

Billboard

Consumer Law Piracy Weapon

By BOB KIRSCH

BOISE—In what may be a precedent approach to the piracy problem, the attorney general of Idaho is investigating the application of the state's Consumer Protection laws to piracy.

Investigations under the direction of attorney general W. Anthony Park

have been undertaken on the extent of piracy in manufacturing, wholesaling and retailing in the state, as well as investigation of pirated product flowing in from other states.

In three days of closed hearings conducted last week, May 22-24, in the Idaho Statehouse in Boise under the direction of deputy attorney general James G. Reid, 49 individuals were subpoenaed. The majority questioned were retailers, wholesalers and manufacturers whose marketing of pirate

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U.K. Pubs, Mfrs In Royalty Clash?

By PHILIP PALMER

(Staff Member, Music Week)

LONDON—A clash between British record manufacturers and British music publishers is in prospect if agreement cannot be reached on proposals to increase the long-standing 6¼ percent publishers' royalty on the retail price of records to 8 percent, thus bringing Britain into line with other European countries.

The agreement runs out in July, having been extended for 12 months following termination of the last three-year period when the 6¼ percent was payable. The royalty has remained unchanged since it was last fixed in the 1956 Copyright Act.

However, publishers take the view that as members of the European Economic Community—and with the transshipping problems which Brit-

(Continued on page 60)

Heckman on Talent Aims

By SAM SUTHERLAND

NEW YORK—Don Heckman, vice president, East Coast a&r for RCA Records, is rebuilding that company's entire talent management and production staff in response to what he feels is "an era of eclecticism" in American pop music that will render strict, singles-oriented methods of evaluating talent less useful.

Heckman, an established music journalist and teacher who joined RCA last fall, admits that, upon joining RCA, he viewed the large company as characteristic of many companies in its

(Continued on page 18)

Watergates Flood Mart

By ROBERT SOBEL

NEW YORK—The Watergate scandal in Washington is opening the floodgates for a gusher of albums and singles on the subject. At least nine different cover versions have been released, containing special lyrics and music or narrative regarding the case, within the past few weeks. All are being promoted with large scale trade and consumer advertising and with merchandising programs.

A Capitol Records album "The Watergate Comedy Hour" by a group called the Watergate Seven (which includes Burns & Schreiber), is already beginning to make sales waves in the state of Washington, according to a Capitol spokesman. He claims that 50,000 copies have been ordered there in just two weeks since its initial release. Capitol bought the master from Hidden Records.

Another label in the Watergate sweepstakes is All Platinum's Vibra-

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All-Industry Committee Launched at Meeting To Probe Poor Pressings

By EARL PAIGE

CHICAGO—A committee of jukebox programmers, one-stop principals and jukebox manufacturer engineers was mandated to seek solutions to the problems surrounding defective singles during a dramatic panel at the Billboard Jukebox Programming Conference here last week, which attracted over 100 delegates and representatives from 22 labels.

Spirited debate, often among panelists, ensued during the climax panel on the future of the single when overly-long 45's came under fire by the programmers (see separate story).

Industry-wide participation characterized the event, the first ever conference of its kind, hailed by the delegates as a breakthrough in communication.

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Songs Reap Limited Russian Protection

By MILDRED HALL

WASHINGTON—Last week, on May 27, the U.S.S.R. began active participation in the Universal Copyright Convention, a treaty whose member nations grant substantially the same copyright protection to foreign works as to those of their own nationals. As far as United States' copyrighted music and recordings go, the immediate advantage of the Soviets' historic move appears on the surface to be extremely limited, since only published works (including sheet music but not record-

ings) copyrighted on or after the May 27 date will have U.S.S.R. protection under the UCC.

But state department spokesmen point out that although the Russian participation is not retroactive, the Soviets' first step into global copyright agreements "will open up unprecedented channels of communication." Copyright owners have already begun to talk with their counterparts in the Soviet Republics' state-controlled mu-

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Energy
Crisis

VS.

Record Industry

Details Page 3

Japanese Imports Up 14% While Exports Soar 79%

By HIDEO EGUCHI

TOKYO—Japan's imports of phonograph records, mainly LPs from the United States, in the first quarter of this year showed an increase of almost 14 percent in terms of c.i.f. value over the corresponding period of 1972, according to the monthly statistics gathered by the Customs Bureau of the Japanese Ministry of Finance and published by the Japan Tariff Association.

On a customs clearance basis, the imports amounted to some 225,341,000 yen (\$850,343 at the currently floating exchange rate) compared to 197,914,000 yen in Jan.-Mar. 1972. Imports of 12-inch LP albums and 45 rpm disks from the U.S. in the first quarter of this year totaled about 162,610,000 yen (\$613,622) in value, c.i.f. (cost, insurance, freight), compared to 124,296,000 yen in the like period of 1972.

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TOKYO—Japanese exports of phonograph records, mostly LPs to the United States, in this year's first quarter soared by almost 79 percent over the corresponding period of 1972 in terms of f.o.b. value and customs clearance.

The exports amounted to 47,288,000 yen (\$178,445 at the currently floating exchange rate) in f.o.b. value compared to 26,424,000 yen in Jan.-Mar. 1972 (excluding 104,023,000 yen to Okinawa that the U.S. returned to Japan in mid-May 1972). Exports of 12-inch albums and 45 rpm disks to the U.S. in the first quarter of this year totaled some 21,039,000 yen (\$79,392) compared to 11,205,000 yen in the corresponding period of 1972, or an increase of close to 88 percent.

Also, exports of pre-recorded sound

(Continued on page 61)

Re-emerging on a brand new label with a dynamic new album **BALLIN' JACKS "SPECIAL PRIDE"** (SRM 1-672) marks this potential supergroup's debut offering for Mercury Records. "Big Dealer", "Try to Relax", "This Song", "Sunday Morning", and title cut "Special Pride" will make this loaded package a big one this summer. (Advertisement)



"Sweet Bonnie Bramlett" is a honey of an album that brings together Bonnie's rocking gospel soul and some of her super musician friends. She belts out good vibrations in her distinctive style with help from Gordon DeWitty's arrangements and David Anderle's production. Bonnie's sweet, but she's gutsy. On Columbia Records and Tapes. (Advertisement)

(Advertisement)

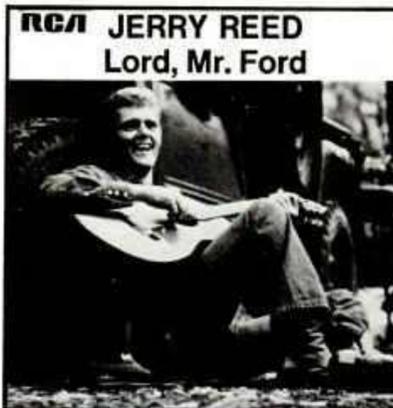
America's favorite—Vikki Carr.

It's time for another warm and wonderful album from "Ms. Music," Vikki Carr. "Ms. America" is brand new and a perfect gem in every way, including "Neither One of Us," "Danny's Song," and "Killing Me Softly With His Song." On Columbia Records



“Lord, Mr. Ford!”

74-0960



Jerry Reed's latest smash single breaks the speed limit on its way up all three charts with bullets.

Plus high mileage country-station airplay. (Pop and MOR stations are picking up on it too.)

From Jerry's new album.

APL1-0238 - APS1/APK1-0238

RCA Records and Tapes

Copyrighted material

INDUSTRY SURVEY: Pressing Compound Shortage Is Only Temporary Problem

By BOB KIRSCH

LOS ANGELES—The manufacturing compound shortage facing the record industry, induced by the current worldwide energy crisis, is only temporary.

The shortage stems, according to Bryce Johnson, marketing executive with Tenneco Chemicals, Saddle Brook, N.J., from the point at which (about a year ago) the nation's use of polyvinyl chloride (PVC) resin came into a balance whereby supply equaled demand. The resins contained in PVC are vinyl chloride (85 percent) and vinyl acetate (15 percent).

Other Factors

The creation of the balance was caused to a large extent, Johnson added, by the PVC required for the added production of plastic pipe used in agriculture and rural water systems. An additional problem has been that "the pricing in this industry has been so low that there was no justification for manufacturers to add additional production capacity."

"Manufacturers are beginning to plan facilities now," Johnson added, "but then you are faced with the problem that it takes at least three years to get one of these plants going. At present, as far as the record industry is concerned, it looks like it will be the spring of 1975 before the problem is completely alleviated."

Booming Business

Manufacturers of these chemical compounds are doing a "booming business," Johnson said. "The overall supply is seven to eight percent greater than a year ago at this time. But the demands of the record industry alone are up 15 to 20 percent from last year."

"The energy crisis is totally tied into the whole problem," Johnson contin-

Goody Plans Queens Store

NEW YORK—Sam Goody will give the borough of Queens its first major record outlet late this year when Goody will open a major 8,000-ft. home entertainment center on the corner of Queens Blvd. and Rego Park, adjacent to the new A&S Orbach Mall.

In addition to this store, Goody reported that two other units are under construction for 1973 openings: one in the Sunrise Mall in Massopqua, N.J., the other in the new Wayne Hills Shopping Center, Wayne, N.J.

Last week, Sam Goody opened its 16th store in a new shopping center in Playhouse Square in Westport, Conn. This store represents Goody's first venture in the Connecticut market.

Piracy Might Bring Three Years in Jail

WASHINGTON—Hope runs high in the record industry that the criminal penalty for piracy of copyrighted sound recordings will be raised to a felony level of up to three years in jail, by way of a massive criminal law revision now before the Senate, or in the pending copyright revision bill, S. 1361. Sen. John L. McClellan (D., Ark.), chief mover and shaker in the pending copyright revision, and the Justice Department, are both in agreement that the stiffer penalty would help deter the rampant record piracy costing legitimate producers and talent an estimated \$200 million a year in sales.

Present copyright law (the 1909 statute) provides only for a misdemeanor level in criminal penalties for copyright violation. The present record copyright amendment does not increase the penalty beyond the one-year misdemeanor maximum. The proposed copyright revision bill now before the Senate, would upgrade the damage provisions of the old copyright law, but would also leave the criminal penalty at misdemeanor level.

A Felony?

To allow penalties of up to three years, the copyright revision bill would require amendment during passage, making the violation a felony. Tom Brennan, counsel to the Senate Subcommittee on Patents, Trademarks and Copyrights, points out that this would not present any problem, since the Justice Department is already on

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ued. "The only economical way to get the materials needed is to continuously manufacture chlorinate ethylene. Ethylene is made by cracking petroleum and there is, of course, a shortage of petroleum. You can't make vinylchloride monomer (monomer being a single molecule in the polymer chain from which these compounds are made) without ethylene. And this brings us right back to the shortage of crude oil."

Have to Wait

Roland MacBride, senior editor, news, for Modern Plastics agrees. "There is a shortage of chlorine and vinylchloride," he said. "There is an expansion in the raw materials manufactured, but you have to wait for the plants to go up. There is also the crude oil shortage. In addition, the demand in other markets for PVC has been so great that an informal allocation of the material has been placed on some pressing plants."

"Polystyrene (basically used in manufacturing singles) is in even worse shape than PVC," MacBride added. "There is a benzene shortage and benzene is the basic raw material from which all of these compounds come from. There is no answer on how long the PVC shortage will last. Certain firms, such as Shell, are building vinyl chloride plants. But these won't be ready for a year or so."

Gasoline

MacBride also mentioned that the shortage of benzene has been partially caused by increased usage of low-lead gasoline and emission control systems required in some states for automobiles. The effect is to make gas somewhat less efficient and as a result, more benzene is required to make more gas. "The end result," MacBride said, "will be that the days of cheap energy are just about over. The industry is going to have to pay more for the end product and will have to import more raw product."

Russ Peters of Keyser-Century Corp., manufacturers of several compounds for record pressing firms, said that "there is a definite shortage of vinyl chloride and this is the main ingredient used in the material which makes records. The increase in plastic pipe usage and manufacture caused much of this. What happened was that many manufacturers of vinyl chloride started swinging to the homopolymer field (the compound use in pipe manufacturing) as opposed to the record company's need for copolymer material. This caused a shortage of compounds in the record field."

Another Factor

Peters added that another factor

compounding the shortage was the mechanical breakdown in several large plants manufacturing product for records at the same time.

The crisis is only temporary, however, all of the spokesmen agree. The price of PVC is rising, from about 19½ cents per pound a year ago to 21 cents per pound today. Three LP's can be produced from a pound of PVC which

(Continued on page 10)

Import Pirate Loss In Millions: Peters

NEW YORK—The U.S. market for pirated import product has reached "runaway proportions," and it is time for a major crackdown, according to Chris Peters, president of Peters International, a records and tapes import firm here. He placed the annual loss to import pirates in the "millions of dollars"—with some \$1.2 to \$1.4 million in pirated Italian tapes on the market alone.

"The bulk of the market for pirated product centers in the East," continued Peters. "In New York alone, there must be at least 20 ethnic shops which each

Compound Shortage Causing Concern

By RICHARD ROBSON
Staff Member, Music Week

LONDON—Concern is growing in the U.K. record industry over the world shortage of polyvinylchloride/polyvinylacetate (PVC/PVA), the raw material used to manufacture disks. Although the problem is not critical at the moment and production at record company and custom pressing plants has not yet been affected, there is a feeling that some firms might find themselves unable to maintain production later this year.

Firms which have not made long-term arrangements with PVC/PVA manufacturers—the six main suppliers are ICI, BP, DO&E, the Italian companies Montecatini and Anic and the French organization Rhone-Progil—guaranteeing stocks of the chemical are particularly expected to be affected.

The shortage is connected with the world energy crisis—PVC/PVA is manufactured from ethylenes derived from coal or oil of which there is an international dearth.

Commented Marcel Rodd, managing director of Saga: "I use around 2,000 tons of the compound per year and at the moment I am short by about 1,000 tons. There just isn't enough available. My production has not been affected yet but I am getting increasingly worried about what might happen later in the year."

Price Rise

Rodd added that because of the shortage, the price of PVC/PVA was rising sharply and in the past six months alone had increased from around \$350 a ton to approximately \$400. Ian Miles, managing director of Multiple Sound Services, the independent pressing plant, also confirmed the shortage and the price rises.

"DO&E, from whom I buy the compound, came to me at the end of last year and warned me there would be a world shortage in the second half of this year. I signed a longterm supply agreement with them so I don't think I shall run short of PVC/PVA but unfor-

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ABC Sales Meet; Promotion Push

LOS ANGELES—ABC/Dunhill's recent sales meeting for branch managers and regional salesmen centered on the need for sales managers to be as efficient as possible.

Company president Jay Lasker helped preview 12 new releases and had the LP's producers present to offer any information that might prove valuable to the salesmen.

In addition, vice president of sales and merchandising, Dennis Lavinthal, told the sales force that any media exposure obtained by the promotion department would be immediately supplemented by product distribution and merchandising on all levels. (Billboard, May 12).

ABC/Dunhill local distributors also participated in the meetings.

OSTIN TESTIMONIAL DRAWS BIG RESPONSE

LOS ANGELES—The music industry dinner honoring Mo Ostin, board chairman of Warner Bros. Records, is drawing "overwhelming" response, according to dinner co-chairmen Joel Friedman and Arthur Grobart. The dinner is to be held Sunday (3) at the Beverly Hilton Hotel.

Among those who're expected to attend the testimonial banquet—all proceeds of which go to the City of Hope—are Ted Ashley of Warner Bros. Inc., Clive Davis of Columbia Records, David Geffen of Asylum Records, Herb Goldfarb of London Records, Jac Holzman of Elektra Records, Rocco Laginestra of RCA Records, Steve Ross and Alan Cohen of Warner Communications.

Also Mike Maitland of MCA Records, Lester Sill of Columbia-Screen Screen Gems Music, Jay Lasker of ABC/Dunhill Records, Stan Gortikov of the Recording Industries Association of America, and Jules Malamud of the National Association of Record Merchandisers. A group of Warner Bros./Reprise artists are expected to also be on hand to pay tribute to Ostin.

Funds go to a research grant in Ostin's name for the City of Hope, a patients-free, nonsectarian pilot medical center dedicated to research and medical education.

MUSICAL OPINION:

Singles, LPs Go Different Chart Paths—Hard & Soft

By NAT FREEDLAND

LOS ANGELES—An unusual and potentially very meaningful split has developed on Billboard's charts. The Top LP's & Tape Chart upper positions are dominated by hard rock product, largely English groups, with soul albums in second place. But the singles on top of the Hot 100 tend to be a kind of pre-Beatles mainstream Top 40 product, well-made but less adventuresome than the best of late '60s and early '70s rock.

Successful singles breaking with AM airplay now seems to go most easily to records that sound as if they could have been hits in 1964, unpretentious and smooth-flowing productions with no message beyond a good-timey feeling. The well-made "hook" song is making a strong comeback.

Vaughn Monroe Dead at 62

STUART, Fla.—Vaughn Monroe, one of the top singing bandleaders in the late 1940's and early 1950's, died May 21 at Martin County Memorial Hospital, where he had undergone surgery two weeks ago. He was 62. At the peak of his career, Monroe's recording hits included "Dance Ballerina Dance," "There, I've Said it Again," "Ghost Riders in the Sky" and "Racing with the Moon" (his theme song). He is survived by his widow and two daughters.

This trend was even more noticeable earlier in May. For example, during the week of May 12 not one top 10 single came out of a top 10 album. On last week's charts there were two top 10 single-album crossover, but they were both novelty rock instrumentals, singles of Edgar Winter's "Frankenstein" and "Hocus Pocus" by Focus leading their albums up the chart. As pointed out in Billboard Creative Trends May 12, pop instrumentals are getting more chart impact today than they have in years.

Album sales, by far the most important share of total record profits, are going to LP's which get a minimum of

(Continued on page 20)

DISK REVIEWS

Do you have soul? Or pop or jazz?

If you have singles and albums in these three categories and you want them reviewed, send them to the Record Review Dept., Billboard, 9000 Sunset Blvd., Los Angeles, Calif. 90069.

★ ★ ★

Country and gospel music should be sent to Billboard's Nashville Review Dept., 1719 West End Ave., Nashville, Tenn. 37203.

★ ★ ★

Classical LP's should be sent to Billboard's New York Review Dept., 1 Astor Place, New York, N.Y. 10036.

VIPs, Performers Host Awards

NASHVILLE—Four major performers and five industry-leader co-hosts will highlight the Third Annual Memphis Music Awards show set for the Auditorium here next Saturday night.

The performers will be Al Green, the Barkays, Tony Joe White, the Isaac Hayes Dancers, with the 35-piece Memphis Music Orchestra under the direction of Ernie Bernhardt.

A special overture will be composed and conducted by Dale Warren.

5 Co-Hosts

In order to expedite the movement of the classic show, five co-hosts will be utilized to make the presentations. They are Isaac Hayes of Stax-Volt; Mrs. Frances Preston, vice president of BMI; artists Rufus Thomas and Carla Thomas, and Bell president Larry Uital.

Special trustees and board of director awards also will be made.

The event will be preceded on Friday by a golf tournament at Audubon

Park, with awards from the tournament made at 8 p.m. that night.

These are the nominees for the Memphis awards: Category 1—Outstanding Female Vocalist: Jackie DeShannon, Denise LaSalle, Ann Peebles, Mavis Staples, Carla Thomas. Category 2—Outstanding Male Vocalist: Jose Feliciano, Al Green, Isaac Hayes, Luther Ingram, Danny O'Keefe. Category 3—Outstanding Instrumental Group: Barkays, Isaac Hayes Movement, Memphis Horns, Willie Mitchell Group, River City. Category 4—Outstanding Vocal Group: Dramatics, Joint Venture, Mel & Tim, Soul Children, The Staple Singers. Category 5—Outstanding Producer: Al Bell, Steve Cropper, Roger Hawkins/Barry Beckett, Isaac Hayes, Willie Mitchell, Jim Stewart.

Songwriters

Category 6—Outstanding Songwriter: Steve Cropper, Al Green/Al Jackson/Willie Mitchell; Isaac Hayes, Danny O'Keefe, Mack Rice. Category 7—Outstanding Single Record: "Good

Time Charlie," "If Loving You Is Wrong," "I'll Take You There," "I'm Still In Love With You," "Starting All Over Again." Category 8—Outstanding Album: "Beatitude" (Staple Singers); "If Loving You Is Wrong" (Luther Ingram); "I'm Still In Love With You" (Al Green); "Memphis Menu" (Jose Feliciano); "Starting All Over Again" (Mel & Tim). Category 9—Outstanding Musicians: Mabon "Teenie" Hodges; Al Jackson, Jim Johnson, Bobby Manuel, James Mitchell. Category 10—Outstanding New Artist: Frederick Knight, Danny O'Keefe, Rance Allen Group; River City; Wash Rag. Category 11—Memphis Music Membership Award: Write in. Category 12—Outstanding Engineer: Ronnie Capone, William L. Brown, Terry Manning, Jerry Masters, Willie Mitchell. Category 13—Outstanding Album Cover Design: Larry Shaw, Ron Gordon, Vince Biondi, Ace Lehman, Carole Manning. Category 14—Outstanding Memphis Music Executive: Al Bell, Willie Mitchell, Knox Phillips, Ewell Roussell, Jim Stewart.

4-YR. PLAN: GNP Slates 300 Vintage LPs

By BOB KIRSCH

LOS ANGELES—GNP Crescendo Records will release between 200 and 300 Vintage and Black Blues series LPs over the next three to four years while continuing to release contemporary rock and MOR product, according to president Gene Norman.

Norman, who has also been a disk jockey, concert promoter and nightclub owner (Crescendo Club), said he is currently in the process of buying and leasing masters for the two series both domestically and in Europe. Norman makes regular trips overseas and deals with British Decca and Vogue in France among others.

Product in the Vintage series includes big bands, jazz stars,

and singers while the Black Blues is primarily domestic artists.

Laundry List

"I like to call this kind of product the laundry list," Norman said. "We can press 5,000 of each initially and they will remain good catalog items forever. We don't cut any of these out."

Norman said he moved into vintage and nostalgia product "through both personal and economic motivations. I love this kind of music and the longevity of it makes it valuable to have in a catalog. Most of the major labels can't be bothered

compiling an extensive vintage catalog and I feel I'm filling a need."

The big cities are the best markets for this type of material, Norman added, but all areas do fairly well with the product. "I think the growth of the full-range record and tape outlets, such as Tower Records and Discount Records, has helped the product immensely," he added. "The merchandise can receive prominent and full display here."

"I've always been a collector anyway," Norman said. "I bought used jukebox records as a kid, became a jazz disk jockey in New York and recorded many at my own club. But my appetite as a record man is also whetted because I'm beginning to see the potential in this market."

Lightnin' & Reed

Artists set for new release in the vintage and blues series include: Jack Hildén, Sidney Bechet, Mary Lou Williams, Django Reinhardt, Jimmy Reed, Lightnin' Hopkins, Eddie Harris, Wayne Shorter, and Lee Morgan. All product lists for \$5.98, including several double sets.

Among contemporary product, Norman has just released Mort Sahl's "Sing a Song of Watergate," the comedian's first disk in nearly four years. Sahl worked over 80 weeks in Norman's club and Norman said "he is a remarkable talent. He's like a jazz musician. Every performance is a little different."

Norman will also be leasing the masters of The Seeds disks, one of the first popular Los Angeles rock groups of the mid-sixties, to an English-firm this summer. "They've undergone a revival over there because many people think T Rex was heavily influenced by them," he said. Other contemporary product Norman said he is moving well includes the Mom and the Dads and Python Lee Jackson.

The firm distributes product through 32 independent distributors around the country.

EMPC Compromise Eyed

WASHINGTON—The Educational Media Producers Council (EMPC) is trying to reach a compromise between the needs of "slim-budgeted teachers" and the owners of copyrighted educational audio-visual and other materials, by setting up licensing arrangements for use of the materials. The EMPC has announced a study to be launched at an open forum on licensing of copyrighted materials in June at the Quality Inn Motel in Washington, D.C., June 18-19. EMPC, an arm of the National Audio-Visual Association, will co-sponsor the forum with the Information Industry Association.

