td>
</tr>
<tr>
<td>135</td>
<td>20</td>
<td>THE BEST OF (Columbia)</td>
<td>GEORGE JOHNSON</td>
<td>6</td>
</tr>
<tr>
<td>136</td>
<td>20</td>
<td>THE BEST OF (Columbia)</td>
<td>GEORGE JOHNSON</td>
<td>6</td>
</tr>
<tr>
<td>137</td>
<td>20</td>
<td>THE BEST OF (Columbia)</td>
<td>GEORGE JOHNSON</td>
<td>6</td>
</tr>
<tr>
<td>138</td>
<td>20</td>
<td>THE BEST OF (Columbia)</td>
<td>GEORGE JOHNSON</td>
<td>6</td>
</tr>
<tr>
<td>139</td>
<td>20</td>
<td>THE BEST OF (Columbia)</td>
<td>GEORGE JOHNSON</td>
<td>6</td>
</tr>
<tr>
<td>140</td>
<td>20</td>
<td>THE BEST OF (Columbia)</td>
<td>GEORGE JOHNSON</td>
<td>6</td>
</tr>
<tr>
<td>141</td>
<td>20</td>
<td>THE BEST OF (Columbia)</td>
<td>GEORGE JOHNSON</td>
<td>6</td>
</tr>
<tr>
<td>142</td>
<td>20</td>
<td>THE BEST OF (Columbia)</td>
<td>GEORGE JOHNSON</td>
<td>6</td>
</tr>
<tr>
<td>143</td>
<td>20</td>
<td>THE BEST OF (Columbia)</td>
<td>GEORGE JOHNSON</td>
<td>6</td>
</tr>
<tr>
<td>144</td>
<td>20</td>
<td>THE BEST OF (Columbia)</td>
<td>GEORGE JOHNSON</td>
<td>6</td>
</tr>
<tr>
<td>145</td>
<td>20</td>
<td>THE BEST OF (Columbia)</td>
<td>GEORGE JOHNSON</td>
<td>6</td>
</tr>
<tr>
<td>146</td>
<td>20</td>
<td>THE BEST OF (Columbia)</td>
<td>GEORGE JOHNSON</td>
<td>6</td>
</tr>
<tr>
<td>147</td>
<td>20</td>
<td>THE BEST OF (Columbia)</td>
<td>GEORGE JOHNSON</td>
<td>6</td>
</tr>
<tr>
<td>148</td>
<td>20</td>
<td>THE BEST OF (Columbia)</td>
<td>GEORGE JOHNSON</td>
<td>6</td>
</tr>
<tr>
<td>149</td>
<td>20</td>
<td>THE BEST OF (Columbia)</td>
<td>GEORGE JOHNSON</td>
<td>6</td>
</tr>
<tr>
<td>150</td>
<td>20</td>
<td>THE BEST OF (Columbia)</td>
<td>GEORGE JOHNSON</td>
<td>6</td>
</tr>
<tr>
<td>151</td>
<td>20</td>
<td>THE BEST OF (Columbia)</td>
<td>GEORGE JOHNSON</td>
<td>6</td>
</tr>
<tr>
<td>152</td>
<td>20</td>
<td>THE BEST OF (Columbia)</td>
<td>GEORGE JOHNSON</td>
<td>6</td>
</tr>
<tr>
<td>153</td>
<td>20</td>
<td>THE BEST OF (Columbia)</td>
<td>GEORGE JOHNSON</td>
<td>6</td>
</tr>
<tr>
<td>154</td>
<td>20</td>
<td>THE BEST OF (Columbia)</td>
<td>GEORGE JOHNSON</td>
<td>6</td>
</tr>
<tr>
<td>155</td>
<td>20</td>
<td>THE BEST OF (Columbia)</td>
<td>GEORGE JOHNSON</td>
<td>6</td>
</tr>
<tr>
<td>156</td>
<td>20</td>
<td>THE BEST OF (Columbia)</td>
<td>GEORGE JOHNSON</td>
<td>6</td>
</tr>
