U.K. Discount Growth Causes Big Rumble

By ROB PARTRIDGE
(Half Million, Moon Week)

LONDON—The growth of discounting, both at the wholesale and retail levels, is causing disquiet among many dealers-especially in the north of England where three large discount warehouse chains have recently started operations. Certain dealers are now asking whether additional discounts are being given by record companies for bulk orders.

This issue last week was reflected at a GRRC trade association meeting which agreed to ask companies to put any extra discounting on an official basis. "We decided to intimate to the companies that if they are giving additional discounts for bulk orders then the normal retail trade too should know about it," said John Howard, the GRRC press officer.

He also confirmed that many dealers believe a certain record company is giving additional discounts as much as 10 percent extra discount for bulk orders, a claim partially substantiated by Stephen Lord, the record department manager for the Comert discount company. "If you look into the price structure of the record business, there are certain companies who will allow a little extra discount on bulk purchases," he commented. Lord would not reveal which companies are giving additional discount.

His claim was refuted by Jack Foye, sales manager of CBS. "We offer (Continued on page 56)

WB Movies' 50th Set For Deluxe LP Pack

By NAT FREEDLAND

LOS ANGELES—Warner Bros. Records is aiming at September release for its elaborate multi-disc boxed set commemorating the 50th anniversary of Warner Bros. Films. Production of the album is budgeted at $30,000 and will include four to six LPs, plus a lavishly illustrated 200-page folio. "Selling price for the package will be based on its ultimate worth," said Stan Conover, Warner Bros. creative services vice president. Because of the Warner Communications corporate public relations aspect of this project, we don't have to be as concerned about (Continued on page 63)

Intl LP Sales Up 23% For Qtr. in Japan

By HIDEO EGUCHI

TOKYO—Sales of international albums in Japan during the first quarter of 1973 showed an increase of 23 percent over the corresponding period of 1972, while non-Japanese singles showed a decrease of 22 percent, according to the monthly production/retail value statistics issued by the Japan Phonograph Record Association. About 2,864,400,000 in 75,732,875,003 yen worth of 12-inch international LPs were produced here in the January-March 1973 period, compared to 6,115,260,989 yen worth of 45 rpm international singles produced during the first quarter of last year. Also, 1,710,709,375 yen or about $4,448,000 worth of 45 rpm international singles compared (Continued on page 58)

S.D. Country Fest Planned

By ROB KIRCH

SAN DIEGO—More than 10 major country artists as well as a separate gospel show, fiddle and square dancing contests and country craft exhibits are set for the 1973 Country Music Fair to be held in the San Diego Stadium, Aug. 16-19. According to Don Howard, who will act as packaging agent for the Fair through Artists Management here, a 28-page prospectus has been prepared covering tours in San Diego during August, income of tourists and residents, which media reaches which age groups, country music record sales and airplay in the area and other important points.

As at the present time, talks have been held with such artists as Jerry Lee Lewis, Merle Haggard, Marty Robbins, Charlie Rich, Earl Scruggs, Brenda Lee, Johnny Rodriguez, Freddy Weller, Waylon Jennings and the Sons of the Pioneers.

"We want this to be a total concept fair," Howard said. "Besides the main shows set for Saturday and Sunday nights, we will probably have a gospel concert one afternoon. There are also plans for a parade which probably will have various craftsmen and craftwork exhibits. What we want is anything to do with country music."

Tickets will be purchased on a daily basis, and admission price has not been set yet. All seats will be reserved.

The prospectus, put together by Artists Management, has been used as a guide in (Continued on page 49)

EVERYBODY'S BLOWIN' HONK'S HORN!
WHERE THEIR FRIENDS ARE!

By CLAUDE HALL & PAUL SIMON

LOS ANGELES—A dealer edu-
cational campaign is drastically needed in regards to quadrasonic—and also an educational campaign at the consumer level—according to an extensive survey just conducted by the research division of Billboard Magazine.

The survey of 59 key dealers in the U.S.—all of them major dealers used in chart tabulations—revealed that most record customers who buy quadrasonic albums don't know whether they're buying matrix or discrete albums. In fact, 78 percent of the dealers said their customers don't specify which system—whether matrix or discrete—when they buy albums. The two systems are not compatible. Each plays the other's program an ordinary stereo.

However, 15 percent of the dealers in the Billboard survey said their customers requested discrete albums specifically when they bought quadrasonic product, while only 7 percent of the dealers said their customers specifically asked for matrix.

The need for greater consumer and dealer education in quadrasonic was brought forth last week (Billboard, May 19) when RCA Records stated that many dealers were not stocking their compatible Quadrastar in both stereo and quadrasonic displays. (Continued on page 70)

Polygram Chief Ties Cost Control To Disk/Tape Industry Prosperity

By MIKE HENNENSY
(Loebnus Banner Club)

UTRECHT, Holland—The importance of cost control in maintaining the prosperity of the record/tape industry was emphasized by Corn Solleveld, president of Polygram, when he spoke at the Phonogram World International Conven-

tion. "The phonogram business," he said, "is not such a glamorous growth industry anymore. The Polygram group, when it was founded in 1945, was only involved in the phonogram business, but nowadays it is involved in all sorts of activities."

Expressing gratification that the annual turnover of Poly-
gram had quadrupled in 10 years to a total of 1,600 million dollars, Solleveld warned that turnover was not the sole objective of the Polygram group. "Turnover is not our goal," he said, "it's not our goal. We are trying to increase sales, but not at any cost."

"Polygram is a very successful company, but we are not satisfied with our present position. We are still operating in the very competitive field of records and tapes."

"We have a lot of things to do, but we are not satisfied with the present situation," he said. "We want to improve our business and we want to do it in a way that is compatible with the other companies in this business."

(Continued on page 71)
José's "Compartments" is a house of superstars.
And a great new single.

More than a new album.
It's a great album.
José's friends are very much involved in it.
Some of the songs were written specially for the album by Leon Russell, Jim Seals and Dash Crofts, Steve Cropper, Jim Messina, Bill Withers and others. A great album.
**Supreme Court to Rule on Drug Lyrics**

By MILDRED HALL

WASHINGTON—Challenges of the Federal Communications Commission and record companies to review the FCC’s drug policy have asked the U.S. Supreme Court to review the FCC’s decision to consider the First Amendment aspects of the FCC policy.

Petitioners, including the Yale Broadcasting station WBYC-FM, New Haven, Conn., and the National Broadcasting and Television Council on Drug Abuse, have asked the Supreme Court to consider the First Amendment aspects of the FCC’s drug policy. The policy states that broadcasters can be held responsible for and deprived of their licenses if they fail to accurately, understand and enforce the drug policy.

The commission has agreed to hear the case. The court on Friday granted a petition asking the commission to reconsider the drug policy.

**KYA to Aim At Breaking New Singles**

By CLAUDE HALL

SAN FRANCISCO—KYA—AM, in a direct reversal to the programming policies rampant coast-to-coast in Top 40 stations, has set out to find the right singles that have yet to be “break” records and has already taken a break with the release of KCBS Records. Joe Smith, president of Warner Bros. Records, Larry Ulland, and Roger Greenberg, operator of Atlantic Records.

Off the first general manager of the Top 40 station, said that he was adding any of these singles to the next seven singles and was sending them strong rotation patterns within the format. The plan calls for six singles in December.
FCC Slates Inquiry On Syndicated Radio

WASHINGTON—The Federal Communications Commission (FCC) has announced that it will hold an inquiry into the use of music syndication services by radio stations to determine whether the terms of the syndication deals were fair and whether the FCC should have any role in regulating them.

The inquiry will include an examination of the role of syndication in the radio industry, the roles of the various parties involved, including the agencies that license the use of music, the role of record companies, and the role of radio stations.

The inquiry will be held in two parts. The first part will focus on the economics of the syndication business and will be held in late summer. The second part, which will be held in the fall, will focus on the role of the FCC in regulating the syndication business.

The inquiry will be open to the public and will be broadcast on the Internet. The FCC will also hold public hearings in several cities.

The decision to conduct the inquiry was made by a three-judge panel that examined the issue at a meeting in late June. The panel was divided on the issue, with two judges favoring the inquiry and one judge opposed.

Famous Dist

Sweet Fortune

WASHINGTON—Three music publishers have filed a lawsuit against the Federal Communications Commission (FCC) for its role in regulating radio stations.

The lawsuit, filed by the American Society of Composers, Authors and Publishers (ASCAP), BMI and the American Society of Performance Rights (ASCAP), accuses the FCC of violating the First Amendment by requiring radio stations to pay for the use of music.

The publishers are seeking an injunction against the FCC and want the court to rule that the FCC’s actions are unconstitutional.

The lawsuit follows the FCC’s announcement earlier this year that it would hold an inquiry into the use of music by radio stations.

The inquiry was quickly met with opposition from the music industry, which said it would hurt the industry.

The lawsuit is seen as a test case for the industry’s efforts to challenge the FCC’s role in regulating radio.

Seize 9,000 LP’s in Tenn.

NASHVILLE—Agents of the Tennessee Bureau of Criminal Identification arrested a North Carolina man on charges of piracy of LP’s containing copyrighted music.

Agents seized 9,000 albums, described as the final load of an estimated 20,000 albums that were illegally copied and distributed with a pressing plant here for Omega Records of Atlanta. Omega was forced to stop production pending court actions.

Thealbums will be sold for $21,000.

Arrested for violating the laws was Focus Davis of North Carolina, and a Tennessee state police officer was arrested.

Drew Jeffrey, director of the bureau, said the probe is continuing, with the possibility of more arrests to follow.

The pressing plant discovered that the records were allegedly pirated versions of albums that had been pressed, completed and delivered.

Polydor Goes Country & Pop in Simon Push

NEW YORK—Polydor Records is mapping a crossover marketing strategy in the country & pop field for Spring artist Joe Simon’s new album, “Simon Country.” Merchandisers and retailers have been given special merchandising kits, including special displays and window displays in record stores.

An additional 30,000 copies of the record have been added to the press run.

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General News

Okie Man Fined $5,000 On Bootlegging

WASHINGON—Theodore Dieringer, charged with 16 counts of illegal recording of music, was fined $5,000 in the U.S. District Court in Oklahoma City last week. Dieringer, who operates a recording studio in Oklahoma City, pleaded guilty to the charges and was ordered to pay $2,500 in court costs.

The decision to fine the man was made after a three-day trial in which the defense argued that Dieringer was innocent.

Spark Distributors

NEW YORK—Commercial Music, studio, and television shows have been named as distributors for Spark Records, according to Israel Diamond, president of the label.

Lewis Dist. Changes

SHREVEPORT—Jewel Records has appointed Music City District Manager and Tour Director for the Los Angeles area.

Donovan Film Cannes Entry

NEW YORK—The British government has released the film “The Look of Love,” starring Michael Caine and Julie Christie.

Pinto Keys Meeting

LOS ANGELES—Michael Pinto, owner of the Sound Music Sales company, is expected to meet with a group of music industry representatives to discuss the future of the company.

The meeting is expected to result in a new partnership among the companies.

In This Issue

Sesac’s Eyes Make Int’l Trip

NEW YORK—Sesac’s vice president for international, Elizabeth W. Myers, will leave New York for a trip to six countries in Europe and the Middle East.

The trip is expected to help the company develop business in the overseas market.

AGAC Honors Celler

SALYERSVILLE, Ky.—The American Guild of Authors and Composers announced that Alvin Celler, a member of the association, has been honored for his contributions to the arts in the United States.

The award was presented at a ceremony held in New York City on May 12.

More Late News

See Page 70

May 25, 1973, Billboard
Hotter than ever.

EARTH, WIND & FIRE
HEAD TO THE SKY

“Head to the Sky.” Earth, Wind & Fire’s follow-up to “Last Days and Time,” their most successful album. Earth, Wind & Fire has emerged as a major American group with unrelenting music and explosive tours. And their latest release intensifies their unique blend of pulsating rhythms and mellow, smooth moods.

“Head to the Sky”: The album that will keep Earth, Wind & Fire’s hot beat burning up the charts.

“Head to the Sky.” Earth, Wind, & Fire’s new album. On Columbia Records & Tapes

www.americanradiohistory.com
Tape Strips Being Used in Routing

CHICAGO—Strips of tape that bounce light to photo-electric sensing devices can be used more and more to record tape manufacturers to speed up shipments and more quickly deliver tapes. The strips are on horizon, said officials here at the National Packaging Conference last week.

Rick Russel and Tom Cunningham of 3M said a strip of tape on a box of records or tape moving down a shipping conveyor belt can cause the box to be separated for sorting or to be re-arranged in some code, thus utilizing one conveyor line instead of several for tape shipments.

A proposed application for tape duplicators is to use the light-sensitive tape in multiple runs of 4-track cartridges and cassettes, they said. An empty cartridge or cassette with the retro-reflective tape affixed would indicate the end of one title and the beginning of another.

Still another proposal is to use a 12-inch diameter bullseye made of the retro-reflective material as an inventory counter passing through shipping lines. The bullseye rings, of course, remain constant (i.e., narrow, narrow, wide, and so on) but could be coded differently for each title, therefore making the bullseye retrievable over and over again.

Frederick H. Rose, national merchandising and development manager for Capital, was chairman of one seminar and spoke on "Our Package Can Be Our Salesman" as evidence of the recording industry's involvement in packaging.

AFM Gains

continued from page 10

complex which employs more than 100 musicians on a full-time basis. A one-year contract was signed, which includes a "Lumpy Ralph Emery Show" and its music.

In addition, the union signed a two-year contract with the Nashville Symphony, making it 200,000 musicians calling for the same increases and benefits.

The current contract with the "Chicago" Orchestra, is set to run until Dec. 31, and will be re-negotiated this year at that time, according to AFM officials.

The contracts were targeted by union, press, union leaders, and Johnny DeGeorge and Dutch Custom.

General News

Letters to the Editor

No Norfolk Knowhow

Dear Sir:

Bruce Earle and I were completely surprised and totally knocked out by Zun's last book. We had no idea you would write about us. When we got our new copy of your book, we called him and he got so excited. He was so friendly. We really appreciate the words of encouragement you've given us.

When we were kids growing up in Duluth and hanging around KRUM and KROX, we would steel copies of Billboard just to read the radio section. It's not like that anymore. It's the story of modern radio. We guess it's better than hanging around the same old bars that your money won't buy since we're drinking Lows Star and trying to see one of the big school cheerleaders.

The reason we questioned you so closely about Zun's book is that we think that some of the things he found out we have also found out, but he has applied his material down to the bone. For instance, we found that there is a definite line of demarcation at the 16-8-year-old age level, but it is the line lowered by months in females. In other words, males, on the average, experience an attitude change at 16-17 years, females at 15-16 years.

WQX-THM format is targeted at the 17-24 year old males and the 16-17 year old females. These demographics are the most meaningful, but the format is flexible and can be psychographically active, which makes them the most penetrable.

It's only been this year that we have had access to couple of years of data in this particular area. Last year I had to date a system analyst to test for real time that's the way the data is done. Girls who know about computers tend to be honest.

When we go into a market, one of the first things we do is establish a 2,000 person in our sample base. This is accomplished in several ways, the most effective way, for us, has been contest context. There's a lot of money to be made in these coin-operated systems. We will run a little contest, like Instant Riffic, with a winner at least two hundred dollars and a winner's name, age, sex, telephone number, and address. This list is weighted toward coin operated and phone coin-operated.

It is this system that you apply your new product to any research product you might have. In music research, you're only working with one out of 10,000 people who want to have a sample frame of 1,000 people who listen to your product. If you're trying to find out if you've played "Dead Skunk" long enough, you simply call 500 people in target and get a positive or a negative.

The research that Jacoby is doing and we are doing is probably available at this point, but we have scratched a few pages just yet.

One of our new projects is the effort of a station's technical audience on the audience. Bruce Earle and I have always thought that a large part of submission initiation is caused by poor audio production in general. Even though your signal looks good on an oscilloscope and is flat does not mean that it sounds good on an oscilloscope.

Well, we hope you find our search of what turns on and off. We're sending you an audience graph for QRK that requests your line demographics.

Best personal regards.

Jim Blackburn
Norfolk, Va.

Research Request

Dear Sir:

I am being too pessimistic in asking music directors of Top 40 stations to fill out a questionnaire on their pop music tastes. I'm sure they would like to see how their tastes are compared with other stations. I am being naive in expecting to come up with any results that might mean anything.

Or do you think there is no one crazy enough to spend their time following 100 songs through the charts of different cities to see if any place items that pick up records first and how they travel from there.

I realize that I am asking a lot of these stations to take their time and send out their pop music tastes. When I was at Billboard, we asked the stations to list their top 25 requests, data and.I am deeply indebted to people at WWVA, WAKR, WCBT, WABX, WAGG, and WKBZ for sending me the information and also a lot of people at WJDL and WCTC who, I'm sure, didn't have what I needed but were kind enough to tell me. I know I was always a little bit of a pain and I don't have to do anything for me, but I do have to do anything for me, but I do have to be there to do something, but I can do that if you let me do that.

There is nothing other than to offer the business to the results of your survey. If you will apprise me of your results, I will appreciate it if you would publish my request for 1972 popularity charts. Thank you.

Kenneth Bill Gerstein
School of Music
University of Rhode Island
Kingston, Rhode Island 02881

Computational Need

Dear Sir:

I enjoyed being on the 4-channel panel with Claude Hall recently in Washington at the AFM convention. I believe that one of the most important questions that have not been answered here in the industry is that of compatibility.

If you are good enough to assume that 4-channels are here to stay, regardless of what form they may finally take, one must remember the awful problems that faced the record stores when monaural finally took hold. It would be reckless irresponsible to make 4-channel records that are not compatible. I would point you out there that four tracks are not necessarily better than a tape machine that is not compatible with any other tape machine.

(Continued on page 12)
A 3-Record Set On Atlantic Records and Tapes

SD 3-100

Opening (Excerpt from "Firebird Suite") • Siberian Khatru • Heart Of The Sunrise • Perpetual Change
And You & I • Mood For A Day • Excerpts from "The Six Wives Of Henry VIII" • Roundabout
Your Move • All Good People • Long Distance Runaround • The Fish • Close To The Edge
Yours Is No Disgrace • Starship Trooper

All tracks recorded on tour during 1972
Music at WB, MCA Aids Film Coffers

LOS ANGELES—While analysts differ sharply about which way motion picture industry stocks will blow this year, the general view is that "things are looking up for the film industry.

Boisterous that theory is the instrumental role being played by record company subsidiaries and divisions, chiefly at Warner Communications, MCA and Columbia Pictures.

In addition to contributions made by music operations, some analysts are impressed by studio diversification plans and commitments to video disks and cassettes, cable and pay TV, and records.

Arthur Rockwell of Sutro & Co., San Francisco, feels that diversification into related entertainment areas are a source of potential benefits in the distant future.

He cites MCA, which is developing a video disk home system, as an example of a product with a future, possibly in two years.

Also, earnings of MCA Records in 1972 were the highest in the company's history. Operating income of $12,246,000 was a record high achieved on gross revenues of $96,876,000. The record and music division showed a net income gain of 3 percent in 1972.

Balbo's reports and Fred Amshel of Reynolds Securities responded favorably to Warner Communications, where the emphasis is on records and tapes.

Earnings in the company's record and music division increased more than 25 percent during 1972, going to $214,513,000 from $170,868,000. For the year, the music division accounted for 55 percent of the company's operating income.

Harold Vogel of Price, Waterhouse, Jackson & Carlisle feels the music division can grow about 10 percent for the year, but other analysts believe the growth factor of the music wing in the next fiscal period could be in the 25-25 percent range.

Columbia Pictures Industries and Transamerica reported their music units "operating profitably.


In a financial report to his shareholders, President Arne Schrader (Billboard, May 19) Schrader noted the steady improving performance of the company's retail stores which did the majority of the business in the distribution, and track operations in the first quarter.
THE ORIGINAL
Cosmic Cowboy

from the Cosmic Cowboy himself!

MICHAEL MURPHEY

The single from Michael's latest album, "Cosmic Cowboy Souvenir." on A&M Records

PRODUCED BY BOB JOHNSTON
**Omega in 3D Expansion in Year; Rapid Growth Cited**

PHILADELPHIA—Omega Sound, Inc., has entered the 1980s as one of the industry's strongest and most aggressive companies for the third time within the same period. As a result, rapid growth, according to Omega Sound, Inc., has been consistent. Now, some early signs of a change have appeared.

How about those classics from the early 50s? “Jukebox” by Tommy Miller and his band, “Shark” by Artie Kates; “The Bull” by the Rolling Stones; “High Flight” by the Beatles; and “Teenage Love” by the Beach Boys are all examples of using 3D sound.

The next question is: How can you make Superstar FM? "Music for the masses" is not a new concept, but it has never been easier to create such an effect. With today's technology, it's possible to create an atmosphere that is truly incredible.