Controversial

One of the most controversial issues in the stalled federal Copyright Revi-

sion bill awaiting Senate action, is the stand-off between demands of educators for a substantial amount of free "fair use" by copying of audio-visual and other educational materials, versus the producers of those materials and books. The producers say they face spiraling losses in sales and income for copyright owners when new and sophisticated duplicating in thousands of schools eliminates the need to buy copies or tapes of the desired works.

The EMPC Copyright Committee chairman, David Engler, of McGraw Hill Book Co., has spelled out the dilemma of the producers and copyright owners. He said they have frequently invested "substantial sums" in production of film, film strips, audio tapes and other audio visual materials. The producers claim that unauthorized copying threatens the economics of their industry, and "seriously blunts" the creative incentive. But he has hopes of selling the educators on the idea that "authorization to copy for just compensation" via licensing would be a possible solution to the problem—just as it is employed in the recording, motion picture and other related industries.

Speakers

Speakers at the forum will include spokesmen for industry and the educators, among them Harry Rosenfield (a familiar figure at Hill hearings on copyright), for the Ad Hoc Committee on Copyright Law Revision; Herman Finkelstein of the American Society of Composers, Authors and Publishers (ASCAP), and Sidney Schreiber of the Motion Picture Association of America.

Statistics reveal greater use of audio-visual materials in the classroom in 1972, according to a report being issued May 31 by the EMPC. Sales of non-textbook instructional materials rose to over \$214 million in 1972, an increase of nearly 11 percent over 1971, the survey reports (see separate story).

Executive Turntable



UTERANO



SAUL



KORNHEISER

In the continued restructuring of RCA Records' a&r department, **Robert Feiden** and **Bob Moore Merlis** have been appointed managers, talent development. Prior to joining the label, Feiden was an assistant editor for Record World magazine, as well as a freelance writer, and Merlis was operating manager for Bearsville Records. Both will report to **Don Heckman**, vice president, East Coast a&r. . . **Sal Uterano**, album sales chief for Atlantic Records, has added tape sales to his responsibilities. He replaced vice president **Bob Kornheiser**, who was appointed executive assistant to **Nesuhi Ertegun**, executive vice president of Atlantic. . . At Capricorn Records, **Larry Saul** has been named general manager, West Coast operations. Saul, who prior to joining Capricorn was a national promotion man for ABC/Dunhill, will coordinate all of Capricorn's activities with Warner Bros. Records, which manufactures Capricorn product.



GEORGE



BRICE



BEECE

Jack Gold, Columbia Records West Coast a&r vice president, has left his post to become an independent producer-writer-publisher. He headed the label's West Coast a&r operations since 1966, following four years in a similar position with United Artists Records. He will continue producing several Columbia artists. . . In the West Coast publicity office of Warner Bros. Records, **Garry George** has been promoted to manager, western publicity, and **Veronica Brice** has been promoted publicity assistant, West Coast. . . Meanwhile, at Polydor Records' promotion department, **Mike Bece** has been appointed national promotion manager and **Joe Baltzell** has been named Philadelphia promotion manager. Bece returns to the post at Polydor, which he held earlier for 15 months, after a brief stint as director of promotion for Metromedia Records. He is a 19-year music industry veteran. Baltzell, a 12-year veteran of the music industry, joins the label from Elektra Records, where he was a local promotion man. . . Turning to Ampex Corp., **Howard Rudolf** has been appointed Midwest regional sales manager, Ampex Music Division, Elk Grove Village, Ill. Now responsible for recorded tape sales in 13 states, Rudolf joined the firm in 1970. . . Also at Ampex Music Division, **Robert Shaw** has been named senior product manager. He was promoted from Midwest regional sales manager, a post he has held for the past two years.



ELLIS



ROBSON



GOLDSMITH

Roger Hoffman has been raised to promotion coordinator of A&M Records' international department. Formerly covering South America, Shaw adds Canada and the Far East to his responsibilities. . . **Ingrid Primus** has joined A&M's international department as coordinator for European and African markets. She was formerly a United Nations' translator. . . At Bell Records, **Cassandra Banks** has been appointed director of licensing and copyrights. She has been with the label for the past six years, working in the accounting department. . . At Acoustic Research, Inc., **Bill Cato** has joined the firm as assistant sales manager; and **Anne Broadhurst** has been promoted to advertising manager, succeeding **Peter Dyke**, who was recently named national sales manager. . . **Paul Ellis** has been named national promotion director for Evolution Records. Prior to joining the label, Ellis was West Coast regional promotion director for Elektra Records. In his new capacity, he will be opening new offices in Memphis. . . **Arthur Robson** has been named senior vice president, design and engineering, at Morse Electro Products Corp. With the firm since 1967, Robson was previously division vice president and director of engineering. . . **Lynn Goldsmith** has joined the staff of Grand Funk Railroad. She will act as a creative consultant in the fields of advertising and promotion. . . **Bob Zurfluh** has resigned his post as director of promotion for Madison Square Garden in New York. He assumes the position of director of publicity for Capitol Centre in Largo, Md. . . **Jules C. Stein** has announced plans to resign his position of

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First there was
"I Can See Clearly Now"
then "Stir It Up." Now
it's "My Merry-Go-Round,"
destined for more of the
same from Johnny Nash.

"My Merry-Go-Round"
from Johnny Nash.
Fast becoming one of
America's favorite singers.
On Epic Records and Tapes

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Billboard

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Vol. 85 No. 22

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General News

Gold Bows Indie Firm

LOS ANGELES—Jack Gold, who leaves Columbia June 1 after seven years as West Coast A&R vice president, will open his own independent record production firm. He will also operate two publishing companies.

Gold said he wanted to get back into the creative side of music through producing and music publishing.

His role at Columbia was more of administration than as an active in-studio producer. He plans meeting with Clive Davis, Columbia's president, to work out arrangements for producing several of the label's artists. He will also seek other production assignments.

During his skein with Columbia he produced Barbra Streisand, Ray Conniff, Johnny Mathis, Percy Faith, Jim Nabors, O.C. Smith, Patti Page and Vikki Carr.

Ten years ago he sold his copyrights in Jack Gold Music, which contained several hits including "See You in September." He has not yet devised formal names for his companies.

'Concert' Logo To Kirshner

NEW YORK—Kirshner Entertainment Corp. has acquired the exclusive, worldwide rights to license the "In Concert" logo from ABC television in connection with the release of records and tapes, according to Don Kirshner, president of the firm and executive producer of the pop-rock specials.

Kirshner stated that "arrangements are now under way for special packaged albums to be distributed by the individual record companies to whom the various artists who have performed on the show are under contract."

Starts AMI Records As Partner to Studio

LOS ANGELES—AMI Records & Tapes, a new record label, has been introduced here by American Music Industries, which also operates California Recording Studios in the city.

Del Kacher is president. He also has Delton Kacher Productions, an independent production firm, and Leddel Music (ASCAP).

First single on the new label is "Nightly News" by Chris Delton, which is already being used five times a week on NBC-TV network news as sort of a theme song.

Kacher is seeking a major label to distribute his label. He was also negotiating for European distribution.

Lowry Sets Disk Firm

NEW YORK—Peter Lowry, researcher, writer and blues scholar, has recently formed his own record company that will focus on the Carolinas and Georgia as the main sources of black blues talent.

Signed so far to Trix Records are "Peg Leg" Sam, a medicine show performer; guitarist-pianist Henry Johnson; guitarist-harmonicist Frank Edwards; pianist Tommie Lee Russell; guitarists Eddie Kirkland, Willie Trice, Pernel Charity, John Henry Fortescue, Roy Dunn and Tarheel Slim.

More artists are being contracted and a publishing company, Baby Tate Music, is also being formed. Six singles have so far been released on Trix, with its first selection of albums scheduled for September, 1973 release.

Ladies Start Indie Firm

PHILADELPHIA—Jilmor Productions Inc. has been launched here by Gilda Woods and Cathy Morrell. First product was produced at Sigma Sound Studios here and features Bobby Newton with "There's an Island" b/w "A Little Bit of Soap." Atlantic Records has acquired the master for release.



ELECTED TO POSTS within the National Academy of Recording Arts & Sciences were, from left: Stan Farber, vice president; Bill Lowery, president; Glenn Snoddy, vice president; and Knox Phillips, vice president. Also elected were first vice president Norman O'Connor, vice president Paul Roewade, and secretary-treasurer Lou Busch.

Lened Contracts Melodiya

By RADCLIFFE JOE

NEW YORK—An Elizabeth, N.J. firm, Lened Inc., will sell an estimated 200 automated record pressing systems, valued at \$6 million to Melodiya the Soviet record company, over the next five years.

Lened is also negotiating to supply record pressing equipment to British and French record labels and, according to Flusfeder, has already begun a dialog with Red China, for the possible establishment of a market for its product in that country.

Lened, according to its secretary/treasurer, Joseph Flusfeder, has already sold six systems to the Russian label, and recently signed a \$360,000 contract to supply another 12 systems. The 200-system agreement will be fulfilled through individual contracts for small quantities.

Chess/Janus Sales Soar

NEW YORK—Chess/Janus Records, for the 1972 fiscal year, experienced a 60 percent increase in sales over the same period in 1971, according to label president Marvin Schlacter.

Meanwhile, Howard Komisar, director of marketing for the labels, stated that June will be Dells Month. The firm is preparing an extensive advertising and promotion campaign to back the group's latest LP release. Included in the campaign will be major market radio spots, in-store displays and consumer print advertising.

NARAS Elects Lowery; Plan Hall of Fame

NEW YORK—The election of Bill Lowery as NARAS' national president highlighted the three-day meeting of the academy's national trustees at the Marina Del Rey Hotel in Los Angeles May 20-23. Other officers elected to a one-year term included Father Norman O'Connor, first vice president; Lou Busch, secretary/treasurer; and vice presidents Paul Roewade, Stan Farber, Knox Phillips, and Glenn Snoddy.

Other developments at the meeting included the approval of preliminary plans for a NARAS Hall of Fame as well as for a new San Francisco chapter; a broadening of active membership admission criteria for recording engineers; a detailed report from national coordinator Henry Romersa on the progress of the NARAS Institute; and proposals for exploring possible relations with the proposed all-industry organization, Bravo.

The criteria change for recording engineers extended eligibility for masters as well as mixers.

Motown Sues Movie

LOS ANGELES—Motown Records has filed suit against General Films in Federal District Court here, seeking an injunction to halt the movie company from releasing an upcoming suspense film under the title "Motown 9000."

The record company claims it has held exclusive trademark use of the word "Motown" since registering it with Washington in December 1964.

filled through individual contracts for small quantities.

Flusfeder claimed that Lened, which also supplies automated record pressing systems to record plants across the U.S., Canada, Europe and Japan, is the only U.S.-based company supplying automated record pressing systems to the Soviet Union. Viewlex Inc., another American-based company, sells tape duplicating systems, under the Electro-Sound brand name to the Russians, through its exporting firm, Audiomatic Corp.

Lened also produces complete, pre-packaged systems for high speed production and packaging of seven and 12-inch records, and is also capable of supplying complete plant systems or individual machines for all phases of record production and packaging.

Bell Opens Look-Alike Dawn Test

NEW YORK—Bell Records has launched a major promotional "Look-Alike" contest in conjunction with Dawn's upcoming engagement at the Copacabana June 7-16. The contest to find six look-alikes for Tony Orlando, lead singer of the group who recently scored with "Tie a Yellow Ribbon Round the Old Oak Tree," is open to all students presently enrolled in high schools, junior colleges and colleges in the greater New York Metropolitan area.

The contest culminates June 15 when the six winners and their dates will be Orlando's personal guests at the nightclub. Bell is promoting the contest with a mass mailing of the contest announcement and rules, photos and biographical material to schools and campuses within the tri-state area. Immediate follow-up includes advertising in selected school newspapers and radio spots on both school and local radio stations.

ABC Sues Club For \$33,333

LOS ANGELES—ABC/Dunhill has filed suit for \$33,333 against Stereo Tape Club and its parent corporation, Cerro, in local Superior Court.

ABC claims that the Gardena, Calif., tape club went out of business while still owing them the alleged back payments. ABC made a non-exclusive tape distribution pact with Stereo Tape on Mar. 15, 1972, calling for nonrefundable advances against royalties of 12 percent of 100 percent of a base price not less than \$6.98 per unit. Three Dog Night and Steppenwolf albums were specified as getting a 15 percent royalty.

The contract limited free goods for club membership promotions to no more than 33 percent of total units manufactured. Total advance payments for the three-year contract were to total \$275,000.

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

JUNE 2, 1973, BILLBOARD

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To think there could be another **Tapestry** would be a *fantasy*

This One

HJ57-P6Q-JPAP
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Superscope Garner Favor With Analysts

LOS ANGELES—Ask most analysts what company they think of when you mention consumer electronics and it's a pretty good bet they will mention Superscope Inc.

The reasons are spelled out in the company's annual report and in the confidence of Joseph S. Tushinsky, president and chairman.

For example: Earnings increased to \$5,642,000, or \$2.45 a share, for the year ended Dec. 31, 1972, compared with \$3,437,000, or \$1.57 a share, for the previous year. Net sales were \$84,682,000, up 27 percent from 1971's \$66,741,000.

That in itself is enough reason to solidly follow Superscope. Analysts, however, note the company's diversified attitude and its settlement of litigation with Sony Corp. as positive points in Superscope's future.

In short, most investors see Superscope ready to stand alone as a multinational company.

In that vein, Superscope, after acquiring a 50 percent interest in Standard Radio Corp. of Japan in 1971, is building a manufacturing facility in Taiwan (Superscope Taiwan Inc.) to produce a Superscope line of tape recorders and music systems.

Superscope has also expanded its international marketing arm in Europe, Africa and the Middle East under its subsidiary, Superscope Europe SA (nee Marantz International SA, Brussels). Another subsidiary, Marantz Far East, a Japanese sales operation, distributes Marantz products in the Far East, Hong Kong and through the U.S. Military PX's in the Far East.

(The Marantz subsidiary increased worldwide sales of its product line by 150 percent in 1972. Sales jumped from \$11,400,000 in 1971 to almost \$30 million in 1972. Sales in the U.S. climbed from \$9,950,000 in 1971 to \$24,400,000 in 1972.)

(In contrast, sales of Sony distributed products by Superscope passed \$51 million in 1972. The sale of Sony products represented approximately 60 percent of Superscope's sales in 1972 in contrast to 80 percent in 1971.)

Analysts view Superscope's diversification program as favorable.

According to the company's report, Marantz accounted for about 34 percent of its total business, while Sony tape recorders and related products produced 60 percent. Sales of Superscope-brand products, including the company's Recorded Tape and Tape Products Divisions, accounted for about 5 percent of total sales.

Wall Street viewers of Superscope also look with great favor at the company's settlement with Sony Corp.

The new pact calls for Superscope to maintain its exclusive distributorship of Sony reel-to-reel recorders and tape decks, auto cassette recorders and players, open reel magnetic tape and auto cassette recorders with built-in radios until Dec. 31, 1979.

Distribution of Sony stereo cassette decks, 8-track decks, magnetic cassette and cartridges will be marketed by Superscope until Dec. 31, 1977, and all other Sony tape recorders until Dec. 31, 1974. All restrictions on marketing and sale of competing brands have been eliminated.

Earnings Reports

RECOTON CORP.	
1st qtr.	1973
Sales	\$1,360,000
Net income	49,000
Per share	.14

MAGNETIC TAPE ENGINEERING CORP. (Magtec)	
1st qtr. to March 31:	1973
Sales	\$588,780
Net income	28,743
Per share	.04
Shares	636,500

CERTRON CORP.	
2nd qtr. to April 30:	1973
Sales	\$3,897,000
Income	56,000
Tax credit	49,000
bNet income	105,000
aPer share	.02

six-months	
Sales	\$7,505,000
Income	88,000
Tax credit	75,000
bNet income	163,000
aPer share	.03

ABKCO INDUSTRIES INC.	
2nd qtr. to March 31:	1973
Revenues	\$2,463,047
Net before extra. item	225,548
Per share	.20
Net income	302,148
Oper. per share	.40
Net per share	.45

MCA INC. (MCA Records)	
Qtr. to March 31:	1973
Revenues	\$84,775,000
Net income	6,339,000
Per share	.76
Shares	8,377,157

20TH CENTURY-FOX FILM CORP. (20th Records)	
Qtr. to March 31:	1973
Revenues	\$62,001,000
Income	2,453,000
bSpecial credit	2,584,000
cNet income	5,037,000
aPer share	.29

MEMOREX CORP.	
Qtr. to March 31:	1973
Sales	\$41,923,000
Net income	689,000
Per share	.16

Market Quotations

As of closing Thursday, May 24, 1973

1973	High	Low	NAME	P-E	(Sales 100's)	High	Low	Close	Change
27	8%	Admiral	5	596	9%	8%	9%	Unch.	
40%	22%	ABC	12	1289	27	23%	27	+ 2%	
15%	5%	AAV Corp.	5	137	5%	5%	5%	- 3%	
15%	3%	Ampex	—	1291	3%	3%	3%	- 3%	
8%	3%	Automatic Radio	7	65	3%	3%	3%	- 1%	
20%	9%	Avco Corp.	4	729	10%	9%	10%	+ 1%	
15	7	Avnet	6	1089	7%	7	7%	Unch.	
73%	27%	Bell & Howell	9	316	29	27%	27%	- 2%	
14%	6%	Capitol Ind.	10	341	10%	9%	9%	- 1%	
107	35%	CBS	12	1527	36%	35%	36	Unch.	
14%	4%	Columbia Pictures	—	829	5%	4%	5	- 1%	
8%	2%	Craig Corp.	6	201	2%	2%	2%	+ 1%	
14	6%	Creative Management	8	39	7	6 1/2	7	- 1/2	
123%	86 1/2	Disney Walt	63	2631	94	86 1/2	94	+ 2%	
6	3%	EMI	15	308	4%	4	4%	+ 1/2	
74%	56%	General Electric	20	4,077	59%	56%	59%	+ 1%	
44%	22	Gulf & Western	6	895	23%	22	23%	- 1/2	
16%	8	Hammond Corp.	7	187	8%	8	8	- 1/2	
42%	7%	Handleman	8	332	8%	7%	8%	- 1/2	
7	1%	Harvey Group	31	173	2%	1%	1%	- 1/2	
64%	32	ITT	9	6713	35	33	35	- 1%	
40%	8%	Lafayette Radio Elec.	6	279	9%	8%	9%	- 1/2	
35%	18%	Matsushita Elec. Ind.	28	1925	29%	28	28%	- 1 1/2	
34%	4%	Mattel Inc.	—	1127	5%	4%	5	- 1/2	
35%	20%	MCA	8	692	22	20%	21%	+ 3/4	
11	3860	4 1/2	3%	4%	+ 1 1/2				
9	132	16%	14%	14%	- 2%				
8	510	17%	16%	17%	- 3/4				
38	2488	85%	78	85%	+ 5%				
7	262	14%	13%	—	- 1%				
138	80	Motorola	24	930	102%	93%	102%	+ 6%	
39%	25%	No. American Philips	8	180	36%	25%	25%	- 1%	
51%	25%	Pickwick International	15	199	28	25%	26 1/2	- 2	
25%	6%	Playboy Enterprises	7	656	8%	6%	8%	+ 1/2	
45	24%	RCA	13	3451	28%	24%	28%	+ 2 1/2	
57%	40%	Sony Corp.	40	2005	45%	42%	45%	+ 1%	
29%	11%	Superscope	7	346	21%	19%	21%	+ 1 1/2	
49	17%	Tandy Corp.	11	1691	19%	17%	17%	- 2 1/2	
23	5%	Telecor	6	143	6	5%	5%	- 3/4	
14%	3	Telex	21	3173	3%	2%	3	- 3/4	
10%	3	Tenna Corp.	—	153	3%	3	3	- 3/4	
23%	11%	Transamerica	9	39%	11%	11%	11%	- 3/4	
20	12%	Triangle	9	61	13	12%	12%	- 3/4	
17	7%	20th Century	9	575	8%	7%	7%	- 3/4	
50%	15%	Warner Communications	7	1790	17%	15%	15%	- 2 1/2	
20%	10%	Wurlitzer	6	99	11 1/2	11	11 1/2	- 3/4	
12%	1%	Viewlex	—	388	2	1%	2	Unch.	
56%	34%	Zenith	13	1128	38%	34%	38%	+ 2%	

As of closing, Thursday, May 24, 1973

OVER THE COUNTER*	VOL.	Week's High	Week's Low	Week's Close	OVER THE COUNTER*	VOL.	Week's High	Week's Low	Week's Close
ABKCO Ind.	39	3	2%	2%	M. Josephson	19	11 1/2	9 1/2	9 1/2
Billy Mfg. Corp.	774	38	33	38	Mills Music	8	9	9	9
Cartridge TV	446	3 1/2	2 1/2	3 1/2	Recoton	7	3%	2%	2%
Data Packaging	24	6	6	6	Schwartz Bros.	15	3 1/2	3	3
Gates Learjet	90	9 1/2	9 1/2	9 1/2	United R.&T.	3	3	3	3
GRT	295	2 1/2	2 1/2	2 1/2	Wallich's M.C.	—	1/2	1/2	1/2
Goody Sam	10	2 1/2	2 1/2	2 1/2	Omega-Alpha	106	2 1/2	2 1/2	2 1/2
Integrity Ent.	—	1 1/2	1 1/2	1 1/2	MMC Corp.	—	1/2	1/2	1/2
Koss Corp.	61	11 1/2	11 1/2	11 1/2	Seeburg	2286	14 1/2	14	14 1/2

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

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If you have not as yet recorded a finished "master," let us audition you, if there's interest. We can handle the whole production for you. Consult us for record production, pressing, distribution, promotion, major label contracts and song publishing.

OMEGA RECORDS

1831 Chestnut St., Phila., Pa. 19103

Call Lou Saft, President, Person-to-Person Collect (215) 561-1636

SAM GOODY INC., New York, said for the quarter ended March 31 increased to \$6,839,449 compared with \$6,275,915 for the year earlier period. There was a loss of \$27,098, or 4 cents a share for the quarter, compared with a profit of \$17,187, or 3 cents a share, for the same period a year ago.

COLUMBIA BROADCASTING SYSTEM, New York, posted operating income for the first quarter of \$16.9 million, or 59 cents a share, compared with \$12.3 million, or 42 cents a share, for the year-earlier period. Sales rose to \$363.7 million from \$324.1 million.

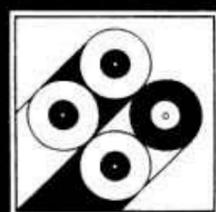
MINNESOTA MINING & MANUFACTURING, St. Paul, reported net income of \$65.2 million, or 58 cents a share, in the first quarter, up from \$54.7 million, or 49 cents a share, for the period a year ago. Sales increased to \$575.9 million from \$496.4 million. The company's domestic and international operations showed good first quarter gains, with all major lines contributing to the higher volume, said Harry Heltzer, chairman.

MCA INC. (MCA Records), 20th Century-Fox Film Corp. (20th Records) and American Broadcasting Companies (ABC Records and ABC Record and Tape Sale) all reported good news to shareholders. MCA said net income for the first quarter of 1973 was \$6,339,000, or 76 cents a share, compared to \$5,318,000, or 65 cents a share, in the first quarter a year ago. Revenues for the latest period were \$84,775,000, up from \$80,227,000 in the year-ago quarter. Lew R. Wasserman, MCA president, said all major divisions of the company "are operating at very satisfactory levels." 20th reported improved sales and earnings for the

first quarter and declared a cash dividend of five cents a share, payable June 22 to stockholders of record May 29. The last time the company paid a cash dividend was in 1969 when it paid 25 cents. American Broadcasting Companies expects operating earnings in the second quarter to be substantially ahead of the year-earlier period.