<tr>
<td>157</td>
<td>20</td>
<td>THE BEST OF (Columbia)</td>
<td>GEORGE JOHNSON</td>
<td>6</td>
</tr>
<tr>
<td>158</td>
<td>20</td>
<td>THE BEST OF (Columbia)</td>
<td>GEORGE JOHNSON</td>
<td>6</td>
</tr>
<tr>
<td>159</td>
<td>20</td>
<td>THE BEST OF (Columbia)</td>
<td>GEORGE JOHNSON</td>
<td>6</td>
</tr>
<tr>
<td>160</td>
<td>20</td>
<td>THE BEST OF (Columbia)</td>
<td>GEORGE JOHNSON</td>
<td>6</td>
</tr>
<tr>
<td>161</td>
<td>20</td>
<td>THE BEST OF (Columbia)</td>
<td>GEORGE JOHNSON</td>
<td>6</td>
</tr>
<tr>
<td>162</td>
<td>20</td>
<td>THE BEST OF (Columbia)</td>
<td>GEORGE JOHNSON</td>
<td>6</td>
</tr>
<tr>
<td>163</td>
<td>20</td>
<td>THE BEST OF (Columbia)</td>
<td>GEORGE JOHNSON</td>
<td>6</td>
</tr>
<tr>
<td>164</td>
<td>20</td>
<td>THE BEST OF (Columbia)</td>
<td>GEORGE JOHNSON</td>
<td>6</td>
</tr>
<tr>
<td>165</td>
<td>20</td>
<td>THE BEST OF (Columbia)</td>
<td>GEORGE JOHNSON</td>
<td>6</td>
</tr>
<tr>
<td>166</td>
<td>20</td>
<td>THE BEST OF (Columbia)</td>
<td>GEORGE JOHNSON</td>
<td>6</td>
</tr>
<tr>
<td>167</td>
<td>20</td>
<td>THE BEST OF (Columbia)</td>
<td>GEORGE JOHNSON</td>
<td>6</td>
</tr>
<tr>
<td>168</td>
<td>20</td>
<td>THE BEST OF (Columbia)</td>
<td>GEORGE JOHNSON</td>
<td>6</td>
</tr>
<tr>
<td>169</td>
<td>20</td>
<td>THE BEST OF (Columbia)</td>
<td>GEORGE JOHNSON</td>
<td>6</td>
</tr>
<tr>
<td>170</td>
<td>20</td>
<td>THE BEST OF (Columbia)</td>
<td>GEORGE JOHNSON</td>
<td>6</td>
</tr>
<tr>
<td>171</td>
<td>20</td>
<td>THE BEST OF (Columbia)</td>
<td>GEORGE JOHNSON</td>
<td>6</td>
</tr>
<tr>
<td>172</td>
<td>20</td>
<td>THE BEST OF (Columbia)</td>
<td>GEORGE JOHNSON</td>
<td>6</td>
</tr>
<tr>
<td>173</td>
<td>20</td>
<td>THE BEST OF (Columbia)</td>
<td>GEORGE JOHNSON</td>
<td>6</td>
</tr>
<tr>
<td>174</td>
<td>20</td>
<td>THE BEST OF (Columbia)</td>
<td>GEORGE JOHNSON</td>
<td>6</td>
</tr>
<tr>
<td>175</td>
<td>20</td>
<td>THE BEST OF (Columbia)</td>
<td>GEORGE JOHNSON</td>
<td>6</td>
</tr>
<tr>
<td>176</td>
<td>20</td>
<td>THE BEST OF (Columbia)</td>
<td>GEORGE JOHNSON</td>
<td>6</td>
</tr>
<tr>
<td>177</td>
<td>20</td>
<td>THE BEST OF (Columbia)</td>
<td>GEORGE JOHNSON</td>
<td>6</td>
</tr>
<tr>
<td>178</td>
<td>20</td>
<td>THE BEST OF (Columbia)</td>
<td>GEORGE JOHNSON</td>
<td>6</td>
</tr>
<tr>