For example, imagine you're at a concert and you want to make the audience feel like they're right there on stage with the performers. Using 3D sound technology, you can create a realistic experience that will make everyone feel like they're part of the performance.

**Omega Sound is scheduled to open 25 new stores by the end of 1980.**

The company's growth is expected to continue for at least another year. As of now, Omega Sound operates 300 stores in the United States.

**Can Make Superstar FM—Judge Tells Robin, Rep. Co.**

NEW YORK—U.S. District Judge Carl B. Rosenthal has ordered a new election in the U.S. District Court for the Southern District of New York. The District Court, which ABC Corporation, the defendant company, has been enforcing since 1950, has been overcrossed over the single shot

**Song Twice**

Moore to ABC’s publishing song and record company, according to the judge.

**Letters to the Editor**

**RCA, Teldec**

**Continued from page 3**

**A&M Awarded Lulu**

LOS ANGELES—A&M is the first record company to win a Lulu Award from the Los Angeles Women’s Officers’ Association. The Lulu award, a $5,000 check, was presented by B. Frank Carr, a contributing editor for the Los Angeles Times and a newscaster at KCBS radio.

**WANTED**

**SCRIPT WRITER**

from Philadelphia

Collaborate on Penny, Dutch theme

BOX 805

Billboard

1515 Broadway

New York, N.Y. 10036

MAY 26, 1973, BILLBOARD
There Goes Rhymin’ Simon.

Unequivocally, a masterpiece.
From Paul Simon. On Columbia Records and Tapes
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!

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 8-9818

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

Issue Date: June 16
Ad Deadline: June 1

LOS ANGELES: NEW YORK: CHICAGO: NASHVILLE:
Supreme Ct.

Supreme Court of the United States of America

The case referred to in the text is not specified.

Justice Dept.
Bids Stiffer Piracy Rule

WASHINGTON—The Dept. of Justice has asked Congress to increase the penalties for the illicit duplication of copyrighted sound recordings. The proposal would make infringement of a copyrighted sound recording a felony punishable by up to one year in jail and/or a fine of up to $1,000.

The proposal, contained in a bill now before Congress, would revise and update the entire U.S. Criminal Code. The bill was introduced by Sen. Roman Hruska (R-Nebraska), ranking Republican on the Senate Judiciary Committee.

MAY 26, 1973. BILLBOARD
We are proud to welcome into our family the incomparable

GLADYS KNIGHT & THE PIPS

with their first release

"Where Peaceful Waters Flow"

BDA 363

on Buddah Records.

From the Buddah Group.
Jasper & Naseef Name Restituation Day in L.V.

BY LAURA DENI

LAS VEGAS—Rock promoters Bob Jasper and Gary Naseef declared May 13 “Restitution Day in Las Vegas,” offering a free outdoor rock concert to replace their recent abortive Deep Purple concert.

Artists appearing in the May 13 date were scheduled to include John Sebastian, Argent, Stonestreet, Skidrow and Tap City. In addition, Naseef has approached Frank Zappa and the Continental Kids. The show was to be held at Trask Regional Park, with the entire affair expected to run about six hours.

The earlier booking—canceled at the last moment when Purple lead vocalist Ian Gillan became ill—had earned a fee through this city’s live talent industry. When 8,000 rock fans were told they would receive neither the concert nor refunds, an ensuing riot resulted in arrests and widespread criticism for promoters Jasper and Naseef.

Subsequent disputes centered on both the Los Angeles and Las Vegas Convention Authority, with charges and countercharges further complicated by the proposed class action suit by attorneys representing fans at the event.

Experiential Alternatives

Regarding the May 13 engagement, Naseef commented, “Though it is by far the best alternative which we feel is the cheapest. By the time we get through, we will have paid out $29,000 to the performers for their fees, which is a profit for the Deep Purple concert was less than half that, only $15,000. So we have probably come out ahead and have not lost you at all when I drove down the street.”

The $29,000 expense figure, according to Naseef, includes the $15,000 paid to Pink Floyd and an estimated $5,000 which was probably released to the Los Angeles Convention Center space charges.

In addition, Naseef said he will reduce the price on his June 2 concert of Lee Michaels and Dr. Hook and the Medicine Show to $5.00, which will reduce his profit potential on that concert to $9,000. The $9,000 has also been included in the $29,000 restitution figure.

Naseef said the direct refunds advocated by many were considered. Had they chosen that route, they would have had to pay approximately $3,000 profit by the number of tickets sold and refunded to everyone who could prove his presence at the concert.

The amount worked out to only $1,750, but it was felt the image produced by the plan had been at least a portion of the show they paid for, and would not have been refunded to a full refund. Even this approach, Naseef continued, would have been unfeasible for most fans, since many fans had no ticket stubs.

Regarding the class action suit, Naseef noted that the ticket stub problem also presented a challenge to such legal action.

Belafonte in Album Drive

LOS ANGELES—Harry Belafonte’s forthcoming 12-city tour will help promote an LP and telephone soundtracks titled “Harry Belafonte … Play Me.”

The LP features material by Neil Diamond, Don McLean, Jeff Walker and other current composers. RCA plans promotion campaigns in print and broadcasting media.

South African singer Lita Mbulu will appear with Belafonte; her third such appearance with him on a national tour. She is represented by the South African representative, Mike Merrick, who is producing the tour, which begins May 11 and ends August 12. Among the cities on the itinerary are Madison, Wisc.; Chicago; Boston; Philadelphia; Washington, D.C.; St. Paul; Tulsa; Denver; Las Vegas, San Diego; Oakland, and Las Angeles.

Merrick has recently formed a production company to handle concerts, films and arts management.

White Drys 2 ‘In Concert’

NEW YORK—Joshua White, origin- al of the Joshua Light Show and artist of Fillmore East and more recently creator of Joshua Television here, has directed two forthcoming editions of “In Concert,” ABC-TV’s network music show, for which White is associate producer.

Beck, Bogert & Appice headlined Friday’s City Show, which also features Dan Hicks & His Hot Licks, Dr. John, Albel King and the Grass Roots. The June 8 program, also directed by White, features John Kay, T. Rex, Johnny Nash, Miles Davis and Stevie Wonder.

Act Booking Agency Formed

NEW YORK—Omega Productions, a booking agency, has been formed by Edith Hartman, former freelance writer for several music publications. The company, which will manage Paul John- shill Mekjere, Indian flutist; Phillips & Renreus, duo-piano; the Sister Singers (re- nowned singers, Renaissance and Baroque choir; Bach’s Uncle, chamber music group; Virginia Eakin, pianist, and Brother Theodore, marcher moller- ology.

The firm, based in West Hartford, Conn., is seeking additional talent.

MAY 26, 1973, BILLBOARD

Greeks Theater ‘Alumni’ Set

LOS ANGELES—Universal Studios’ 5,200-seat Amphitheatre has scored a major coup in lining up all the superstars who formerly played the Greek Theatre to go into its second season of summer concerts with a full house.

The facility opened last season with the rock opera “Jesus Christ Superstar.” This summer, the series opens with the Grateful Dead (June 29-July 1), followed by John Denver (June 30- July 5), Mike Chapman and Johnnny Mathis (25-29), Tom Jones (July 30-Aug. 4), Harry Belafonte (1-12), The Carpenters (13-17), War (20-26), the Fifth Dimension (Sept. 5-9) and Engelbert Humperdinck (17-23).

MCA executive Raphael Elkes is responsible for lining up all the acts, with the exception of War, that played the Greek Theatre, away from Jimmy Doolittle’s facility.

The Greek Theatre is courting with the Broadway production, “No, No, Nanette,” set to open on June 19. Attractions to follow will include Al Green, Vikki Carr, Judd Gentry, Lisa Minnelli, a production of “Godspell,” and “Cinderella” as performed by the San Francisco Ballet.

M’Media to Bow ‘Catch My Soul’

NEW YORK—“Catch My Soul,” the music film updated remake of Hal Wallis’ 1944 smash hit, will be released in September by Mert- onoma, Covarrubia is directing the project as feature. White is responsible for much of the music score and Dianey Bram- lit contributed to it.

Who those searched their heads a few years back at the idea of the Velvet Underground—and are now trying to fill their slots with Lou Reed, John Cale and their latter-day spiritual brethren—have new cause to wonder at this week’s Session of Special Merit, an ongoing and ambitious project that is being directed by Capitol producer Jeff Choen.

The voice belongs to Ulysses and is characterized by Choen as “Melanie without vibrations.” Clytie may shake, but hold tight and examine the production credits: that should inspire more head-shaking.

Initial rhythm tracks have been recorded at Todd Rundgren’s Secret Sound Studios here in New York, with the Runt contributing his manifold skills in studio style and instrumentation.

Meanwhile, 46th veterans Carroll Deppic has been holding up his end of the equation, providing chords for several tunes as well, while Rundgren arranged the “Space City” tracks, using Choen’s generic terms.

With material ranging between those two extremes, and covering the ’60s to the present day, session men have included Rundgren’s friends Tommy Conroy and Manny Klig- man, Jimmie Cook, keyboard man Ralph Shuckett and Rod Stewart’s frequent story-telling companion, Pete Sears (who handled separate sessions at Hendler’s in San Francisco).

The clincher: Rundgren will produce by the next evolution of the Sweet Inspirations, Andy Warhol and Lou Reed.

With Curtom Studios humming along, Curtis Mayfield has turned his sights to a second Chicago facility on the south side. That room is an “all-purpose” facility with an emphasis on total in-house development, including a “writer’s workshop” where Mayfield will develop “writers, musicians, sing- ers—name it.”

Last week, Studio Track had its first glimpse in some time of sessions at Sigma Sound Studios in Philadelphia. Now general manager Harry Chi- petz has touched boxes to give a fuller view of activity there, and Chipetz’s best news involves the new Studio B, in full operation for nearly two months now. Chipetz wryly noted that the new room, designed to bring about some “normalcy in our operation,” has only

(Continued on page 20)

STUDIO TRACK

BY SAM SUTHERLAND

TOPEX PRINTS

LITHOGRAPHED ON KENY GLOSS STOCK

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1000—$59.50

COLOR PRINTS

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17

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Davis: Hooked on Turning Out Hits

B) PHIL GELLOMINE

NEW YORK—Mac Davis, Columbia recording artist, is another songwriter who has successfully bridged the gap between composing and performing. For several years, he has watched other performers use his hits with his material while his own attempt failed to ignite. Last year it was two near misses before an unexpected break.

"I cut 'Believe in Magic' twice as a single and nothing happened with it," recalled Davis, who is from Lubbock, Tex., and then came the success of 'Baby, Don't Get Hooked on Me', one of the most unbelievable things that's happened to me."

Davis explained how the song started out as a joke and turned into a million seller. "My producer, Rick Hall, asked me to write a 'hook' song, one with a repeat phrase which is single oriented. So I came up with this phrase and melody line, baby, don't get hooked on me. Hall tells me, now that sounds like a Number One record. Let's cut it 'Hell! I hadn't even written it yet. So the band made up a complete instrumental, wrote the song and the night we cut it the next day.

"I thought it would be superegoistical and pretentious, but Columbia released it as a single anyway. "Baby, Don't Get Hooked on Me" was Billboard's Number One record for the three weeks ending Sept. 23, 1973. "I'm really amazed that 'Believe in Magic' eventually did become a hit under Caddy's version.

(Continued on page 79)

Beaver, Krause To Score Film

NEW YORK—"The Final Program," a new feature film starring Jon Finch and Sterling Hayden, will be scored by Paul Beaver and John Krause. This marks the first major film that the team has scored, after years of work as studio and arrangers in Hollywood. The composers will work on the picture in the U.S. through May and June.

Who Where/When

(All entries for WHO-WHERE-WHEN should be sent to Sam Sutherland, Billboard, 1 Astor Plaza, New York, N.Y. 10010.)

Robert Klein (Burt) Joplin, N.Y. 4-16

Glady's Knight & The Pips (Bud) New York, N.Y. 4-17

Lorne Greene (Andy) Los Angeles, Calif. 4-18

Kleo Kottee (Trudy) Tidewater, Los Angeles, Calif. 4-18

James Last (Pterius) Jubilee Auditorium, Edinburg, N.C. 4-19

STANDARDS (Masquerade) Westbury, N.Y. 4-20

Brooke Lee (Madison Square Garden, N.Y. 4-21

Brenda Lee (Madison Square Garden, N.Y. 4-22

Arthur Godfrey (Enrico, N.Y. 4-23

DORIS DAY (New York, N.Y. 4-24

Janet Baker (Empire State Plaza, Saratoga Springs, N.Y. 4-25

Charles Trenet (Dolores Hotel, Poughkeepsie, N.Y. 4-26

(Continued on page 80)
February 3, 1973. Melanie gave a one-woman concert at Carnegie Hall that held an audience spellbound for 2½ uninterrupted hours. It was her birthday, and she spent it with the people she loves the most: her fans. And a great concert album requires a great audience. "Melanie At Carnegie Hall" was recorded live, that night. It's a two-record set where Melanie shows her past self, present self, and future self. She covers a lot of years, a myriad of moods, and all the mellow music that makes Melanie, Melanie.
Studio Track

* Continued from page 16

contributed to the "hickey" activity there. He doesn't exactly sound depressed about it.

Gamble and Huff, busy building their own original style, still found time to cut Harold Mahon and the Blue Notes and the Three Degrees, while another Philly white kid, Thom Bell, has been mixing the Spinners for quadruple-platinum release. Bell is also due in again to produce Johnathan Martin's upcoming Columbia sessions.

Also in Stax Warren and Norman Harris, producing an LP for the First Choice on Philly Groove; Cheech and Chong, handling over-dubbing duties for their current A&M sessions; Atlantic's LaBaron Taylor, working with Jimmy Ruffin, Diane Steinberg and Sister Sledge; Paul Leake, producing sessions with Gloria Gaynor for Columbia; and Norman Harris, returning to produce an LP for Atlantic with Black Magic.

Engineering and mixing those sessions were Sigma's Joe Turina, Carl Parana, Don Murray and Jay Mark.

At Blue Horizon Studio in London, Focus have begun work on their next Sea LP produced by Mike Vernon.

Elvis Sings For Mother

LAKE TAHOE, Nev.—Elvis presented a special Mother's Day concert at the Sahara-Tahoe at 5:30 p.m. in memory of his mother, Mrs. Gladys Presley, Elvis donated his check for the special concert to the Barton Memorial Hospital Auxiliary.

This is the second phase of Elvis' charitable contributions to the South Lake Tahoe Hospital. On May 3, the first day of Elvis' engagement at the Sahara-Tahoe, Elvis and Col. Tom Parker supplied Elvis' own material, free of charge, to the Barton Auxiliary. This material was sold at a booth located in the hotel lobby, which was staffed by members of the Auxiliary. One hundred per cent of all proceeds were slated for the new Cardiac and Intensive Care Wing at the hospital.

The new wing of the 11-year-old hospital was completed last fall, but wasn't finished with the expensive medical equipment required to operate the critically needed facility.

The auxiliary, through the auspices of Elvis, Col. Parker and the Sahara-Tahoe, has set $35,000 as its goal for the completion of the new wing. Elvis' special Mother's Day concert made that goal a reality.

Butler Set for Evers Tribute

NEW YORK—Jerry Butler will fly down to Fayette, Miss. for an appearance there June 12. in the bicentennial civil rights leader Medgar Evers. B.B. King and Fayette Mayor Charles Evers will co-host the all black "Mississippi Homecoming," which has invited other show-business personalities to perform.

Davis: Hooked on Hits

Appreciated, apparently, is his being confused with himself.

Davis expressed an interest in helming a television series in the near future, he said, "which would spotlight unknown songwriters on a week-to-week basis along the lines of the old Smothers Brothers segment called 'Poet's Corner.' It would be on the show and in that spot Davis received his first national exposure. Columbia has recently released his fourth album, simply titled 'Mac Davis.'

Talent

Celebrating the release of the new Capes & Carson album at the Troubadour in Los Angeles are, from left to right, Marvin Schlachter, President; Chess-Janus Records, Donna Carson, Stan Hoffman, Executive Vice President of Chess-Janus; Hedge Capers; and producer Gabriel Meeker.

Who/Where/When

* Continued from page 18

When, where, and how did they do it. "They replaced the core line of the song, "God loves you when you sing with tell me what you see," he said. "Man, it doesn't even rhyme or make sense, but I was told that's the way they had always performed it and it's exactly how it was recorded. But I can't argue, they had the hit, didn't they? Since then, Davis said, every other version released has used the Gallery lyrics, even Ray Conniff who would think the first was to use the lead sheet.

"I'm a real nut about writing things that make sense," he continued, "and I can't stand to write something people have to figure out."


The singer-songwriter has made numerous national TV and radio spots and television appearances in addition to college dates and concert performances. Earlier in his career, he had written under his son's name, Scott, when Mac Davis became increasingly confused with Mack David, lyricist Hal David's older brother and also a composer.

Goldstaid, Ice Palace

In Promotion Tie

LAS VEGAS—Goldstaid Productions has taken over the promotion of concerts at the Ice Palace here, after Concert Express owner Bob Eubanks pulled out of the deal due to the demands of his national country concert packaging operation.

Goldstaid will continue to tie-in promotion with KLUG-AM for rock and KRAM for country, according to production chief Les Brown Jr.

When Vince Martin recorded his new album, he had the help of some of his best friends, but for legal reasons, you'll have to read their names on the back of his album cover.

ST-11181

WITNESS ASH (MCA) San Diego, Calif., June 12.

MAC WEATHER (RCA) Bluegrass Festival, Little Hickory, Ohio, June 3.

MAY 26, 1973, BILLBOARD
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WQAL DETROIT
WHHN BALTIMORE
WOL WASHINGTON, D.C.
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WGIA MEMPHIS
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WNED-FM NEW YORK
WWAW MILWAUKEE
WGKY MILWAUKEE
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WVDR AND MANY
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Norman tour of U.K., S. Africa

NEW YORK—Larry Norman, Verve Records performer-writer, will embark on a tour of London and South Africa beginning May 27. He'll appear at the Rainbow Theater in London on May 27 and will tour South Africa in June. From July 1 to July 15, Norman will return to England. From July 15 to Aug. 16, the artist will cut his second album for Verve, at Air London with Trustees Recorders. Norman was in New York last week to promote his first Verve album. "Only Visiting This Planet," the artist has just completed an extensive college tour.

Concert Set For Retarded

NEW YORK—One to One. A concert for the benefit of retarded children, will be presented at Madison Square Garden on May 31. Produced by Extraordinary Events, Inc. and being emceed by radio personality, Don Imus, the concert headliners John Denver and stars Judy Collins, Bill Withers and Deliverance. Tickets, scaled from $5.00 to $25.00, are on sale at the Garden box office.

Bleweiss Sets Mgt., Prod Co.

NEW YORK—Heavy Heathers Management and Production Co. has been formed by RLI Bleweiss, professional musician and former promotion coordinator for Columbia Records. According to Bleweiss, he will devote equal time between managing and producing acts signed to the company. Acts so far signed include Furman and Johnson, contemporary vocal duo; Louis Expansion, all-girl rock band; and, just-pasted to Pleasure Records, Actress, a three-man rock vocal group, and Uncle Bernie's Briskboke Band, a "visual" rock act.

Knight & Pins To Do Shows

NEW YORK—Gladys Knight & the Pips and the group of the O'Jays, are set to perform on the Sun TV Awards Show, the Roll Harris Show and the Top of the Pops program. The group's final concert will be at the London Palladium June 15 where they are scheduled to receive the Favorite Vocalist of 1972 award.

Ray Charles: 'Who's Still On Chart After 26 Years?'

LOS ANGELES—When Ray Charles was asked why he feels he no longer sells as much records as he did during his heyday in the early '50s, he said, "I started making records in 1948 and I don't know of anybody else who's still on the charts after 26 years. Besides Elvis, who can you think of that was on top 10 years ago and is still number one right now?"

In his spacious office at the building behind his home, the trumpet man turned record producer, record company, and recording artist, expressed his belief that he has not only a great musical talent, but a talent to continue and develop. "I think I have never really had a lot of gold records, most of my singles were in the 600,800,000 bracket. I'm quite happy I can still do that sort of work consistently. My goal is 700,000 for each single I release and 100,000,000 with each album. And I can honestly say I've been consistently reaching about 70 percent of my goal."  

The Ray Charles schedule these days is concert appearances from June to December, recording in Europe and either South America or the Orient. For U.S. dates, the Ray is playing the 2-track studio, the 4-track studio, and the 8-track studio. He is working on the 16-track studio in Charles' own Vincenti jet-prop which can transport up to 50 people at 250 miles per hour. The studio is a 15-stall mobile unit which is being used at 60 weekly shows so far this year. Charles switched from Atlantic to ABC in 1961 and has had his own label, Prestige, which has been in business since 1951. Besides Charles', own releases, the label's biggest hit was the Raylites' single, "Big Water." 2-Track Sound Studios Still Big In Russia, Reports TV Visitor

LOS ANGELES—The state-of-the-art in Russian recording techniques is the 2-track studio, according to Ban'on Banner, sound man on the recently filmed "Peggy Fleming Visits the Soviet Union" TV special. However, Banner pointed out that Soviet studio techniques, limited as they may be by Western standards, give excellent results for the kind of music normally cut for the Russian audience—classical and folk orchestras.