K-TEL INTERNATIONAL INC., Minneapolis, reports that sales of "albums and other retail products continue to make the largest contribution to company earnings," said Philip Kieves, president. K-Tel merchandises products through television advertising.

RECOTON CORP., New York, reported net income for the first quarter ended March 31 was \$49,000, or 14 cents a share compared with \$67,000, or 18 cents a share, for the same period a year ago. Sales were \$1,360,000 compared to \$1,325,000 in 1972. Herbert H. Borchardt, president, attributed the earnings decline to increased overhead, but still anticipated increased sales and earnings for the year. The company earned \$167,000, or 46 cents a share, on about \$5 million in sales last year. Borchardt told shareholders at the annual meeting that the company had acquired exclusive marketing rights in the U.S. to a British-manufactured calculator line produced by Sinclair Radionics Ltd.



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including: NOBODY LIVES HERE ANYMORE
MOONSHINE (FRIEND OF MINE)
SING WITH THE CHILDREN
HEROES AND DEVILS
GILES OF THE RIVER
DANCE TO MY SONG
MY SPORTIN' LIFE
DRIFT AWAY
EASY EVIL

with musical contributions from:

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• LEE SKLAR
• DANNY KORTCHMAR
MIKE UTLEY
LARRY KNECHTEL
RICHARD PODOLOR
BILL COOPER
...and others

The single is: MOONSHINE (FRIEND OF MINE)

produced by RICHARD PODOLOR



*courtesy Warner Bros Records



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The Afro Rock Hit Record that's taking all of New York City by storm! Also breaking big in Baltimore, Philadelphia, Washington, D.C., Atlanta, Norfolk and Los Angeles.

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*SPECIAL—SOUL MAKOSSA CONTEST!

Enter the Town Hall "Soul Makossa" Contest and win a free TV Set or other valuable prizes. To qualify, listen carefully to what the 2nd African chief is saying at the end of "Soul Makossa" by the Original Nairobi Afro Band.

The contestant who sends in the best translation and most complete explanation of what the 2nd chief is saying will win a 1st Prize free TV Set. Other valuable prizes awarded to 3 runners up.

Contest ends June 30, 1973. Winners will be announced July 14, 1973. Mail entries to Town Hall Record One Stop (address above).

Listen for "Soul Makossa" on Radio Stations WHBI, WRLB, WGRT, WGPR, WOK and many other stations in major cities of USA.

General News

Import Pirate Loss In Millions: Peters

• Continued from page 3

their import operations for 1972, according to Peters. He said that the domestic market for "product of natural origin" has been steadily expanding throughout the country. Peters has salesmen in Chicago, Los Angeles, Boston, Washington, D.C., San Francisco and Atlanta. He said that the firm services some 3,000 locations in the U.S.—shipping to them directly.

In operation for six years, the firm maintains a standing inventory of some \$1 million—\$200,000 in tapes, \$750,000 in LP's and \$50,000 in singles. The inventory covers 4,000 to 5,000 LP titles from 30 countries, including soundtracks from India; product from France, Germany, Denmark, Italy, Spain, and Greece. Peters said that the firm is also the exclusive distributor for EMI in the U.S. and Canada.

Product from Greece is the largest seller for the firm, said Peters. It accounts for some \$1.4 million in annual sales. The reason for this, stated Peters, is his close connection to the country—his birthplace—with his other business venture, a travel agency specializing in tours to Greece. As part of its promotion campaigns, Peters utilizes a mailing list comprised of 125,000 names—gathered mostly through the travel agency. All return inquiries from the list are directed to an account in the person's community. Also available, to accounts and customers, is the firm's best seller list—gathered from Peter's computerized sales records. Suggested list prices to accounts are \$6.95 for 8-track tapes and cassettes and \$5.98 to

\$7.96 for LP's—depending on the type of product.

Most Labels

Employing 58 people for its sales and inventory operations, Peters carries most major overseas labels. He said that 95 percent of each label's catalog is handled by the company. All billing and inventory checks are maintained by computers, located in the main offices here, and shipment time varies from 48 hours for eastern accounts, to 15 days for western accounts. "Business is good," said Peters. "We hope to expand even further next year, but unless something is done about the pirates the whole record import market is going to suffer."

Gallis Meet Shaping Up

CHICAGO—About 200 radio and label people are expected at the Paul Gallis Conclave at the Marriott here Friday (1), which has the overall theme: "Pop radio is stale, a complete bore," said Gallis. One topic is actually titled: "Top 40 Radio—Is it Dead, or is SAP (salt and pepper) Here?"

Gallis, veteran independent promotion man, said, "Pop radio is more boring than in the big band days. Program directors have forgot people and are only worried about the four records they are playing. Everybody sounds the same and at the same time there is stiff competition and new stations every day."

Prominent industry people participating include George Wilson, Bartel chain; Lucky Cordell, WVON-AM here and executive director National Association of TV & Radio Announcers (NATRA); Pete Stocke, president, National Association of Recording Merchandisers (NARM); WCFL-AM station manager Lew Witz and his afternoon personality Larry Lujack, whose topic is, "The Futility of Conclaves and Everything Else."

Traffic Rates Songbook

LOS ANGELES—West Coast Publications here has published a songbook on the music of "Traffic," by that title. More than 60 photos, many in color, plus songs such as "Shoot Out at the Fantasy Factory" and "Big Thirst" are included.

Industry Survey

• Continued from page 3

means the industry will have to pay more for raw material.

The PVC shortage is temporary due to the fact that a number of firms are setting plans for new PVC plants. Among these firms are: Tenneco Chemicals; Diamond-Shamrock; Georgia-Pacific; Certain-Teed; Borden Chemical; and Conoco Plastics.

Many of the sources also feel that while a temporary slowdown may be in the offing for the pressing of records, manufacture of prerecorded tape may not feel as great a pinch. What might result is an accelerated growth in the prerecorded tape industry that will continue once the compound shortages have been rectified.

Three Years In Jail

• Continued from page 3

record as favoring the stiffer penalty. The real problem is to get the copyright revision out of the deadlock over cable TV fees and other issues (Billboard 4/7/73).

The other, and probably more difficult route, to establish the stiffer penalty, would be through passage of the massive omnibus bill to reform the U.S. criminal Code, S. 1, also introduced by Sen. McClellan, and its counterpart S. 1400 introduced for the administration by Sen. Roman L. Hruska (R., Neb.). The criminal code bill, the most massive ever introduced in congress, has drawbacks similar to those in the copyright revision—it is loaded with controversial issues. The bill bears on everything from obscenity and abortion to the death penalty, as well as milder issues such as the imposition of felony penalties for violation of record copyright in Sec. 1765—"Fraud in a Regulated Industry," Subsection A.

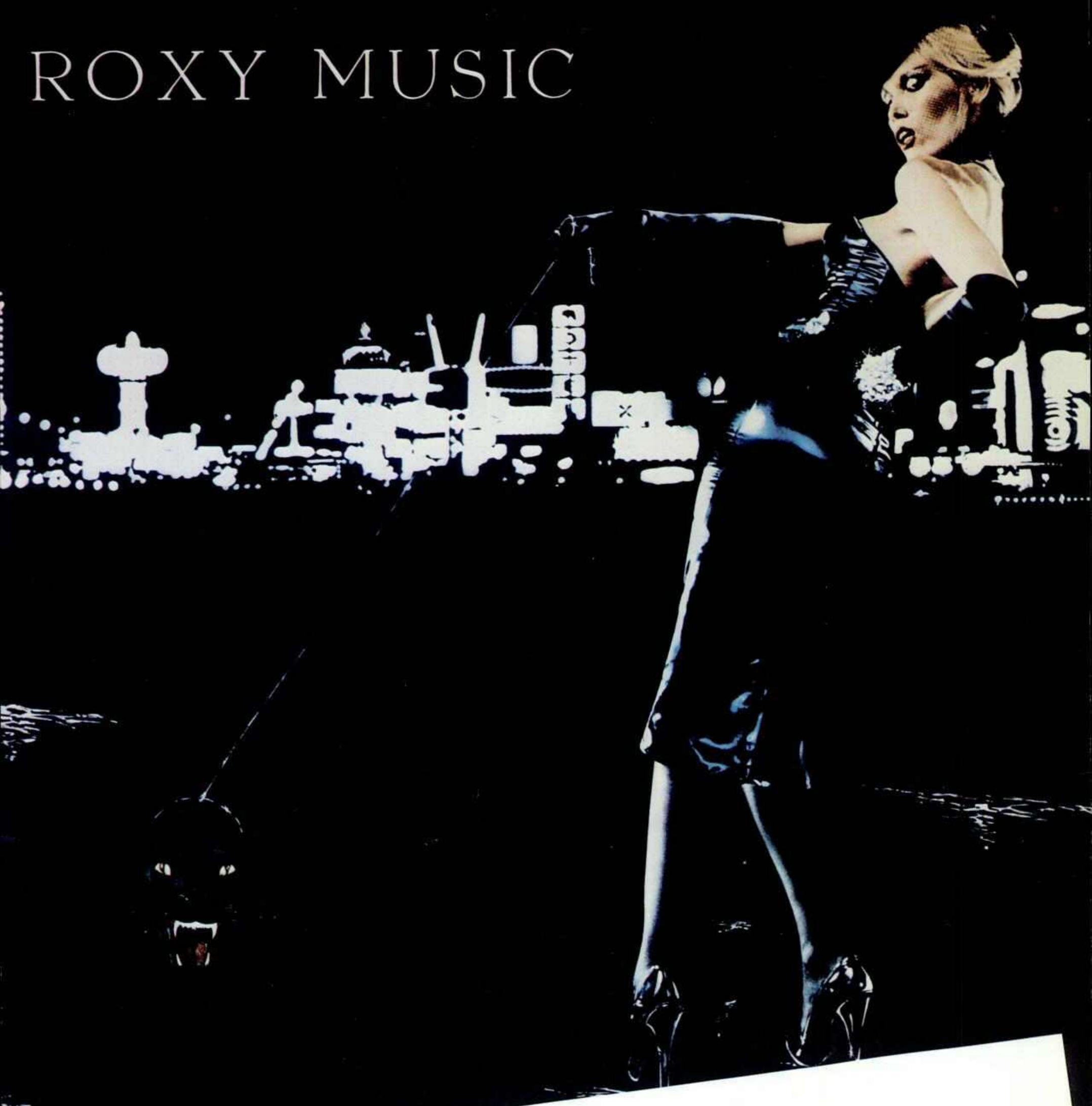
'Vigorous'

Meanwhile, back at the Justice Department, deputy attorney John T. Sneed has recently written to Sen. McClellan promising "a vigorous prosecution program" against record pirates, with the cooperation of the FBI. The Justice Department has told Sen. McClellan—and the recording industry—that it has circulated to all U.S. attorneys and to the FBI, a special explanation of the copyright law "and the methods by which the government hopes to meet the swelling tide of illicit sound recordings" (Billboard 5/5/73).

The Department's "manual of operating procedure will be accompanied by a letter to all U.S. attorneys, urging them to give high priority to the prosecution of these offenses." Deputy attorney General Sneed also notes the proposed revision of the criminal law that would raise the penalty for infringement of a copyrighted recording to a Class E felony.

Sen. McClellan recently entered the Justice Department letter into the Congressional Record, with the comment that any questions by opponents as to the constitutionality of the record copyright amendment (S. 646) have been laid to rest. He told fellow senators of the recent 48-count indictment brought by a federal grand jury in New Mexico against alleged record piracy, the first under the new statute. "Additional indictments are anticipated." Justice Department spokesmen have indicated they may occur in the near future (Billboard 5/5/73).

ROXY MUSIC



Melody Maker

1973

8p weekly

USA 50 cents

Pop 30

- 1 Ooh La La Faces
- 2 Aladdin Sane David Bowie
- ★3 **FOR YOUR PLEASURE** **ROXY MUSIC**
- 4 Houses of the Holy Led Zeppelin
- 5 Billion Dollar Babies Alice Cooper
- 6 Dark Side of the Moon Pink Floyd

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STARDRIVE

with Robert Mason

"Stardrive pick up where Stockhausen and Cage, Miles and Mahavishnu, and Dead and Floyd leave off on the starry trail through advanced musical

consciousness. Simply astounding, it is a total treat for the senses; it swoops and glides and roars and crashes around your brains in a delicious, sensational cosmic flow."
—Patrick Carr, Village Voice

STARDRIVE with ROBERT MASON. Man and machine combine to create a musical reality of the future. Their debut album, **INTERGALACTIC TROT**, is the next step outward. Includes the single "Rushes" EK-45847

Produced by
Robert W. Zachary, Jr.

EKS-75058



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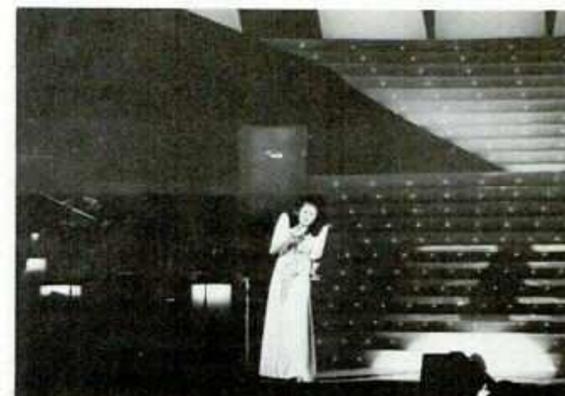
Soon to be available on
Quadradisc and Quadraphonic 8-track tapes.



EMCEE KYOSEN OHASHI prepares to break the news about winners in the second annual Tokyo Music Festival, held at the International Center.



ISABELLE, from France, performs to capacity audience during the song festival, backed by full orchestra.



PILITA CORRALES of the Philippines gets deep into a song ... and it won her the award for best singer.

Sights at the 2nd Tokyo Music Festival

Photos by Shig Fujita



SUMIKO SAKAMOTO, winner of overseas judge's award, performs during the late April event.



MICKEY NEWBURY accepts winner's certificate while hostess wheels away his trophy. Newbury, Elektra Records artist, won 3 million yen for "Heaven Help the Child."



SAMMY DAVIS JR. extends greetings to audience during the international contest, attended by several U.S. record and music executives.



PAUL WILLIAMS, WHO won 1 million yen for "Look What I Found," is congratulated by Ohashi.

Billboard SPECIAL SURVEY for Week Ending 6/2/73

Billboard Best Selling Jazz LP's

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	
1	SECOND CRUSADE Crusaders, Blue Thumb BTS 7000 (Famous)	22	STRANGE FRUIT Billie Holiday, Atlantic SD 1614
2	BLACK BYRD Donald Byrd, Blue Note BN-LA047-F (United Artists)	23	MIZRAB Gabor Szabo, CTI 6026
3	SKY DIVE Freddie Hubbard, CTI 6018	24	RAMSEY LEWIS Upendo Ni Pamoja, Columbia CQ 31096
4	PRELUDE/DEODATO Eumir Deodato, CTI 6021	25	BILLIE HOLIDAY The Original Recordings, Columbia 2-32060
5	SUNFLOWER Milt Jackson, CTI 6024	26	IN CONCERT Miles Davis, Columbia KG 32092
6	FUNKY SERENITY Ramsey Lewis, Columbia KC 32030	27	SWEETNIGHTER Weather Report, Columbia KC 32210
7	MORNING STAR Hubert Laws, CTI 6022	28	LIVE AT THE LIGHTHOUSE Charles Earland, Prestige 10050 (Fantasy)
8	LIGHT AS A FEATHER Chick Corea, Polydor PD 5525	29	ON THE CORNER Miles Davis, Columbia KC 31906
9	RED, BLACK & GREEN Roy Ayers, Polydor PD 5045	30	PIECES OF A MAN Gil Scott-Heron, Flying Dutchman PD 10143
10	HANGIN' OUT Funk, Inc., Prestige PRS 10059	31	DIG THIS Bobbie Humphrey, Blue Note BLN 84421 (U.A.)
11	1st LIGHT Freddie Hubbard, CTI 6013	32	OH GIRL Young Holt Unlimited, Atco 1634
12	TALK TO THE PEOPLE Les McCann, Atlantic SD 1619	33	WE GOT A GOOD THING GOING Hank Crawford, Kudu 08 (CTI)
13	INNER CITY BLUES George Washington, Jr., Kudu 03 (CTI)	34	FORECAST Eric Gale, Kudu KU 11 (CTI)
14	HERBIE HANCOCK SEXTANT Columbia, KC 32212	35	REFLECTION OF CREATION AND SPACE Alice Coltrane, Impulse Q 9232 (2) (ABC)
15	SONGS FOR MY LADY McCoy Tyner, Milestone 9044 (Fantasy)	36	BLACK UNITY Pharoah Sanders, Impulse IPE 9219 (ABC)
16	M.F. HORN II (M.F. HORN) Maynard Ferguson, Columbia KC 31709	37	HURTWOOD EDGE Tim Weisberg, A&M SP 4352
17	UNDER FIRE Gato Barbieri, Flying Dutchman FD 10156	38	NEXT ALBUM Sonny Rollins, Milestone 9042 (Fantasy)
18	WHITE RABBIT George Benson, CTI 6015	39	THE BILLIE HOLIDAY STORY Billie Holiday, Decca DSX 7161 (MCA)
19	INSIDE II Paul Horn, Epic KE-31500 (Columbia)	40	SOPHISTICATED LOU Lou Donaldson, Blue Note BAN-LA024-F (U.A.)
20	MOON GERMS Joe Farrell, CTI 6023		
21	3 PIECES FOR BLUES BAND Segall Schwall, DGG 2530-309		

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ATV Complex Opens in U.S.

LOS ANGELES—England's Sir Lew Grade has set U.S. offices for the publishing division of his ATV entertainment complex. Samuel Trust, formerly with BMI and Beechwood Music, is directing the ATV Music Group here.

Catalogs operated by ATV include the Beatles-dominated Maclen Music and Comet Music. ATV Music, Sweco Music and Welbeck Music.

Butch Parker will be ATV West Coast professional manager and Steve Love has the same post in New York. Irving Chezar is administrative officer for the New York office. In Hollywood, Frances Amitin is copyright supervisor and Diane Parker is administrative coordinator. More appointments are to be announced shortly.

Stan Lewis to Distribute Daniel Label in New Deal

SHREVEPORT—Jewel Records here will distribute Daniel Records, an enterprise of Gospel Melody Inc., under an agreement with Rev. W. Leo Daniels. Gospel Melody is a non-profit organization with a series of operations nationwide to fight crime, drug abuse, alcoholism, poverty and to promote evangelism. Signing the deal was Stan Lewis, president of Jewel Records.

Family Prod. Must Pay

LOS ANGELES—Superior Court here has ordered Family Productions to pay a \$5,146 recording fee to Premier Credit, a collection agency acting for Golden West Sound Studios.

A PRESSING QUESTION:

WHY SHOULD YOU WORRY ABOUT THE STUFF THEY MAKE YOUR RECORD OUT OF?

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Q-540 is the most significant advance in record compounds in years. Developed for CD-4 (quadraphonic) recording, it has the unique capability to absorb 4 blended discrete channels of sound and reproduce them with greater clarity and brilliance than has ever before been possible.

Q-540 is also far superior to ordinary compounds for monoaural, stereo, and matrix quad. Look what Q-540 gives you:

- **GREATER BRILLIANCE** — To really appreciate the brilliance and clarity of Q-540 you should compare it to ordinary compounds. Hearing is believing.
- **LONGER WEARING** — A record pressed on Q-540 will play with perfect fidelity up to 3 times as long as one pressed on anything else. (The 30,000 cycle carrier channel necessary for CD-4 recording doesn't wear off of Q-540 like it does off of ordinary compounds).
- **ANTI-STATIC** — Q-540 has exceptional anti-static characteristics. The result is less surface noise, less dust attraction, far greater ease in keeping surface and grooves lint-free and clean.
- **FAST-FLOWING** — Increases production rate by shortening the pressing cycle. Fills better than ordinary compounds. Less susceptible to warping at faster cycle rate.
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1972 BILLBOARD TRENDSETTER & ARTIST AWARDS —New York Presentations—



JAMES BROWN'S "Revolution of the Mind/Live at the Apollo" wins Billboard's Top Soul Album award. From left, are, Mike Eisenkraft, Billboard eastern sales manager; Ellen Anderson, Polydor Records r&b promotion assistant; Joe Medlin, r&b promotion, Polydor; Jeanette Washington, aide at James Brown Productions; Jerry Schoenbaum, Polydor Records president; Buddy Nolan, vice president, James Brown Productions; and Phil Picone, director of marketing, Polydor.



ROCK PROMOTER Richard Nader, center, is presented a Billboard 1972 Trendsetter Award for creating a renewed interest in musical nostalgia with his Rock & Roll Revival concerts. Making the presentation are Mike Eisenkraft, left, and Mickey Addy, right.



JERRY GREENBERG, seated, senior vice president and general manager of Atlantic Records, on behalf of singer Roberta Flack, accepts Billboard's 1972 awards for Top Popular Single, Top Soul Album Artist, Top Album Artist, and Top Album Female Vocalist. Making the presentations are Billboard's Norm Berkowitz, left, account executive, sales, and Mike Eisenkraft. Greenberg also accepted awards for the Rolling Stones, Top Album Duos & Groups, and for the group Yes, Top Album New Artists.



LES TURPIN, left, director of a&r for Neighborhood Records, and Irene Minnett, center, accept Melanie's Billboard award for the 1972 Top Singles Female Vocalist. Norm Berkowitz makes the presentation.



DON KIRSHNER, center, displays Billboard's 1972 Trendsetter Award for his "In Concert" television series on ABC Television, which showcases contemporary rock acts. Joining Kirshner are Mickey Addy, left, Billboard account executive, and Mike Eisenkraft.



RCA Red Seal's Peter Murves, director of classical music for RCA, receives Trendsetter award for introducing new ideas in market product through graphics. At left is Bill Wardlow, Billboard's New York associate publisher. Robert Sobel, Billboard classical editor, is at right.

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(the truth come pourin' out)

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About Dickie Goodman,
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Lockwood Keys Concert's Bills to Singer/Writer

NEW YORK—While other rock and pop promoters here continue to focus on top-rated rock bands enjoying strong current popularity, Bill Lockwood, director of programming for Lincoln Center for the Performing Arts and talent buyer for that hall's contemporary "Great Performers" series, is gearing his bills to the singer/songwriter.

Since the series' inception, Lockwood has seen the annual schedule grow to this year's roster of nearly 30 acts and the series' ticket sales finally incorporate a subscription basis identical to the Center's classical programming. That approach underscores

Dr. Hook Is Back in Swing

NEW YORK—Dr. Hook & The Medicine Show will complete the remainder of dates on their current cross-country concert tour, following a cancellation at Escondido Stadium near San Diego.

The Escondido cancellation followed injuries to Ray Sawyer, group's vocalist, when he fell from the stage the previous day after a show in San Diego. Dates through June will not be affected, according to manager Ron Haffkine.

U.K. Bands Tour U.S.

NEW YORK—Five top British bands from the mid-1960's will be touring the U.S. extensively this summer as the "1960s British Rock Invasion Revisited," as produced by rock revival entrepreneur Richard Nader.

Peter Noone and Herman's Hermits will headline the tour, which will also feature Gerry and The Pacemakers, Wayne Fontana and The Mindbenders, Billy J. Kramer and The Dakotas and special guests, The Searchers. Collectively, the bands are reported to be responsible for over 20 gold records since their involvement in the first waves of the English pop surge of the mid-'60's.

The 21-city tour will cover U.S. and Canada, hitting both Madison Square Garden and the Los Angeles Forum, between June 26, where the tour begins at the Saratoga Performing Arts Center, Saratoga, N.Y., and the final date, July 22, in Kansas.

Nader will produce, with the artists being packaged by Kennedy Street Productions of London, with Danny Betisch coordinating. William Morris is booking the tour, and Ray Reneri will act as production manager for the tour.