<td>179</td>
<td>20</td>
<td>THE BEST OF (Columbia)</td>
<td>GEORGE JOHNSON</td>
<td>6</td>
</tr>
<tr>
<td>180</td>
<td>20</td>
<td>THE BEST OF (Columbia)</td>
<td>GEORGE JOHNSON</td>
<td>6</td>
</tr>
<tr>
<td>181</td>
<td>20</td>
<td>THE BEST OF (Columbia)</td>
<td>GEORGE JOHNSON</td>
<td>6</td>
</tr>
<tr>
<td>182</td>
<td>20</td>
<td>THE BEST OF (Columbia)</td>
<td>GEORGE JOHNSON</td>
<td>6</td>
</tr>
<tr>
<td>183</td>
<td>20</td>
<td>THE BEST OF (Columbia)</td>
<td>GEORGE JOHNSON</td>
<td>6</td>
</tr>
<tr>
<td>184</td>
<td>20</td>
<td>THE BEST OF (Columbia)</td>
<td>GEORGE JOHNSON</td>
<td>6</td>
</tr>
<tr>
<td>185</td>
<td>20</td>
<td>THE BEST OF (Columbia)</td>
<td>GEORGE JOHNSON</td>
<td>6</td>
</tr>
<tr>
<td>186</td>
<td>20</td>
<td>THE BEST OF (Columbia)</td>
<td>GEORGE JOHNSON</td>
<td>6</td>
</tr>
<tr>
<td>187</td>
<td>20</td>
<td>THE BEST OF (Columbia)</td>
<td>GEORGE JOHNSON</td>
<td>6</td>
</tr>
<tr>
<td>188</td>
<td>20</td>
<td>THE BEST OF (Columbia)</td>
<td>GEORGE JOHNSON</td>
<td>6</td>
</tr>
<tr>
<td>189</td>
<td>20</td>
<td>THE BEST OF (Columbia)</td>
<td>GEORGE JOHNSON</td>
<td>6</td>
</tr>
<tr>
<td>190</td>
<td>20</td>
<td>THE BEST OF (Columbia)</td>
<td>GEORGE JOHNSON</td>
<td>6</td>
</tr>
<tr>
<td>191</td>
<td>20</td>
<td>THE BEST OF (Columbia)</td>
<td>GEORGE JOHNSON</td>
<td>6</td>
</tr>
<tr>
<td>192</td>
<td>20</td>
<td>THE BEST OF (Columbia)</td>
<td>GEORGE JOHNSON</td>
<td>6</td>
</tr>
<tr>
<td>193</td>
<td>20</td>
<td>THE BEST OF (Columbia)</td>
<td>GEORGE JOHNSON</td>
<td>6</td>
</tr>
<tr>
<td>194</td>
<td>20</td>
<td>THE BEST OF (Columbia)</td>
<td>GEORGE JOHNSON</td>
<td>6</td>
</tr>
<tr>
<td>195</td>
<td>20</td>
<td>THE BEST OF (Columbia)</td>
<td>GEORGE JOHNSON</td>
<td>6</td>
</tr>
<tr>
<td>196</td>
<td>20</td>
<td>THE BEST OF (Columbia)</td>
<td>GEORGE JOHNSON</td>
<td>6</td>
</tr>
<tr>
<td>197</td>
<td>20</td>
<td>THE BEST OF (Columbia)</td>
<td>GEORGE JOHNSON</td>
<td>6</td>
</tr>
<tr>
<td>198</td>
<td>20</td>
<td>THE BEST OF (Columbia)</td>
<td>GEORGE JOHNSON</td>
<td>6</td>
</tr>
<tr>
<td>199</td>
<td>20</td>
<td>THE BEST OF (Columbia)</td>
<td>GEORGE JOHNSON</td>
<td>6</td>
</tr>
<tr>
<td>200</td>
<td>20</td>
<td>THE BEST OF (Columbia)</td>
<td>GEORGE JOHNSON</td>
<td>6</td>
</tr>
</tbody>
</table>