Chandeliers

Banner, a former billboard chart employee, who owns a Midvale, Utah-Lebanon studio which was huge enough to accommodate the largest symphony orchestra and chorus. "This was the main studio in the city," he said. "It even had big crystal chandeliers hanging from the 40-foot-high ceiling. There was no attempt to deaden the natural sound of the room."

An attempt to overlook some pop material for the ice-skating show was difficult to bring off in this studio, said Banner. But he observed the live recording of a big ballet orchestra and orchestra there and felt that outstanding sound quality was achieved. "Ready to Boogie!"

The young Russians who Banner met were highly interested in rock music, but their access to it was severely limited. Cassettes brought in from nearby Finland were priced and eagerly duplicated as the easiest way to spread new releases through the Soviet Union. "The only role plays classical and folk records and there's only a couple of TV channels," said Banner. "I didn't see any rock records displayed in the stores. But when you go to a nightclub and watch the Russians trying to dance to those old Stalin records, I think they're really ready to boogie over there."
THE STORY IS IN THE STICKER.

"Will It Go Round In Circles" is already over three quarters of a million, and rising.

From "Music Is My Life" Billy Preston's latest album. On A&M Records
Introducing a new label

contemporary & soul jazz albums

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Also on 8-Track & Cassette Stereo Tapes
New Policy: KYA-AM Breaking Singles

Continued from page 3

the new records are not listed. How-
er, the new records are not listed by dis-
tributors and record companies of a
minimum of one week airplay and up
to three weeks on records that show en-
decision response. Distributors have been
assured that they can obtain prog-
res reports on any record.

"I just don't want those poor guys
to wind up with a garage full of records,
even though record sales can not be my
concern," Kester said.

"When Waiting"

He also pointed out that "here-to-
fore Top 40 stations have habitually
been waiting for small market stations
to make records that is... that's lit-
erally playing him after the fact and
that's not showbusiness.

"New Dimension"

New singles represent a new
dimension, he said, and he was "banking on
this new dimension to improve the overall
sound of KYA-AM."

And to give the station a different sound
from other stations in the market.

"But we're only playing those new
records that we feel are consistent with
the audience that we want to reach and
which we feel have a chance of becom-
ing a hit. I guess you might say that we're
participating in the risks of the record
companies a little bit. But we're trying
to keep the new records on long
enough to get an accurate reading on
them and whether they can become hits.

"Listen Carefully"

"Just because a record isn't being
played anywhere else, doesn't mean
that it isn't a valid record. We listen
carefully to all of them. This takes a
lot of time, but radio should take a lot
time." He pointed out that the selection
and programming of these new singles was
a controlled effort.

Slates LP as Show

NEW HAVEN--WDBQ-AM, day-
et oldies format station here, is play-
ing the then side of the Carpenters' new
"Now & Then" album on A&M
Records as a special show in itself and is
broadcasting it in total several times a
day, said program director Jack Scott.

"Oldies."

Is your station playing them?
Yes, then,
"Time Capsules" are for you.

"Time Capsules" are audio vignettes from the years
1935 - 1968.

"Time Capsules" recall events, trends, and the mood of
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"Time Capsules" are informative, entertaining, and a
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"Time Capsules" are on the air and beeping up
demographics on KSLO, St. Louis; WOKY, Mil-
waukee; WMMR, Philadelphia; WRQ, Wash-
ington; WQAM, Chicago; and other cities.

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CATV Firm Offers Show

LOS ANGELES--Times-Mirror
Corp, a cable television opera-
tion located in the Los Angeles
area and Long Beach, is bowing a TV syndication
service for new companies to pro-
mote record and groups. Chris Dono-
van is program director for TM
Communications, the new wing, and
Mark Deavers producer.

They claim that to achieve a total
of 400,000 homes via syndication
on CATV systems in San Francisco (250,000),
Los Angeles (70,000), and the Beach areas
such as Palos Verdes, and San
Diego (105,000).

Donovan and Deavers claims that
every hour show will be aired three
times for $1,000 per show with four
weeks of commercials included
from the record label. Besides the appear-
ance of the group of the choice of
the label, TM Communications also claims
that the show will be in complete con-
trol artistically of the record label.

Changing to Country Matter of Mentions

POUGHKEEPSIE, N.Y.--WPOH-FM, once known as WPOH-AM and a
fine arts station, is now almost totally switched to pop music, according to
station manager Ralph Mark.

The station had "good comments and
fine music, but little listener" pre-
viously, Mark said. "Like many other
stations in the same hour, we eventually
altered our style to suit the demands of
many people--listen as well as po-
tential sponsors. The more we listened,
the less we learned. In fact, if we had
accepted every suggestion made, we
would have wound up with an evening
of total silence since each suggestion
inevitably cancelled out the others."

The station's main audience research.
One fact was clear: Listeners were confused by the similar-
ity of call letters with WPOH-AM, which also "created an unnecessary
crowd to the station's sales force.

And, "at another level, one particu-
larly music format was consistently men-
tioned in listening surveys. People said that they liked clas-
ical music and country music, or con-
verted to the country, or background
and country music, or jazz and country
music, and so on."

WPOH-FM became WP95-AM and
segmented programming became
a country station.

So WPOH-FM became WP95-AM
and segmented programming became
a country station and "now it only remains to be seen what
the listening effect will be.

Our change-over is just about com-
plete, with a boost in effective power,
a switch to stereo, and the establishment
of co-air personalities. One positive note
already: Sponsors are beginning to
call us. Interestingly, they seem to
like country music, too."

KYA Bows 1st Special On Stones

SAN FRANCISCO--KOA-AM, lo-
cal Top 40 station, acquired a U.S.
cable television slot on "The His-
tory of the Rolling Stones," a six-hour
documentary produced in Australia and featuring group manager Bill
Wynman of the group.

Howard Kester, general manager of
KOA-AM-FM, said the show was ob-
tained with the assistance of Marshall
Chen, head of the Rolling Stones be-
fore his resignation late last month.

Also of personal appeal to the show.
The station has been aired once, Kester said. "In Au-
stralia,"

There is some possibility the show may be syndicated in the U.S. in the fu-
ture.

Jagger not only is featured in inter-
views, but the show features music by the
Jagger and said the Stones as well as music.

WCTN-MN Air Ne"W

WASHINGTON--WCTN-AM, a
new religious music station, has gone
on the air here. Personalities include
Jack R. Powell, Peter J. Simone, and
Kenny Myers.

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MAY 26, 1973, BILLBOARD
If you are in the field of communications—an entertainer, a songwriter, a program director, a radio announcer, a music director, an artist, a newscaster, an advertising executive, a promotion man, a sales manager—you are invited to join together in what will probably be the most important gathering of people in our communications industries.

Don't miss the Carnival of Knowledge.

Upon arriving at the Stanley Hotel, you'll receive a book that will have all the information needed for the weekend... maps, explanation of concept, description of various exhibits, meals, etc. The book will also contain a page on each of the 80 or so experts... their biography, a picture of them, what they're there to talk about, and where they will be every moment they're at Estes Park. They'll be expecting you, so you'll be met by welcome faces. They were chosen, not only for their mastery of the subject matter, but for their ability to communicate it simply, as well.

This is the basic line-up of experts...

**Advertising**—Rance Crain (President & Editorial Director of Advertising Age Magazine)
**Art of Selling**—(to be announced)
**Astrology & Other Reflector**—(to be announced)
**Audio Chains**—Eric Small (private engineering consultant and inventor)
**Basics of Computers**—Cliff Venable (President of Computer-Craft)
**Basics of Social Research**—Dr. Sanford Labovitz (Sociology Dept., University of California)
**Concerts & Communication**—(to be announced)
**Ear to Brain**—Dr. Robert K. Warford (bio-chemist... LA)
**ESP**—Dr. J. B. Rhine (Director, Para-psychology Department, Duke University)
**FCC**—Tracy Weston (Etvn Community Law Firm—Washington, DC)
**FTC**—Jerry Thain (Asst. Director of Advertising—FTC)
**History & Social Influences of Music**—Dr. Ben Sidran (University of Wisconsin)
**How To Start Your Own Business**—Dr. Robert Singleton (Pepperdine University)
**How to Put a Station on the Air**—Lorenzo Milam (Author of "Sex & Broadcasting")

**How to Write Copy & Produce Commercials**—Chuck Biore (Chuck Biore & Associates)
**Mass Communication**—Dr. Harold Mendelsohn (Director of Mass Communication, University of Denver)
**Progressive Radio and Other Terms**—Tom Donohue (KSAN & father of progressive radio)
**Psychographics**—Dr. Emmanuel Demby (Motivational Programmer)
**Psychology of Humor**—(to be announced)
**Producing Sound**—Richard Perry (Producer of Carly Simon, Barbra Streisand, Harry Nilsson and others)
**Public Record Marketing**—Ira Heilicher (Heilicher Brothers)
**Ratings**—Bill McLennan (ARB), Ken Gross (Pulse), Bob Kniffen & Tom Cox (Hooper)
**Retail Record Marketing**—Russ Solomon (owner Tower Records Inc.)
**Songs**—Mickey Newberry and Shel Silverstein

**Society and Change**—Dr. Hippocrates (syndicated columnist on social changes)
**Technical Sound Improvement**—Winton Teal (Technical Director of KHJ-TV)
**Time Buying on Radio**—Joyce Saxon (J. Walter Thompson)
**Tomorrow's Sound Hardware**—Representatives & Exhibits from JVC
**Traffic in A Radio Station**—Frank Raymond (Raymar Associates)

In addition, there will be various exhibits through the hotel... including continuous showing of various motion pictures, and a "home movie tour room," where you can not only hear an air check of a station, but see it and its home city as well... that's part of it... but not all of it.
out to more than 900 radio stations coast-to-coast and in Puerto Rico. The KRLA-AM, Los Angeles, is going to air an as-yet-unnamed show from Don Graham, Chas/Jan Records.

William Neal has been laid off at KYAK-AE, Anchorage, Alaska, and is looking for Top 40 or MOR work. His first test: 206-778-3794. Oh, boy. Neal says he can do engineering work, too. Bruce Normandin has been appointed general manager of CWMU-W, Waterloo, Iowa. He'd been general manager of KIMO-AM, Window, AR.

Larry Lajack, WCFL-AM, Chicago airwaves, looks like he's the one from Wayne Howard program director of WCFL-AM, Lincoln, N. C. "The best I've ever heard"—his music director, program director, and air personality—was the man in ways at AM-1 in Charlotte in the 60s. Jack Gale. He's the greatest. This was, of course, in regard to another question on the survey. One guy thought Paul Drew was still with CKLW-AM in Detroit, but wanted him as a speaker for the forum. Anyway, here are some more record promotion executives nominations for the Top 40 Yesteryear Hits.

THE OSMONDS: In Touch with Today

A one-hour, in-depth study on THE supergroup of the 70's!

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For rates and further information CALL or WRITE:
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Radio-TV Programming

Vox Jox

Regeneration Form

PAUL GALLIS MUSIC CONCLAVE
MARRIOTT HOTEL—COLUMBUS FRIDAY, SATURDAY JUNE 1-2

NAME: ____________
TITLE: ____________
COMPANY: ____________
ADDRESS: ____________
CITY/STATE: ____________
ZIP: ____________

Send $35 Registration Fee and this form to:
PAUL GALLIS MUSIC CONCLAVE
1303 Cowan Lane
Mt. Prospect, IL. 60056

Radio’s Top 100: May 25, 1988

Hot 100’s Top LP’s
5 Years Ago—May 25, 1983

Hot 100’s

1. TOGETHER—Barry, David & the Bell’s (J.J. Production), Atlantic
2. MRS. RONSON—Simon & Garfunkel (S.I. Productions), Columbia
3. BEAUTIFUL MORNING—Rascal’s (Rascal), Goldfaeth & Landa
5. HONEY—Bobbi Goldsboro (Bob Montgomery Bob & Bobbi Goldsboro), United Artists
6. CONFESSIONS—MEMBERS (Makaveli), Gamb"e
7. THE UNICORN—N. Irish (Charles Bred) by Emery, A&M
8. ANYTHING LIKE THE REAL THINGS—Manuele Gavi & Tannis Torrelli (Harald), Tampa
9. SHO-BE-DOD-DE-DOD-DOD-DAY—Steve Perry, P-Ranch
10. DO YOU KNOW THE WAY TO SAN JUAN—Diana Ross (Barnauchman), Sperber

TOP LP’S

1. SIMON & GARFUNKEL—Bridge Over Troubled, Columbia
2. SOUTHBAYC—The Graduates, Columbia
3. MONDAY NIGHT—Big Beef & the Marrows, Colombe
4. RED RICE & THE TUCANNI BRASS—The Best Of, A.M.
5. ARIETHA FRANKLIN—Lady Soul, Atlantic
6. CREEDENCE CLEARWATER—Bad, the Beautiful & the Ugly, United Artists
7. BOBBY GOLODINO—Honey, United Artists
8. CREAM—Disraeli Gears, Atlantic
9. SAM & DAVE—Young Hearts, Stax/Roulette, Sony
10. HUGH MONTGOMERY—Music From "An Hatful of Rain", United Artists

Hot 100’s

1. IF YOU WANNA BE HAPPY—Jimmy Soul, S.P.R.
2. I GIVE YOU LITTLE—Little Peggy March, RCA Victor
3. SURF’S UP—U.S.A. Boys, Capitol
4. ALL THE LOVERS—The Bar-Kays, Stax/Roulette
5. I LOVE YOU—BECAUSE—Al Martino, Capitol
6. LOSIN’ YOU—Brenda Lee, Decca
7. LUCKY—The Let’s In Detroit, Roulette
8. TAKE THE CHAINS FROM MY HEART—The Barkers, RCA Victor
9. IT’S MY FERCUT—Loni Gore, Motown
10. ANOTHER SATURDAY NIGHT—Sant Coka, RCA Victor

TOP LP’S

1. DAYS OF WINE AND ROSES—Andy Williams, Columbia
2. WHEN YOU WERE MINE—Peter, Paul & Mary, Warner Bros.
3. WEST SIDE STORY—Sound Track, Columbia
4. IT HAPPENED AT THE WORLD’S FAIR—Elvis, RCA Victor
5. I’M A WANDERER—Tony Bennett, Columbia
6. KNIGHTS TALE—EG & CO, Capitol
7. WAYLON JENKINS—Sound Track, Columbia
8. PETER, PAUL & MARY—Warner Bros.
9. SORRIS I SING ON THE ACHIEVATION—Italia Pramesh, Parlophone
10. MOON RIVER & OTHER GREAT MOVIE THEMES—Andy Williams, Columbia

Elliott Keys on Kids

NEW YORK—Don Elliott Productions, which produces music for films, radio and TV commercials, has launched a children's division headed by Elaine Laron, one of the creators and head lyricists for the TV show "The Electric Company." Previous to her association with "The Electric Company," she spent seven years with the Captain Kangaroo TV show.

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May 28, 1973, Billboard
Program Directors:

PROVE TO YOURSELF
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THE SINGLES SUBSCRIPTIONS:
Our four singles services (Hot 100, Country, Soul or Easy Listening) will provide you with new singles every week, chosen on the basis of chart data and the recommendations of Billboard's review panel. These are the records, according to Billboard, that have the best chance of becoming the future chart-toppers, delivered while they're on the way.

THE ALBUM SUBSCRIPTIONS:
Every month we choose from all the new releases the ten best albums for programming in Pop, Rock or Classical formats (five albums in Country or Jazz). The selection is based on the recommendations of Billboard's review panel. IF YOU LIKE OUR CHOICES, which are clearly marked on the monthly album order form, we can only say, you don't HAVE TO DO A THING. We'll ship you those ten (or five) albums automatically. IF YOU PREFER DIFFERENT SELECTIONS, you can choose your own albums from among the new releases. You can accept all of our choices or some of them or none. IF YOU WANT EXTRA ALBUMS in addition to the ones provided by your subscription—or albums from other categories—you can order them at RSI's low prices.

THE MONTHLY ALBUM ORDER FORM:
A full selection of the month's new releases, plus the Top 200 albums as listed in Billboard's chart, plus special offers for various formats. You don't have to be a subscriber to any of RSI's services to order albums from the monthly form. If you're not already receiving the order form regularly, be sure to check off the appropriate box on the order form on the left (right).

THE 1973 RSI CATALOGUE:
Over 1300 albums in 21 programming categories, all basic library material, all available in shipment within five days of receipt of your order. Write for a free copy of the catalogue.

(All records purchased through RSI must be for broadcast purposes only.)

RSI MAY BE THE WORLD'S LARGEST RADIO PROGRAMMING SERVICE, BUT WE'RE TRYING HARDER ANYWAY.

Clay Will Host New Series for Cosmic

LOS ANGELES—Cosmic Broadcasting here, owners of KIQF-FM, will synchronize a 13-week radio series by veteran personality Tom Clay. The 12-minute series will be sold in a package of 40. Stations subscribing to the service will receive 20 new capsules each month, plus a special edition of each month on a given theme. The series will be premiered on KIQF-FM.

Radio-TV Programming

Vox Jox

* Continued from page 30

Widealstock, Jim Jeffries, Don Colberg, Jerry Greenberg, John Dixon, Bruce Tugues, Cliff Sigel, Kary Krizman, Dan O'Shea, Shirley, John Dougans, Roy Webbs, Tom Gelferd, Paul Black, Howard Smiley, Al Monroe, Sam Harrel, somebody named Rent at Atlantic in New York, Joe Senkwieze, Bruce Shandler, Cathy Flore, Bernie Bloch, Bruce Brantzig, Mo Schulmaier, Barry Goldberg, Pete Bennett, Marty Wax, Wayne Arnold, Chuck Thaggard, Wade Pepper, Steve Evrano, Dave Steffen, Paul Diamond, Gordon Anderson, Paul Gillis, Tom Wahler, Ron Brooks, Larry Lauren, George Cooper, Skip Pope, Bill Johnson, Jack Kincaid, Bob Rochele, Don Kelly, Mike Miseunick, Jerry Sharral, Joe Detras, Richie Johnson, Bud O'Shea, Jack Campbell, Dick Klein, Murray Ruben, Steve Fischer, Mike Althoff, Jeff Martin, Bill Mull, and the results keep coming in. I hope to have all of the questionnaire back within the next month. And at that point, will print an entire page of names nominated. The final voting of course, will be accomplished at the annual Billboard Radio Programming Forum at the Century Plaza Hotel, Los Angeles. If you haven't registered yet, you'll be better in order to take advantage of hotel rates, or, to tell the truth, even to get into the hotel because about 50 people who registered had to stay in another hotel six or seven blocks away last year. There'll be a registration blank in nearly every issue in the programming section.

Paul Lewis is now handling the morning show at WLQ-FM, Minneapolis, is on eight to ten on RTB of 70's songs, morning and afternoon positions, etc. He's a veteran of the market, having worked about 13 years on various stations such as WWTC-AM there. Chuck Knap is out of WCFL-AM, Chicago, and Bill Bailey out of KS-L AM, Chicago. Along with their engineers. Seems they made some mistakes together and the firm frowned rather severely on both of them. Dick Statte is doing the WCFL-FM air show at press time.

And, anyway, if you'd like to hire Knap,

WXOR-AM

To Country

FLORENCE: Ala.—Sam Phillips, the record producer who discovered such artists as Elvis Presley, Johnny Cash, Carl Perkins, and Roy Orbison, has purchased WXOR-AM and switched the call letters to WXOR-AM and changed the format to country music, according to Bill Thomas, vice president and general manager for the Philips stations. WOLF-FM was included in the purchase and is a rock station.

The Phillips Stations include WHER-AM in Memphis, an all-female operation, the only radio station in Lake Worth, Fla., a country music operation. WXOR-AM uses the Ticker "Country Country" jingles package. WQLT-FM uses a jingles package from TM Productions, Dallas. Both stations operate 24 hours a day with separate staffs. Ken McFall is station manager. Bill Reeser is operations manager.
Contemporary Radio at the University of Michigan will offer a course in "Contemporary Radio." Members of staff and students will be among those participating. The course will cover engineering, music, and other related fields. The deadline to register is January 30, 2001.

The Michigan State University College of Communication will host a symposium on the future of radio on March 1. The symposium will feature keynote speakers from the industry and will be open to the public.

The University of California at Los Angeles has announced that it will begin offering a degree in radio and television production in the fall of 2001. The program will be jointly offered by the departments of communication and journalism.