Lockwood's conviction that the solo performer offers more "staying power," a more clearly-defined identity for the series, and access to an older, college-aged audience.

Serious Attempt

In explaining the series' concept, Lockwood emphasized the schedule as a serious attempt to present pop artists as valid forces in the nation's popular culture. "Major contributors as creators, not just performers." The series is booked a year in advance, and Lockwood hastens to add that his roster has recently increased its exposure of unknown new and established bands.

Thus the series focuses on "artists like Loudon Wainwright III, Gordon Lightfoot, Kris Kristofferson, Bonnie Raitt, Randy Newman, David Buskin, Andy Pratt, Bruce Springsteen, Doc Watson and others," occasionally featuring an "exceptional band" that Lockwood feels is distinct from conventional rock groups. Such an approach, Lockwood continues, is necessary in booking so far in advance, since, he adds, many bands are mercurial, subject to musical and personnel change.

The series is also further exploring the use of Alice Tully Hall as an alternative venue for artists whose lack of recognition would normally limit them to bottom billings in rock halls or club dates.

Lockwood also notes that the Great Performers series is distinct from other pop concert line-ups here because of its very status as an institutional project. Other cultural centers offer rock productions, he notes, but most of those dates are booked from outside. The center's series is an integral part of its programming. In that respect, Lockwood asserts, he cannot afford to merely follow the charts, since, "I'm just as interested in developing a new artist as other promoters here are in promoting for profit. I'm promoting for the institution, and, hopefully, an art form."

4 Chicagoians Appear in Film

NEW YORK—Four members of Columbia recording group Chicago appear in Jim Guercio's "Electra Glide in Blue," a feature film shown at the Cannes Film Festival. Picture, being released by United Artists, will first play French theaters and then be distributed in the U.S. Guercio produces Chicago's albums.

Walt Parazaider, Lee Loughnane, Terry Kath and Peter Cetera are featured in the film dealing with a motorcycleist wrongfully accused of murder.

Kwanza Records, newly formed r&b label distributed by Warner Bros., has signed **Bobby Byrd** to a long-term recording contract. Byrd's first single for the label is "Try It Again." He was the founder of **James Brown's Famous Flames** previously. . . . Warner Bros. Records has signed **Eric Weissberg** to a long-term recording contract. Warners will release a new Weissberg album in early summer. The label is releasing a second single from his "Deliverance" album titled, "Reuben's Train." The first single, "Dueling Banjos" went gold in March.

Clarence White, former member of the **Byrds**, has been signed to Reprise Records. His first solo album is set for this summer. Currently, White is touring Europe in a bluegrass group called the **Kentucky Colonels**. . . . Warner Bros. Records has signed blues artist **T-Bone Walker** to an exclusive long-term recording contract. Walker, who won a Grammy Award in 1971 for best ethnic or traditional blues recording, is presently finishing his first album for Warners with a release scheduled for mid-summer. The album is being produced by veteran rock 'n' roll writer-producers **Leiber and Stoller**.

Morgana King has been signed to Paramount Records. An album of new material by such songwriters as **Kenny Rankin, Paul Williams and Michel Colombier** is being planned for a late August or early September release. . . . **The New York Dolls** have signed an exclusive long-term recording contract with Phonogram Inc., with both album and single product to be released on a specially designed Mercury label. . . . **Tierra**, Los Angeles chicanero group, has signed with 20th Century Records.

The Blackberries, Hollywood studio back-up vocalists, have signed with A&M Records. Group consists of **Clydie King, Vanetta Fields, Billie Barnum** and is managed by **Dee Anthony**. First single release, due shortly, is "Twist and Shout" produced by **Steve Marriot**. . . . **Randy Edelman** has signed with Almo Music, A&M's publishing wing, to co-publish his Piano Picker Music catalog. . . . Rock-country group **Calico** has been signed to Arnold Jay Music and several major projects by the writer/producer team of **Arnold Capitanelli** and **Robert O'Connor** are currently underway for Calico.

Slim Pickins have been signed for exclusive management with Nullis Pretii Productions. The five piece country-rock band is composed of members formally with the **American Dream, In-Sex, Spiral Starecase and Jay & the Techniques**. . . . Landmark Enterprises signed **Joseph Neal** to a recording contract for three albums. The first will be out in November. Neal, a singer-actor-dancer who co-starred in "Jacques Brel" on and off Broadway, will be produced by **Jim Fragale**, who has previously produced **Melba Moore**. . . . **Michael Ochs Management** has signed **Coven** and the **Legendary Mouse**, a Texas-based rock act to exclusive management contracts.

St. James Infirmary has signed a recording contract with Mazel Records. The five man rock group will have their first single released in mid-June. Titles are "Don't Take Your Love From Me" and "Every Body's Livin' Today." The group, which writes its own material, will produce themselves.

Nitty Gritty to Tour in Japan

NEW YORK—The Nitty Gritty Dirt Band is scheduled to make its first tour of Japan in mid-August. The tour includes 12 cities with two concerts set for Tokyo in addition to major television appearances. This marks the second overseas junket for the group after a January visit to the U.K. and the MIDEM Convention in France.

Studio Track

By SAM SUTHERLAND

Capricorn Studios, the Macon room that has certainly come to the fore since the emergence of the Capricorn label, is apparently keeping up a good head of steam, despite delays and assorted back-tracking for several label acts.

Livingston Taylor had brought in "Over The Rainbow," his next album, but a meeting of the minds with the Capricorn folk produced the ticklish conclusion that the entire LP would have to be produced anew. So, **Ed Freeman**, known for his work with **Don McLean, Tom Rush** and others, was brought into the picture. That work is now reported just about complete.

Then, too, there is the proverbial cliff-hanger, the next album from the **Allman Bros. Band**. "Brothers and Sisters" has been in the works for some time, but Capricorn reports that the tunes are just about complete, with only a few more vocal overdubs to go. **Johnny Sandlin** co-produced with the band, and shared engineering duties with **Ovie Sparks** and **Buddy Thornton**.

Sandlin, Sparks and Thornton also rode the board when Sandlin collaborated with **Greg Allman** on the production of his forthcoming solo LP. That project is also just about ready, with only a few more vocals to go, and local ears say it should turn some heads: **Ed Freeman** provided horns and strings, which is certainly a departure.

Meanwhile, producer/engineer **Paul Hornsby** has been working with **Eric Quiney Tate** on their second Capricorn album, and will start work this week with another young Capricorn act, the **Marshall Tucker Band**, who begin their second album roughly one month after the release of their first.

With those sessions in progress, Capricorn is also understandably excited about another tentative project: **Dicky Betts**, Allmans' lead guitarist, is apparently exploring the idea of a solo album.

Meanwhile, back in L.A., **Elektra Sound Recorders** have been hosting **The Checkmates**, recording an LP for Buffalo Records. **Billy James** has touched bases, noting that **Paul Rothchild** and **Sonny Charles**, Checkmates' lead vocalist and musical director, are producing and **Fritz Richmond** is engineering.

Also in the works for Buffalo, but this time over at **Wally Heider's** L.A. rooms, is the return of **Love**, which should warm some souls. **Arthur Lee** has completed mixing there, following recording at **Paramount Recording Studios** with engineer **Raghu Gadhoke**. That project reunites Lee with **Rothchild**, who produced Love's "Da Capo" LP for Elektra and this time around is serving as advisor for producer Lee.

As for **Elektra Sound Recorders'** projects for their parent label, those include **Harry Chapin's** new single, being produced there by **Mike Nesmith** of **Countryside Records**. Also in the works are an album by **Courtland Pickett**, formerly known as **Sailcat**, and a single by **Tim McIntire**.

Elektra was also site for the mixing of the forthcoming **Carol Hall** single, recently released and produced by **Arif Mardin** at **Atlantic Studios** in New York. Mardin is set to produce her third LP for Elektra.

* * *

Meanwhile, back in Burbank, **Kendun Recorders** is excited as they approach the June completion of their newly renovated Studio 3. All equipment has been replaced, and **Tom Hidley** of **Westlake Audio** has designed a totally new acoustic environment which, according to the folks at **Kendun**, is the first where **Hidley** had unlimited space to work with.

The new room will also feature new, custom-designed **Neumann** disk cutting equipment, including a complete sit-down console and signal processors which **Kendun** believe will be totally new in Los Angeles. A new **Neumann** lathe, incorporating the **SX-68** cutter head system and the **VMS-70** lathe have already been installed, along with a preview tape machine and electronics from **Studer**.

Total expense was set at \$140,000 by president and chief engineer **Kent Duncan**. Other features: custom equalizers augmenting the standard **Neumann** designs, **EMT** limiter/expander, **Dolby**, **EMT** echo, simultaneous two-track and cassette dubbing, **Westlake** monitors, a complete bar and a fresh water aquarium.

As for mastering duties and ongoing projects, **Rod McKuen** and **Anita Kerr** returned to produce two more **San Sebastian** Strings albums, originally recorded for **Warner Bros.** at their own studios by **Lee Herschberg**. At **Kendun**, **Drew Bennett** and **Russ Viot** handled the job.

Also mastered for **Warners** was **Bob Regehr**, who brought in **Martin Mull's** imminent Capricorn release, "And His Fabulous Furniture," which will include "Dueling Tubas."

Finally, **Kendun** mastered a series of original cast albums that are being released for the first time here under license from **EMI**. Those will include the "original, original Broadway casts" of "No, No, Nanette," "The Boy Friend," "Sail Away," with **Elaine Stritch; Van Johnson** in "The Music Man" and the original London cast recording of "The Sound of Music."

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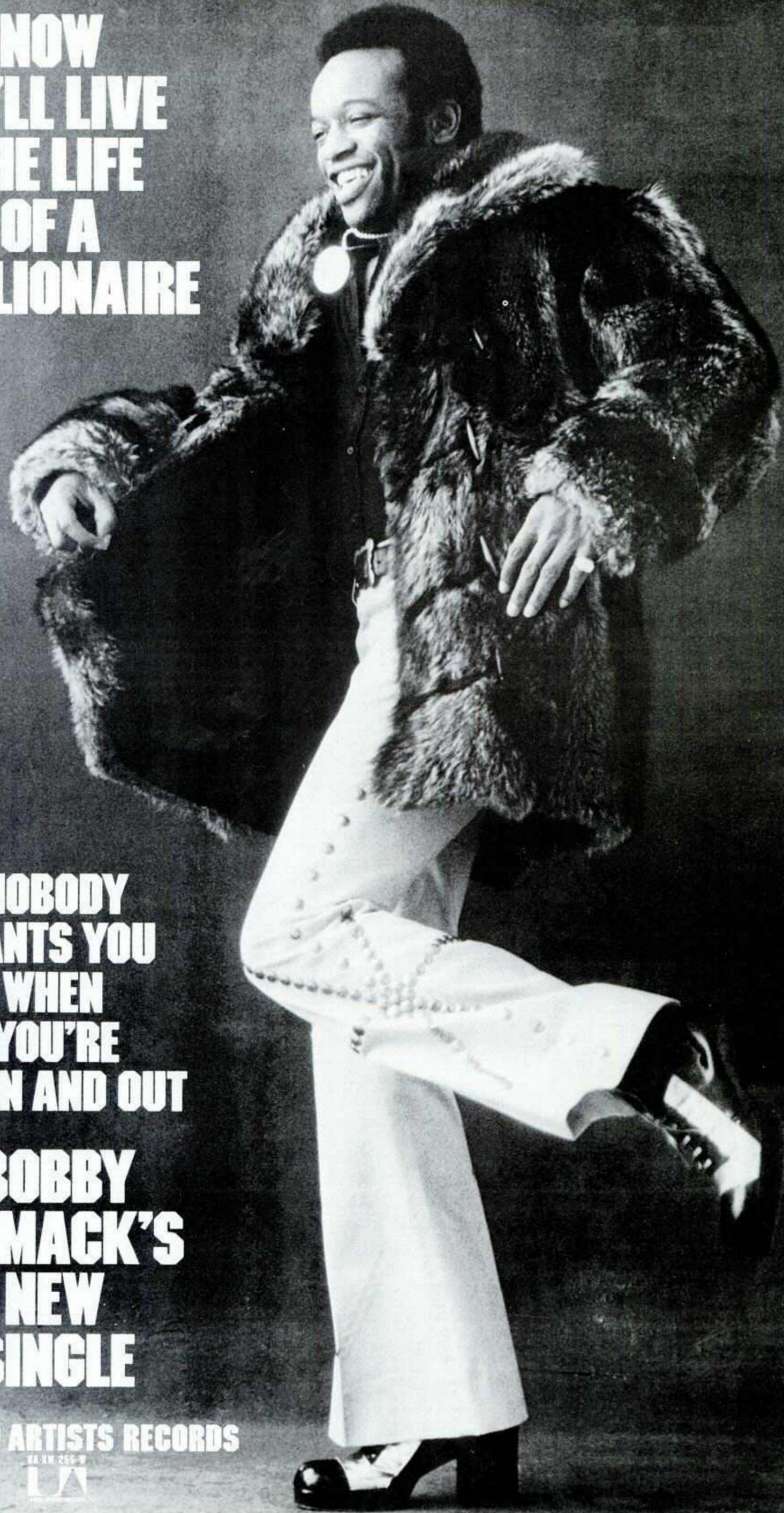
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Heckman Rebuilds RCA Talent Staff

Continued from page 1
 roster weaknesses. As a reviewer, Heckman noted, he was continually struck by the handling of new acts, whom he characterized as anonymous. "They were always unknown to me when the albums arrived," he remarked, noting that such a reaction was the result of the gap which separated a&r functions from other areas of marketing.

"The a&r direction here, as elsewhere, had become fairly diffused," he recalled. "I felt a lot of a&r decisions were being made in areas where they really shouldn't be." Since then, however, Heckman has witnessed a company-wide shift in a&r priorities, with a continual emphasis from upper management on increased autonomy for its a&r department, which has now been decentralized into two coastal offices.

Sophisticated Pop

That commitment, Heckman asserts, is necessary at a time when the musical sophistication of the public is relatively high. That sophistication, which Heckman perceives as "cyclical," both permits audience support for a wider range of eclectic artists and limits the number of across-the-boards pop smashes.

The situation has resulted in what Heckman describes as a "distorted view" on the part of most record companies. "Why is it that special packaging, for example, is available to a really major group, when those acts are going to sell their records anyway? Such a sales tool could really be valuable to new acts, yet they rarely have access to them. The same thing is true of advertising and promotion. The greater part of those budgets is always allocated to larger groups, because they return a much larger profit. But, if your investment in the younger group takes

longer, in the long run you may emerge with another top act."

The sophistication of the public and the music itself also offers other challenges, Heckman noted. Live performance is increasingly important in breaking acts, as well as in developing the musical skills of artists at a time when the technical proficiency of pop musicians is also relatively sophisticated. The days of pop groups commanding six months of studio time are also gone, Heckman noted, due both to the budgetary squeeze and to the increased professionalism of young bands.

Jazz & Custom Labels

Heckman is also concerned with redefining the idea of custom labels, which, he noted, "has been subverted to where those labels now represent a producer's way of thinking, or a specific group of musicians," rather than a particular musical idiom. The resurgence in jazz enthusiasm, for Heckman, may provide an opportunity to build a new, generic label, but his plans—which call for a budget pricing situation—to make the profit margin more realistic—are as yet only in the preliminary stages.

Quadraphonic formats are also of chief concern, given RCA's formidable commitment to discrete four-channel disks. Again, Heckman feels live performance may be a crucial factor, since many producers have yet to really learn how to mix in quadraphonic formats without grandstanding for special effects. Live albums, on the other hand, offer an excellent showcase for quadraphonic realism, recreating the hall ambience and providing the excitement of the concert itself.

Just beyond quadraphonic will be the emergence of video disks and cassettes, which, Heckman stated, would force a&r men to be "a hell of a lot more versatile than we are now."

As the market broadens further and more MOR material scores, Heckman continued, he also expects to further emphasize talent acquisition abroad, both to tap talents developing there and to take advantage of lower production costs.

F'tnhead Promotion

NEW YORK—Fountainhead Productions, in an effort to bring name entertainment to cities with populations under 200,000, is promoting a series of summer concerts in Texas, Louisiana and Arkansas in coordination with ABC-Interstate Theaters. Target date for the first concert is June 18, according to Fountainhead head, Russ Ehrler.

To facilitate the schedules of groups on tour, Ehrler said, the concerts will be held Monday through Thursday at theaters with an average seating capacity of 1,297. In addition, club dates or major promotions may possibly be arranged in conjunction with the week-day tours. Sound will be handled by Tanden Sound and lighting by ECSC.

Ehrler can be reached in care of the Fountainhead Summer Concert Series at P.O. Box 1404, Denton, Texas 76201.

Lane to Exit Faces Group

NEW YORK—Ronnie Lane, a founder member of the Small Faces, now known as the Faces, has decided to leave the group. "It's time for me to move on. I feel the need for a change," he commented before leaving for a vacation in France where he will soon make a statement regarding his future plans. His departure from the group, he said, was completely amicable. A replacement for Lane will shortly be announced.

Talent

Who/Where/When

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

- KAY ADAMS** (Capitol): Hitchin Post, Lancaster, Calif., June 6; Parrish House, Hawthorne, Calif., June 7; Nashville, West, El Monte, Calif., June 9.
- AHMAD JAMAL TRIO** (20th Century): Just Jazz, Philadelphia, June 11-16.
- BUDDY ALAN** (Capitol): Ottawa, Canada, June 1; Cummings, Ga., June 2; Jonesboro, Ga., June 2; Nevada Club, Holdenville, Okla., June 8; Sports & Convention Center, Frankfort, Ky., June 15.
- ALLMAN BROTHERS BAND** (Capricorn): **GRATEFUL DEAD** (Warner Bros.): Robert F. Kennedy Memorial Stadium, Washington, D.C., June 9-10.
- ROY AYERS** (Polydor): Armory, Brooklyn, June 2.
- JIM BAILEY** (United Artists): Fairmont Hotel, Dallas, Texas, June 14-24.
- BANG** (Capitol): Montgomery, Ala., June 8.
- BATTEAUX** (Columbia): Vancouver, B.C., May 29-June 3; Boarding House, San Francisco, June 5-10; Troubador, Los Angeles, June 12-17.
- BEE GEES** (Atco): Sheffield City Hall, England, June 9; Birmingham Town Hall, England, June 10; Newcastle City Hall, England, June 12; Edinburgh Usher Hall, England, June 13; Leicester De Montfort Hall, England, June 14.
- HARRY BELAFONTE** (RCA): Music Hall Theatre, Boston, June 7-9; Heinz Hall, Pittsburgh, Pa., June 12-16.
- BLACK OAK ARKANSAS** (Atco): Coliseum, Jacksonville, Fla., June 2; Merriweather Post Pavilion, Columbia, Md., June 3.
- BLOOD, SWEAT & TEARS** (Columbia): Concerthalle, Vienna, Austria, June 1; Bern Casino, Switzerland, June 3; Milan, Italy, June 5; Palace du Sport, Rome, Italy, June 7; Stadio Comunale, Bologna, Italy, June 8; Genova, Palasport, June 9.
- MICHAEL BLOOMFIELD/MARK NAFTALIN**: Pine Gardens, Vancouver, May 31; Aragon Ballroom, Chicago, June 1; Rivoli Theatre, Indianapolis, June 2; Memorial Auditorium, Louisville, Ky., June 3.
- BLUE OYSTER CULT** (Columbia): Civic Center, Hammond, Ind., June 1; Pershing Auditorium, Lincoln, Nebr., June 3; Embassy Theatre, Fort Wayne, Ind., June 6; Civic Center, St. Paul, Minn., June 7; Kiel Auditorium, St. Louis, Mo., June 8; Academy of Music, N.Y., June 9; City Auditorium, Birmingham, Ala., June 12; City Auditorium, Huntsville, Ala., June 13.
- TONY BOOTH** (Capitol): Ottawa, Canada, June 1; Cummings, Ga., June 2; Jonesboro, Ga., June 3; Dayton, Ohio, June 8; Toledo Ohio, June 9; Hanging Tree, Show Low, Ariz., June 13; Sports & Convention Center, Frankfort, Ky., June 15.
- DAVID BROMBERG** (Columbia): Tyrone Guthrie Theatre, Minneapolis, June 3; Mother Blues, Dallas, Texas, June 5-6; Liberty Hall, Houston, Texas, June 7-10.
- JIM ED BROWN** (RCA): Flag Day USA, Meilott, Ind., June 9; Springfield, Ohio, June 10; Opryland, Nashville, Tenn., June 13-14.
- SAVOY BROWN** (London): City Auditorium, Birmingham, Ala., June 12; Auditorium, Mobile, Ala., June 13.
- ANITA BRYANT** (Harmony): Fontainebleau Hotel, Miami Beach, June 12; Waldorf & Hilton Hotels, State Republican Dinner, N.Y., June 14.
- ROY BUCHANAN** (Polydor): San Francisco, June 15-16.
- DORSEY BURNETTE** (Capitol): Dastardly Dingus McKnees Club, Mesa, Ariz., June 6-7.
- GLEN CAMPBELL** (Capitol): Duluth, Minn., June 1; St. Paul, Minn., June 2.
- GEORGE CARLIN/KENNY RANKIN** (Little David): Mill Run Theatre, Niles, Ill., June 1-3; Oakdale Music Theatre, Wallingford, Conn., June 9; Place des Arts, Montreal, Canada, June 10.
- VIKKI CARR** (Columbia): Riviera Hotel, Las Vegas, May 20-June 12.
- CARTER FAMILY** (Columbia): American Legion Park, Culpeper, Va., June 10.
- JOHNNY CARVER** (ABC): Alaskan Tour, June 15-23.
- JOHNNY CASH** (Columbia): Arena, Minneapolis, Minn., June 13; Arena, Duluth, Minn., June 14; Arena, Winnipeg, Canada, June 15.
- CHICAGO** (Columbia): Civic Center, Springfield, Mass., June 10; Memorial Auditorium, Buffalo, N.Y., June 12; Broome County Arena, Binghamton, N.Y., June 13; Madison Square Garden, N.Y., June 14-15.
- JERRY CLOWER** (MCA): Grenada, Miss., June 15.
- COMMANDER CODY** (Paramount): Kezar Stadium, San Francisco, June 10; Memorial Auditorium, Sacramento, June 11.
- RITA COOLIDGE** (A&M): HIC Arena, Honolulu, Oahu, Hawaii, June 9; Queen Elizabeth Theatre, Vancouver, B.C., June 14; Auditorium Theatre, Portland, Oregon, June 15.
- BILLY CRASH CRADDOCK** (ABC): Pines Club, Osyka, Miss., May 30; Scottish Rite Auditorium, Fort Wayne, Ind., June 1; Hillbrook Recreation, Ottawa, Ohio, June 2; Fairground Coliseum, Dayton, Ohio, June 8; Frontier Club, Napoleon, Mich., June 10; Plymouth, N.C., June 15.
- DICK CURLESS** (Capitol): Wagon Wheel Club, Ayre, Mass., June 1-2; Indian Ranch, Webster, Mass., June 3; Lake Compounce Bristol, Conn., June 10; Opera House, Thomaston, Conn., June 15.
- DANNY DAVIS** (RCA): The Club, Birmingham, Ala., June 11-23.
- MILES DAVIS** (Columbia): Pine Knob Pavilion, Independence Township, Mich., June 9; Japan, June 14-July 3.
- JOHN DENVER** (RCA): Music Hall, Cincinnati, Ohio, June 14; Exhibition Center, Dayton, Ohio, June 15.
- DIAMONDHEAD** (ABC): Point After Club, Regent Hotel, Hawaii, May 8-June 8.
- PETER DUCHIN** (Capitol): Deb Party, Wilmington, Del., June 1; Deb Party, Corpus Christi, Texas, June 2; Phoenix House, N.Y., June 4; Private Party, Denver, Colo., June 15.
- RONNIE DYSON** (Columbia): Elmwood Casino, Detroit, Mich., May 28-June 9.
- EARTH, WIND & FIRE** (Columbia): Felt Forum, N.Y., June 15.
- STONEY EDWARDS** (Capitol): Ft. Ord, Calif., May 28; Air Force Base, Hamilton, Calif., June 1-2; Fanfare, Nashville, June 8-10; J.P.'s Lounge, Tucson, Ariz., June 12-14; Gallop, New Mexico, June 15-16.
- ELECTRIC LIGHT ORCH.** (United Artists): Chicago, June 15.
- ELEPHANTS MEMORY** (Apple): Fox's Den, Worcester, Mass., June 12-17.
- BARBARA FAIRCHILD** (Columbia): Crossroads Club, Louisville, Ky., June 1; Country Palace, Toledo, Ohio, June 2; Frontier City, Napoleon, Mich., June 3; Tour of Virginia & West Virginia, June 6-10; Jack O'Diamonds Club, Lake Forest, N.C., June 15.
- FAMILY** (United Artists): International Amphitheatre, Chicago, June 5-6; Evansville, June 8; Milwaukee, June 10.
- FIRST CHOICE** (Philly Groove): Sugar Shack, Boston, June 11-17.
- FOUR SEASONS**: Keil Auditorium, St. Louis, Mo., June 10; Smith Field, Boston, June 14; Julian Sanders Theatre, Springfield, Mass., June 15.
- FOUR TOPS** (ABC): Latin Casino, Cherryhill, N.J., June 15-24.
- DAVID FRIZZELL** (Capitol): Blue Moon, Columbia Falls, Mont., May 27; 40 Grand Club, Sacramento, Calif., June 8-9; Hawaii, June 15-23.
- LEFTY FRIZZELL** (ABC): Bermuda, May 31-June 2.
- GLADSTONE** (ABC): Salt Lake City, Utah, June 7.
- BOBBY GOLDSBORO** (United Artists): Magic Mountain, Valencia, Calif., June 12-20.
- GOOSE CREEK SYMPHONY** (Capitol): Jubilee Auditorium, Calgary, Canada, June 8; Jubilee Auditorium, Edmundson, Canada, June 9; Egress Club, Vancouver, B.C., June 12-16.
- AL GREEN** (Hi): Atlanta, Ga., June 9; Hampton Roads, Hampton, Va., June 15.
- JACK GREENE** (MCA): Atlanta, Ga., June 15-17.
- DICK GREGORY** (United Artists): Mister Kelly's, Chicago, May 21-June 3.
- GUESS WHO** (RCA): Sports Arena, Toledo, June 1; Convention Center, Louisville, Ky., June 2.
- LARRY HARLOW ORCH.** (Fania): Broadway Cheateau, N.Y., June 9; Corso, N.Y., June 10; Curacao, Netherland Antilles, June 11-14; Ponce Stadium, Ponce, Puerto Rico, June 15.
- JOHN HARTFORD** (Warner Bros.): Festival, Culpeper, Va., June 9-10; Exit Inn, Nashville, Tenn., June 13-16.
- KING HARVEST** (Perception): Gables Club, Margate, N.J., June 9; Greens Club, Warwick, R.I., June 13-17.
- ISAAC HAYES** (Stax): State Fair Grandstand, Oklahoma City, Okla., June 15.
- STAN HITCHCOCK**: Tampa, Fla., June 11-17.
- DR. HOOK** (Columbia): Lagoon, Salt Lake City, June 9; National Arts Center, Ottawa, Canada, June 10; Capitol Theatre, Montreal, June 11; Massey Hall, Toronto, Ont., Canada, June 14; Convention Center, Indianapolis, June 15.
- HOOKFOOT** (A&M): Katie, Boston, June 12-17.
- HUMBLE PIE** (A&M): European Tour, June 15-30.
- FERLIN HUSKY** (ABC): Camden Park, Huntington, W.Va., May 28; Rhineholds Fire Co., Rhineholds, Pa., June 9.
- STONEMAN JACKSON** (Columbia): Atlanta, Ga., June 1-2; Milwaukee, Wisc., June 8; Amherst, Ohio, June 10; Flaxton, N.D., June 15.
- WANDA JACKSON** (Capitol): City Auditorium, Bismark, N.D., June 1; City Auditorium, Rapid City, S.D., June 2.
- LORI JACOBS** (Capitol): Brew & Kangaroo, Detroit, May 1-June 16.
- SONNY JAMES** (Columbia): San Bernardino, Calif., June 1; Phoenix, Ariz., June 2; Tucson, Ariz., June 3; Atlanta, Ga., June 9.
- WAYLON JENNINGS** (RCA): Armadillo World Headquarters, Austin, Texas, June 9.
- LAURIE KAYE** (Playboy): Long Beach Arena, Long Beach, Calif., June 9.
- SAMMY KAYE**: Holiday Inn, Quincy, Ill., June 10.
- THE KENDALLS** (Dot): Lakeside Park, Memphis, Tenn., June 9-10.
- EDDIE KENDRICKS** (Motown): Felt Forum, Madison Square Garden, N.Y., June 15.
- STAN KENTON** (Phase 4 Stereo): Mr. Kelly's, Chicago, June 11-17.
- B.B. KING** (ABC): Mississippi Homecoming, Fayette, Miss., June 12.
- FREDDIE KING** (Capitol): Olivers, Boston, May 20-27; Chateau Inn, Williamatic, Conn., May 28; Wichita Falls, Kansas, June 1; Greenvalley Raceway, Dallas, Texas, June 2; My Father's Place, Roslyn, N.Y., June 14-17.
- ROBERT KLEIN** (Buddah): Charlotte, N.C., June 13.
- GLADYS KNIGHT & THE PIPS** (Buddah): London Paladium, England, June 10; Broadmore Theatre, Colorado Springs, June 13.
- LEO KOTTKE** (Capitol): Ebbetts Field, Denver, Colo., June 13-16.
- JAMES LAST** (Polydor): Pacaifi Coliseum, Vancouver, Canada, June 9; Keystone Centre, Brandon, Canada, June 10; Winnipeg Arena, Winnipeg, Canada, June 11.
- LETTERMEN** (Capitol): Pine Knob Pavilion, Independence, Mich., June 14.
- LORI LIEBERMAN** (Capitol): Smith Field, Boston, June 16.
- LA WANDA LINDSEY** (Capitol): Dayton, Ohio, June 8; Toledo, Ohio, June 9.
- LITTLE ANTHONY & THE IMPERIALS**: Fantasy East, N.Y., June 10.
- LORELEI** (MGM/Verve): Pittsburgh, June 10-16.
- CHARLES LOUVIN** (Capitol): N.C.O. Club, Warner Robbins, Ga., May 27; Federal Fairgrounds, Fayetteville, Ark., June 9; Ceredo-Kenora Convention Center, Huntington, W.Va., June 11; Cathedral, New Castle, Pa., June 13.
- MAHAVISHNU ORCHESTRA** (Columbia): Amsterdam, Holland, June 2; Dusseldorf, Ger-