### Top Albums

1. **STATION IDENTIFICATION LIST**

2. **DISCUSSION LIST**

3. **ARTIST**

4. **Title, Label, Number (Hist. Label)**

5. **Chart Peak**

6. **Suggested List No.**

7. **Price**

---

Every effort is made to ensure the accuracy of the listed prices. Billboard does not assume responsibility for errors or omissions.
There will be lots of
SUNSHINE
this summer.
The new single by
MICKEY NEWBURY
From his album Heaven Help The Child (EKS-75055)

MICKEY NEWBURY  Grand Prix Winner
Second Annual Tokyo Music Festival International Contest

*Already added at KYA in San Francisco

ON ELEKTRA RECORDS
Playboy Chief Traces 1st 9 Hard Months

LOS ANGELES–Playboy Records on Larry Cohn said. "We knew it was a longshot to expect to establish our record company on the public and the public and the public and the public and the public and the public and the public. But we went with our best acts whose albums were really and really and really and really and really and really and really and really and really and really..."

Cohn, a former Bob Colleen, an old MoTown executive, as topor of the 18-month-old new label. He feels his task with the company had three phases and the first two phases had been successfully completed.

"The opening phase was strengthening the company's base and the company and then to head off a serious row that we felt was out-

Thiele Label
(continued from page 1)

Now that he has obtained all his original product, Thiele plans an initial release of about 12 LPs this year. All the product will remain monaural, with stereo planned for the first LP. Some of the A&M records will be issued in LP form, but with the possibility of a single or double record set also considered.

Each LP will carry a $5.98 suggested list. Only two of these old wares have appeared on Flying Dutchman, according to Thiele. ('America' and 'American Woman' by Joan Manckin, Lester Young date and a Shelly Manne-Mike Heywood-Johnny Hodges session. Thiele also plans releasing works by James P. Johnson, John Coltrane, Tenor saxophonist who gained a reputation as a featured tenor with the Roy seal-back."

Native Film Could Ignite Reggae Fad

(continued from page 30)

one on the Hot 100 charts. Nash enjoyed another reggae hit several years ago with "Hold Me Tight." Paul Simon's "Mother and Child Reunion" was reggae and part of its first album was cut in Jamaica. Several Jamaican's have recorded albums for A&M, "Small with 'My Box Lobopop' and 'Sweet William' in 1964 and Don't Even Try With 'Brazilian' several years later.

The "reggae consciousness" Ochs referred to is already heard in the U.S. The J. Geils Band is in the top 50 of the Hot 100 Chart with "Give It Back," a reggae tune. Lot Zepplin have included a reggae cut "House of The Holy." LP, currently number one in the nation, Nash's LP is on the charts. Recording in Jamaica have been sessions including "The Rolling Stones, Elton John, Traffic, Paul Rogers and Nash, while some reggae groups such as the Min-

DOROTHIA JOYCE

Jazz Series: Riverside 10 LP Release Demonstrates Roots

LOS ANGELES–Riverside used to mean deep, penetrating jazz. We now can define it as a sampling of the broad spectrum through the release on Milestone of 10 LPs with the label handling the distribution.

The LP's are all significant in terms of bass, rhythm, folk music, and rock in the lives of the leaders, who includes Canned Heat, Blackey, Don Ellis, Miles Davis, Montgomery, Thelonious Monk, Charlie Brown, Bob James, Johnny Rollins, Art Blakey, Yusef Lateef and Herbie Mann.

Because there is so much interesting new music being released now, the listener to carefully screen what he buys and what he likes, he must not have this material on other labels.

Cannonball's LP, "Cannonball and Eight Giants," displays Blue Mudd, Bill Evans, Sam Jones, Joe Henderson, Toots Thielemans, Percy Heath and Art Blakey at the opening in New York in 1965. It is an exception to the usual jazz material; his tune is a tune that appears on almost every other LP. Other LP's released this week are:

"Enlightenment," her first single, released this week. Writer for it.

Super Promotions Is Bristar

Complete press release and distribution services:
• Masters Listed
• Nashville Sessions Arranged
• Send all records for review to:
• Bristar Promotions

278 16th Ave. S.
Nashville, Tennessee 37203
Call: Nashville (415) 244-4664

Morgan King's new albums for late August release by Parliament will be released in the U.S., French, Italian and Portuguese. Miss King is now signed to the label. Producer for the album will be Nesu, and several other characters such as Fred Fidell and Clark Gable from their cbs album as well as in film and college radio stations national and college radio stations nationwide.

Great Reaction

However, writer-singer Laurie Kaye Cohen has been getting good reactions on the road with Guess Who. And Playboy Records has been making a splash with the forthcoming album of Brenda Patterson, a petite Memphis MS. with a huge, growing voice. Patterson has caught the imagination of many soul music fans. From Figaro is among the strong labels in this country who play on sessions there. Cohen promises Birtay's biggest arranges yet for Patterson to come.

Among the tactics planned for the new label, A&M is releasing an invitation to concert which key radio stations and music journalists will be flown from all over the country. The concert will be held either at a Playboy resort hotel or at a Los Angeles theater.

The band already has a great product inside enough to get the hit with the help of competition, and as an independent distributor system we realize that the label must break its own ice," said Cohn. "But I'm convinced that this week we prove we've been making the right moves at Playboy."
Already Gold!

ISAAC HAYES
Live At The Sahara Tahoe

Over one million dollars in sales three days after its release.