The University of Illinois at Chicago will offer a new course in radio broadcasting in the fall of 2001. The course will cover the history of radio, the technology of radio, and the ethics of media.

The University of Southern California will offer a new course in radio production in the fall of 2001. The course will cover the technical aspects of radio production, including sound recording and editing.

The University of Arizona will offer a new course in radio journalism in the fall of 2001. The course will cover the principles of radio journalism and the techniques of radio reporting.

The University of North Carolina at Chapel Hill will offer a new course in radio advertising in the fall of 2001. The course will cover the principles of radio advertising and the techniques of radio promotion.

The University of California at Berkeley will offer a new course in radio ethics in the fall of 2001. The course will cover the ethical issues involved in radio and television production.

The University of Texas at Austin will offer a new course in radio history in the fall of 2001. The course will cover the history of radio and the development of the medium.
Soul Sauce

BEST NEW SINGLE OF THE WEEK:
"I ONLY GET THIS FEELING"
CHUCK JACKSON
(ABC-11368)

BEST NEW ALBUM OF THE WEEK:
"YOU'VE GOT IT BAD GIRL"
QUINCY JONES
(A&M-SP3041)

By JULIAN COLEMAN

The National Black Network, which describes itself as the first black-owned and operated radio network announced this week that it will go on the air by July 1. Eugene D. Jackson, president of Unity Broadcasting Network Inc., which will operate NBA, said at a news conference that 38 stations have already signed contracts to affiliate with the network.

HOTLINE:
Phonogram Inc. has signed Jerry Butler's protege, Brenda Lee Eager, to a long-term contract. Although she has recorded on the Mercury label before with Butler, the pact marks the debut of her solo career on the label.

The Crusaders were picked as key note performers in the special midnight show for the Bob Hamilton Carnival of Knowledge Fair held May 25 at the Stanley Hotel, Denver.

The Jackson Sisters, Johnny Nash, Billy Paul, and the Staple Singers all gave dynamic performances at the recent "Columbia Week to Remember" concert. Check out the Stax's "Be What You Are My Friend and Live the Life" coming in their next album.

Frank Barrow, program director at KYAC-AM, Seattle, reports that their FM station is celebrating its first anniversary. New from Mel & Tim, "Heaven Knows," on Stax. The husband and wife gospel team know as the Consolers will be a part of the Montreux Biltmore End June 29-July 1.


Frankie Lymon, the rock 'n roll star who made a million dollars before he was 13 years old with his group, the Teenagers during the middle 50's will be the subject of a proposed film which will star singer Ronnie Dover.

BILL CURETON, Assistant Director of Chapell New York Songwriters Workshop, is congratulated by WELSY-FM personality G. Keith Allen after signing of a recent segment for his weekly show "Alexander Here." Program aired every Saturday at 9:00 p.m., over TelePrompTer TV.

*MAY 26, 1973, BILLBOARD*
Cleveland, WKYC-TV Renew TV Contract

M. SCOTT MAMPE, director of the Classical Division, today announced that the multi-colored in-store display card specially prepared for the new WKYC-TV (channel 3) featuring opera star Rapa Lanza as the centerfold, based on the album cover art, is part of a major campaign which PhonoGram is launching in an effort to get local radio stations to simulcast the WKYC TV network's simulcast of Lanza's major television show, "The Opera Show." Lanza, who started her career at the age of 11, has been described by critics as "the greatest soprano since仪器." The WKYC-TV simulcast is part of a nationwide promotion by PhonoGram, the world's largest record company, which has signed Lanza to a multi-million dollar contract. The simulcast will begin on Monday, April 29, and will continue for four weeks. The display cards, which feature Lanza's face on the front and a photograph of the show's set and cast on the back, will be available at all WKYC-TV stations. The cards will also be distributed to newspapers, radio stations, and other media outlets throughout the nation.

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Philly's Dell Home Down to 2 Sites

PHILADELPHIA—Plans for a new Red Roof Dell site in the city's Fairmount Park area have undergone a change, as the Philadelphia Orchestra, under the leadership of conductor Leonard Slatkin, has announced plans to open a new location in the city's Fairmount Park area. The new site, which will be located on the site of the old Dell, will serve as the headquarters for the orchestra's Youth Programs.

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12 Young Composers Share in BMI Grants

NEW YORK—Twelve young composers from the U.S. and Canada are sharing in the 21st annual BMI Awards to Student Composers competition, sponsored annually by Broadaxt Mu- sic, Inc. The awards recipients this year range from 16 to 25 years of age. This year's winners, chosen from a list of outstanding young composers, include: William Matthew, 22, of Cornell University; Robert Brinckerhoff, 23, of New York University; and John Paul Jones, 24, of Harvard University.

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The Indianapolis Symphony Orchestra to Open New Season

The Indianapolis Symphony Orchestra will open its new season on Saturday, September 29, at the City Market, with a performance of Beethoven's Symphony No. 5. The orchestra will be conducted by guest conductor Charles Dutoit, who will lead the orchestra in Beethoven's Fifth Symphony. This will be the first time that the orchestra has performed this work in Indianapolis, and it is expected to be a major event for music lovers in the city.

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The Indianapolis Symphony Orchestra will open its 50th season on Saturday, September 29, at the City Market, with a performance of Beethoven's Symphony No. 5. The orchestra will be conducted by guest conductor Charles Dutoit, who will lead the orchestra in Beethoven's Fifth Symphony. This will be the first time that the orchestra has performed this work in Indianapolis, and it is expected to be a major event for music lovers in the city.

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**Jukebox Programming**

**Latin Spots Require Expert Programmers**

By Robert Latimer

PHOENIX—It takes a practicing expert to program successfully for 65 to 70 Latin locations, reports Wayne Clark, head of the music division of Watkins Cigarette Service, of Phoenix. Watkins, now the largest phonograph operation in the state of Arizona, gets its expertise in the form of one man—veteran collector Sammy Ramírez, who holds down the job of servicing the entire 65-70 Spanish-music spots in the Phoenix area. Ramirez, along with five other employees who speak the language fluently, came to Watkins Cigarette Service as part of the purchase of a large number of a long-range plan which called for a multiplicity of Spanish-speaking contacts with the huge southern Arizona market.

Among the spots, there are at least seven dozen which are programmed with 90 percent Spanish records, and at least seven more with 70 percent Latin artists. Making the large number of selections Ramirez job, and it requires that he have knowledge of the entire library of over 100,000 records of the local one-step (Smash) and at a small record shop which features both American-produced Spanish music; and of course, Mexican prestige. Some idea of the amount of time Ramirez spends on this aspect of the job is evident because Watkins Cigarette Service currently buys 90 percent of the Spanish music sold by Smash, even at the modest change rate of three records every two weeks.

Ramírez makes all the decisions with some help from the one-step which "preview's" Spanish music as received, and makes simple recommendations. Smash regularly documents the requests for Spanish music which has come from other accounts, requests that come from operators in other cities, and digs out or codes the records, keeping then ready for Ramirez to use.

"One thing which must be kept in mind in programming for the Mexican market is that Mexican living in the United States want Spanish music produced in the country, such as in Texas, for example," Ramirez said. "When we program records which have been made in Mexico the changes of (Continued on page 34)

**Wisconsin Programmer Invites Requests**

**By IRENE CLAPPEN**

MADISON, Wis.—What the customer wants, the customer gets. That's the way requests are handled by Modern Specialty here. Far from regarding requests as a burden that must somehow be borne and minimized, Pat Schwartz, Modern Specialty's programer, invites requests. The company thrives on them. And so do the locations.

Pat explained: "I encourage the location to make requests. If they hear a new record they think sounds good, I get it. If they want oldies, I hunt it up. I try to get what the customer wants." The college area spots are heavy request locations, and under ordinary conditions, they'll get six to eight records on an average conference. Requests are never turned down where the requests are coming in hot and heavy, the response is going to be immediate. One location, dividing on a changed in music style, requested 60 records. "I got 45 of them in two changes," Pat said. "They were going to go oldies, a popular trend among the young people today. In fact, of our college area spots, 80 percent have oldies sections and, of these, all have a minimum 20 records and at least half of them have 20 or 40."
**Jukebox Programming**

What's Playing?

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

- **RENEE DAE, WLN** - HOT 107
  - JOHNBURG, NH - HOT 107
  - PURCHASES:
    - **June Dugan**
    - Darla Marie
    - "To a Yellow Elevator, Board the Old Sack Train"
    - "Dreams of You, Jamaica Jackson, Winter 1965"
    - "Some Guy in Your Face", Bee Gees
    - "Viva Las Vegas", Dean

- **PHOENIX, ARIZ** - HOT 107
  - PURCHASES:
    - **Jay Dever**
    - Arizona Cigarette Service
    - "Babes in Toyland, Hook, Line & Sinker, Winter 1959"
    - "The Beach Boys, "Sail On, Sailor"
    - "Come Over Early, Tom Williams, Dec 19"
    - "Modern Jazz, "Bam Bam"
    - "Don't Let the Night Bring You Down", Del Shannon
    - "You Loving, Teddy Hart"
    - "Nothing", Ed Borne

- **BETH SCHNARF, WESTERN AUTOMOBILE MUSIC**
  - "The Legend Harry "Buddy", '60, '61, '62, '63
  - "The Beatles, "Let It Be"
  - "The Beatles, "Yesterday"
  - "The Beatles, "A Hard Day's Night"
  - "You Can Live With It", Bill Anderson, 1966

- **EBBE, PA** - HOT 107
  - PURCHASES:
    - **Mickey Anderson**
    - Mickey Anderson Music Co.
    - "My Love"
    - "When You Wish Upon a Star"
    - "Don't You Want to Hold Me"
    - ", "The Two Edges of My Heart"
    - "You Make Me Miss You"
    - "I Can't Help Myself"
    - "English Town, "Ties"
    - "You Make Me Dream"
    - "Rivers"
    - "Build"

- **HUTCHINSON, KAN** - HOT 107
  - PURCHASES:
    - **Michael Bishop**
    - Hutchinson Printing Co.
    - "One Hit" (in cover)
    - "Last Time"
    - "Somebody's Baby"
    - "Desire"
    - "If You Go Away"
    - "Fool"
    - "Love That Girl"
    - "Hero"

- **JEFFERSON CITY, MO** - SOUL
  - PURCHASES:
    - **Liberty Groce**
    - United Distributors
    - "Soul Clip" (in cover)
    - "I Can't Say"
    - "I Don't Wanna Be A Hero"
    - "Be My Baby"
    - "Tell Me"
    - "Mr. Hits, "Jenna"
    - "Don't Make Me Wait"
    - "Two Pieces"
    - "Diamonds"

- **SPRINGFIELD, IL** - HOT 108 & COUNTRY
  - PURCHASES:
    - **Ray Hospitality**
    - Hospitality Music Co.
    - "Send Me the Pillow"
    - "Can't Help Myself"
    - "I Can't Say"
    - "Tell Me"
    - "Mr. Hits, "Jenna"
    - "Don't Make Me Wait"
    - "Two Pieces"
    - "Diamonds"

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Radio, Jukebox Ties Build

*Continued from page 15*

Other radio people interested in jukeboxes include Ray Potter, program director at KELP-AM, El Paso, and programmer of several other stations in the Walston Enterprises chain around the country. Potter has gone on to local marketing distribution by Strube Distribution Co. to obtain information on record popu-

larity. Potter was another panelist set for the conference.

Cal Casey, WTSO-AM, and Jonathan Littell, WBAM-AM, both of Madison, Wis., have worked closely with Pat Schwartz, Modern Specialty jukebox programmer in the same city, as still other examples of the growing relationship jukebox companies in the conference here felt would only go forward.

**Radio**
GM. Records - The good music makers

"If it's valid music, it has a place at GM Records. The Company is young and enthusiastic and, I believe, we provide a creative environment which will suit any kind of artist. Good music is the basic ingredient" - Billy Gaff, Chairman of GM Records.

Gaff Management's cramped offices in London's Wardour Street are perhaps the most striking evidence of the company's startling growth rate. In just two years GM has developed from a small management operation to encompass both publishing and record agency adjuncts. And with the addition of the new record company, GM is rapidly outgrowing its office space.

But the creation of a record company must be considered a natural step in the evolution of GM. At the most basic level, it gives the company final control over the direction of some of its artists' careers. GM Records however, promises to be much more than an additional service for Gaff Management artists. "There's obviously a connection between the two companies, but the company is not exclusively for our artists", comments Gaff. "We are a record company in the fullest sense and GM Records will be open to outside artists".

GM Records in fact, is the logical outcome of the management company Gaff, together with Robert Masters, launched in April 1971. The prime user of the company at that time was The Faces, although by the end of the year it also took Atomic Rooster, Rory Gallagher, John Balfe, Lesley Duncan and C. C. Catch. It has also launched a separate publishing company, GM Music, headed by Andy Heath.

The first eight months of the GM operation in fact, had been so successful the company seriously considered launching a record label. Nothing eventually came of the idea, "We decided that having a label was virtually the same as signing artists to a company, you get basically the same kind of service", Gaff explains. "So therefore it seemed pointless to launch a label".

In May last year however, Gaff and Jimmy Horowitz, who had been with the company since its inception, were looking into buying a label. "We talked about the number of acts, the number of groups, the number of acts represented by us which were not being handled correctly by the record companies. It was frustrating. I was fed up with record companies dictating to me about our artists and I was also sick and tired of seeing careers of good artists ruined by what I considered to be the wrong approach by certain companies," comments Gaff.

"Jimmy and I agreed the only logical thing to do would be to form our own record company and, being in the Los Angeles area, we decided to pick a few bands in the industry. We went to Joe Smith of Warner Brothers for instance, and asked his opinion of our idea."

Smith was evidently enthusiastic - Warner Brothers today has a substantial financial stake in GM Records, although control of the company remains firmly with Gaff and Brian Hutch, its managing director. Joe Smith, President of Warner Brothers, and Terry Stanke, CFO of Warner Brothers, are both on the board of directors.

Brian Hutch of course, came to GM Records from Warner Brothers in the UK. He was the company's label co-ordinator. "I'm delighted to maintain my association with Joe Smith - we've built up the best relationship over the years and he's obviously seen our operation as a viable concept."

"Joe knows we will be making the actual decisions with regard to running the company, but it's reassuring to know Warner Brothers has such faith and confidence in our operation," says Hutch, who joined GM in March.

GM Records had faced several critical trials facing Gaff in the formation of the new company, "We decided GM Records needed a separate managing director because, quite obviously, I didn't have time to run the record company and the management side," comments Gaff. "We very much needed someone with knowledge and experience in the music industry and in fact, we approached three people before coming to Brian - because of our special relationship with Warner Brothers, through the Faces and, of course, GM Records, we felt we couldn't pinch their staff."

During a Faces concert at Newcastle however, Hutch met Gaff and Mike Gill, the company's creative services director. "We were talking about the early days of Warner Brothers in Britain and how, with a small roster and a committed staff you can achieve an awful lot of success, when Billy told me about the plans for GM Records.

"I had a meeting with Billy a little later and he presented me with an opportunity to try and re-create that Warner Brothers atmosphere with a new company. And of course, at the time was also offering me a chance of being the captain of my own ship," says Hutch.

"Brian was interested in our plans and we managed to complete the deal in two days," comments Gaff. "And so we had our managing director."

GM also had the nucleus of a staff for the new company within the GM organisation. Jimmy Horowitz who had been responsible for GM's recording commitments from the earliest days of the management company, transferred to a new position of project manager, head of GM Records.

Mike Gill, formerly head of Mike Gill Associates p.t., became director of creative services, bringing with him from MGA, Bill Stonebridge who is now GM Records' press officer.

Hutch brought into the company Alan Wade - the midlands area manager of WEIA - as sales manager of GM Records. The pieces were rapidly beginning to fall into place.

Chris Badworth for instance, interested in the formation of the new company, applied for a job and is now GM Records' production controller. He had previously worked with OWS and CBS. Dave Colyer joined GM from the chance to be responsible for the company's radio and television promotion and, together with Swarmer Trailer who GM Records had recently hired to handle production work for GM Records, a team was created.

The artists' roster too, was beginning to take shape. Andy Bown, a Gaff Management artist, was invited to sign to the label together with Strider, a young British band handled by outside management. The two biggest coupes for GM Records however, were Chris Jagger, the younger brother of Mick, and Tom Hardin.

In the months or so before the launch of the GM label however, the company also acquired a master tape from France, Rain, Rain, Rain by Simon Butterfly. At the same time Andy Heath came back with the United States with a pop song, "He'd heard this song in America and flipped over it, thinking it was ideal for a David Cassidy type of artist," comments Hutch.

Mike Gill found a 16 year old singer called Keith Chaplin and suggested he be the person to record the song. They went into the studio and artists direct to a company. You get basically the same kind of service", Gaff explains. "So therefore it seemed pointless to launch a label".

In May last year however, Gaff and Jimmy Horowitz, who had been with the company since its inception, were looking into buying a label. "We talked about the number of acts, the number of groups, the number of acts represented by us which were not being handled correctly by the record companies. It was frustrating. I was fed up with record companies dictating to me about our artists and I was also sick and tired of seeing careers of good artists ruined by what I considered to be the wrong approach by certain companies," comments Gaff.

"Jimmy and I agreed the only logical thing to do would be to form our own record company and, being in the Los Angeles area, we decided to pick a few bands in the industry. We went to Joe Smith of Warner Brothers for instance, and asked his opinion of our idea."

Smith was evidently enthusiastic - Warner Brothers today has a substantial financial stake in GM Records, although control of the company remains firmly with Gaff and Brian Hutch, its managing director. Joe Smith, President of Warner Brothers, and Terry Stanke, CFO of Warner Brothers, are both on the board of directors.

Brian Hutch of course, came to GM Records from Warner Brothers in the UK. He was the company's label co-ordinator. "I'm delighted to maintain my association with Joe Smith - we've built up the best relationship over the years and he's obviously seen our operation as a viable concept."

"Joe knows we will be making the actual decisions with regard to running the company, but it's reassuring to know Warner Brothers has such faith and confidence in our operation," says Hutch, who joined GM in March.

GM Records had faced several critical trials facing Gaff in the formation of the new company, "We decided GM Records needed a separate managing director because, quite obviously, I didn't have time to run the record company and the management side," comments Gaff. "We very much needed someone with knowledge and experience in the music industry and in fact, we approached three people before coming to Brian - because of our special relationship with Warner Brothers, through the Faces and, of course, GM Records, we felt we couldn't pinch their staff."

During a Faces concert at Newcastle however, Hutch met Gaff and Mike Gill, the company's creative services director. "We were talking about the early days of Warner Brothers in Britain and how, with a small roster and a committed staff you can achieve an awful lot of success, when Billy told me about the plans for GM Records.

"I had a meeting with Billy a little later and he presented me with an opportunity to try and re-create that Warner Brothers atmosphere with a new company. And of course, at the time was also offering me a chance of being the captain of my own ship," says Hutch.

"Brian was interested in our plans and we managed to complete the deal in two days," comments Gaff. "And so we had our managing director."

GM also had the nucleus of a staff for the new company within the GM organisation. Jimmy Horowitz who had been responsible for GM's recording commitments from the earliest
We'd like to announce a happy relationship: A&M Records and Gaff Management Ltd. and Status Quo.
company must know and like each other. It's personal relationships which mean everything — you can't work with a person, no matter how good he is at his job, if you lack respect for him.

"That's why we've been very careful with people at GM Records. We have a team of people who know and like each other. That might sound obvious, but it's a point often missed by other companies.

"Joe Smith once told me that you spend most of your life working and, if on Monday morning you can't bear to bring yourself to start working again, it's time to look for another job. I did. I owe a lot of my experience to Ivan Raffini and all my friends at WGA, and I'm a great aunt having Terry Stamp on our board.

"We've worked hard to do a lot of people in the industry not doing things by the book. We were determined to do things our way. Everything was new and, of course, we invariably made our mistakes. I'm sure we're going to make mistakes at GM Records, but someone once said that if you're right at least a third of the time, you're not doing too badly!"

"When the time came, GM Records, records. And Gary Horowitz had organised the UK side of the company. The technical side to be handled together and a day-to-day working relationship with Phonogram had to be formed. We had to relate everything together", says Hatch. "The basic idea of Phonogram had been instituted by Billy and Jimmy. I came in and sorted out the details. Working for both a small company — and then as it grew — a large organisation, I can look at our relationship with Phonogram from both sides of the fence."

"I know to fit our needs into the Phonogram organisation and get the best out of the relationship, I'm pleased with the Phonogram organisation in Britain. It has a very efficient sales force, nine people, and I think Alistair Wood can pull together both companies — GM's promotion and their sales expertise."

"Wide jumped GM Records because "It was a case of being a small cog in a big machine or a big cog in a small one. I needed a lot more involvement with the company I worked for end now I'm responsible for GM's sales and marketing. My attitude is that when Phonogram salesmen are selling our records, he's working for us. My job is to create that kind of relationship."