(Continued on page 20)

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Talent in Action

ORPHAN
DOC HOLLIDAY

Max's Kansas City, New York

The past year has obviously been a productive one for Orphan. While their first appearances here last year suggested a strong, if somewhat raw young band, their return to Max's signalled their emergence as a promising group that has wisely retained its exuberance while developing further stability.

Orphan's onstage vitality cuts most tough, more blase bands very quickly. That energy is irresistible, and leaders Eric Lilljequist and Dean Adrien project their own material, as well as some very strong, lively covers, with enormous energy. The band has recently released its second London LP, and, with further exposure, may well be expected to figure prominently in the resurgence of straightforward, good-timey rock 'n' roll.

Doc Holliday, opening act for the evening, is yet another volley in the continuing exchange of English and American pop styles. Led by a former Humble Pie roadie, Frank Carillo, this particular domestic blend tastes strongly of Pie, Free, Peter Frampton and other contemporary electric Britons who are openly saluted in some strong covers. The band's own material is uneven, but as they move beyond their sources, Holliday should begin to cover some interesting new ground. They record for Metromedia.

SAM SUTHERLAND

LABELLE

Carnegie Hall, New York

True, it was a heavily partisan audience which attended Labelle's Carnegie debut here—but, judging from the group's performance on stage, an audience of any persuasion would have walked away satisfied.

Recently signed to RCA Records, Labelle is comprised of Pati Labelle—did someone say a cross between Mick Jagger and Tina Turner?—Sarah Dash and Nona Hendryx. While the spotlight for the most part is trained on Miss Labelle and rightfully so, the group's vitality also keys on the vocalizing of both Miss Dash and Miss Hendryx. Combine the subtle harmonizing of Miss Hendryx, the purity of Miss

Dash's voice and the energy levels created by Labelle and the results spell a one-way ticket to a solid evening's fare.

True again, the group has been associated with other major labels without generating much of a market effect. Somehow, though, one feels that this time around things might be different—credit that to the newer material used and the inherent balance of the group.

Selections performed included "Something in the Air," "Wild Horses," "Can I Speak to You Before You Go to Hollywood," "It Took Me a While But I Think I'm There," and "There Ain't No Reason." Back-up was the rock group Bull.

RCA might feel that the third time around is always better; in this case they could be right.

JIM MELANSON

Who/
Where/
When

• Continued from page 18

STATUS QUO (A&M): Richard's, Atlanta, Ga., June 11-16.

STOMPING SUEDE GREASERS: Buffalo, N.Y., May 27; Hazelton, Pa., May 28-June 2; Center of Progress Bldg., State Fairgrounds, Syracuse, N.Y., June 9; New York City, June 12; Auburn, N.Y., June 13; Cazenovia, N.Y., June 14-15.

STONEMANS: Providence, Ky., June 15.

ENZO STUARTI (Ford): New Orleans, La., June 15-16.

TAVARES (Capitol): Morgans Cove, Wooster, Mass., May 22-27.

TEMPTATIONS (Motown): The Spectrum, Philadelphia, June 10; Forum, Los Angeles, June 15.

MEL TILLIS & THE STATESIDERS (MGM): Ft. Stewart, Ga., May 27; Winston-Salem, N.C., May 31; Greenville, Tenn., June 1; Montgomery, Ala., June 2; Terrell, N.C., June 3; Warsaw, Mo., June 9; Gonzales, La., June 15.

LILY TOMLIN (Polydor): Concert Hall, Winnipeg, June 12; Jubilee Auditorium, Edmonton, Alta., Canada, June 13; Jubilee Auditorium, Calgary, Alta., June 14.

PORTER WAGONER (RCA): Grand Ole Opry, Nashville, Tenn., June 9; Fiddler's Contest, Nashville, June 10; Fairgrounds, Frederick, Md., June 15.

LOUDON WAINWRIGHT III (Columbia): Kelvin Hall, Glasgow, Scotland, June 1; The Dome, Brighton, England, June 4; Free Trade Hall, Manchester, England, June 8; Town Hall, Birmingham, England, June 9.

BILLY WALKER (MGM): Grand Ole Opry, Nashville, June 8-9; Sandusky, Ohio, June 10; Opryland, Nashville, June 11.

MUDDY WATERS (Chess/Janus): Limbo's, Detroit, June 13-17.

WEATHER REPORT (Columbia): Tulagi's, Boulder, Colo., June 12-16.

FREDDY WELER (Columbia): Lincoln, Neb., June 2; Gillette, Wyo., June 7; Rapid City, S.D., June 8; Dupres, S.D., Cozad, Neb., June 10; Fresno, Calif., June 15.

PAUL WILLIAMS (A&M): Colonial Tavern, Toronto, Canada, June 11-16.

JOHNNY WINTER (Columbia): Hampton Rhodes Coliseum, Hampton Rhodes, Va., June 14; Merriweather Post Pavillion, Baltimore, Md., June 15.

BOBBY WOMACK (United Artists): County Speedway, West Palm Beach, Fla., June 1; Jacksonville, Fla., June 2; Convention Center, Minneapolis, Minn., June 9; Forum, Los Angeles, Calif., June 15.

FARON YOUNG & THE COUNTRY DEPUTIES (Mercury): Shepherd AFB NCO Club Dance, Wichita Falls, Texas, June 7; W.H. Corral Dance, Sulphur, Okla., June 8; Fairgrounds Education Bldg., Dance, Tulsa, Okla., June 9; Rose Garden Dance, Maquoketa, Iowa, June 14; Nashville North Ballroom Dance, Hugo, Minn., June 15-16.

Creative Trends

'Rock' Growing as College Course

By SAM SUTHERLAND

Guest speakers included engineer Bruce Botnick, a studio veteran who is Sidran's partner in Bulldog Productions; Bob Krasnow, Blue Thumb Records president; and Harley Lewin, a New York-based lawyer who has dealt extensively with music industry clients.

The response to the course was definitely encouraging for Sidran. Students completed a wide variety of projects, including album cover designs, a history of pop music as viewed through liner notes, the impact of music journalism and, in one case, a detailed and highly sophisticated market survey of secondary markets that Sidran notes is now being sought by several industry pros.

"I told the students to sell it, not give

NEW YORK—Graduate school training for the music business? Why not? Cinema departments at colleges would have seemed unthinkable only a decade ago, yet now film studies are among the most popular courses at campus after campus.

A few pioneer courses in rock esthetics are beginning to pop up at U.S. colleges. But one of the most complete record business classes yet attempted has just been completed at the University of Wisconsin in Madison by Ben Sidran, Blue Thumb Records artist, independent producer, Madison alumnus and holder of a Ph.D. in sociology from England's Sussex University.

"Communications Arts, 611, Senior seminar, Social Aesthetics of Record Production," appeared at the bottom of a page in the Wisconsin University handbook.

"This announcement drew about 80 people," Sidran explained, "for a course held in a room capable of handling about 25. I interviewed every applicant, and told them it would be like little league baseball: at the end of the interviews, I would post a list by my door, showing just who had made the team."

Sidran, living in Madison and working on various recording projects both there and in major recording centers, knew he had an extraordinary media facility in his own backyard. "The University Communications Arts department has a multimillion-dollar communications center, finished just last year. There's a recording studio, with 16-track equipment, Moogs, an ARP... and it can't be used for commercial purposes," Sidran explained. For his professional work, he uses Full Compass Sound Studios in Madison.

Sidran approached the Comm. Arts department with an initial outline of a course that would cover recording, manufacturing, promotion, contractual negotiations: in short, every facet of record production, from initial concept to sales at the cash register. Under-scoring the course would be a concern for the sociological impact of that process, a perspective which Sidran first set forth in a doctoral study published here as "Black Talk" by Holt, Rinehart & Winston.

The course itself utilized lectures, intensive discussion, studio time and term projects, with Sidran enlisting the aid of other music professionals in designing and conducting the course.



WAR MAKES FRIENDS with Cisco. Duncan Renaldo, 75, who starred in the 1950's Cisco Kid films and TV series, was visited at home in Camarillo, Calif., by War, whose "Cisco Kid" single is gold. Rear, from left, Lonnie Jordan, producer Jerry Goldstein, Howard Scott, manager Steve Gold, road manager Jimmy Grant, Charles Miller. Front, from left, Harold Brown, Renaldo, B.B. Dickerson.

Singles, LPs Go Different

• Continued from page 3

AM airplay. England's hard-rocking Led Zeppelin and Pink Floyd have held the top album position more than a any other acts in recent months. Each group's new LP hit the chart high and rocketed upwards. A similar group,

Deep Purple appears to be making the same sort of climb with their new "Made In Japan" live album and yet another Warner Bros. English big-seller, Jethro Tull, is due with his next album at presstime.

In still another unusual chart situation, three outstandingly strong re-packaged albums are in the top five. "Beatles 1967-70" took first place last week from Led Zeppelin's "Houses of the Holy" with "Beatles 1962-66" no. 3. "Best of Bread," which had gone up as high as no. 2, was now in fifth slot. And Elvis Presley's "Aloha From Hawaii Via Satellite" (8) could also be seen as simply a distinctively presented live reissue of the standard Presley repertoire.

But generally, throughout April and May of 1973, top 10 Billboard albums have tended to be English hard rock or soul rock crossovers, often as not without singles that are showing strong AM airplay.

A self-evident conclusion to be drawn from this is that, for whatever the reason, today's largest-spending record audience is not being serviced on majority-audience AM radio with the product they prefer to listen to. And this is creating a situation which could have wide-ranging effects on both record merchandising and radio programming.

'Seesaw' Cast Out

NEW YORK—The original cast album of the Broadway musical "Seesaw" is scheduled for a mid-June release by Buddah Records. The show features music by Cy Coleman and lyrics by Dorothy Fields.

MCA Slates New 'Tommy' Based on LP Popularity

LOS ANGELES—MCA, in conjunction with the Who's Sound Image company, is packaging an elaborate touring concert production of "Tommy." Starring in the rock opera is Teddy Neely, who plays "Jesus Christ Superstar" in the Universal film to be released June 27.

CMA is booking the "Tommy" tour, which opens July 20 for one week at the Chicago Auditorium Theater. Ten weeks of booking dates have been set so far, though MCA hopes to keep the show on the road for two years.

Raphael Etkes, MCA new projects vice president, pointed out that their concert road company of "Jesus Christ Superstar" is still on the road after 92 weeks and continues solid bookings through 1973 despite the film's ballyhooed opening this month.

Ned Tannen, MCA's top music-films liaison executive, generated the organization of the "Tommy" tour, arguing that the success of Ode's all-star recording of the rock opera indicated there was still a wide audience for the work. The Who's original "Tommy" LP sold over 2 million units in the U.S. on MCA's Decca label.

Theatrics of the tour are the responsibility of Jules Fisher, a famed lighting designer. The concert production will have minimal settings and stage movements, but will feature complex lighting effects and projections of graphics on the rear of the stage.

Teddy Neely played the title role of "Tommy" in a 1972 production at the Aquarius Theater here, besides titling in "Jesus Christ Superstar" last summer in the debut season of the Universal Studio outdoor amphitheater. Surprisingly, the "Tommy" tour was finalized too late to get a date this summer at the amphitheater, which is booked through September with top name rock and pop acts such as Tom Jones and the Carpenters.

The opening months of the tour will concentrate on northeastern cities, to keep down transportation expenses for the bus-truck company. Teddy Neely is currently signed to stay with the show through most of the remainder of 1973. The tour will play one-nighters and split weeks as well as longer engagements.

Chicago advance ticket sales are already \$60,000 according to MCA.

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SOUL MAKOSSA—Manu Dibango (Fiesta) African styled original is a big European hit, but U.S. companies so far have been unable to negotiate purchase of the master.

THE GAVIN REPORT

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Latin Music

This Nader Believes in Quality, Too—for Concerts

By JIM MELANSON

NEW YORK—Quality production standards for Latin music in concert have been created and they should be continued, according to Richard Nader, producer of the successful Madison Square Garden Latin Festivals here. Nader said, "I have given my best and now I want the Latin industry's best."

He said that a "tremendous amount of exposure has been given Latin music through the concert form and, in turn, the manufacturers should realize that now is the time to promote and merchandise product on a larger scale." He said that "labels, though, should leave producing concerts to producers and

concern themselves with quality record production. "I'm not afraid of competition," he continued, "but, I think that the experts should stay within their respective fields. The success of the Garden concerts point this up," said Nader.

Prior to his involvement with Latin music, Nader had made his mark with the Rock & Roll Revival shows—also produced at Madison Square Garden. Nader said that "after studying the Latin market for nearly two years, I decided that the time was right for Latin music in concert on a major scale. Quality acts were relegated to the ballroom circuit—which did not provide wide exposure of top dollars—and I decided talent such as Tito Puente, Ray Barretto, Larry Harlow, La Lupe and Willie Colon, among others, could provide a solid program for a major concert." He said that the results of the concerts have proven his point—both productions grossed over \$100,000 each.

"The best sound systems and lighting equipment also contributed to our success," said Nader. "We not only had the best acts available, but we also put them in the best surroundings—the result being that additional pride and recognition for the Latin community and the Latin music industry was created."

Nader said that his efforts in promoting the concerts also had a "healthy" effect on their eventual success. He stated that teams went into the Latin community with loudspeakers letting the public know, on a one-to-one basis, about the concert. They answered any questions about buying tickets and other arrangements. Consumer print ads, UHF television spots and in-store displays were also utilized. Nader said that promotion plans for the upcoming festival at the Garden here Saturday (2) call for expanded activities. He stated that Columbia Records, alone, has budgeted some \$3,000 for radio spots backing the group Azteca's appearance.

He added that the festival has proven "so successful here that he plans to take it on the road." Plans call for productions in eight southwestern cities, as well as other major market areas—such as Los Angeles, Philadelphia, Miami, Puerto Rico, and Chicago.

Nader summed his philosophy up by saying—"I look at an audience first and fulfill their demands. The Latin market is exciting and growing and I intend to help fulfill the audiences' needs for top quality concerts."

NEW YORK

The Latin Awards Night, recently held at El Cheetah here and sponsored by Richard Bonilla Management, produced a host of winners for the Latin music industry. Recipients included: **Richard Nader**, promoter of the year; **Willie Colon**, best band under eight pieces; **Tito Puente**, best band; **Cheo Feliciano**, best male singer; **Celia Cruz**, best female singer; **La Conspiracion**, best promising orchestra; **Louis Ramirez**, best arranger; "Dime Porque," best single; **Izzy Sanabria**, best LP design for "Que Viva la Musica;" **Fania All-Stars**, best album; and **Joe Gains**, WEVD disk jockey, best announcer.

Tempo 70 (Mericana) is scheduled to perform with **Sandro** at the singer's upcoming concert at Carnegie Hall June 23. The group will also be performing at Act I and El Cheetah here in July. . . . **Ismael Rivera** has been added to the bill for **Richard Nader's** Latin Festival III at Madison Square Garden Saturday (2). . . . **Mike Martinez**, leader of the Latin Dimensions, is resting in Kew Gardens General Hospital, following surgery. . . . **Maranta Music Enterprises** has created an album design and promotion division, according to **Clancy Morales**, Maranta president. . . . **HEA Productions** has also created **Our Latin Thing** division—to service radio and television stations with Latin music for jingles and commercials. **HEA** vice president **Bernie Drayton** heads the operation. . . . **Mango Records** has released **Nelson Feliciano's** second LP. . . . Meanwhile, **Mango** president **Harvey Averne** has signed 11-year old percussionist **Miguelito**. **Averne** spotted him on a recent trip to Puerto Rico.

JIM MELANSON

PUERTO RICO

Marcoa Garcia, president of **Montilla Records** in New York, recently visited his distributing company, **Ultra Records**, in Santurce. **Brother Freddy Garcia** manages **Ultra**. . . . **Singer Camilo Sesto** (**Ariola-Caytronics**), scheduled for a television special on Mother's Day with **Borinquen** artist **Lissette**, never showed. **Paquito Cordero** of **Cordero Enterprises**, who promotes the artist, couldn't explain the disappearance. He said **Sesto** just never arrived from **Bogota, Colombia**. It would have been **Sesto's** first appearance here. . . . **Local distributor Kelvinator Sales** has added the following lines: **Musart**, **Discuba**, **Eli-Polydor**, **Peerless** (Mexico), and **Cidisco** (Colombia). The labels are all pressed in **Hialeah, Fla.** by veteran record-man **Eliseo Valdes**.

ANTONIO CONTRERAS

MIAMI

Anna Maria Drack has a new LP, "Despacio," on **Eli Records**. She wrote all the lyrics and music for the album and some locals are touting her as the female **Julio Iglesias**. . . . At **Peerless Records**, a new LP by **Los Tecolinos** has been released. They have been selling well in **Chicago** and **Los Angeles**, also at **Peerless**. **Marco Antonio Vasquez's** new LP "El Romantico" is on the market. **Vasquez** is also scheduled to appear at radio station's **KCOR** music festival in **San Antonio, Tex.** . . . **Borinquen** artist **Pellin Rodriguez's** latest LP has been receiving a good response locally. . . . **Radio station WCMQ** has just launched a new money contest for listeners—"Gane con su amigo". . . .

Mango, Allied Distrib Tie

NEW YORK—**Mango Records** has signed a distribution agreement with **Allied Wholesalers** in **Puerto Rico**. Negotiations for the agreement were handled by **Harvey Averne**, president of **Mango**, and **Charles Tarrab**, president of **Allied**. **Averne**, currently in **Miami**, is also negotiating a distribution agreement for the label with **Miami-base Sonido y Discos**.

Latin Scene

The **Miami Beach Convention Hall** was the scene for an all-star program featuring **De Raymond** (**Audio-Latino**), **Conjunto Universal** (**Velvet**), **Jovenses del Hierro** (**Sound Triangle**), and **Enrique Caceres** (**Miami**) May 19. . . . **Conjunto Universal** and **Jovenses del Hierro** also teamed up with **Orchestra Flamboyant** (**Cotique**) for a concert at the **Sofia** May 12. It was **Orchestra Flamboyant's** first concert appearance locally. . . . **Alberto Vazquez** (**Gas**) will be appearing at the **Club Montmartre**

Tuesday (5) through (17). He'll take time out from the club for a concert at **Gusman Philharmonic Hall** Sunday (10). . . . **Tommy Olivencia** has just finished recording an LP for **Inca Records**. . . . Many of the local distributors are looking forward to handling **Julio Iglesias's** latest single on **Alhambra Records**. . . . A new Peruvian salsa group, **Enrique Lynch**, has recorded an LP for **Mate Records**.

ART (ARTURO) KAPPER

Pop Fest in Puerto Rico

By ANTONIO CONTRERAS

SAN JUAN—The first **Pop Orchestra Festival of Puerto Rico** was held at the **Roberto Clemente Coliseum** in **Hato Rey** Sunday (27). The 12-hour marathon, which featured 24 bands competing for prizes of \$12,500, was held to aid the **Muscular Dystrophy Fund**.

With the entire program broadcast on station **WUNO**, the festival featured artists such as **La Selecta** (**Borin-**

quen), **Revolucion 70** (**UA-Latino**), **Tommy Olivencia** (**Inca**), **Cortijo Combo** (**Actuality**), and **Ricardo Ray** (**Vaya**). Judges for the contest included arranger **Mandy Vizoso**, publisher **Angel Fonfrias**, **Santos Colon**, **Tito Puente**, composer **Curet Alonso**, and composer **Hector Garrido**. The opening and closing segments of the show were televised locally on **Channel 7**.

Billboard SPECIAL SURVEY for Week Ending 6/2/73

Billboard Special Survey Hot Latin LP's			
IN CHICAGO			
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	
1	VICENTE FERNANDEZ Volver, Volver, CYS 1333	6	JULIO IGLESIAIS Julio Iglesias, Alhambra 10
2	YOLANDA DEL RIO La Hija de Nadie, Arcano 3202	7	LOS ANGELES NEGROS Y Volvere, Parnaso 1070
3	RAPHAEL Le Llamen Jesus, Parnaso 1115	8	VIRGINIA LOPEZ Vovera El Amor, Gas 4073
4	VICTOR ITURBI Veronica, Miami 6043	9	E. GORME Y LOS PANCHOS, Amor CYS 1316
5	JUAN GABRIEL No Tengo Dinero, Arcano 3023	10	FREDDIE MARTINEZ El Embajador, Freddy 1006
IN MIAMI			
1	VICENTE FERNANDEZ Volver, Volver, CYS 1333	6	WILLIE COLON El Juicio, Fania 00424
2	TEDDY TRINIDAD Yo Quiero Amarte Una Vez Mas, Fania 00421	7	RAY BARRETTO Que Viva La Musica Fania 00427
3	LA LUPE Free Again, Tico 1306	8	JOHNNY PACHECO Perfecta Combinacion, Fania 380
4	NORMAN PONCE Has Regresado Viego Amigo, CYS 1372	9	ISMAEL RIVERA Esto Fue Lo Que Trajo El Barco, Tico 1505
5	TITO RODRIGUEZ 25th Anniversary, TR 500	10	LOS GOLPES Olvidarte Nunca, Parnaso 1110
IN TEXAS			
1	VICENTE FERNANDEZ Vicente Fernandez, CYS 1359	6	LOS UNICOS Veinte Anos, ZLP 1071
2	CORNELIO REYNA Cornelio, CRLP 5030	7	RAMON AYALA Y LOS BRAVOS Porque, TMLP 7009
3	SUNNY & THE SUNLINERS El Internacional, KL 3017	8	A. RAMIREZ Y F. MARTINEZ El Gusto Es Suyo, ZLP 1070
4	LOS SATELITES DE KEYNOSA Volver, Volver, Tex-Mex 7009	9	FREDDIE MARTINEZ El Nuevo Rey Tejado FRLP 1005
5	FREDDIE MARTINEZ Y SU ORQ. El Embajador, FRLP 1006	10	GILBERTO PEREZ El Burro Pardo, NILP 1006
IN L.A.			
1	VICENTE FERNANDEZ Volver, Volver, CYS 1333	6	LOS MUECAS Que Ironia, CYS 1351
2	JULIO IGLESIAIS Rio Rebelde, Alhambra 10	7	LOS BRONCOS Mi Ultima Carta, Peerless 25100
3	LOS BABYS Porque, Peerless 1609	8	INDIO Sin Tu Amor, Miami 6069
4	ESTELA NUNEZ Iremos La Mano, Arcano 3215	9	VIKKI CARR En Espanol, U.A. Latino KC 3147
5	LOS SOLITARIOS Nunca Digas, Peerless 1618	10	JUAN TORRES Organo Melodico Vol. 16 Musart 1521

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KELP-AM Research Oldies And New Records Via Juke

By CLAUDE HALL

EL PASO—Radio station KERP-AM, a Top 40 station owned by John Walton is helping a jukebox operator in town program six of his jukeboxes in order to gain valuable information about new records. Ray Potter, national program director of the Walton chain of stations, hopes that, by working closely with the jukebox programmer he will find out which records are hits and which are not.

For example, "Right Place Wrong Time" by Dr. John got 44 plays on the jukebox the second week it was on the KERP-AM playlist. The next week, which was the second week of the jukebox experiment, it got 40 plays. Then, the third week, it dropped to 31 plays. The fourth week, Dr. John's record got

only 12 plays "or maybe it got 62 plays," Potter said, since the jukebox counter only goes to 50 and then it starts counting over again. Even so, at 12 plays the Dr. John was played more than other records in the experiment (see chart below).

The idea for the jukebox experiment came from Steve Sever, the all-night personality at KERP-AM, who's only 19 years old. Sever is doing all of the footwork on the project and working closely with the programmer that handles the jukebox route. The jukebox operation is Southerland Distributing headed by Percy Fielding.

So far, the project has not accumulated enough information "in my opinion, to substantiate any fact, but there

seems to be definite trends in some areas, such as being able to tell whether a record is a hit or not."

The jukeboxes are located in all types of areas, including a soul location and a country location. KERP-AM picks any 10 records it desires and places them on the jukeboxes. Among the test records is "Color My World/Beginnings" by Chicago, which is programmed by the radio station as an oldie. So, besides finding out which new records are "making it," Potter hopes to find out which oldies are worth playing and how much they should be programmed.

"Eventually, we hope to remove complete programming control of the jukeboxes on our part and place it where it should be—with the jukebox programmer. But we're hoping that this project will build up communication channels with us, too, so that rather than doing his own thing, he'll work with us."

The Dr. John record had 44 plays in two or three locations alone within five days after it was first put on the jukeboxes. Other records scored better in some locations than in others.

"The unique problem in programming and it's a problem in Dallas . . . any major market in the nation—is that you can't really tell from sales or phone requests exactly where a record should be charted. You currently have to chart those records by gut feelings. Because, as for sales, the store may try to rip you off . . . they may say they've sold 50 copies of a given record when, in reality, they have 50 copies they would like to sell. As for requests, most of them come from kids. And this is a major reason for our jukebox experiments: Most of the people playing the songs are adults and 21-plus years old and of the male genre. And, let's face it, most of all, you need all of the males you can get with a rock format station."



NASHVILLE INVADED MEMPHIS to welcome Les Acree and Jonathan Fricke to the city and WMC-AM. Standing, from left: Acree, music director of the station which just recently went to a country music format; Tom McEntee, national promotion director of ABC/Dunhill Records; Fricke, operations manager of the station; and Mike Shepherd, national promotion director of Starday/King Records. Kneeling, from left: Mike Kelly of Starday/King; Tex Davis, national country music promotion executive of Monument Records; and Charlie Dick, national country music promotion executive of Starday/King Records.

KERP-AM's JUKEBOX PLAYS

TITLE	ARTIST	JR PLAY	WKSON SURVEY
1st wk "My Love"	McCartney & Wings		12
"Frankenstein"	3 wk Edgar Winter Group		17
"Close Your Eyes"	Edward Bear	9	1 wk
"Right Place Wrong Time"	Dr. John	44	2 wk
2nd wk "Long Train Runnin'"	Doobie Bros.	9	3 wk
"One Of A Kind Love Affair"	Spinners	6½	2 wk
"Close Your Eyes"	Edward Bear	3	2 wk
"You Can't Always Get"	Rolling Stones	20*	3 wk
"Isn't It About Time"	Stills & Manassas	19	3 wk
"Right Place Wrong Time"	Dr. John	40	3 wk
"Full Circle"	Byrds	10	3 wk
"Pillow Talk"	Sylvia	6	3 wk
3rd wk "You Can't Always Get"	Rolling Stones	20*	4 wk
"Close Your Eyes"	Edward Bear	3	4 wk
"No More Mister Nice Guy"	Alice Cooper	5	4 wk
"Right Place Wrong Time"	Dr. John	31	4 wk
"Pillow Talk"	Sylvia	4	4 wk
"Isn't It About Time"	Stills & Manassas	17	4 wk
"Full Circle"	Byrds	17	Off
"Color My World/Beginnings"	Chicago	15	Gold
4th wk "Pillow Talk"	Sylvia	5	5 wk
"Leaving Me"	Independents	10	2 wk
"Right Place Wrong Time"	Dr. John	12	5 wk
"No More Mister Nice Guy"	Alice Cooper	10	5 wk
"Isn't It About Time"	Stills & Manassas	7	5 wk
"Free Electric Band"	Albert Hammond	10	2 wk
"I'd Rather Be A Cowboy"	John Denver	7	1 wk
"Color My World/Beginnings"	Chicago	10	Gold

*Reverse side of Stones Record is "Honky Tonk Women," therefore the count is inaccurate.

BOOK REVIEW:

New Program Book Tests PDs on Skills; Teaches

LOS ANGELES—"Modern Radio Programming" (Tab Books, Blue Ridge Summit, Pa., \$9.95) by J. Raleigh Gaines is one of a rare breed—a book about nitty gritty details on programming from the viewpoint of an established veteran program director. Besides details of programming and format, Gaines gets into the duties and responsibilities of a program director. The book also covers music control and research, public service and community involvement, use of jingles and promotion and other programming elements.

Gaines also devotes an entire chapter to the audience ratings survey and their importance and use. He also explains how each is compiled, then relates how to interpret and analyze all ratings.

One valuable aspect of the book, which every program director should note carefully, is a ratings and evaluation test for program directors. One segment of the test, for example, asks:

- Personal involvement in the community. Are you involved in the community (belong to clubs, organizations) or do you just operate from your desk?

- Community awareness. Do you keep a suspense file on upcoming community events and projects or is it necessary for the club publicity chairman to advise you on various projects and activities?

Via this test, a program director can figure out how they rate and Gaines warns that a score of 39 or below "is just not acceptable and it means that it is time for you to either buckle down and learn your trade or get a job selling shoes to fat little ladies with charge cards."

The book also gets into station logs, copywriting on commercials and various other aspects of radio . . . all in all a book that is well worth obtaining for any radio station.

CLAUDE HALL

Old-New Jazz Keys Format

By ELIOT TEIGEL

LOS ANGELES—The plethora of repackaged jazz albums is helping KBCA-FM, the city's 24-hour jazz voice, fulfill its programming goal of covering the broad musical spectrum.

"We feel the reissues are essential to our goals of trying to program for better balance," said Saul Levine, the station's owner.

Levine is super sensitive about going overboard with too much music from one particular school of jazz. His recent addition of two hours of Dixieland hosted by Benson Curtis Sundays from 6-8 p.m., is part and parcel of his design to offer all of the jazz spectrum to listeners.

"We want to encourage selective listening," Levine said, and the twofers and other repackaged LP's provide the

library with "new" repertoire, much of it going back several years which allows the disk jockeys to take trips down memory lane without feeling dated themselves.

Much of the station's usage of these repackaged LP's is directly attributable to Levine's insistence that this repertoire be aired. There is a tendency on the part of jazz air personalities to want to feel "mod" and with the current contemporary sounds, so that they tend to avoid playing the older music. Levine felt.

But when a "new" repackaged LP comes in with a new jacket and is being offered as part of a series, then the onus is taken off the music as being old and the disk jockeys feel they are playing "new" material.

In any event, the station has made great usage of such repackaged series from Prestige, Douglas (via UA) and Impulse.

Levine has even taken Prestige and Milestone LP's and made them the station's LP's of the day and feature LP of the week. When an LP is so designated, all the disk jockeys play cuts from the package. Levine doesn't play all the reissues, he said. "Some don't justify airplay; they're so dated and muffled, but most are of good quality."

KBCA-FM is currently "emphasizing" this type of LP because Levine felt a morale responsibility to the public to program music by the mainstays of jazz who have been around for many years and who are now being offered a second go-around during the current jazz revitalization mood in the industry. "I'm not worried about any

new Cannonball Adderley album getting played," the executive said.

The station is now operating under a more music, less DJ personality concept six days a week. On Sunday, such experts as Leonard Feather and Gerald Wilson are given time to expound on music and chat. These two shows, plus a Latin show Sunday and Monday evenings and a Japanese language/vintage U.S. jazz show on Sunday mornings, are the specialty programs surrounded by the general listenership shows the rest of the hours.

That is with the exception of the new dixieland show which has been drawing lots of mail. Levine pointed out. "Six years ago we played a dixieland number and we got phone protests," Levine said. "Now there are no protests. Call it nostalgia or whatever, but dixieland programming provides a real need for the community and allows us to now be THE jazz station for everybody."

Levine acknowledged that there are people tuning in strictly for the two-beat, and then switching off FM. But it doesn't bother him because he feels that there is good coming out of the fact that the dixieland show is drawing listeners for the first time and they will probably tune in out of curiosity at some later date.

Having recently lost two of his veteran personalities, Rick Holmes and Jai Rich, Levine's roster now includes Jim Herrin 5-8 a.m.; Bob Summers 8-10 a.m.; Jim Gosa 10-2 p.m.; Chuck Niles 2-6 p.m.; Dennis Smith 6-10 p.m.; Sam Fields 10 p.m.-3 a.m., and Ollie Collins 3-5 a.m. with gospel.

DIGEST GOES TO FULL TIME

NASHVILLE—"Programmer's Digest," an album magazine for the broadcasting industry, will begin full-time operation this week, according to editor-publisher Buddy Blake. Blake and associate editor Bobby Byrd will devote full effort to the publication; previously it had been a part-time venture for them. Blake had been a vice president of the Shelby Singleton Corp.; Miss Byrd had been in independent promotion. The album magazine features interviews and profiles of and about radio stations, program directors, and air personalities.

Wavelength Sets Expansion Plan

NEW YORK—London Wavelength Inc., the syndication wing of ASI Communications which owns the McGavren-Guild national advertising representative firm and several radio stations, is expanding its syndication activities. Marty Ross, new president of the firm, said he will be bringing a greater number of first-rate programming packages to the U.S. this year. London Wavelength Inc., is the sister operation of London Wavelength Ltd. Programming is being produced by the British Broadcasting Co. New packages slated to be syndicated this year in the U.S. includes a six-hour "Rolling Stones Spectacular," a "Profile of Bing Crosby" series, a new "In Concert" series featuring more top artists and groups, and a "Profile of Bob Dylan."

Previous programming that London Wavelength Inc. has syndicated in the U.S. were a 13-hour "History of the Beatles," a series of 26 "Live Concerts From London," and a two-hour "Profile of Elton John."

DJ Awards Judges Are Being Named

LOS ANGELES—Judging panels are now being set up to judge airchecks in the annual Billboard Radio Air Personality Competition. The air personalities who wish to enter may send their airchecks to the panel chairman closest to where they presently work. These chairmen in each area—all programming oriented—will head a regional committee to screen regional entrants. The best of these will be submitted to a national panel in Los Angeles.

In cases where a specific program director might have a conflict of interest in regards to an air personality, David Moorhead, chairman of the advisory committee for the sixth annual Billboard Radio Programming Forum where the awards will be presented, said that a special judge will handle those particular airchecks. Further details on the air personality competition and how to enter will be announced next week.

The Radio Programming Forum will be held this year Aug. 16-18 at the Century Plaza Hotel in Los Angeles. Registrations are already being received from around the world.

More Radio-TV Programming See Page 45

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Vox Jox

By CLAUDE HALL
Radio-TV Editor

Will try to get more details as soon as I can, but it seems that **Willis Duff**, former president of the Firestone radio chain, and **Sebastian Stone**, former program director of KFRC-AM in San Francisco, are teaming together for a

radio operation that will include probably programming consulting, etc. . . . **KYOS-AM**, Merced, Calif., is looking for a first ticket afternoon drive personality. Talk to program director **Jim Hall**. . . . Leaving **WIFE-AM**, Indianapolis, are **John Driscoll** to **WGNG-AM**, Providence, R.I.; **Joe Hager** to **KSTP-AM**, Minneapolis; and **Jim Fox** to **KNUS-FM**, Dallas. **Buddy Scott** has joined **WIFE-AM** and they were close to hiring another man at press time, so no jobs available.

A note from **Jay Clark**, program director of **WPRO-AM**, Providence, R.I.: "Through your mentions, I received over 300 airchecks from all over the country. Unfortunately, as you advised me on the phone, 99 percent of them were not anywhere near what I was looking for. It's amazing how many high-voiced, aspirant Drake jocks there are in the world. Guys that, in my opinion, don't have the slightest idea of what Drake and his format is all about, let alone what I am doing here in Providence." Lineup at **WPRO-AM** includes **Salty Brine** 6-10 a.m. (he's

been there for years and seen the station through many formats), **Jimmy Gray** until 2 p.m., **Davy Jones** 2-6 p.m., **Andy Jackson** 6-10 p.m., **Gary Berkowitz** until 2 a.m., **Jim Henchey** 2-6 a.m., with **Joe Arruda** and **Bob Grossi** doing weekend work. . . . Radio fan writes in that I should give **Johnny Magnus** an award; Magnus was recently on **KMPC-AM**, Los Angeles. Fan also wants me to mention **Greg Shannon**. Okay.

Some resignations and bad blood at **WBT-AM** in Charlotte. **Tom McMurray** has resigned as consultant. Others leaving include program director **Jack Petrey**, air personality **Mike Ivers** to **WJAR-AM**, Providence, R.I.; **Geoff Fox** to **WGAR-AM**, Cleveland; **WBT-FM** program director **Eric Johnson** and production manager **Randy Rabon**. Some salespeople are also departed. New program director of **WBT-AM** is **Andy Bickel** and he has hired **Robert W. Morgan** from **WORD-AM** in Spartanburg, S.C. . . . **Robert W. Walker** has decided he doesn't like Chicago (he didn't care much for Cleveland either, come to think of it) and has gone back southward. . . . **Bob Sherwood** has been named new national singles promotion director for **Columbia Records** and will operate out of the New York office. He'd been program director of **WGCL-FM**, Cleveland, and music director and assistant program director of several other stations including **KROY-AM**, Sacramento, Calif., and **WRIT-AM**, Milwaukee.

Bob Leckie has joined the Don Martin Radio and Television School, Los Angeles. He'd been on **WLYN-AM**, Boston. At the school, Leckie is director of production. . . . **Bob Canada** has moved to **WWDC-AM** as program director. He'd been assistant program director at **WLEE-AM** in Richmond, Va. . . . **Bill Garcia**, program director of **WRVQ-FM**, Richmond, Va., is looking for a heavy air personality. Good pay.

Joan Levine is doing Sundays 7-11 a.m. now on **KPRI-FM**, San Diego, and **Jim Hauser** has joined the station to do Sunday nights 11 p.m.-3 a.m. . . . **Bob Richer**, Greater Media, New Brunswick, N.J., writes: "Couldn't let your note about my friend **Jim Gabbert** pass without comment. **KXIV** (1,400, get it) in Phoenix had those call letters when Gabbert was still mainlining his pabulum, so don't say there's nothing new under the sun. Two other items of interest: **Julian Breen**, late of **KYA-AM** in San Francisco, has joined us in a programming capacity and will supervise, primarily, the operations of our two latest acquisitions—**WHFI-FM** and **WQTE-AM**, Detroit. We will take over these facilities around the middle of June."

Howard Siegel, just out of college with a lot of college radio experience in various formats, is looking for work. Willing to start anywhere and any kind of salary. Call him at 212-696-3411. . . .

Richard Nader, Rock 'n' Roll Revival, 225 E. 57th St., Suite 18C, New York, N.Y. 10022, wants to hear from stations playing oldies so can maybe do a tie-in live oldies show in the area or promote his new oldies movie, etc. Will at the least send you a copy free of his oldies program book distributed at shows. Says that **WROR-FM** in Boston, really did a good job promoting his show in Boston recently and that the station filled up the auditorium.

Mike Payne, 20, 313-821-9372, looking for work. Has paid his air dues in the Michigan area, mostly on soul stations. . . . **John J. Regan** is the new program director of **WTKO-AM**, Ithaca, N.Y. And the lineup includes **Pat Sullivan** 6-9 a.m., **Bob Lynch** 9-11 a.m., **Regan** until 2 p.m., production director **Dexter Rowe** 2-6 p.m., **Jim (Adam Smith) Donaldson** 6-10 p.m., music director **Kevin Brownell** 10 p.m.-2 a.m., and **Chet (Jim Roberts) Walker** on weekends. **Christopher J. Conway** is general manager of the Top 40 station and reports that the operation will be moving this fall into a historic building in downtown Ithaca.

Tom Allen has resigned as program director of **WIL-AM**, country station in St. Louis. Says he's not at liberty to discuss the reasons, but would stay on the air there at least for the time being. . . . A note from **Jay Shankle**, who does the midday slot at **KOJW-AM** Amarillo, Tex.: "Thought you might like to know about the contest old **Jolly Jay** came up with for Mother's Day called "What's Your Mama's Name." Had Panhandle listeners phone in their mother's names; everyone that called received the new **Tanya Tucker** album and the five most unusual and unique got 15 minutes of free time to call their mothers. You'd think **Columbia Records** would send me a plaque or something."

KZEL-FM, progressive station in Eugene, Ore., has moved into new

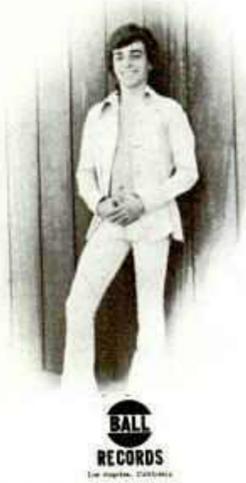
quarters and signed on a new transmitter. . . . **Larry Scott** has joined **KBIZ-AM**, Ottumwa, Iowa, from **WHBF-AM** in Rock Island, Ill. He replaces **Tim Taylor** who has gone to **KIOA-AM** in Des Moines as production director. The lineup at **KBIZ-AM** now includes **Chuck Conger** 5-9 a.m., **Clair Stone** 9 a.m.-1 p.m., music-program director **Lance Renaud** 1-3 p.m., **Taylor** 3-6 p.m., **Andy Kaye** 6-midnight. The uptempo **MOR** station needs better record service. **Renaud** says he'll be glad to feed back info on records to record companies who supply him with new product. . . . **Rich Sherwood** and **Cliff Saunders** have joined the air staff at **KIOI-FM**, San Francisco. **Sherwood**, who'll do the 6-10 a.m. show, was at **KCBS-FM** in San Francisco. **Saunders** had been with **KYA-AM**, San Francisco.