GM Records also has plans for its own limited sales force. Gaff is eventually planning five vans to be on the road each carrying record supplies and displays. The emphasis, however, will be to be responsible for much more than merely selling records into shops, "I want our van service to be a promotional tool. Basically, they will be promotion men, making sure dealers have the right promotional displays when our act is playing in any area and generally keeping people informed of our activities," says Gaff.

"One of the company's prime business beliefs in fact, is the value of promotion, "I don't see any other way for our company to operate", says Gaff. "We have to be promotion conscious — although I'm sick and tired of hearing that hype will never be mentioned whereas a record company does try to bank in terms of creative promotion, it's vitally necessary, and of course, it adds enormous fun to the business."

"Our promotion budget for the first year will be in the range of £70,000. That might sound excessive for a small company but, of course, we're also banking on selling the odd record."

Mike Gill, who has been involved with PR for the past eight years will be responsible for "overseeing" GM Records' general image, "I wanted to move on from PR — but because I didn't enjoy it, but because I wanted to get involved in all aspects of promotion", he comments. With the idea for GM Records taking shape last November, Gaff asked Gill to transfer from MCA to the new company, "It just snowballed from there. I became director of creative services which encompasses everything from artists liaison to promotion, it's a tight company and we aim to work very closely with the artists. I think we all want to see a situation whereby GM is synonymous with high quality product in the eyes of the public and the dealer.

"The company is hosting for regional parties for the local press and radio and — and 2000 badges with the slogan 'I Am A GM Progress Changer' have been produced for sales reps, dealers and shop assistants in addition to the 200 radio and window displays throughout the country GM Records have planned for next month."

"It doesn't appear to any of us at work — it's serious fun, Gill comments.

"Dave Cotter will be responsible for radio and television promotion. He started in the music industry with the Robert Stigwood Organisation and, before joining GM in January, he was a pluggers with Polysorb."

"I'm going to be concentrating on the local radio, Radio Luxembourg every way, but I can get exposure for our records. We've got the regional receptions in late May for instance, and we're inviting local radio people as well as press and television."

"I also plan to take our artists to as many stations as possible. They are good guys on local radio, and it's possible to establish good working relationships with them. And with commercial radio coming in the near future that will be one more outlet for our records. We're all very conscious of the potential of commercial radio — it figures quite highly in our future plans", says Cotter.

Bill Stonebridge will be handling press relations for the company, "I started working for Mike Gill Associates a year ago when I was more in the office boy. Then Mike asked me to cover the teenage magazines — Jackie and Fabulous — and from there I progressed to contacting the local press", he says.

"Stonebridge's coverage of the local press and teenage magazines has impressed Gill because "he's a natural and very approachable man who can get on very well together. So, I took the job", he comments.

"His first priority was compiling mailing lists. "With MGA, of course, we didn't have this problem — mailing promotional records was the responsibility of the record companies. But now we've got our own company, I have to make sure our records reach the right people."

"He will, however, continue to service the same publications he covered at MGA. "People laugh when you mention some of the teenage magazines, but they have an enormous circulation and I aim to keep in contact with them."

"And the local papers, too, are vitally important. Some of the major provincial papers have similar circulations to the London evening papers so it's foolish to ignore them. The Leeds Evening Post, for instance, did a 14-page colour special for the Faces and Status Quo when the bands were playing there. That kind of coverage must sell records and, of course, Stonebridge will also be responsible for the music and national press."

"Production problems at GM will be the responsibility of Chris Beckwith, although his job will encompass much more than the title 'production controller' implies. "I'll be involved with sound control, print buying, technical problems and even copyrights and ad — the lot. But that's what appealed to me about the job. It's a small involved operation and everyone shares the responsibilities for running the company," he says.

"Beckwith, who joined the company nearly two months ago, has immediately found a problem. The single label design for GM were not suitable for Phonogram's new system of "painted labels" straight onto the records so, in liaison with designer Dave Field and Gill, Beckwith had to find a new label design.

"I'm there to make sure everything goes smoothly. It's my job to create a working relationship with Phonogram on the production side" he comments.

"In the final analysis however, the strength of a record company is obviously the quality of its music. And that's the responsibility of Jimmy Horowitz."

"He started in the music business as the student promoter for dances at the London School of Economics in 1965, moving directly into the middle-sixties by joining a band called the Five Proud Walkers, which subsequently became Harry Countryside's Velvet Opera."

Horowitz also played with a soul band before meeting Billy Gaff. The two opened a club in Salisbury, but the project collapsed after the premises were reclaimed by the owners. Horowitz moved on to John Baldry's Bluetology and Gill joined the Robert Stigwood Organisation."

"And it was Gaff at Stigwood's office who recommended Horowitz for an arranging session. It was a success, and Horowitz has subsequently become one of Britain's most respected arranger/producers, with a track record which..."
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g.h.music limited

Would like to express their congratulations and confidence to all at g.m. Records

(C) 1973 G.H. Music ltd.

Congratulations and all the success in the world with GM Records.

We are pleased to represent GM artist Andy Bown in the U.S.A.
from page 3

includes Dusty Springfield, Burt Bacharach, Lulu, the Marbles and his wife, Lesley Duncan.

As ad director and staff producer however, Horowitz will have the major say in the musical direction of GM Records. "There's no limit, We have a wide musical philosophy — there's no point in selling just to a small section of the population. I'd love to have Tom Jones for example.

"GM will have contemporary rock as a basis and Cherub will be for the more lightweight and MOR stuff. But if an artist can sell records, we'll have him — we want to make money.

"It just won't be one kind of music on GM. At the moment, for instance, I'm producing the soundtrack of a new cartoon, Doodleve, with Ian Samwell. The cartoon is based on Gilbert and Sullivan and we've taken songs from seven of their major works and given them a, shall we say, contemporary sound.

"We're also very close to the Czechoslovak classical label Supraphon, so we might work out some future deal with them and have a classical catalogue. The thing to remember is that we're not trying to be super-pop. We've deliberately chosen a nice anonymous name, GM, which could mean anything, that gives us scope to create our own image — it's a name which is malleable enough to fit any type, like, say A&M" says Horowitz.

His feelings are shared by Hutch. "I'd like it to be a broadly based company with very good contemporary music, pop and classical records, I have a broad background in music and we all have an ear for what's good in its own right", he says.

"But we're also going to be careful not to saturate ourselves with too much product. It's very easy to sign five bands a week, and sometimes we have to turn away good artists just because we lack the capacity to handle them. Music is something very special and we must be sure we have the resources to cope with the acts we've got before moving on.

"After all, it's not tons of beans we're selling. It's music'.

Back row: 1 to r: CHRIS BECKWITH, ALAN WADE, BRIAN HUTCH, MIKE GILL, BILLY GAFF, DAVE COLYER
Front row: PETER BURTON, GAIL WILLIAMS, CAROLYNNE SHORTS, BILL STONEBRIDGE

"Jimmy Horowitz was unable to attend as he was "otherwise engaged" having a baby!
NEW YORK — In a unique program designed to develop the full potential of the automotive stereo market, Lear Jet, Inc., will mark a new booklet, "How To Buy Stereo For Your Car," available to any company involved in the car stereo market.

According to Fred Segar, marketing manager for Lear Jet, the booklet is not intended toward American car owners, but does not have stereo equipment in their automobiles. Segar continued, "To sell this mass group of customers who drive their cars without stereo equipment, we have to take our products into the stores where they shop, and that means that the industry has to cover, not only those capacities but also the mass merchandising outlets as well."

The first group of companies to whom Lear Jet will mail the booklets, known in the industry as 'gurus', will be the car stereo market leaders. For example, said Fred Segar's associates, "It does help to have an automatic radio and a tape deck, but it is not necessary to have a full set of audio equipment."

He said that one of the problems concerning the introduction of its new line of stereo products was to sell stereo through mass merchandisers, and that it is a product that has to be handled with great care. "We are concerned that some of the stores may have less expertise in selling audio equipment, and that the customer may be dissatisfied," he said. "We believe that if the stores are properly trained, they will be able to provide the customer with the best possible service."

The new Lear Jet Stereo point-of-purchase display is equipped to demonstrate common points of interest to the car stereo player, only the TV-typical display will be marketed.

(Continued on page 38)

By RACCLIFFE JOE

By BOB KIRSCH

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(Continued on page 38)
Cassettes are not governed by the stringent standards established by the auto industry, mainly because, with the small size, there is less room for the brief and unsatisfactory factory.

**CBS Seeks Approval for 8-track Housings**

CBS, whose 8-track stereo systems have been in use for several years, is seeking approval from the Federal Communications Commission for the introduction of new 8-track housings. The company has been using a special type of housing that allows for easier access to the tape, and it is seeking approval for this new design. The new housings will be available in a variety of colors and will be compatible with existing 8-track equipment. CBS sees this as an opportunity to expand its market share and to differentiate itself from its competitors.

**Dyn Expansion**

**By SARA LANE**

**EDITOR’S NOTE:** Don Electronics, Inc. president Charles Dascell in this past quarter has pushed expansion expansion education quality competition, car stereo and 4-channel.

**MIAMI—** Don Electronics, Inc. president Charles Dascell in this past quarter has pushed expansion education quality competition, car stereo and 4-channel.

**SAN DIEGO, Calif.—** The Sony Corp. of America has introduced two new home stereo lines, the RD-70 and RD-70X. The RD-70 line will be available in the fall, and the RD-70X line will be available in the spring.

**SALES REPS**

**Preliminary tape-recorded compact disc excellent opportunity for representatives. Must have experience with rack jobbers and mass merchandisers. This is a position of high volume item of cutting-edge name artist. Permanent position, excellent commission and big earnings. Write giving background to George Kurtz, Box 804, Billboard Magazine, 1515 Broadway, New York, New York 10036**

**DISTRICT MANAGER**

Promotional pre-recorded tape company has opening. Must have excellent sales and thorough knowledge of rack jobbers, mass merchandisers and audio dealers. Excellent opportunity, good salary, commission, all benefits. Send resume with job experience to George Kurtz, Billboard Magazine, 1515 Broadway, New York, New York 10036.
Tape/Audio/Video

Rep Rap

The Electronics Representatives Association (ERA) '72-'74 activities and programs will be launched at a directors meeting at the Sheraton-Breakstone Hotel in Chicago June 13 under the leadership of Ernie Caliendo, president Robert C. Truddle, Truddle Sales, Inc.; Chicago HIE, N.J. ERA will adopt the "Comm-Center" communications interchange during Consumer Electronics Show (CES) in Chicago, June 14 and for the first time ERA will participate in CES seminars. Three speakers are set for the opening CES panel by Ray Ward, Shure Bros. retailer Clifford Branche, head of Stereo West, and rep Jack Bench, head of the Inglewood, Calif., company bearing his name. ERA's new '72-'74 directory listing over 1,800 reps and branches is now available for $10 by writing ERA at 333 E. Erie, Chicago, Ill. 60611.

Mike Stoshin Co. now has three offices at 7353 Greenhaw Ave., N. Hollywood, Calif. 91605 (main office); 263 N. Bayshore Blvd., San Mateo, Calif. 94404; and Box 70062. Some recently published lines include Arista Enterprises, Arista Corp; Bluemar, HKB, MAGNADYN Corp-Polyphone speakers, SuperSpeakers and NAE (Scientific Audio Electronics). Personnel: Mike Stoshin, Len Piskin, Bob Janes, Doyle Wellhouse, Ivy Thompson, Sue Shahtoff, Mike Groffed.

Oscar "Bucky" Buchanan, Redwood, 1151 Guilford Ave., Baltimore 21202, is packaging record-tape accessories and looking for reps. Typical items are needles (20 cents) to a card, list $3.50; needle brushes, $1.50 each of 12 units.

MGA Stresses

Continued from page 37

products and the best method of marketing than any paid reps could, who worry about moving other manufacturers' products too," explained Jenner. "Large department stores and audio specialty chains usually go to these outlets to buy - and we're here to meet their needs."

To provide the complete line of consumer electronic products to be introduced at the CES Show here June 13, MGA recently attended the invitational meetings in 18 key cities.

A new 8-track stereo tape player: AM/FM/AM stereo must match system, the SM-82, lists for $279.95. Two air-sealed speakers are included, two additional speakers are necessary to utilize the provided 4-channel synthesis. The SM-26 impresses accounts of a solid-state amplifier, an AM/FM/FM stereo tuner, turntable, and 2-way suspension speakers. It lists at $299.95.

COMPACTS

Speakers

Model 3-83 automatic changer tape deck which plays three 8-track cartridges consecutively was also previewed for the fair trade price of $99.95.

Also in MGA's '74 stereo accessory line is the SD-40 universal 4-channel decoder-amplifier. The Mitsubishi "SE 34 circuit" booster, list $325.95, or the 401B to 152.50 dB. The model operates with any existing stereo system equipped with a tape monitor switch, Retailing at $189.95, unit decodes discrete 4-channel tape input as well as stereo recordings. FM stereo, 8-track stereo tape, and cassette tape. Parts of a full line of television sets is the 35-136 Speaker System. It is a complete line of television sets the BSK-135 Speaker System. The system includes a 15-in. black and white TV screen which can be placed up to 21 feet away from the master controls containing speakers, digital clock, and AM/FM/FM/AFM radio.

By EARL PAIGE and ANNE DUSTON

serving the automotive aftermarket.

The firm was founded 14 years ago by Howard D. Waterman, who sold out to Richeman and moved to the west coast last year. Richeman, whose main line in entertainment playback is Audioworks, calls the program for automotive distributors HELP (Have Extra Living Personnel). "We supply a man to the warehouse distributor at no cost who has a printed list of all our items and who will accompany the distributor's personnel on calls to key customers, working with the customer's stock, inventory control, catalogs, preparation of point of purchase materials, handle defective and overstocks and return the whole packaged order to the distributor," Waterman specializes in high performance lines and calls on mass merchants, chain stores and automotive distributors. Personnel include Sumner Weiss, with 25 years experience as a buyer, general manager and national sales manager; Frank Farrell, with 16 years experience and most of it in advertising and promotion; James McMullen, who was with Magnavox, and his own jobber firm and joined Waterman four years ago.

Joseph Wilkes, who has for years specialized in what Richeman calls "missionary" work with new lines, office manager Susan Jollek, and the newest member, Robert Levy, being trained as an outside salesman. Additionally, John Leonger joined the firm recently to open a new branch office in Newton, Conn. (Rep Rap May 15).

Nuckman-Brend-Van Co. has been named rep for Pioneer Electronics of (Continued on page 40)

Give us 17 inches of wall or counter space and we'll turn it into the fastest turnover area in your store. And the most profitable.

Regardless of whether you're large or small, located in the city, suburbs, a shopping center, near a campus or industrial area, Watts' complete line of record care products is a natural for you. Purchases of Watts products are soaring from coast-to-coast. And now with the new Watts Mini-Rack, you can become part of the dynamic action with a minimum investment in cash, credit and space.

Available through leading dealers in show and distribution, Watts' record care products give you rapid turnover, high profit margin, repeat business and impulse sales. Get started now. Return the coupon today.

Photo: Samuel Wall, Wall Music Center, Great Neck, N.Y.

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Elpa Marketing Industries, Inc.

May 26, 1973, BILLBOARD
New EVP Push

PARAMUS, N.J.—The EVP Partnership announced the formation of EVP Systems Inc. to market the EVP system of electronic video recording in the U.S. and Canada. The new firm will also handle distribution of EVP cassette and establishment of new networks in business and educational applications.

The EVP system is a result of new field developments by EVP Partnership, the U.S. subsidiary of 13 Japanese tape and film equipment companies, to introduce the 1”-track audio tape system to Japan. The 1”-track audio tape system has a recording capacity of up to 18 hours on a single tape.

THE TAPES

TAPES back ordered at Musical Isle are placed in individual bins located near the back door of the one stop facility where Joe Salapetro is seeing inspecting the stock. The Kansas City operation maintains its stock back-up by label and then in numerical order. Album and tape buyer Earlene Mora is shown checking the inventory.

Dyn Electronics Chief Outlines Expansion

The new techniques line by Panasonic (formerly the Panasonic Digital) and Sony will be introduced to New England hi- and audio dealers May 30-31 at the Marriott Motor Hotel, Newton, Mass., by Michael Scott Co. Inc. The company is the exclusive manufacturer for the new field developments by EVP Partnership, the U.S. subsidiary of 13 Japanese tape and film equipment companies, to introduce the 1”-track audio tape system to Japan. The 1”-track audio tape system has a recording capacity of up to 18 hours on a single tape.

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Tape/Video/Audio

Topp Line Adds ‘Q’ Tape Duplicator

Another firm holding an anniversary is Magna Sonic, Inc., Sterling Heights, Mich., a year old last month, said Bill Goguen, vice president. Ray Czernik is president. Goguen and Czernik were with several firms before forming Magna Sonic, now spreading blanket tape line and a line of other accessories. To further launch their tape line the firm is offering special four-packs of 40 and 400, blank 8-track and C-30 and C-90 cassette blanks with each pack including a free carrying case. (See “a pump’s Pinball” combination liquid head cleaner and capstan cleaner to retail at $4.99 to $5.99. Magna Sonic skimp’s its blanks to 8-in. as yet another innovation that has helped in growth, Goguen claims.

Infonics Inc., has moved its operations from Santa Monica, Calif., to Michigan City, Ind. The firm has occupied the 92,000-square-foot plant of Visual Edcom Inc., a subsidiary of Electronic Associates, Inc., parent company of Intronics.

Peter H. Stasavac, president of Intelli, offers a unique product that has been reserved from the company, effective March 31. Paul Lloyd, president, appointed operations of Infonics has been appointed vice president of Visual Edcom Inc., in charge of the Infonics line.

Infonics’ domestic marketing operations have been taken over by Visual Edcom, while its international distribution is being handled by Electronic Associates. Infonics is a manufacturer of tape duplicating equipment.

Dyna-Day Plastics, Inc., Hazel Park, Mich., has recently introduced three new items. One is a Neeco box with fillup finish, that sales manager Mark Day claims is ideal for the industry. The finish gives a better appearance and is non-scratchable. The firm has also brought out its own Lear Jet standard 8-track cartridge for blank loads with a coupon printer pad and will soon be offering foam pressure pads. Days says a swing to foam pads and more emphasis is placed on quality. Dyna-Day’s highest item, though, is in c-casse tape, which has been actived on King winners of less than 1 percent, Day said. The firm has installed a unique slot when the tape is rotating with the leader attached. Day said with the new trend to longer casette series, such as T-990, therein, tollquire is a very critical factor.

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MAY 26, 1973. BILLBOARD
Cross Country Confuses Issues; Brings MOR Push

NASHVILLE—Playing the "percentage game," more labels are releasing MOR product in traditionally country markets and servicing it to country stations in hopes of penetration through the "cross-country" stations.

Conversely, good middle-of-the-road sounding country product is being serviced by a increasing number of pop departments to the MOR stations. There is some conflict among promotion men to just how effective this practice is.

Some of the labels, when they get an initial airing on one of these stations, call the country stations with the product, which includes a promotional push from the country department.

Finding doors closed in contemporary markets, some of the labels are making general releases of MOR product to country stations, hoping for a breakthrough or at least a "bonus" action.

MCA, in recent weeks, has released about 40 of its MOR artists in the country field, servicing key stations and submitting the records for country review.

However, MCA country promotion men continue to concentrate their activities on the traditional artists. They had, however, called attention to several of the "cross-country" stations to the single.

Eric Clapton, the picture from the other side of the fence. Feeling that "all country artists are potentially playable on MOR stations," the records are being serviced this way, Bill Williams of Epic says artists such as those Columbus and Epic are promoting hard (Ray Price, Charlie Rich, Tammy Wynette, Monument's Charlie McCoy, etc.) all have MOR potential, and this is the publisher country promotion people are working.

On the other hand, Williams cites more and more of the pop artists getting country play. Strong examples are Bobby Vee, Fleetwood Mac, Sammy Davis Jr., and Perry Como.

"Stations which would not program these people a few years ago are doing it in great numbers now," he said. He also noted that KCKN, a country station in Kansas City, broke the record "Playground of My Mind," by Clint Holmes, to a completely contemporary record.

Where does this leave the traditional artist? Few labels feel completely comfortable with those who are "recording the same sort of songs they've been doing for years" are dropping back into country stations. "The way is open for more new artists to make the grade now," he said. "More of the standard artists who have been biggies are not showing up in the top 10." By now, Kahanek of RCA feels the crossover takes place naturally, with-out a push, primarily because of the programming habits of the stations.

"We didn't push the John Denver single country," he said, "but my chart indicates that 24 key stations are on it."

Kahanek is among those who are pushing country artists on the MOR stations "the minute they start crossing over."

He agreed with Williams that there is more crossover now than ever before in the past, and the promotion man has to be alert to this move.