When he came on the phone, he said: "A legend has fallen." And that's so true, it hurts. **Bill Vermillion**, program director of **WLOF-AM**, Orlando, Fla., is leaving the station in about a week after about 10 years. His home phone is 305-647-1677 and he's looking for a job with a record company in music or music publishing or a job in radio. Over the years, I think **Vermillion** has picked dozens upon dozens of hits. He really has a great sense for music and/or production and/or programming. Comes with the **Claudius Seal of Approval**.

The new lineup at **WCFR-AM** in Springfield, Vt., includes **Mike Berlak** 6-10 a.m., music director **Chuck Moran** 10-noon, **Ken Kreft** 1-5 p.m. and **Ken Barlow** 5-signoff. **Berlak** comes from **WVTV-FM** in Dundee, Ill., and **Barlow** joins from **Graham Junior College**. **WCFR-AM** is a daytime rocker and needs better record service, especially from **ABC Records**. . . . At **KFXM-AM** in San Bernardino, Calif., the lineup now reads: Program director **Doug Collins** 6-10 a.m., **Denis Robins**

(Continued on page 45)

Sonny Padilla Jr.



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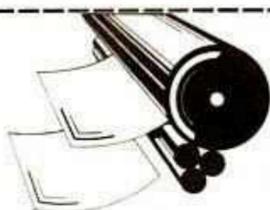
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Classical Music

New Mexico to Bow First Major Music Fest June 24

SANTA FE—New Mexico's first major music fest will begin June 24 in the St. Francis Auditorium of the Museum of New Mexico in Santa Fe with a special inaugural concert dedicated to Pablo Casals and will run through July 29. Casals is the honorary president of the festival. There will be six concerts in Santa Fe and seven in other cities. In addition, there will be open rehearsals and special events.

The Santa Fe Chamber Music Festival series is designed to bring concerts into areas where people rarely have an opportunity to enjoy classical music as well as into the normal concert hall settings. The project was conceived by pianist Alicia Schachter, who will serve as artistic director, while vacationing in Santa Fe last summer.

Among the unusual highlights of the festival will be a special concert and open rehearsal on July 6, at the Window Rock, on the sprawling Navajo reservation in Arizona. The concert is being sponsored by the Navajo Tribal Museum to commemorate the 50th Anniversary of the founding of the Navajo Tribal Council.

On July 15, at the St. Francis Auditorium and on the 16th in Albuquerque, a rare work by Bartok will be presented. Written for piano and strings in his youth, the work was discarded by the composer after he participated in a public performance in 1921. However, it was discovered in 1963 and this April was given its American premiere by the Juilliard String Quartet. The performance of the Quintet will be of the final revised version which Bartok played.

An impressive roster of artists will

Pittsburgh Gets 25G Grant for 2 Free Concerts

PITTSBURGH—The Pittsburgh Symphony has received a grant of \$25,000 for two free concerts of the Pittsburgh Symphony Orchestra at Heinz Hall for the Performing Arts. The concerts, which will feature pops and light classical music, have been scheduled for June 7 and Sept. 7.

The June 7 concert will be conducted by Donald Johanos, associate conductor. The program will open with von Suppe's Overture to "Poet and Peasant," followed by the Weber-Berlioz "Invitation to the Dance" and Rimsky-Korsakoff's "Capriccio Espagnole." Danny Phillips will be guest soloist for Vieuxtemps' "Concerto No. 5 in a minor for Violin and Orchestra" and Gershwin's suite from "Porgy and Bess."

Peak Sales at London Canada

MONTREAL—London Records' classical sales for the fiscal year ended March 31 were the largest, said Jacques Druelle, manager of the company's classical division.

Druelle reported a "substantial" increase in record sales turnover and a "spectacular" sales increase in Dolby London classical cassettes.

"All classical labels handled by the company did well," Druelle stated, "including Philips, Telefunken, Alte Werk, Argo, Oiseau-Lyre, Societe Francaise Du Son and Select."

At the same time, Druelle announces the release of a new Philips budget line in Canada on the Fontana label.

The first release includes Bach's five orchestral suites performed by Kurt Redel, Chopin's Waltzes by Werner Haas, Wieniawski's Violin Concertos by Ivry Gitlis and Handel's Fireworks Suite recorded at Notre Dame, Paris.

Further releases in this collection will be made available on a monthly basis.

Cleveland Sets Foreign Tours

NEW YORK—The Cleveland Orchestra, under the music directorship of Lorin Maazel, will probably be the most travelled of all U.S. orchestras within the next two years. Aside from many different tours in this country, it will undertake three different foreign tours. During September and October of this year, it will go to New Zealand and Australia. While in Sidney, it will help celebrate the opening of the finally completed Sidney Opera House, appearing in the new building for four concerts, starting with the second night of its opening.

During May of the same 1973-74 season, the orchestra will travel to Japan for a two-week period (its second visit to that country in three years) and in September 1975 it will go to Europe, its fourth trip to that continent. All tours will be under the baton of Maazel, with the exception of this fall's tour of New Zealand and Australia where most concerts will be conducted by Erich Leinsdorf and Stanislaw Skrowaczewski.

appear. Pianists will include Viennese artist Alfred Brendel; the virtuoso from Shanghai, Fou Ts'ong and Miss Schachter. Violist for the festival will be John Graham, well known for his performances at the Marlboro Festival. Also cellists Claus Adam of the Juilliard Quartet and Joel Krosnick and critically acclaimed violinists Sidney Harth and Eudice Shapiro will also be featured.

Thanks to the cooperation of the Santa Fe Opera, such recognized artists as Helen Vanni, Brent Ellis, Jean Kraft and Phillip Ruder will appear. Other guest artists and instrumentalists will soon be announced.

Honored for the premiere on June 24 in Santa Fe will be the internationally acclaimed artist Georgie O'Keeffe, who resides in Abiquiu.

Plans for next year again include concerts in Santa Fe as well as Albuquerque, El Paso, Texas, Gallup, New Mexico and Juarez, Mexico, among others.

L.A. Philharmonic Euro. Tour Set

LOS ANGELES—The Los Angeles Philharmonic will make an extensive six-week, 19-city tour of Europe (ending with concerts in New York) in the fall of 1974. The announcement was made by executive director Ernest Fleischmann. The orchestra will play at several festivals and many musical centers on the tour that extends from Sept. 2 to Oct. 13, 1974. Music director Zubin Mehta conducts all of the 32 scheduled concerts in seven different countries.

The tour opens in London's Royal Albert Hall, where the Philharmonic appears in what is perhaps Europe's biggest festival, the BBC's famous Prom Concerts. Mehta conducts the orchestra in Bruckner's Eighth Symphony on September 4, the 150th anniversary of the composer's birth.

In the most encompassing tour made by the orchestra since its world tour in 1967 under the auspices of the U.S.

State Department, the Philharmonic will play in London, Lucerne, Montreux, Brussels, Louvain, Ghent, Berlin, Hamburg, Bonn, Frankfurt, Venice, Milan, Stresa, Vienna, Linz, Zurich, Basel, Bern, Geneva, and finally New York City. International Music Festivals included in the tour are those of Lucerne, Montreux, Berlin, Stresa, Venice, as well as the Beethoven Festival in Bonn (Beethoven's birthplace), and the Festival of Flanders. (This will be the ninth tour the Philharmonic has made with Mehta since he became music director in 1962.) After the world tour in 1967 they toured the eastern U.S.; they returned to the East Coast in 1970 for a tour which was highlighted by the orchestra's invitational appearance for the United Nations General Assembly to celebrate the U.N.'s 25th anniversary. Mehta and the Philharmonic have also toured Japan twice—in 1969 and in 1972.



AARON COPLAND leads the Columbia Chamber Symphony in the first recording of the complete chamber version of "Appalachian Spring." The sessions took place May 9, 10, and 11 at the Columbia 30th Street Studio. Andrew Kazdin producing. Copland has previously conducted the "short" version of the piece, the well-known "Suite." The recording will be simultaneously released in stereo and stereo quadrasonic versions.



POLYDOR artist Arthur Fiedler and the Seattle Symphony Orchestra demonstrate the Boeing 747 in a new 60-second TV commercial directed by Dick Snider, left, of N. Lee Lacy Associates. The commercial was shot on a 747 mock-up at the Boeing Seattle plant.

Billboard
Top 40

Easy Listening

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licensee)
1	4	6	MY LOVE Paul McCartney & Wings, Apple 1861 (McCartney/ATV, BMI)
2	1	11	AND I LOVE YOU SO Perry Como, RCA 74-0906 (Yahweh, BMI)
3	2	8	DANIEL Elton John, MCA 40046 (James, BMI)
4	3	8	IT SURE TOOK A LONG, LONG TIME Lobo, Big Tree 16,001 (Bell) (Famous, ASCAP)
5	6	10	THE RIGHT THING TO DO Carly Simon, Elektra 45843 (Quackenbush, ASCAP)
6	5	11	YOU ARE THE SUNSHINE OF MY LIFE Stevie Wonder, Tamla 54232 (Motown) (Stein & Van Stock/Black Bull, BMI)
7	19	3	BOOGIE WOOGIE BUGLE BOY Bette Midler, Atlantic 72964 (MCA, ASCAP)
8	8	8	I'M DOING FINE NOW New York City, Chelsea 78-0113 (RCA) (Mighty Three, BMI)
9	7	10	THINKING OF YOU Loggins & Messina, Columbia 4-45815 (Jasperilla, ASCAP)
10	12	12	PLAYGROUND IN MY MIND Clint Holmes, Epic 5-10891 (Columbia) (Vanlee/Emily, ASCAP)
11	11	6	TEDDY BEAR SONG Barbara Fairchild, Columbia 4-45743 (Duchess, BMI)
12	13	6	FOOL Elvis Presley, RCA 74-0910 (Chappell, ASCAP)
13	14	6	CLOSE YOUR EYES Edward Bear, Capitol 3581 (Eeyor, CAPAC)
14	23	4	BEHIND CLOSED DOORS Charlie Rich, Epic 5-10950 (Columbia) (House of Gold, BMI)
15	9	11	WILDFLOWER Skylark, Capitol 3511 (Edsel, BMI)
16	18	6	BAD, BAD LEROY BROWN Jim Croce, ABC 11359 (Wingate/Blendingwell, ASCAP)
17	20	3	WHAT ABOUT ME Anne Murray, Capitol 3600 (Hudson Bay, BMI)
18	15	16	TIE A YELLOW RIBBON ROUND THE OLD OAK TREE Dawn, Bell 45318 (Five Arts, BMI)
19	17	5	I'M LEAVING YOU Engelbert Humperdinck, Parrot 40073 (London) (Do-Gooder, ASCAP)
20	21	4	A LETTER TO LUCILLE Tom Jones, Parrot 40074 (London) (MAM, ASCAP)
21	28	3	YOU'LL NEVER GET TO HEAVEN (If You Break My Heart) Stylists, Avco 4618 (Jac/Blue Sea, ASCAP)
22	22	10	THE INDIANA GIRL Marty Cooper, Barnaby 5013 (MGM) (Wilbur/Martin Cooper, ASCAP)
23	24	4	NEVER, NEVER, NEVER Shirley Bassey, United Artists 211 (Peer-International, BMI)
24	25	5	HELLO STRANGER Fire & Rain, Mercury 73373 (Monogram) (Cotillion/McLaughlin/Love Lane, BMI)
25	27	3	WITH A CHILD'S HEART Michael Jackson, Motown 1218 (Jobete, ASCAP/Stone Agate, BMI)
26	10	13	OUT OF THE QUESTION Gilbert O'Sullivan, MAM 3628 (London) (MAM, ASCAP)
27	39	2	GIVE ME LOVE (Give Me Peace On Earth) George Harrison, Apple 1862 (Material World Charitable Foundation, BMI)
28	29	5	YOUR SIDE OF THE BED Mac Davis, Columbia 4-45839 (Screen Gems-Columbia/Songpainter, BMI)
29	37	2	KODACHROME Paul Simon, Columbia 4-45859 (Charing Cross, BMI)
30	35	2	ONE OF A KIND (Love Affair) Spinners, Atlantic 45-2962 (Mighty Three, BMI)
31	32	2	PILLOW TALK Sylvia, Vibration 521 (All Platinum) (Gambi, BMI)
32	38	2	SHAMBALA Three Dog Night, Dunhill 4352 (ABC/Dunhill/Speedy, BMI)
33	34	3	SHANGRI-LA Al Capps, Bell 45,347 (Robin's, ASCAP)
34	-	1	I'M GONNA LOVE YOU JUST A LITTLE MORE BABY Barry White, 20th Century 2018 (January/Sa-Vette, BMI)
35	33	6	MAMA'S LITTLE GIRL Dusty Springfield, Dunhill 4344 (Trousdale/Soldier, BMI)
36	-	1	LOVIN' NATURALLY Sandalwood, Bell 45,348 (Senor, ASCAP)
37	-	1	DIAMOND GIRL Seals & Crofts, Warner Brothers 7708 (Dawnbreaker, BMI)
38	-	1	COME LIVE WITH ME Roy Clark, Dot 17449 (Famous) (House of Bryant, BMI)
39	-	1	TOUCH ME IN THE MORNING Diana Ross, Motown 1239 (Stein & Van Stock, ASCAP)
40	-	1	SHAMBALA B.W. Stevenson, RCA 74-0952 (ABC/Dunhill/Speedy, BMI)

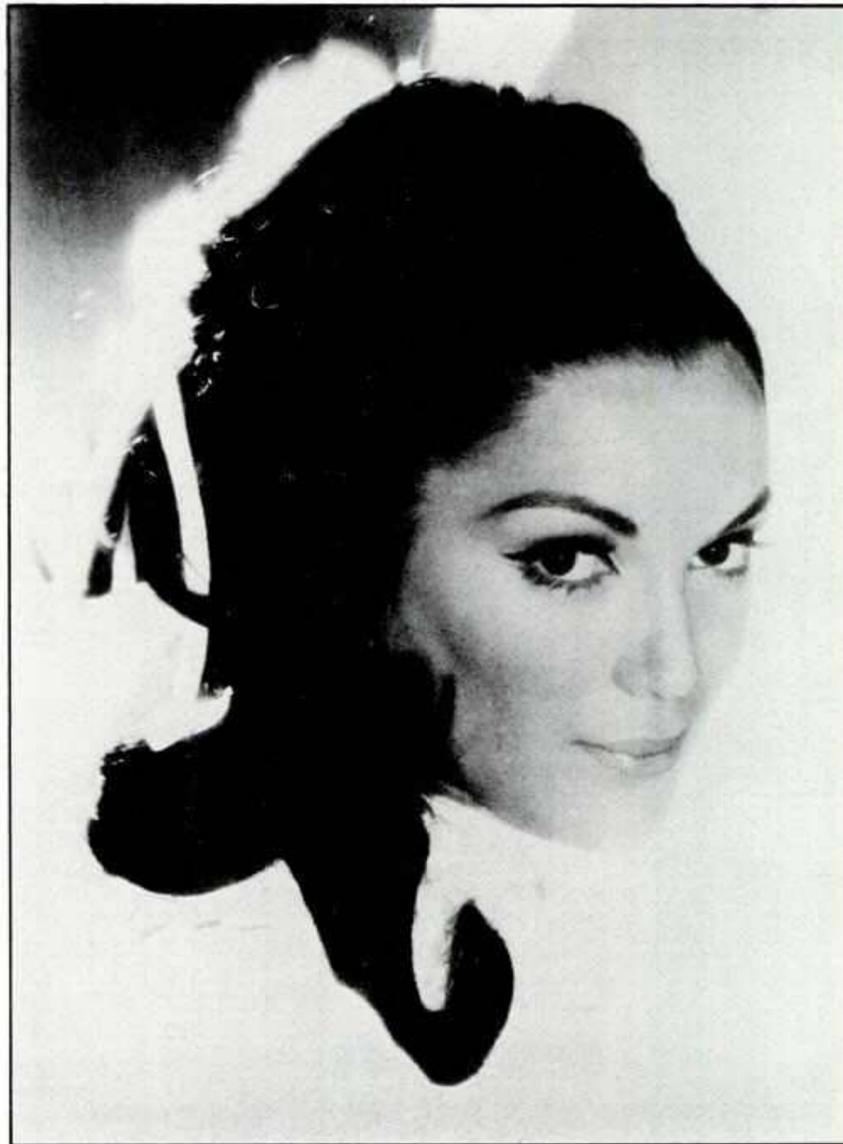
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Campus Dates

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

DANNY DAVIS & THE NASHVILLE BRASS (RCA): Vanderbilt U., Nashville, Tenn., June 10.
GLADSTONE (ABC): Boise State College, Boise, Idaho, June 8.
WAYLON JENNINGS (RCA): Cathedral H. S., Gallup, N.M., June 2.

SAMMY KAYE: Senior H. S., Sparta, Wisc., June 5; Marion College, Fond du Lac, Wisc., June 7; Anamosa H. S., Anamosa, Ind., June 9.
STAN KENTON ORCHESTRA: Poly H. S., Riverside, Calif., May 27; Stevens H. S., Rapid City, S.D., June 2.
LEO KOTTKE (Capitol): Michigan State U., East Lansing, May 31.
LEE MICHAELS (Columbia): Boise State College, Boise, Idaho, June 9.
MELBA MONTGOMERY (Capitol): Central Jr. H. S., Findlay, Ohio, May 27.
J. F. MURPHY & SALT (Columbia): Paterson Catholic H. S., Paterson, N.J., June 15.
PHIL OCHS (A&M): U. of California, Davis, Coffee House, June 1.
PROCTOR/BERGMAN (Columbia): Princeton U., Princeton, N.J., June 10.
RARE EARTH (Rare Earth): Columbia U., New York, May 29; U. S. Naval Academy, Annapolis, Md., June 1.
RED, WHITE & BLUE WITH NORMAN BLAKE (GRC): Louisiana State U., Baton Rouge, June 14.

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Concert at Calif. State

NORTHRIDGE, Calif.—Friday (1) marks the first concert to be staged at California State University here under a new student director. Seals & Crofts will appear.

The new concert production arrangement follows the school's first year of bookings without Associated Students sponsorship.

Mobile Jazz June 6 to 9

MOBILE, Ala.—The Mobile Jazz Festival, a nonprofit organization composed of area businessmen, will present its second annual All American High School Stage Band Festival here on June 6-9.

Stage bands from nine high schools in the South, East and West will participate in the clinics and competition. Following an opening performance by the U.S. Air Force stage band, the Airmen of Note, on Wednesday (6) night, students will meet with professional clinicians, with the first concert by the high school bands slated for Thursday night (7) at the Mobile Municipal Theater. Three finalist bands will then compete again on Saturday (9), following a second night of competition, with the judges to announce the winning band following that final concert.

Participating in this year's festival will be bands from Texas, Louisiana, Alabama, New Jersey, Utah, Arkansas and Missouri. Participating clinicians will include Lt. Gene Egge and the Airmen of Note; Mundell Lowe; Urbie Green; Richard Payne; Dr. Tom Ferguson; Cathy Preston; Billy Byers; Ladd McIntosh; Ira Swingle and Dr. William Fowler.

The second annual High School Stage Band event follows the Mobile Jazz Festival, which features college stage bands, by two months. Both festivals receive funds from the City of Mobile, the County of Mobile, the Mobile Allied Arts Council and the Alabama Council on the Arts.

New Line in Video Link

NEW YORK—New Line Cinema has entered the videotape programming field this spring with the availability of programming being produced in conjunction with Video Free America.

The San Francisco theatrical video group, headed by Arthur Ginsburg and Skip Sweeney, has previously been involved with presentations such as "Kaddish" and "Carol and Ferd," as well as with shows assembled for the U.S. Information Agency for presentation abroad.

New Line is focusing its promotional effort behind the Video Free America materials as original video tape material. Campus video tape programming, according to the new series producers, has, in the past, been oriented toward video tapes of existing films, or static presentations of lecturers.

The new packages are expected next year to include entertainment, documentary and work by international artists.

Lampoon New Guide

NEW YORK—National Lampoon has prepared a special booklet designed to assist audio retailers with marketing their products on college campuses.

The booklet, which will be released at the upcoming summer CES, will be available free to all legitimate retailers and sales representatives either through direct mail or selected advertising.

According to Gerald Taylor, National Lampoon's publisher, the booklet zeroes in on such areas as advertising in college newspapers on FM radio; direct mailings and fliers; campus promotions including hi-fi shows and campus concerts; facts about college marketing; suggested product lines; ideas on how to maximize national advertising; traffic builders; and quadrasonic.

The guide is being sponsored by National Lampoon's advertisers, and will also include advertised product listings, and manufacturer's logos.

What's Happening

By SAM SUTHERLAND

Service Station: Summer service requests continue to filter in, along with some new correspondents. At **Hendrix College** in Conway, Ark., **KHDX-FM** is a new educational ten-watter with initial programming spread over rock, folk, blues, classical and news and public affairs. **Larry Lowman** is handling record service there, while **Mark McCalman** is manager. **David Jones** is art director and **David Terrell** is news director. Station "instigator" **J.T. Shrigley** also suggests that the station's I.Q. averages at 175, which probably won't affect the service; what might affect service is the station's intention of continuing operation, on a limited basis, throughout the summer. Hence, service should continue, especially if the station's security system is as good as those folk claim. . . . Also beaming this summer will be **WAER-FM** at Syracuse U., Syracuse, N.Y. **Peter Rydell** is the new program director there, **Cephas Bowles** is minorities coordinator and **Dave Duff** is the new music director. . . . At **Eastern Kentucky U.**, Richmond, music director **Hal Bouton** reports that **WEKU-FM** will continue broadcasting throughout the summer, although a skeleton staff will prohibit publication of weekly playlists until next fall. . . . Meanwhile, up in Kingston, R.I., **WRIU**, **WRIU-FM**, at the U. of Rhode Island will continue broadcasting. Again, staff size had forced a halt to playlists until next semester, but program directors **Dana Swanson** and **Bill Arabak** (AM and FM respectively) note that record librarians will continue in their appointed rounds.

★ ★ ★

Service Crises

The past year has seen many record companies trimming their service lists, with an ensuing, and as yet unresolved, debate focusing on the mutual needs of record companies and college radio stations. As always, communication appears to be the key hassle, and will continue to be.

One of the most recent charges in the battle comes from **Bob Glassenberg**, campus man at **Warner Bros. Records**. Glassenberg has offered a detailed indictment of stations that continue to use "one of the oldest tricks in the book" to obtain duplicate copies of product. Glassenberg's warning is a tough one, but his vantage point is quickly comprehensible: at this point, stations expecting professional service should conduct station business professionally.

Glassenberg points out that stations have been requesting additional records from WEA branch product coordinators. While service problems do arise, Glassenberg emphasizes that branch personnel are now logging records shipped in each package. Thus, stations requesting records already shipped will be quickly identified, asked to check out their mailing procedures and placed on a special inventory list.

If those stations file further requests for product which the branches know have been shipped, they will be cut from service, without notice. Requests for further service must be handled by mail.

Glassenberg admits that the action is relatively severe. But he also points out that his company has maintained an "honesty" policy where stations in need of duplicates can contact Glassenberg directly. Occasionally, Glassenberg continues, personal copies are also available.

What obviously irritates Warner Bros. is being taken advantage of. Which again suggests that relations between stations and record company folk are very much a two-way street, with responsibilities to be shared by everyone.