There were general objections, however, to the matter of releasing records from the catalogs of World, and it is sometimes difficult to differentiate between country and pop other than by the artist name.

Wade Pepper, vice president for country promotion for Capitol, said his label had no pre-planned effort to push a pop artist country, but reacted immediately when such a person got country play. As an example he cited Helen Reddy, who has been overwhelmingly successful in MOR, and is now being programmed by such stations as WIL and KCMD, "and a half dozen others."

Amer had also been country play, and is pushed immediately through country stations as well as others.

Miss Reddy, by the way, has recently cut "Dela Dawn," a country hit for Tanya Tucker.

Pepper said that MOR is the "weak segment" of the music industry today, and for a white artist, the only alternatives are country or top 40. Since there is such an abyss between MOR as it is today and rock, the natural move is toward country," he explained. However, with the exception of Miss Murray, there is no concentrated effort to give any sort of a country sound as a country push to MOR artists on that label.

Murray moved both Patti Page (who subsequently has moved to JMI Records) and John Davidson country, and had good success with both. Mercury could not push Miss Page, however, because her price for performance precluded playing to country audiences. Davidson's album has sold reasonably well in the country field. Another Mercury artist who has moved, Roger Miller (to Columbia), also was pushed both pop and country.

British Firm Pushes 3 American Labels

LONDON—The continuing growth of country music in the British Isles has gained a boost with the formation of Country Records and the release of 27 new LPs.

Following negotiations with a number of U.S. recording companies, Country Records went out of the U.S. through Shannon Distribution Ltd., announced the creation of 3 labels which will be devoted entirely to country music product.

The firm has secured the exclusive rights to release material from the catalogs of the Nashville based Chart and Stat companies, and the product will be available on their own label. The new label, Country, will release from the catalogs of World, also based in Nashville, and Country Showcase America, which is based in the Wash-ington, D.C. area. Country Records also will feature recordings from top British and Irish artists.

All albums will retail at the equivalent of $3.75.

Headlining the project is Des Dolan, who has been instrumental in the careers of such leading country artists

(awd and award winners) as Tex Wither and Patsy Powell.

"We will be releasing many albums by artists who, until now, have had no product available in the British Isles," Dolan said. Among the first to be released will be those of LaWanda Lindsey (who now has moved to Capitol), Kenny Vernon, Connie Eaton and Jim Nishi. Others, from Stop, include Pete Drake, Red Sovine, Lloyd Green and Johnny Bush. Already released are albums by Tex Wither, Little Granny and Patsy Powell. A number of the tracks on the Wither album were recorded in Nashville.

Buck and Jenna Allen flew into Britain from Nashville for a two-week promotional visit to coincide with the release of her album, which was released simultaneously here and in the U.S. Her tour included stops at Glasgow, Leeds, Liverpool, Birmingham and Dublin.

Elect New AC&W Slate

LOS ANGELES—Pioneer performer-producer Cliffie Stone was elected president of the Academy of Country & Western Music here. Other new officers include Gene Weed, Film Factory, vice president; Jean Pietsch, secretary; and Ron Anton, BMI treasurer.

New board members include: Teddy Wilson, artist entertaine; Bill Boyd, Capitol, record company; Wayne Beckman, publications; Jim Halley, Tuba and Tommy Amato, NAM Music, booking-manager; Rick Lynch, nonaffiliated; Dean and Michelle Kay, composers; Harold Hensley, music manager; Sam Trute, music publisher; Tommy Thomas, Palomino Club, club manager; Bill Eppel, radio TV/music producer; Ray Lawrence and Dave Miresch, promotions; Carky Mayberry, disk jockey; KFWO-AM, and Max Ewing, Film Factory, advertising radio/TV sales.

"LITTLE DEAN WILKINS and Owen Bradley, vice president of MCA Records, at the signing of Wilkins' contract with the label.

MAY 26, 1973. BILLBOARD

“THE INTERNATIONAL AMBASSADOR OF COUNTRY MUSIC”

GEORGE HAMILTON IV

A BIG INTERNATIONAL “THANK YOU” FOR

1971—NUMBER ONE MALE ARTIST, INTERNATIONAL

1972—INTERNATIONAL AMBASSADOR OF COUNTRY MUSIC

1973—NUMBER ONE MALE ARTIST, INTERNATIONAL

(Wembley Pool, London, April, 1973)

THE BILLBOARD GROUP INTERNATIONAL

COUNTRY MUSIC AWARDS

REPRESENTATION:

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NASHVILLE—"Howdy" Forrester "Acuff-Rose Artists", 2510 Franklin Rd.

TORONTO—Bert Mitchell "Music & Artists", Suite 287/37 King St. East
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<tr>
<td>&quot;SHE'S A LOVER&quot;</td>
<td>RANDY HOWARD</td>
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**Distributed by:** UTOPIAN RECORDS, INC.

Written by: RANDY HOWARD
Published by: UTOPIA MUSIC

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**Billboard Special Survey for Week Ending 5/25/73**

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**MAY 26, 1973, BILLBOARD material**

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**This Could Be the Record of the Year!!**

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“Her greatest since ‘Help Me Make It Through The Night’”!

Sammi Smith

“I Miss You Most When You’re Here”
MEGA 615-0109
from her MEGA Album: “TOAST OF 45” M31-1021

Artist Management:
Joe Taylor Artist Agency
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Nashville, Tenn. 37204
(615) 355-0035
Country Music

Station Sets Golden Anniv. With Fair

DETOUR—WEXL, this city's "first" country music station, celeb-
brates its 50th anniversary of broad-
casting June 10 with its first annual
"Country Music Fair."

Put together by air personality Joe
Patrick and others, the 11-hour fair
will showcase mostly local country talent in an
effort to bring them exposure. The show will include one "name" set, Geo-
George Morgan of MCA records.

The fair will be held at Swiss Valley
Park near Utica, some 20 miles from
here, in a "family" setting. It will begin
with Sunday morning church services, and
then a continuous show from 9 a.m. to 9 p.m.,
with six hours of live remote broadcasting.
All of the station's disk jockeys will perform for one hour
in the order of their regular appear-
ances.

Hoping to make this an annual af-
fair, the WEXL staff plans to estab-
lish a tradition in the area. It will include
barns and festive events, audience participation contests, a midway with
rides and amusements, playgrounds,
ports and commercial displays.

A special prize to be given away will be an expense paid trip to Nashville,
including tickets to the "Grand Ole Opry," a day at Opryland, and a tour of
the homes of the artists.

Working with Patrick on the project are Fred Nis, a musician and enter-
tainer; Bobbie Williams, and the staff
and management of WEXL.

The three also have formed Shang-
rock Productions, which will be staging live country shows here and Soutthern
Michigan.

Country Tours

TO Hit Europe

NASHVILLE—Giving country
music overseas a shot in the arm is the ob-
ject of George Lauer, operator of Pro-
ducer Tours here.

Lauer, in an experimental move, has
scheduled two country music trips to
Europe, during which fame's 400 pas-
sengers will take in shows on the contin-
ent involving country music.

Lauer is taking over his passengers
for two 14-day tours ($298), departing
June 12, from here; the other leaving
July 21 from Memphis.

Using nail order advertising, the
tour operator quickly found 200 pas-
sengers for each flight. The trip in-
cludes tickets to the overseas concerts.

It is anticipated that several more
such tours will be organized in the near
future, perhaps under the auspices of
WSM or the "Grand Ole Opry," which
would afford inexpensive overseas travel, admission to country shows with
name acts, and a "common room," or de-
pergament, among the passengers.

Tommy's WOMAN WANTS
MORE THAN ROSES.

“Send Me No Roses” is Tommy Overstreet’s latest contribution to the
country charts… and a continuation of his string of top 10 singles.
Tommy’s found his formula to success, and it’s singing about love.

Tommy Overstreet

“Send Me No Roses”

DOA-17455

Distributed by Famous Music Corporation
A Staff Western Company
Rodriguez & Hall from Carnegie Hall

to the top of the charts

“YOU ALWAYS COME BACK TO HURTING ME”
Mercury 73368
JOHNNY RODRIGUEZ

“RAVISHING RUBY”
Mercury 73377
TOM T. HALL

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Exclusively on MERCURY RECORDS Distributed by Phonogram Inc.
Nashville Scene

By BILL WILLIAMS

Ray Griff has moved into his new offices on Music Row but not without difficulties. While his furniture was being delivered, it was actually hijacked. Now he's been sailing on a new shipment. Ray has his various enterprises there, including Blue Echo Music. Chart, reaching into the past, has re-signed Jan Nebbioli to a long-term contract. He was one of the first artists to sign with the label in 1954. Slim Williamson also has brought back Tom Talli, who was an early artist with the company. Two newcomers also were penned: Bill Millham and Gene Cash. Williamson says there now is an open-door policy at his firm for new artists and producers.

Chappell/EMI is publishing a new Kris Kristofferson songbook which includes 27 of his standards and a picture supplement. Joe Allens has produced another session with Red Strange, who is making his move to Nashville. When Pat Roberts played the Forest Grove Ballroom in Blaine, Wash., more than half of his audience was Canadian. James Ray's first solo record on Atlantic is being released simultaneously in Britain. Marti Brown, fine new singer with Atlantic, is such an astute artist she does the firm's ad layouts. Sonny James, after 8 days of allergy treatment in Houston, again is doing fine with his voice. Blake Emmons entertained at the Pennsylvania Truckers Association meeting in Pittsburgh. Gay Shannon's of Canyon records is running a big promotion contest in conjunction with his record of "Naughty Girl." Larry Butler has given up independent record promotion to return to work at Tree Publishing. Jerry McCall, who changed his name to Jerry Baptist when he moved to Plantation Records, now has changed it back to the original. Billie Jean Hunter, the fat, beautiful and powerful vocalist, has a new discovery. It's a group called Squids & the Performers, a straight group which is outstanding. Soloist Chris Miller could make it big, as could Sibyl. "Artie" Campbell put on a fund-raising show at his home town of Bulls Gap, Tenn., to restore his birthplace, but it turned into a non-event. Jan Ed Samples helped out. "Billy Joe Shaver is turning out one hit after another these days. Now he's doing his own album. "Dottie West is hitting it big again. Not only will she film the Dean Martin Summer TV show but, along with Hank Snow, will be tapped by the Dick Clark tour in June and perform at the show performance. Luckily Moeller has set Hank Snow into 23 tours in 23 towns in 26 days in New Zealand this summer. Jimmy Dickens, another Moore, will play a 27-day stint in Alaska, flies to Los Angeles, then to Hawaii for 4 days, then back to California for a 10 day stint in San Diego, signed by Concert Express for 9 dates in June, opening with a June 1 concert for the National Civic Center at Window Rock, Ariz. Jennings recently spent three days in Hollywood recording with the original Crickets and Duane Eddy. " "Time and Greene and Jeannie Seely, between dates, took a slow train across the country to see the country music star while busy from one date to another. "Arthur Perry, business associate and promotion man in Nashville, is a major label. Brown, is seriously ill in Nashville's St. Thomas hospital. "Jerry Chilver had standing room only in Atlanta for the Memphis Cotton Carnival, despite the floods. Monty Mougeons, brother of singer Delbert, lives in Miami. "Rodney Mullen of Barn, New South Wales, has released a Howard Vokes album in that country. Under secretary of state. "Jerry Smith has done his first release for over a year. "Big West Coast. "Little Richie Johnson will handle national promotion for Glenn Records of California. "Bob and Jan Yarbrough, he of Sugar Hill Records, are parents of a new son, Janene Joe. "Charlie McCoy played the National anthem again, this time for the Music City 420 Winston Cup Grand National Auto race in Nashville. "The Virginia Folk Arts Music Society presents the 12th annual Waterfront-Citadel Bluegrass Folk Music Festival June 8-9 at Lake Whippoorwill, north of Warrington. Big names all the way through, including a few contemporaries. "MCA'S Jeanne Pratt is guest of honor at Canyon Park in Ft. Payne, Ala., this special in her honor June 16th. "O. B. McClintock's next single, pulled from his current LP, will be the title track, "It Would Rain." "Jerry Seabolt of the Favorite label has formed a Nashville record company, Rance Brooks. "Eddie Bond rebooked at the Blues Looper in Brownsville, Calif.

Hamiton Series

To Air on BBC

LONDON--George Hamilton IV, consistently voted "America's Ambassador of Country Music" by the Billboard Group here, will return this September to start a new television series for the BBC.

Hamilton will videotape specials produced by Philip Lewis and Douglas Hope, with an emphasis on "new, young British talent." Some of this new talent appeared at the recent International Festival of Country Music at Wembley near here. Hamilton said there would also be some American guests on the series.

This is the third BBC TV series in as many years for Hamilton, who has become a country hero in the United Kingdom, and is frequently called upon for interviews.

Hamilton will tape here Sept. 9-22, and will return for 3 week concert tour for Maurice Conn the following February. He did a similar 4 week tour last fall.

The first BBC TV series was done at the Nashville Room here, and last year's took place at the Elizabethan Barn in Kent.

COLUMBIA studio engineer Mike Fiegla, left, ASCAP's Judy Dalton and Ed Shea, visited with Columbia's Norm Anderson, right, during the recent Columbia Studio A open house.

Big Country Fest

Set for San Diego

- Continued from page 1

planning the fair, according to Howard. "We know the average income of the country music fan in San Diego and Los Angeles, as well as what different artists have prosed in different years. We have recorded what Howard felt that there are 12 million people within two hours of the Stadium. That 200,000 tourists visit the city in August and that California has the highest farm income in the nation."

Other statistics known are how much money tourists are likely to spend in San Diego, possible figures for between 35 and 100 percent capacity, the fact that there are 35,000 college students in the area and the growth of what Howard called an "underground country movement among young people in the area."

Advertising will start 30 days before the fair, with ads to be placed in newspapers, on radio and some television. Posters will also be used extensively. Ads will be run throughout California and Arizona with possible extension into Nevada and Texas.

Howard said the idea for the project originated with Joel Manham, who has been involved in personnel management and will be executive producer for the fair. Other parties involved included Jeff Miller as production manager, Thom Eaton as associate producer and Al Sjoem as production consultant. Sjoem was general manager of the Teenage Fair for a number of years. The group is also working very closely with the city of San Diego, which owns the Stadium. Representatives from the city have been involved in all meetings since the project was conceived almost a year ago.

Dozen Cuts in Each Atlantic Country LP

NASHVILLE--Atlantic, in an effort to "return a bargain" to the LP buyer, is putting 12 cuts on all country album product.

"Most country songs are of 2 or 3 minutes' duration," said Hunter Nick, executive vice president of Atlantic. "We've felt that our country operation, and there is no exception to this, has put a dozen sides on the LP."

The only exception might be a future album in which there is an unusually long song, as they are.

"When labels began cutting to 11, then 10, nine or less cuts on their albums it ceased to be a bargain to the buyer." Hunter noted. "It became obvious to us that we had to restore this balance, and we have decided to put 12 cuts on each of our albums released in the country field."

True to his word, the first two country LPs by Atlantic have a dozen each. They are by David Rogers and Willy Lee Cooper.

Hunter said the practice of putting at least two already released singles in an album, plus one or more singles to be released from the LP, left little albums only music in the package.

"Rick Salland and I made the decision to give the buyer his money's worth," Hunter said.

Pre-Registration

Up For Fan Fair Confab

NASHVILLE--More than 5,000 pre-registration forms have been received for Fan Fair, the consumer's national country music convention held here in June.

Bud Wendell, chairman of the second annual convention, estimates the figure would exceed 6,000, and actual attendance would be considerably higher.

Some 1,500 or more are expected to come in group travel, ranging from bus tours to country music stations. The distributor's booth will be in a centralized location, and will carry virtually every label.

Major labels and independents taking part will provide leading artists to participate.

Hutch Carlock, president of Music City Record Distributors, again will set up a massive booth at the lower level of the Municipal Auditorium to make available albums and 3 track stereo tapes.

During last year's Fan Fair, it was shown that crowds reacted to performances by listening albums of a particular artist immediately after he or she performed. This also is regarded as a special service in that country product still is not available in many areas of the nation, despite the incredible growth of country music radio stations.

The distributor's booth will be in a centralized location, and will carry virtually every label.

With accommodation space at a premium, WSM's Bob Cooper has been lining up hotels and motels within a 3-mile radius of here to handle the crowds.

IF YOU'RE LOOKING FOR A WINNER, THEN CHECK THIS ONE OUT!

"DEATH ON LOVE" by Farview #102

EXCLUSIVELY ON FARVIEW RECORDS

DISTRIBUTED BY CENTRAL SOUTHERN MUSIC SALES, INC.
159 Lafayette Street, Nashville, Tenn.

FARVIEW RECORDS

MAY 28, 1973, BILLBOARD
AFRIQUE—Soul Makossa (2:50); producer: rose listed; writer: Maxi Dabanga, Rayen, BMI. Mainstream 5547.
ALL DIRECTIONS—Soul Makossa (2:50); producer: Thunder Productions; writer: Maxi Dabanga, Rayen, BMI. Buddah 168.
LOU REED—Satellite of Love (2:50); producer: David Bowie, Nick Ruston; writer: Lou Reed, Olympic Sound, BMI. RCA 1954.

The TEMPTATIONS—Plastic Man (4:45); producer: Norman Whitfield; writer: Norman Whitfield, Stone Diamond, BMI. Gordy 1729 (Motown). This tune comes out of the group's free LP "Masterpieces" and is another look at a ghetto character.

DENNY DONGERT—My Song (2:40); producer: Jack Gold writers: D. Jensen, B. Hart. Pocket Full of Tunes, BMI. Columbia 45866.
BOBBI GOLDSOVER—Summer (The First Time) (4:37); producer: Bob Montgomery; writer: Bobby Goldsboro, B. Goldman, United Press in Hand, BMI. UA 252.

DONT COWAY—Is This Checks or the Res Checks In? (2:45); producer: Don Coway; writer: D. Coway, Raygen, BMI. Mercury 12985.
CANDY STANTON—Something's Burning (2:05); writer: M. Davis; producer: Rick Hall; Sacred Gem Columbia. BMI. Fame 256 (60).

The STAPLE SINGERS—In What You Are (4:48); producer: none listed; writers: H. Banks, Raymond Jackson, Carl Hampton, Edith Mamarlin, BMI. Rca 1164 (Columbia). The same formula that made "Respect Yourself" a hit is used again in this message-filled number. Esp Staples' story wants one of "selling out more than you can chew," so to speak. Soul Gospel at its best. Flip: "I Like the Things About Her." (5:52); producer: none listed; writers: Martha Staff, Reuben Staples, Staples, BMI.

First Time Around (These are new artists displaying signp and sales considerations)

STEVE NORMAN—Take a Walk in the Country (2:50); producer: Ken Mandel; writer: Mandel, Lottmeier, Backcard, ASCAP. Barnsley 5011 (MGM). Country flavored pop with clean vocal and guitar strings offering smooth appeal to get out of the city and into a refreshing environment.

NELL & TIM—Honest Words (3:56); producer: Berry Beckett, Roger Hawkins; writer: Homer Banks, Raymond Jackson, Carl Hampton, Edith Mamarlin, BMI. Star 0148 (Columbia).

Also recommended

CHUCK JACOBS—Only Got This Feeling (2:54); producer: Steve Barlow; writer: Don Lowe, Swee Swee, Metric, BMI. AEG 1184. A catchy rocker with just the right ingredients to bring the "Key Day Now." Boy back into the spotlight. Good arrangement of strings and horns supports his story of being ripped off over his check. Flip: no info available.

THE VOICES OF EAST HARLEM—Going Love (2:31); producer: C. Mayfield, R. Taylor, L. Hubert; writers: L. Hubert, J. Reeves, M. Hawkins, J. Hubert, Silent Giant, APTRA, ASCAP, Joyc Rosafole 564 (Fame).
BUNNY SUGER—Theme For Five Fingers of Death (2:31); producer: R. Rame, L. Hubert, writers: B. Siger, R. Rame, T. B. Mister, BMI. Philadelphia Int. 355 (Columbia).
Question:* Why is the Simon Kenyatta record of "SOUL MAKOSSA" different from all the other versions?

Answer: Because it's SELLING!

*All other questions will be answered next Passover!
CARPETERS—New and Then, A&M SP 3519. A unique concept—that of placing a series of new versions of old tunes such as "Johnny Angel" and "Our Day Will Come" in the form of an old 45 (radio show with DJ and everyone says this LP for above other LP's. Some radio stations are playing that side as a separate "show." But the concept is also carried with hits and hits of popular Carpenters' capping voice, clear and melodic, virtually forms LP this into a classic.
Best cuts: "Sing," a hit single, "This Magazine," which was great for Britain's "Heyday," which shows the years-ability of Richard Carpenter; and the country-provides "Sambodilly" (on the Bay Area).

GLEN CAMPBELL—"I Know Jesus," Capitol SP 11185. If anyone wanted a sampler of what Glen is capable of doing, there's no better way to hear him. This LP is a classic. The back songs change quite a bit in tone and quality. The George Jones and Waylon Jennings duets are outstanding. There's a country song, "You're on the Sunny Side," and a gospel song, "Blessed Are the Meek." Best cuts: "I'm Gonna Be a Country Singer," "Ghosts of the South."

TOMORROW'S END—"I Know Jesus," Capitol SP 11185. One of the best albums of the year. The songs are well-written and arranged. The orchestra is top-notch. "In a Manger," "We Three Kings," and "O Come, All Ye Faithful." These are all beautiful arrangements. Best cuts: "O Holy Night," "We Three Kings," "Silent Night."
Latin Music Programming for Latin Jukebox Locations Requires Expertise

- Continued from page 55
success are much smaller. Often, a number which has been an outstanding hit in Mexico City or Monterrey will be a flop on American stations. Some of the artists who are pressing records in this country for both the Spanish population and Mexican itself, Juana Vienne Fernandez, Jose Jimenez, Los Guavilanes and Rene & Rene. Where any of these artists are involved I simply buy everything they produce, and can count on some heavy play on all of them.

Ramirez is inclined to snare at the so-called "Mexican sound," the sort of records which remind an American of Spain or Mexico, and instead, simply keeps listening to samples until he makes up his mind that he has the right sound for the market. Often, he will listen to 24 records in a row, and buy 50 percent of them, occasionally the entire batch.

The tastes of the Spanish-speaking American market are just as varied as in conventional locations, he also advises, with much demand for cumbias, boleros, polkas, and novelties. A top cumbia, "Open Your Heart," has been a top play producer for several months. There are very few requests for rock.

Latin Chart In Expansion

NEW YORK—Billboard's weekly Latin chart coverage will expand from two markets to five markets starting with the June 2 issue.
The Top 10 selling albums in the Chicago, New York, Miami, Los Angeles and Texas markets will be reported on a weekly basis. To keep chart information current, tapes are requested to send current release information in Caddy Trunk. Billboard Chart Dept., 9000 Sunset Blvd., Los Angeles.

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and-roll, which Sammy called "kids music" and which he has found to be make up the bulk of Mexican import records. In all, he says, the market is of high standards, he gets many requests and honors most of them, with the helpful one-stop ordering from whatever source is required. For far more Spanish-Americans have money to spend today, as shown in the album placement, produced. Latin locations fall out a few percentage points behind soul spots. The growth of the Phoenix area has contributed greatly because there are simply many more jobs open for Spanish-Americans, Ramirez believes. The supply of Latin music is far more plentiful than it was a few years ago.

Incidentally, there are no dollar validators on any of the Spanish music spots, simply because Watkins Cigarettes found that the percentage of service-ice calls was far too great with the equipment. In one test there were even calls from a taxi on a machine installed with the dollar bill acceptor, six for napkins stuffed in the die. Anotherremarkable finding was that among its hundreds of locations, Watkins has less than two dozen spots equipped with this feature.

Among his contemporaries, Ramirez is known for his efforts to bring the huge Mexican-American population in south and extreme west Phoenix, enjoying with his customers the taking of their requests personally, and invariably keeping his promises. It's a service special care," said Wayne Clark. "We offer them a two-way radio communication, and a good one-stop, our company found that the Latin market is one of the most important profit-producing divisions.

On June 16, the Randy-Chavez-Colon Group, a la Monterey, the new 45 and the lead singer's latest album, "La Montana." The upcoming battle of the bands in the Roberto Clemente Coliseum in Puerto Rico which will include Tito Ramirez and Revolution 78 tutors. A new event for the event include Tito Puerto. Larry

Latin Scene

CELEBRATING THE signing of Tito at La Lupa and Tito Puente for Latin Festi-
vals III and Madison Square Garden in New York June 2, Richard Nader, seated, who produces Tito's shows, is joined by, left to right, Pasquale Naveu, a WNYC radio jock who will host the festival, Joe L. Cain, managing director of Tico/Alectron Records and Tito Puente. Cain also announced that La Lupa and Puente, who have been separated professionally for a number of years, will have a joint album released in July.

The distributor Latin Records is also ready with his newest LP. It has been com-
mained for a single to be released so far in advance of the LP, that by the time the album is out, the single has begun to fade... Pino Montilla (Venezuela) has a new single title "The "Elian"" by Sasambo. Cassis Ramirez has been a top play producer for several months. There are very few requests for rocks.

IN TEXAS

1 VICTOR FERNANDEZ
2 RAMON AYALA Y LOS BRAVOS
3 LA FAMILIA Y LITTLE JOE
4 SANTIAGO Y LOS CONTRABANDOS
5 THE CROMANCERS
6 JOE BRAVO
7 AUGUSTINE RAMIREZ
8 JOE LOPEZ Y SUS AMIGOS
9 1359 FROM SAN ANTONIO
10 1359 FROM SAN ANTONIO

IN MIAMI

1 JULIO IGLESIAS
2 RAMON AYALA Y LOS BRAVOS
3 JOE BRAVO
4 AUGUSTINE RAMIREZ
5 JOE LOPEZ Y SUS AMIGOS
6 1359 FROM SAN ANTONIO
7 1359 FROM SAN ANTONIO

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MAY 26, 1973, BILLBOARD
International News

Polygram's Solleveld on Cost-Controlling Importance

• Continued from page 1

"We all know the story of the film industry," Solleveld said. "A period of rapid growth brought on by a single invention and a new distribution system. The tragic story of the film industry is that in its days of prosperity, it seemed so old-fashioned and traditional, but has never been let down."

Solleveld said the record industry had been more fortunate so far. It had gone through a period of relative pros-
sperity, but there were indications that the industry was not as healthy as it had seemed. "We must not sink into the pit that the film industry did," he said. "By the record industry will be the time to keep long-term well-being. I request you to be vigilant in keeping your de-

Price Decline

He said that during the last 10 years one of the basic features of the record industry had been a steady decline in its prices. At the same time we had wit-
tnessed a rapid rate of inflation and a general rise in the cost of living. The general price level trend was, he said, nothing more than an effort to convince the consumer that the price was not much lower, by saying that the price was being raised by percent. "We are happy to see that the quality of staff and the productivity of the highest order," he said.

"The number of personnel em-
ployed by Polygram has doubled in the last 10 years but it is cer-

Dealers in Germany in $Hike Bid

ESSEN, West Germany—A call for the recommendation of retail prices of recordings to be increased so as to afford a bigger margin was made by German dealers at the annual meeting of their association.

Herman Berthold Lie-
birckel said dealers needed a trade margin of at least 30 percent and this would be possible with the new prices. "We would have to raise prices by 5 percent to six marks and LP prices in the range of 30 to 40 marks per album by 10 percent.

"Another way we can step dealers from going out of business," said Liebirckel. "He said that sometimes there was a lack of communication between record companies and the dealers, and that this was just not realistic. "We cannot be put into a position where we have to explain 50 or 60 percent of our total business," he said. "We sell the full repertoire of recorded material at the correct prices, and that is true of all dealers, too."

The dealers also expressed concern about the increase in foreign competition and about the galloping increase in staff costs. There were complaints, too, that the increase in import costs and high prices for records being produced—estimated to account for 90 percent of the total cost—were a major burden. "We earn nothing on these records," said Liebirckel. "Their prices are in the range of 100 West German marks, and the dealers give them 12 marks 50 in order to give the dealer a margin."
From the Music Capitals of the World

Phonogram & Polydor Are Undecided on 4-Channel

UTECHT, Holland—Although the Phonogram and Polydor companies have been for some time recording classical material in quadraphonic and have made test records in both the SQ and CD systems, there has made no commitment as far as adopting one specific configuration is concerned.

Lighthouse Sets Canadian Tour

TORONTO—H.P. and Bell, the Lighthouse management company, have announced a partial listing of dates for the forthcoming Lighthouse summer Canadian tour. Concerts will include Toronto (June 1), Brantford (2), CNE Toronto (3), Thunder Bay (3), Flx Elora (7), Brant- on (8), Winnipeg (9-10), Regina (12), Saskatoon (13), Edmonton (15), Calgary (16), Lethbridge (17) and Vancouver (18).

Following the tour, Lighthouse heads south for a set of Polydor-ar- ranged gigs to tie-in with the U.S. re- lease of a new album, the band’s first for Polydor internationally.

This was made clear at the Phonogram International Mayfair Convention held here May 10-11, where the various four channel systems were demonstrated.

In an official statement, the group observed: “Although it may be consid- ered doubtful whether the advantage of quadraphony are in favorable balance with the cost and possible disad- vantages involved, Polygram has deemed it necessary to make studies and preparations for a possible intro- duction of quadraphonic records on their labels, if and when the market urges so to do.

“If and when we release quadra- phonics records, we intend to adhere to the following: 1. The choice of one system (it may be that circumstances will force us to use a different system in the U.S. or Japan). 2. Complete quadra- stereo/mono compatibility. 2. The maintenance of technical standards set at present for stereo records. 4. Same (maximum) playing time as on present stereo records; 5. Obtaining a favor- able relationship between the addi- tional costs and the additional results (anticipated).

Warren Sales Are Up by 80 Percent

FRANKFURT—W. Warren Co., Germany’s first and largest recordjobber, raised its rack sales during the 1972 in Germany by 80 percent, com- pared with 1971—moving from a total of $3.25 million to $5.83 million.

Two major breakthroughs were re- sponsible for the growth, according to president of W. Warren, an American who has been active in the European record business since the early 1950s.

“First of all,” he said, “there has been a remarkable change during the past year or so, in the pattern of the various institutions in readiness to accept the rackjobbers as the logical party to help them attain maximum sales.

“Secondly the abolition of price-fix- ing during the past year has resulted in a considerable increase in prices, thus making it possible for the rackjobber to compete on an equal footing in order to help them attain maximum sales. It is not the intention of the rackjobber to compete on an equal footing, but rather to make it possible for the rackjobber to compete with the record store on an equal footing.”

Polydor Opens ‘Arts’ Center

SALZBURG—A new center for artis- ticians, journalists and music lovers has opened here in Salzburg (national “Treffpunkt Salzburg” (Salz- burg-Meeting-point). The new building for Salzburg visitors replaces Polydor Interna- tional’s Information office in Max Reinhardt Platz, which has been chem- erelized as part of a redevel- opment scheme.

Discounting Growth in U.K.

Causing Rumble by Dealers

The Polydor decision on quadraphonic is being made the cause of rumble by dealers in the U.K. There have been reports that Polydor is not interested in either the SQ or CD systems and that they will not make any commitment to either of the two systems.

When asked for comment, a Polydor spokesperson said: “We are not interested in either the SQ or CD systems at the moment. We are not making any commitments to either of the two systems.”

The price list for the four channel systems is as follows:

<table>
<thead>
<tr>
<th>Phonogram International &amp; Music</th>
<th>Polydor</th>
</tr>
</thead>
<tbody>
<tr>
<td>EL CONDOR PASA</td>
<td>BARCLAY 920199</td>
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<tr>
<td>FLUTE INDIENNE VOL. 1</td>
<td>BARCLAY 920014</td>
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<tr>
<td>FLUTE INDIENNE VOL. 2</td>
<td>PHILIPS 6326 035</td>
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<tr>
<td>FLUTE INDIENNE VOL. 3</td>
<td>ARON 30D 057</td>
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<td>FLUTE INDIENNE CHILLIENES</td>
<td>PATHE C04 38078</td>
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<tr>
<td>MISSA CRISOLLA</td>
<td>PATHE C02 11760</td>
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<td>LES FLUTES INDIEENES</td>
<td>VOGUE SLYVX 01356</td>
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<tr>
<td>LES FLUTES INDIEENES</td>
<td>PHILIPS 632 904</td>
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<tr>
<td>TOUTE L’AMERIQUE INDIENNE</td>
<td>ARON 30D 069</td>
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<tr>
<td>CARLOS GASOL</td>
<td>PHILIPS 6326 094</td>
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<tr>
<td>CARLES GASOL</td>
<td>NEW AND RECOMMENDED</td>
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<td>LE DISQUE D’OR</td>
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<td>ARGENTINE TANGOS</td>
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<td>FONTANA 643 500</td>
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<td>LOS PARAGUAYAS</td>
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<td>LE DISQUE D’OR</td>
<td>PHILIPS 6326 094</td>
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Belgium - METRONOME RECORDS, Finland - METRONOME RECORDS,
Norway - METRONOME RECORDS, Denmark - PHONOGRAM, Luxembourg
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### Awards to 2 Polydor Cos.

LONDON—The Polydor companies in London and Mexico have been presented with a new trophy, a golden replica of a ship's wheel, to mark their outstanding performances during 1972.

The Golden Wheel trophies were presented at a surprise ceremony at the end of Polydor International’s recent three-day conference in Hamburg, hosted by Dr. Werner Vogel, president of Polydor International.

The awards were accepted by Polydor U.K., managing director John Towsend, and Polydor France managing director, Luis Buon Talmantes.

The award is to be given annually in recognition of the substantial contributions which Polydor companies make to the total Polydor operation, and as a sign of the companys' confidence in their future development.

### Mattawa, Chrysalis in Pub Agreement

TORONTO—Mattawa Music Limited has announced the conclusion of a production/management agreement with Chrysalis Music Ltd. for representation in the United States.

The agreement involves the songs of Christopher Keery, Captain, of the band "Captain America," with the surprise success of the music "The Kill" in Canada.

Keery's producer, Stu Doud Productions, has completed two albums, the first of which, "Poisonous Tobacco," has just been released in the U.S. by Capitol.

Chrysalis Music publishes Keery, Josh Osdern, Track & Jaxon. It is affiliated with the leading country and rock label BMI company, mucnt Music.

The deal was negotiated by Chrysalis' Nigel Haines and Denise R. Murphy.

### Phonicod Sets Up Germany Operation

HANOVER—The Phonicod set-up has been carried out as a part with the foundation in Hanover of a Phonodisc organiration. As far as January, Germany to the Phonodisc plan already carried out with success in Paris, Vienna, Amsterdam and Brussels.

The objective of the new Phonicod organization is to develop a high-quality, flexible system of distribution and manufacturing. This includes Phonicod companies in Germany. Phonicod has also signed a recording agreement with the Phonodisc group and Philips Group (Philips), among others.

Within the Hanover Phonodisc organization are all manufacturing, distribution, and marketing departments, with the warehouse facilities located in Langenhagen. Not included in the German set-up are the recording and distribution departments of the various Phonodisc companies.

### Producer Hinde Strong in Pact

TORONTO—Independent record producer Harry Hinde Productions has announced the setting up of a new business called Barret (Money) Strong of Detroit.

First artist to be signed by Hinde and Strong is singer/songwriter Bob Dylan, lead vocalist, Bill Broadhurst. Broadhurst sang lead on several Canadian hits and has been a frequent performer in the U.S. Hinde has also been putting finishing touches to a new album by Cooper Penney, recently nationally charted with "You're Still on the One" on MGM.

The Copper Penny LP, due out in six weeks, will include the band's version of "Clandestine" and "Rock Around the Clock."

Hinde also is working on a new single, "The Strange Little Girl," the lead-off track from the album to be released by Blue Planet. It has cut a single with Tommy Kingston who had a hit in the Yorkville with "Turnaround." Blue Planet will release the side "What Do You Say."

Hinde recently completed a highly acclaimed album with Parrett's Ginn Renee Reinhart.

### Artistic Claims CKLW's Keen Interest Affects U.S. Hits

BY RITCHIE VORKE

In its second year of operation, standing-out CKLW enters primarily to an audience of 30 percent of American listeners in the Detroit area. CKLW has been the source of many chart hits, including songs by major American artists such as "Last Song" single on Capitol.

Stewart and the Canadian content regulations on AM broadcasters in Canada (Jan. 18, 1971). CKLW has been required to have at least 30 percent of its playlists to records with at least a minimum involvement of Canadian content. Stewart has no reason then.

Stewart and the Canadian content regulations on AM broadcasters in Canada. In 1971, CKLW had a single on Capitol, "Last Song," which reached No. 1 in the U.S. CKLW has been the home of many Canadian artists.

### Japan Sales

- **Continued from page 1**

1,050,960,395 yen in January-March 1972, according to the IFPI, an international association of music publishers and record companies. A survey of Japan's record sales was released in the U.S. in early 1972, which reported that Japan's music industry was growing at a rate of 10 percent per year.

The survey indicated that Japan was the second largest market for recorded music in the world, trailing only the U.S. It also showed that Japan had the highest per capita spending on recorded music of any country in the world.

### Astral Copyrights Still Get Pay

MONTREAL—Despite the demise of the CAB-approved Astral Records, in former director Bob Hahn reports continuing business with Astral and other companies, including his Laurentian/Rexdale publishing company.

"With the release of the Billy Myers and Rock Neefeld albums in the U.S., plus more songs on Nelkfortal, 20 Laurentian copyrights are presented to the U.S." Hahn said.

"The Copyrights is still on Polydor 10 Laurentian instrumentalists. Other artists are performing in Canada, including his band, "The Usual Suspects," with Keith Barrie, Lisa, Clift Jones and Cal Dodd.

These songs have been covered in France making a total of 49 releases. We are looking forward to getting good news for our French products," Hahn said.

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### AUSTRALIA

**Singles**

<table>
<thead>
<tr>
<th>Week</th>
<th>Title</th>
<th>Artist</th>
</tr>
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<tbody>
<tr>
<td>14</td>
<td>One and Only</td>
<td>Medicine Head (Polydor) Burt (Larry)</td>
</tr>
<tr>
<td>25</td>
<td>Broken Down Angel</td>
<td>Nazareth (Rolling Stone)</td>
</tr>
<tr>
<td>37</td>
<td>Big Bear</td>
<td>Judas Priest (BBC)</td>
</tr>
<tr>
<td>48</td>
<td>Body and Soul</td>
<td>The Zombies (Rolling Stone)</td>
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### AUSTRIA

**Singles**

<table>
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<th>Week</th>
<th>Title</th>
<th>Artist</th>
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<tbody>
<tr>
<td>1</td>
<td>Don't Shoot Me I'm Only the Piano Player</td>
<td>The Rolling Stones (BBC)</td>
</tr>
<tr>
<td>2</td>
<td>No Secrets</td>
<td>Carly Simon (CBS)</td>
</tr>
<tr>
<td>3</td>
<td>Who Do You Think I Am?</td>
<td>Deep Purple (Purple)</td>
</tr>
<tr>
<td>4</td>
<td>Tommy</td>
<td>The Who (Rolling Stone)</td>
</tr>
<tr>
<td>7</td>
<td>Hot August Night</td>
<td>Neil Diamond (Atlantic)</td>
</tr>
<tr>
<td>8</td>
<td>Slade</td>
<td>Slade (Polydor)</td>
</tr>
<tr>
<td>9</td>
<td>Liza with a Z</td>
<td>Liza Minnelli (CBS)</td>
</tr>
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### HOLLAND

**Singles**

<table>
<thead>
<tr>
<th>Week</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>15</td>
<td>Power to All Our Friends</td>
<td>CHII Richard Columbia (Universal)</td>
</tr>
<tr>
<td>25</td>
<td>For the Love of Money</td>
<td>Mott the Hoople (Rolling Stone)</td>
</tr>
<tr>
<td>35</td>
<td>You Talk Too Much</td>
<td>Led Zeppelin (Atlantic)</td>
</tr>
<tr>
<td>45</td>
<td>Send in the Clowns</td>
<td>Dion &amp; The Seekers (Rolling Stone)</td>
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### HONG KONG

**Singles**

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</tr>
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<tbody>
<tr>
<td>1</td>
<td>The Yellow Ribbon Round the Ole Dan Tree</td>
<td>Don Gibson (Decca)</td>
</tr>
<tr>
<td>2</td>
<td>Sing</td>
<td>The Carpenters (A&amp;M)</td>
</tr>
<tr>
<td>3</td>
<td>Killing Me Softly with His Song</td>
<td>Roberta Flack (Atlantic)</td>
</tr>
<tr>
<td>4</td>
<td>The Thrill is Gone</td>
<td>B.B. King (Rolling Stone)</td>
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### JAPAN

**Singles**

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<tbody>
<tr>
<td>1</td>
<td>Makutsu No Sasaataru</td>
<td>Watanuki (CBS)</td>
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<tr>
<td>2</td>
<td>A Man Fusion</td>
<td>Morning Musume (EMI)</td>
</tr>
<tr>
<td>3</td>
<td>Ask Me If You Love Me</td>
<td>Covered by Sang Lan (Sony)</td>
</tr>
<tr>
<td>4</td>
<td>Gloves No AM</td>
<td>George Negus (EMI)</td>
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</table>

### FINLAND

**Singles**

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<th>Title</th>
<th>Artist</th>
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</thead>
<tbody>
<tr>
<td>15</td>
<td>Billion Dollar Babies</td>
<td>Alice Cooper (Rolling Stone)</td>
</tr>
<tr>
<td>25</td>
<td>Houses of the Holy</td>
<td>Led Zeppelin (Atlantic)</td>
</tr>
<tr>
<td>35</td>
<td>Slade</td>
<td>Slade (Polydor)</td>
</tr>
<tr>
<td>45</td>
<td>Narnia</td>
<td>Narnia (CBS)</td>
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</table>

### MALAYSIA

**Singles**

<table>
<thead>
<tr>
<th>Week</th>
<th>Title</th>
<th>Artist</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Billy Joe X</td>
<td>The Strakers (CBS)</td>
</tr>
<tr>
<td>2</td>
<td>Rainbow Man</td>
<td>Looking Glass (Polydor)</td>
</tr>
<tr>
<td>3</td>
<td>Draw a Picture of the City</td>
<td>Shaun (Rolling Stone)</td>
</tr>
<tr>
<td>4</td>
<td>Essential</td>
<td>The种植 (EMI)</td>
</tr>
</tbody>
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### MEXICO

**Singles**

<table>
<thead>
<tr>
<th>Week</th>
<th>Title</th>
<th>Artist</th>
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<tbody>
<tr>
<td>1</td>
<td>El Camino</td>
<td>Ritchie Valens (MCA)</td>
</tr>
<tr>
<td>2</td>
<td>La Vida Loca</td>
<td>Los Duros (Televisa)</td>
</tr>
<tr>
<td>3</td>
<td>La Vida Loca</td>
<td>Los Duros (Televisa)</td>
</tr>
<tr>
<td>4</td>
<td>La Vida Loca</td>
<td>Los Duros (Televisa)</td>
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### SWEDEN

**Singles**

<table>
<thead>
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<th>Week</th>
<th>Title</th>
<th>Artist</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Power to All Our Friends</td>
<td>CHII Richard Columbia (Universal)</td>
</tr>
<tr>
<td>2</td>
<td>Wing Shesu</td>
<td>Wings (EMI)</td>
</tr>
<tr>
<td>3</td>
<td>Blackbird</td>
<td>The Beatles (Rolling Stone)</td>
</tr>
<tr>
<td>4</td>
<td>Don't Know Why</td>
<td>Eric Clapton (Rolling Stone)</td>
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### SWITZERLAND

**Singles**

<table>
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<th>Title</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Don't Even Try It</td>
<td>Cat Stevens (CBS)</td>
</tr>
<tr>
<td>2</td>
<td>Sunbeams</td>
<td>Cat Stevens (CBS)</td>
</tr>
<tr>
<td>3</td>
<td>Turn around and Make the Bed</td>
<td>Cat Stevens (CBS)</td>
</tr>
<tr>
<td>4</td>
<td>Stay</td>
<td>Cat Stevens (CBS)</td>
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</table>

### SOUTH AFRICA

**Singles**

<table>
<thead>
<tr>
<th>Week</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Keep Your Eyes on the Sky</td>
<td>Cat Stevens (CBS)</td>
</tr>
<tr>
<td>2</td>
<td>See the Big Picture</td>
<td>Cat Stevens (CBS)</td>
</tr>
<tr>
<td>3</td>
<td>For the Love of Money</td>
<td>Mott the Hoople (Rolling Stone)</td>
</tr>
<tr>
<td>4</td>
<td>The Thrill is Gone</td>
<td>B.B. King (Rolling Stone)</td>
</tr>
</tbody>
</table>

### UNITED KINGDOM

**Singles**

<table>
<thead>
<tr>
<th>Week</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>15</td>
<td>Tomorrow</td>
<td>The Doors (Rolling Stone)</td>
</tr>
<tr>
<td>25</td>
<td>I Know</td>
<td>The Who (Rolling Stone)</td>
</tr>
<tr>
<td>35</td>
<td>I Can't Make Up My Mind</td>
<td>The Moody Blues (Rolling Stone)</td>
</tr>
<tr>
<td>45</td>
<td>I Think I Can Make It</td>
<td>The Moody Blues (Rolling Stone)</td>
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### SWITZERLAND-GERMANY

**Singles**

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<th>Title</th>
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<tbody>
<tr>
<td>1</td>
<td>Tie a Yellow Ribbon</td>
<td>Don Gibson (Decca)</td>
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<tr>
<td>2</td>
<td>Don't Think Twice, It's All Right</td>
<td>Bob Dylan (Columbia)</td>
</tr>
<tr>
<td>3</td>
<td>I Can't Help Myself</td>
<td>The Four Tops (Glen)</td>
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<tr>
<td>4</td>
<td>She's Lost Control</td>
<td>Reed (Rolling Stone)</td>
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</table>

### SOUTH AFRICA

**Singles**

<table>
<thead>
<tr>
<th>Week</th>
<th>Title</th>
<th>Artist</th>
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<tbody>
<tr>
<td>1</td>
<td>See the Big Picture</td>
<td>Cat Stevens (CBS)</td>
</tr>
<tr>
<td>2</td>
<td>See the Big Picture</td>
<td>Cat Stevens (CBS)</td>
</tr>
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<td>3</td>
<td>See the Big Picture</td>
<td>Cat Stevens (CBS)</td>
</tr>
<tr>
<td>4</td>
<td>See the Big Picture</td>
<td>Cat Stevens (CBS)</td>
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### UNITED KINGDOM

**Singles**

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<th>Week</th>
<th>Title</th>
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<td>I Think I Can Make It</td>
<td>The Moody Blues (Rolling Stone)</td>
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LIVE THE GOOD LIFE.

Only American has table for 4 dining on both our DC-10® and 747 LuxuryLiners.

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*Most have it, soon all will have it.


www.americanradiohistory.com
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 first-hand 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!
**General News**

**Warner Bros. Film’s 50th Set for Deluxe LP Pack**

- Continued from page 1

normal release. Our goal is simply to create a live audio history of a classic film studio.

The set will be packed with rare, dramatic visuals and musical performances that were previously unseen.

**Famous Music In Incentive: Uses BB Report**

- Continued from page 1

ranging from a “lavish” gift to $500 in cash will be awarded weekly if the program reaches a certain milestone.

The lodge’s Paul Lewin Orchestra will perform throughout the Black-tie affair, which is expected to be a success.

**CBS Labs, Holzer Agree On Monaural Mix System**

LOS ANGELES—CBS Laboratories and the Howard Holzer Co. have reached an agreement that each company will develop and market a monaural mix system.

The agreement involves the development of a system that can be easily integrated into existing broadcast equipment.

**Executive Turndate**

- Continued from page 4

Director of Product Management for Motown Record Corporation, it has been announced by E. Abner, President.

Young, an accomplished music business veteran of ten years in the recording industry, is a past Los Angeles president of the National Association of Recording Arts and Sciences.

Prior to joining Motown, Young was with ABC-Dunhill Records where he served in several top executive positions over a four-year period. Young has also been associated with an administrative level with United Artists Records, and for a time owned his own labels.

In the recording industry, Young was Musical Director for the late Nat King Cole for nine years.

In his new position, Young will be responsible for the release schedule of the company’s projects, to have balanced releases each month, to ensure a consistent flow of single and album product for the company.

**Warners Bros. Film’s 50th Set for Deluxe LP Pack**

- Continued from page 1

1951, the goal was achieved. A variety of suggestions for the new label, however, are being considered.

- New Label Focuses On Kid’s TV Spots

SACRAMENTO—A television special focusing on “Honey,” the Rainmaking Hippopotamus,” a youth-oriented album just released by Warner Records here, is nearing completion at Animations, Los Angeles. The hour special is the first of a planned series of TV specials combined with albums released for children’s markets, according to label president Pat Connolly. The soundtrack has been produced for the children’s market, according to label president Pat Connolly. The album is being released on the Warner Bros. label.

- 2 Songbooks bow

LOS ANGELES—West Coast Publications have issued two new songbooks, “Marvin Gaye/Super Hits,” and “The Pop Revolution,” which feature tunes by such as Red Stewart, Harry Nilsson, Kris Kristofferson, Leon Russell, and Leslee & Messia, among others.

**B.B. King, Merman to Get B’nai Brith Citations**

NEW YORK—-B.B. King and Ethel Merman will receive the Humanitarian Award and the Creative Achievement Award, respectively, at a dinner to be held by the Music and Performing Arts Lodge of B’nai Brith on June 9.

The tenth annual Awards Dinner Dance to be held since 1965, the affair will be held in the Trianon Ballroom of the New York Hilton Hotel. Previous recipients of awards include James Brown, William B. Williams, Sammy Davis Jr., Bill Graham and Jack Pickens, who were honored with the Humanitarian Award last year.

Miss Merman is being honored for her career spanning over 6,000 Broadway performances and starring roles in 12 films.

The lodge’s Paul Lewin Orchestra will perform throughout the Black-tie affair, which is expected to be a success.

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<table>
<thead>
<tr>
<th>Title</th>
<th>Artist/Producers</th>
<th>Label</th>
<th>Number (Distributing Label)</th>
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</thead>
<tbody>
<tr>
<td>GIVE ME LOVE</td>
<td>George Harrison (George Martin)</td>
<td>Apple</td>
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<tr>
<td>OUT OF THE QUESTION</td>
<td>Cliff Richard</td>
<td>Mercury</td>
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<tr>
<td>HEARTS OF STONE</td>
<td>Roy Orbison</td>
<td>Monument</td>
<td></td>
</tr>
<tr>
<td>GIVE IT TO ME</td>
<td>The Righteous Brothers</td>
<td>Motown</td>
<td></td>
</tr>
<tr>
<td>DRINKING WINE</td>
<td>Spooky Doo-Doo</td>
<td>Epic</td>
<td></td>
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<tr>
<td>DADDY COULD SWear &amp; DECLARE</td>
<td>Elton John</td>
<td>A&amp;M</td>
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<tr>
<td>BACK WHEN MY HAIR WAS SHORT</td>
<td>Van Morrison</td>
<td>A&amp;M</td>
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<tr>
<td>WITHOUT YOU IN My LIFE</td>
<td>Peggi March</td>
<td>Pye</td>
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<td>Crying Eyes</td>
<td>The Rolling Stones</td>
<td>Epic</td>
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<td>THE TWELFTH OF Never</td>
<td>Hank Thompson</td>
<td>Capitol</td>
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<td>GIVE YOUR BABY A STANDING OVATION</td>
<td>Cliff Richard</td>
<td>Mercury</td>
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<td>FENCERWALK</td>
<td>Bobbie Gentry</td>
<td>Roulette</td>
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<td>BOOGIE WOOGIE BISCUIT</td>
<td>Little Richard</td>
<td>Decca</td>
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<td>POPPY LIGHTS</td>
<td>The Righteous Brothers</td>
<td>Motown</td>
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<td>RIGHT PLACE, WRONG TIME</td>
<td>The Ventures</td>
<td>ABC/Paramount</td>
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<tr>
<td>WILL IT GO ROUND IN CIRCLES</td>
<td>Jan &amp; Dean</td>
<td>Capitol</td>
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<td>YOU'LL NEVER GET TO HEAVEN</td>
<td>The Rolling Stones</td>
<td>Atco</td>
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<td>YOU AND ME</td>
<td>The Righteous Brothers</td>
<td>Motown</td>
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<td>SLOW DOWN (Steady, Steady, Steady)</td>
<td>The Righteous Brothers</td>
<td>Motown</td>
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<td>ONLY IN YOUR LIFE</td>
<td>The Righteous Brothers</td>
<td>Motown</td>
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<td>THE FREE ELECTRIC BAND</td>
<td>Albert Hammond, Jr.</td>
<td>Casablanca</td>
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<td>HEY YOU! GET OFF MY MOUNTAIN</td>
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<td>Liberty</td>
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<td>TONIGHT I'LL BE THINKING</td>
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<tr>
<td>I LIKE YOU</td>
<td>The Righteous Brothers</td>
<td>Motown</td>
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</table>

Sheet music publishers: See Billboard's Buyer's Guide for your nearest sheet music jobber. (HAN = HANCO PUBLISHING; WMH = WARNER BROS. MUSIC; MCA = MCA MUSIC; BMI = BMI MUSIC; CAD = CADMOY MUSIC; CM = CASSETTE MUSIC; CP = COMPOUND PUBLISHING)

Compiled from national retail sales and radio airplay by the Music Popularity Charts Dept. of Billboard.
Edwin Starr's new single, "There You Go," is more than a new release. It's a new sound for Edwin. Sweet. Mellow. Romantic. And, judging from its success and reception in Chicago (45,000 sold in three weeks), it's hit-bound everywhere. Watch for the new Starr, rising in:

Chicago
- WBBM
- WWBZ
- WLS
- WLSR

Philadelphia
- WDAS
- WABC

Baltimore
- WWOR
- WWOD

Florida
- WFTL

Washington, D.C.
- WHUR
- WNOV

Milwaukee
- WOKI
- WMVS

Detroit
- WDTW
- WDRM

St. Louis
- KSLZ

Cleveland
- WAKR

Dallas
- WASH
- KRLA

Edwin Starr's "There You Go." S-28103
Once a Starr, always a Starr.

New Starr Hits Chicago.

©1973 Motown Record Corporation
<table>
<thead>
<tr>
<th>Week</th>
<th>LP's &amp; Tape</th>
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**Notes:****
- The list is compiled from various sources mentioned in the document.
- Prices and notes are provided for each entry.
- The entries are sorted by week, with the most recent entries at the top.
An Open Letter To Chuck Jackson

Chuck Jackson
151 Boylston, St.
Boston, Mass. New Jersey

Dear Chuck,

It's probably superfluous at this late date to tell you how much we welcome you to our family. All of us at the company have, for many years, always appreciated your talent, as exemplified by your many hit records. However, now that we have had an opportunity to work directly with you we have come to realize that YOU ARE A GIANT TALENT AND HUMAN BEING.

Your performance, and Steve cư's magnificent production of your first single "I ONLY GET THIS FEELING" is in one word "MAGNIFICENT!"

Best Wishes,

[Signature]

"I Only Get This Feeling"

ABC-11368
The inside story behind the scandal that nobody was involved in, knew about, or tried to cover up!

WATERGATE BREAKS WIDE OPEN.

Officials Head for High Ground.

WASHINGTON, D.C., MAY 21, 1973 (ODI)—Charges of veiled threats, passed bucks, heavy hands, tall tales, low blows, secret meetings, lost findings, ransacked jobs, tapped phones, hidden letters, missing memos, pilfered wastebaskets, secret bank accounts, shady dealings and devious doings were answered today with countercharges. An official spokesman, reading from a sweat-stained press release, claimed that "...everything has been dreamed up by a sinister, vicious, unsympathetic press and blown totally out of proportion by a gullible, underhanded Senate investigating committee." Gales of laughter swept the gallery at this announcement as press and private citizens alike nudged each other and winked.

Please turn to page 21, col. 3
'Q' Mess Reported By 78% of Dealers

"Continued from page 1"

This Billboard report reveals that matrix albums obviously suffer the same handicap (CBS Records' SQ albums are also comparable, though..."

Braille Fund Names 2 Execs

NEW YORK—Bruce Lundblad, vice president, Columbia Records, and Jerry Greenberg, general manager, Atlantic Records, have been appointed to the board of directors of the Louis Braille Foundation for Blind Musicians, Inc.

Other appointees include writer Kal Rudolph, and Leonard Zissu, attorney with Zissu, Marcus, Stein & Couter.

Cimino-Pub. Moves

FARMINGDALE, N.Y.—Cimino Records has moved to Sherwood Industrial Park here, announced president Mike Cimino. The firm has also just arranged to represent all printed product of Larry Shaye's music publishing firm for distribution.

Govt. Trade Piracy Meet

NEW YORK—On behalf of NARM and representatives of RIAA, CMA and music publishers, Chuck Rutenberg met with the chief of government regulations section of the criminal division, Department of Justice. John Murphy, to discuss specific ways in which the government's division could assist in fighting record piracy, states Jules Malamud, executive director, NARM, Malamud further stated "Prospects for effective enforcement appear extremely promising. The meeting also made clear however that the department of justice needs and expects full cooperation from companies and individuals in the industry to which it has no time been less than sufficient."

8 Radio, TV Women Get Trophies From SESAC

NEW YORK—Eight members of the American Federation of Television and Radio (AWRT), were recipients of SESAC trophies for excellence in broadcasting at the opening night's banquet of the 22nd annual convention of the AWRT held recently at the Americas Hotel, Miami Beach. The awards were presented by Sidney Gilder, SESAC's vice president and director of marketing services.

Winners included Aileen Paul, WNYT, AM/AM, New York, who received the award of "AM Broadcaster of the Year." "FM Broadcaster of the Year." "FM Broadcaster of the Year," "FM Broadcaster of the Year.

AGAC Sets Song Pub. Code System

BROADCAST MUSIC, INC.

6255 Sunset Boulevard
Suite 1527
Hollywood, California 90028
Telephone number: 213-465-2111

"Continued from page 1"

eye toward total industry cooperation and collaboration. The project would provide various radio stations with information on locating songs at any point during their publishing life by assigning a single coded number to a song, regardless of its edition at the point of tracing.

Such a code, Lane proposes, would identify the country of origin and performing rights society license.

"The response has been fantastic," Lane commented, noting that publishers initially contacted regarding the coding system were enthusiastic at the prospect of instituting what Lane summarized as a "form of social security number for every song that's published, on an international basis."

As envisioned by Lane, the system would require the support of performing rights societies, both in funding and implementing the system. Since the goal of the project would be to end any friction between music publishers and the system.

Columbia's Johnny Mathis album, "Killing Me Softly," will be the inaugural release in the Mathis project by photographer Richard Avedon..."
The Man: Roy Clark

His #1 Hit Single: "Come Live With Me"

"Come Live With Me" is the #1 Single on the Cashbox, Billboard and Record World country charts!

More action: It's crossed over, and is breaking big on all three POP charts!

His Hit Albums:

"Superpicker"
DOS 26008

"Roy Clark Live"
DOS 26005

His Tour:

May 3-30, Las Vegas, Nev. (Frontier Hotel)
June 2, Ft. Huachuca, Arizona (Barnes Field)
June 3, Phelan, Cali. (Alameda County Fairgrounds)
June 5-15, Nashville, Tenn. (Tape "Hee Haw")
June 16, Joplin, Missouri (Joplin Centennial Celebration)
June 18-21, Kansas City, Mo. (Starlight Theatre)
July 3-4, Windsor, Ontario, Canada (International Freedom Festival)
July 6, Columbus, Ohio (Music Park)
July 7, Lancaster, Penna. (Shindig In The Park)
July 11, Ft. Worth, Texas (Panther Hall)
July 12, Lawton, Oklahoma (Monteith Bay Hotel)
July 13-14, Peoria, Illinois (Heart of Illinois Fair)
July 15, Dayton, Ohio (Auditorium)
July 21, Harrington, Delaware (Delaware State Fair)
July 25-26, Cheyenne, Wyoming (Cheyenne Frontier Days Celebration)
July 28-29, Great Falls, Montana (Montana State Fair)
Aug. 1, Clearfield, Penna. (Clearfield County Fair)
Aug. 15, Paso Robles, Calif. (San Luis Obispo County Fair)
Aug. 16, Eugene, Oregon (Lane County Fair)
Aug. 18, DePere, Wisconsin (Brown County Fair)
Aug. 19, Great Bend, Kansas (Stadium)
Aug. 22, Sedalia, Missouri (Missouri State Fair)
Aug. 23, Kalamazoo, Michigan (Kalamazoo County Fair)
Aug. 24, Crown Point, Indiana (Lake County Fair)
Aug. 25-28, Houston, Texas (Coliseum)
Aug. 29, Reading, Penna. (Reading Fair)
Aug. 30, Essex Junction, Vermont (Champlain Valley Exposition)
Sept. 1, Canfield, Ohio, (Mahoning County Fair)
Sept. 2, Huron, South Dakota, (South Dakota State Fair)
Sept. 19, Champaign, Illinois (Assembly Hall)
Sept. 27, Yakima, Washington (Fair)
Oct. 26, Wichita Falls, Texas, (Municipal Auditorium)
Oct. 27, Ft. Worth, Texas (Tarrant County Convention Center)
Oct. 28, Oklahoma City, Okla. (Fairgrounds Arena)
Nov. 9, Bryan, Texas (Texas A&M University)

Exclusively on Dot Records
Distributed by Famous Music Corporation
A Gulf & Western Company

Written by Boudleaux & Felice Bryant
House of Bryant Publications
GLEN CAMPBELL

I KNEW JESUS
(Before He Was a Star)

THE SMASH SINGLE (3548) IS NOW AN ALBUM (SW-11185)

On This Road • You’re The One • I Take It On Home • Sold American • I’ll Be With You Always
Amazing Grace • If Not For You • Give Me Back That Old Familiar Feeling
Someday Soon • I Knew Jesus (Before He Was a Star)