★ ★ ★

PICKS AND PLAYS: EAST—New York—**WRCU-FM**, Colgate U., Hamilton, Rich Ferdinand reporting: "Rock and Reflection," (LP), **Orphan**, London; "Red Rose Speedway," (LP), **Paul McCartney & Wings**, Apple; "The Thing At The Nursery Window," (LP), **Peter Lang**, Takoma. . . . **WGSU-FM**, State U. College at Geneseo, John A. Davlin reporting: "Yeasongs," (LP), Yes, Atlantic; "Lark," (LP), **Linda Lewis**, Reprise; "Sweetnighter," (LP), **Weather Report**, Columbia. . . . **WSUA**, State U., Albany,

Rob Cohen reporting: "Got The Blues," (LP), **Sugarcane Harris**, MPS; "Supermellow," (LP), **Paul Humphrey**, Blue Thumb; "Last Chance Dance," (LP), **Cat Mother**, Polydor. . . . **WHCL-FM**, Hamilton & Kirkland Colleges, Clinton, John Held reporting: "Desperado," (LP), **Eagles**, Asylum; "Across 110th Street," **Bobby Womack**, United Artists; "Rough Edges," (LP), **Doug Sahm**, Mercury. . . . **WBCR**, Brooklyn College, Brooklyn, Paul Levine reporting: "Parcel of Rogues," (LP), **Steeleye Span**, Chrysalis; "Yeasongs," (LP), Yes, Atlantic; "The Tin Man Was A Dreamer," (LP), **Ricky Hopkins**, Columbia. . . . **WBAU-FM**, Adelphi U., Garden City, Ellen Lutzak reporting: "Moriah," (LP cut, You Broke My Heart, So I Busted Your Jaw), **Spooky Tooth**, A&M; "I Love You Too," (LP cut, New York Rock), **Michael Kamen**, Atlantic; "My Sportin' Life," (LP), **John Kay**, ABC. . . . **WRCC**, Rockland Community College, Suffern, Steve Siciliano reporting: "Welcome To The Dance," (LP), **Sons of Champlin**, Columbia; "The Second Coming," (LP), **Rudolph Johnson**, Black Jazz; "Roller Skate Kate Made In Japan," John Entwistle's **Rigor Mortis**, Track.

★ ★ ★

EAST—Pennsylvania—**WSRN-FM**, Swarthmore College, Swarthmore, Roy Perry reporting: "For Real," (LP), **Ruben & The Jets**, Mercury; "The Seldom Scene," (LP), **Seldom Scene**, Rebel; "Mizrah," (LP), **Gabor Szabo**, CTI. . . . **WVBU-FM**, Bucknell U., Lewisburg, Steven Taffet reporting: "Larks' Tongues In Aspic," (LP), **King Crimson**, Atlantic; "Wizzard's Brew," (LP), **Roy Wood's Wizzard**, United Artists; "Sweet Thursday," (LP), **Sweet Thursday**, Great Western Gramophone. . . . **WMUH-FM**, Muhlenberg College, Allentown, Dave Fricke reporting: "Star Spangled Springer," (LP), **Phil Everly**, RCA; "These Days," **Ian Matthews**, Elektra; "Previous Convictions," (LP), **Speedy Keen**, MCA.

JUNE 2, 1973, BILLBOARD

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Soul Sauce

BEST NEW SINGLE OF THE WEEK:
"WHERE PEACEFUL WATERS FLOW"
GLADYS KNIGHT & THE PIPS
 (BUDDAH-363)

BEST NEW ALBUM OF THE WEEK:
"COME INTO MY LIFE"
JERMAINE JACKSON
 (MOTOWN-M775L)

By JULIAN COLEMAN

HOTLINE:

A new Sly and The Family Stone album right on the heels of his recent (a mere 18 months) "There's a Riot Goin' On." ... "Don't Bother Me, I Can't Cope," the hit sensation of Los Angeles for 10 record-breaking months at the Hartford Theatre will definitely close June 17. ... Rare Earth off on a 26-city tour winding up Aug. 4 at the Houston Coliseum. ... Soul Sauce and Carlton Harris in Philadelphia are among

the strong believers that "Bad Weather," by the Supremes is a hit. Can we hear it from their record label????????? New from Johnnie Taylor "I Believe in You (You Believe in Me)" on Stax. ... Coming from Atlantic, "Angel," by Aretha (Lady Soul) Franklin. ... Diana Ross "Touch Me in the Morning," starting to pick up pop airplay at WFIL-AM, Philadelphia WOKY-AM, Milwaukee, and KILE-AM, Galveston, Tex. ... New from the Four Tops, "Are You Man Enough" on ABC/Dunhill. ... Foster Sylvers' "Misdemeanor," No. 12 at WWRL-AM in New York.

Soul Gold: Ohio Players, "Funky Worm," (Westbound) O'Jays, "Back Stabbers," (LP) (Philadelphia International); Al Green, "Call Me," (Hi) and The Independents, "Leaving Me," (Wand).

BREAKOUTS:

Isley Brothers, "It's Too Late," (T-Neck); Foster Sylvers, "Misdemeanor," (Pride); Manhattans,

"There's No Me Without You"; Soul Searchers, "Think," (Sussex); Chi-Lites, "My Heart Just Keeps on Breaking," (Brunswick);

Detroit Emeralds, "You're Gettin' a Little Too Smart," (Westbound); and Edwin Starr, "There You go," (Soul).



COMEDIAN BILL COSBY congratulates the Jackson Sisters after performance during Columbia Records' "A Week to Remember in Los Angeles." The group debut single is entitled "Why Can't We Be More Than Friends," on Prophecy Record.

Billboard SPECIAL SURVEY for Week Ending 6/2/73

BEST SELLING Soul Singles

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This Week	Last Week	Weeks on Chart	Singles	This Week	Last Week	Weeks on Chart	*STAR Performer—singles registering greatest proportionate upward progress this week	
			TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licensee)				TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licensee)	
1	1	9	I'M GONNA LOVE YOU JUST A LITTLE MORE BABY Barry White, 20th Century 2018 (January/Sa-Vette, BMI)	26	28	4	THINK James Brown, Polydor 14177 (Fort Knox, BMI)	
★	3	6	ONE OF A KIND (Love Affair) Spinners, Atlantic 45-2692 (Mighty Three, BMI)	★	30	5	LOVE & HAPPINESS Ernest Jackson, Stone 001 (Green, BMI)	
3	2	10	LEAVING ME The Independents, Wand 11252 (Scepter) (Our Children's/Mr.T./Chenita, BMI)	★	34	4	WITH A CHILD'S HEART Michael Jackson, Motown 1218 (Jobete, ASCAP)	
★	6	8	GIVE YOUR BABY A STANDING OVATION Dells, Cadet 5696 (Chess/Janus) (Conquistador, ASCAP)	★	36	2	YOU'LL NEVER GET TO HEAVEN (If You Break My Heart) Stylistics, Avco 4618 (Jac/Blue Sea, ASCAP)	
5	5	10	WITHOUT YOU IN MY LIFE Tyronne Davis, Dakar 4519 (Brunswick) (Julio/Brian, BMI)	★	41	2	THERE'S NO ME WITHOUT YOU Manhattans, Columbia 4-45838 (Blackwood/Nattahnam, BMI)	
★	8	5	DADDY COULD SWEAR, I DECLARE Gladys Knight & The Pips, Soul 35105 (Motown) (Jobete, ASCAP)	★	31	5	INTERNATIONAL PLAYBOY Wilson Pickett, Atlantic 2961 (Assorted, BMI)	
★	10	8	NATURAL HIGH Bloodstone, London 45-1046 (Crystal Jukebox, ASCAP)	★	37	4	DOING IT TO DEATH J. B.'s, People 621 (Polydor) (Belinda, BMI)	
8	4	11	I CAN UNDERSTAND IT New Birth, RCA 74-0912 (Unart/Tracebob, BMI)	★	33	6	BAD, BOLD & BEAUTIFUL The Persuaders, Atco 6919 (Cotillion/Asman, BMI)	
9	7	11	PILLOW TALK Sylvia, Vibration 521 (All Platinum) (Gambi, BMI)	★	34	3	THEY SAY THE GIRL'S CRAZY Invitations, Silver Blue 801 (Polydor) (Oceans Blue/Mardix, BMI)	
★	17	4	FINDERS KEEPERS Chairmen of the Board, Invictus 1251 (Columbia) (Gold Forever, BMI)	★	35	7	DON'T LET IT GET YOU DOWN Crusaders, Blue Thumb 225 (Famous) (Four Knight, BMI)	
11	12	10	ARMED AND EXTREMELY DANGEROUS First Choice, Philly Groove 175 (Bell) (Nickel Shoe/Six Strip, BMI)	★	36	39	5	WHAT IT TAKES TO GET A GOOD WOMAN (That's What It's Gonna Take to Keep Her) Denise La Salle, Westbound 215 (Chess/Janus) (Fame, BMI)
12	11	9	IT'S HARD TO STOP (Doing Something When It's Good to You) Betty Wright, Alston 4617 (Atlantic) (Sherlyn, BMI)	★	37	14	14	I'VE BEEN WATCHING YOU South Sida Movement, Wand 11251 (Scepter) (Van Leer, BMI)
★	16	10	WILL IT GO ROUND IN CIRCLES Billy Preston, A&M 2420 (Living, BMI)	★	38	—	1	YOU'RE GETTIN' A LITTLE TOO SMART Detroit Emeralds, Westbound 213 (Chess/Janus) (Bridgeport, BMI)
14	15	10	I'M DOING FINE NOW New York City, Chelsea 78-0113 (RCA) (Mighty Three, BMI)	★	39	—	1	CHECK OUT YOUR MIND Maxayn, Capricorn 0017 (Warner Brothers) (Curton, BMI)
15	9	11	YOU ARE THE SUNSHINE OF MY LIFE Stevie Wonder, Tama 54232 (Motown) (Stein & Van Stock/Black Bull, ASCAP)	★	40	45	3	MISDEMEANOR Foster Sylvers, Pride 1031 (MGM) (Dotted Lion/Sylco, ASCAP)
16	18	7	BREAKAWAY Millie Jackson, Spring 134 (Polydor) (Gaucho/Belinda/Unichappet, BMI)	★	41	43	2	IT'S FOREVER Ebony, Philadelphia International 73529 (Columbia) (Mighty Three, BMI)
★	22	6	GET OFF MY MOUNTAIN Dramatics, Volt 4090 (Columbia) (Groovesville, BMI)	★	42	44	3	FOREVER Baby Washington & Don Gardner, Master 5 9103 (Stereo Dimension) (Jobete, ASCAP)
18	13	13	FUNKY WORM Ohio Players, Westbound 214 (Chess/Janus) (Bridgeport, BMI)	★	43	48	2	THINK Soul Searchers, Sussex 253 (Buddah) (Dynamite, BMI)
★	23	9	FENCEWALK Mandrill, Polydor 14163 (Mandrill/Intersong U.S.A./Chappell, ASCAP)	★	44	49	2	IT'S TOO LATE Isley Brothers, T-Neck 937 (Buddah) (Screen Gems-Columbia, BMI)
★	31	3	TIME TO GET DOWN O'Jays, Philadelphia International 73531 (Columbia) (Assorted, BMI)	★	45	—	1	THERE YOU GO Edwin Starr, Soul 35103 (Motown) (Stone Diamond, BMI)
21	21	6	I CAN MAKE IT THROUGH THE DAYS (But Oh Those Lonely Nights) Ray Charles, ABC 11351 (Tangerine, BMI)	★	46	47	4	LOVIN' ON BORROWED TIME William Bell, Stax 0157 (Columbia) (East/Memphis/Azrock, BMI)
★	25	5	I DON'T WANT TO MAKE YOU WAIT Deltonics, Philly Groove (Bell) (Nickel Shoe, BMI)	★	47	—	1	AIN'T NOTHING YOU CAN DO Z.Z. Hill, United Artists 225 (Don, BMI)
★	29	5	INSTIGATING (Trouble Making) FOOL Whaltnauts, GSF 6897 (Access/Wesalene, BMI)	★	48	—	1	MY HEART JUST KEEPS ON BREAKING Chi-Lites, Brunswick 55496 (Julio-Brian, BMI)
★	27	5	BROTHER'S GONNA WORK IT OUT Willie Hutch, Motown 12220 (Jobete, ASCAP)	★	49	50	2	THIS TIME AROUND S.O.U.L., Muscor 1472 (Artal/Real Deal, ASCAP)
25	26	4	I'LL ALWAYS LOVE MY MAMA Intruders, Gamble 71071 (Columbia) (Mighty Three, BMI)	★	50	—	1	FEELING OF LONELINESS Cliff Nobles, Roulette 7142 (Kahl/James Boy, BMI)

Billboard SPECIAL SURVEY for Week Ending 6/2/73

BEST SELLING Soul LP's

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This Week	Last Week	Weeks on Chart	LP's	This Week	Last Week	Weeks on Chart	*STAR Performer—LP's registering greatest proportionate upward progress this week	
			TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licensee)				TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licensee)	
★	2	11	BIRTH DAY New Birth, RCA LSP 4797	26	21	16	WATTSSTAX—THE LIVING WORLD Various Artists, Stax STS 2-8010 (Columbia)	
2	1	7	SPINNERS Atlantic SD 7256	★	34	4	FIRST TIME WE MET Independents, Wand WL 684 (Scepter)	
3	3	12	MASTERPIECE Temptations, Gordy G 965 L (Motown)	28	16	11	LIVE The Isleys, T-Neck TMS 3010-2 (Buddah)	
4	5	11	2ND CRUSADE Crusades, Blue Thumb BTS 7000 (Famous)	★	33	5	BLACK BYRD Donald Byrd, Blue Note BN LA 047 F (United Artists)	
★	7	6	I'VE GOT SO MUCH TO GIVE Barry White, 20th Century T 407	★	35	5	THE MACK Willie Hutch/Soundtrack, Motown M 766 L	
6	6	12	NEITHER ONE OF US Gladys Knight & The Pips, Soul S 737 L (Motown)	31	26	18	ACROSS 110th STREET Bobby Womack, United Artists UAS 5525	
7	4	23	PLEASURE Ohio Players, Westbound WB 2017 (Chess/Janus)	32	23	31	ROUND 2 Stylistics, Avco AC 11006	
8	8	29	THE WORLD IS A GHETTO War, United Artists UAS 5652	33	29	29	KEEPER OF THE CASTLE Four Tops, ABC/Dunhill DSA 50129	
9	10	28	TALKING BOOK Stevie Wonder, Tama T 319 L (Motown)	34	31	28	360 DEGREES OF BILLY PAUL Billy Paul, Phil. Int'l KZ 31793 (Columbia)	
★	12	7	LIVE AT CARNEGIE HALL Bill Withers, Sussex SXBS 7025-2 (Buddah)	35	32	34	UNDERSTANDING Bobby Womack, United Artists UAS 5225	
11	9	32	I'M STILL IN LOVE WITH YOU Al Green, Hi XSHL 32074 (London)	36	39	3	BEST OF THE Four Tops, Motown M 764 D	
12	11	14	BLACK CAESAR/SOUNDTRACK James Brown, Polydor PD 6014	37	40	3	BEST OF THE Spinners, Motown M 769 L	
13	13	10	A LETTER TO MYSELF The Chi-Lites, Brunswick 754188	★	45	3	SAVE THE CHILDREN Intruders, Gamble KZ 31991 (Columbia)	
★	27	3	CALL ME Al Green, Hi XSHL 32077 (London)	39	36	8	ONE MAN BAND Ronnie Dyson, Columbia KC 37211	
15	14	26	LADY SINGS THE BLUES Diana Ross/Soundtrack, Motown M 758 D	★	48	2	MUSIC IS MY LIFE Billy Preston, SP 3516	
★	19	6	SKYWRITER Jackson Five, Motown M 761 L	★	48	2	PILLOW TALK Sylvia, Vibration VI 126 (All Platinum)	
17	15	22	LAST DAYS IN TIME Earth, Wind & Fire, Columbia KC 31702	42	42	5	THE O'JAYS IN PHILADELPHIA O'Jays, Philadelphia International KZ 32120 (Columbia)	
★	24	15	COMPOSITE TRUTH Mandrill, Polydor PD 5043	43	44	3	EBONY WOMAN Billy Paul, Philadelphia International, KZ 32118 (Columbia)	
★	22	17	AFRODESIAC Main Ingredient, RCA LSP 4834	★	45	—	1	TYRONE DAVIS Dakar DK 76904 (Brunswick)
20	20	9	MFSB Philadelphia Int'l KZ 32046 (Columbia)	45	46	2	EVOLUTION Malu, Warner Brothers BS 2702	
★	25	5	NATURAL HIGH Bloodstone, London XPS 620	46	47	4	LIVE Ray Charles, Atlantic SD 2-503	
★	30	2	LIVE AT THE SAHARA TAHOE Isaac Hayes, Enterprise ENS 2-5005 (Columbia)	47	49	3	MINDFUL Maxayn, Capricorn CP 0110 (Warner Bros.)	
23	18	34	BACK STABBERS O'Jays, Phil. Int'l KZ 31712 (Columbia)	★	—	1	DO YOU SEE WHAT I SEE? Bar-Kays, Volt VDS 8001 (Columbia)	
24	17	21	GREEN IS BLUES Al Green, Hi SAL 32055 (London)	49	50	2	PEACE & UNDERSTANDING Jr. Walker & The All Stars, Soul S 738 L (Motown)	
★	28	5	MUSIC & ME Michael Jackson, Motown M 767 L	50	37	34	SUPERFLY Soundtrack/Curtis Mayfield, Curton CRS 8014 ST (Buddah)	

Jukebox Programming

Programmers, Labels Argue Long Singles

CHICAGO—Excited debate between jukebox programmers and the creative segment of the record-tape business over the lengthy 45 brought the first Billboard Jukebox Programming Conference to a climactic point indicating a need for more such events, delegates said.

Conclusions, if any, include the fact that LP cut airplay on FM is the growing conduit for new acts, which in turn leads to longer singles, if indeed, any at all. While FM is becoming more "Top 40ish," said Ovation Records president Dick Schory, he added: "I don't know if we'll ever get back to the 2½-min. single."

Programmers, meanwhile, say lengthy singles take up too much of the limited prime play time in bars. Also, as operator Les Montooth said: "We have gone to two for a quarter play and long records is a step backward."

Highlights included the direct confrontations between Jules Abramson, Phonogram/Mercury sales manager, and Bill Bush, moderator and program foreman of the Les Montooth Phonograph Co., Peoria, Ill. and between Arnie Orleans of A&M Records and Bud Hashman, Springfield, Ill. operator, who is boycotting any single over 3:30-min. long.

Label Views

"Record companies do not exist for the sole purpose of aggravating the jukebox operator," said Abramson, who said Phonogram is interested in the jukebox programmer. He also

pointed out, for the first time in any of the long debate over lengthy singles, that manufacturers are charged more for long 45's. He said any minute or fraction of a minute over 5-minutes costs the record company 25 percent more in publishing royalties.

"If a record is 5:01-min., it costs 2½-cents instead of 2-cents. If it runs 6:01, it costs 3-cents."

Orleans said boycotting long singles is "idiocy." Pointing out how little he heard about creativity, he said: "If you follow that line, let's make 2-min. and 1-min. singles. You're not dealing in pencils, you're dealing in emotions and creativity."

Hashman countered that he doesn't see why the artist today "Can't do his thing in 3-min. like he used to." Orleans said, "The music has changed, and that's why the industry is in the midst of an all time expansion."

Even programmers disagreed. Pat Schwartz, Modern Specialty, Madison, Wis., said, "We're not all as radical as Mr. Bush." She explained how she rotates certain long singles, and alluded to the eventual 25-cents per side play price.

25c Price

Bush, though, then explained that he

had conducted an experiment with 25-cent play. The audience grew silent as Bush related how he took a top location open 22 hours a day and programmed the hottest 10 long 45's he could find. "The results were 46 plays in 14 days, and that's not making us much money."



INDUSTRY unity was urged during the Jukebox Programming Conference by Pete Stocke, president, National Association of Recording Merchandisers (NARM), who was keynoter. Stocke spoke on programming the retail store's record-tape department.

Collect 750 Mil —MONY at Meet

By PHIL GELORMINE

MOUNT POCONO, Pa.—The Music Operators of New York, the Westchester Operators Guild and the New York State Operators Guild held their annual convention and anniversary here at Mount Airy Lodge between May 18 and 20. Friday evening's symposium first welcomed the more than 300 operators in attendance before MONY president Albert Denver spoke on the business of jukebox operating. "The trade takes in over \$750,000,000 in gross collections a year," he pointed out. "This is based on the figures obtained from the more than 500,000 locations we service in the country." Denver also noted that some 150 million singles are changed through these locations annually.

Charles Linroth, MCA national sales manager, revealed that his label is committed to the large center hold as opposed to the small "LP" sized hole. "There's no doubt that reverting to the smaller hole would only create service calls and loss of time on play," he said.

"There is a growing need for the record manufacturer to work more closely with the jukebox operator," said Ben Chicofsky, MONY managing director. For instance, with an abundance of singles over the standard three-minute playing length, we should be receiving more edited singles from

the record companies than we have. These extended versions are another cause of loss of time on play." Chicofsky also scored the labels for supplying defective records with such characteristics as thin vinyl, poor sound, off-center cut holes and warped groove beginnings.

Chicofsky felt that, since approximately 50 percent of all singles are bought by operators, a closer alliance should be developed between, as Linroth stated, manufacturer and operator. "We need to return to the days when record company sales representatives would make personal calls on the operators for purposes of discussing new product, service problems, playing times and so on," he said.

(Continued on page 36)

Rip Late Christmas Releases

CHICAGO—Late-arriving Christmas records erupted as a volatile subject during the first day of the Jukebox Programming conference, in a one-stop, special product panel moderated by Bill Williams, country and gospel music editor.

In Stuart Glassman's well-thought-

Bush had charts and made the point that the jukebox programmer is in trouble if the lengthy record trend continues.

Artists

Epic artist Bobby Vinton interjected still another puzzling point. He said he made a short record and the radio stations wouldn't play it. "They said it wasn't long enough to get into."

Mercury artist Johnny Rodriguez said, "You can't put a stopwatch on creativity." Brunswick Records producer Carl Davis said the exposure via FM was what caused such concentra-

tion on albums and said too many have forgotten the jukebox operator. "We have to bring some recognition to the other segments of the business."

Andy Andersen, Chicago retailer who specializes in singles, called for more communication between all levels of the record-tape business.

He was echoed by Don Ovens, MGM, who said: "I think this conference is in the right direction and even more effective than seminars I have seen at Music Operators of America because here we are really into the nitty gritty of what goes on the jukeboxes."

JUKEBOX RETAIL COMMITTEE FORMED

CHICAGO—A committee made up of jukebox programmers, one-stop principals, jukebox manufacturing engineers and two people representing retailing will meet and carry forth ideas generated at Billboard's first Jukebox Programming Conference held here last week. Two chief concerns are overly-long records and defective 45's.

Rex Isom, a member of standards committees of the Recording Industry Association of America (RIAA), and two other organizations, an RCA Records engineer and a panelist here, said he is eager to meet with the group.

Members: programmers Bill Bush, Les Montooth Phonograph Service, Peoria, Ill.; Ruth Sawejka, Coin-Operated Amusements, Beaver Dam, Wis.; Pat Schwartz, Modern Specialty, Madison, Wis.; Clayton Norberg, C&N Sales, Mankato, Minn.; one-stop principals Stuart Glassman, Radio Doctors, Milwaukee; Kip Parker, Acme Music, Minneapolis; jukebox engineers William Findlay, Rock-Ola; John Chapin, Seeburg; Henry Barkel, Rowe; C.E. Bedford, GE home phonographs; and Andy Anderson, Record Center, Chicago.

Coin Machine World

ROCK-OLA TRAINING

At Active Amusement Machines in Philadelphia with Frank and Joseph Ash as hosts and William Findlay, Rock-Ola engineer:

Joseph Shugars, Bill Weidner, Paul Roland, S&S Amusement, Reading, Pa.; James A. Bryan, James Matthews, Complete Coin, Chesapeake City, Md.; John Cantwell, Bob Maley, M & W Vending, Pottsville, Pa.; Fred Mosetter, Ken Walters, George Petersen, Gold Star Vending, Camden, N.J.; Dave Lausterer, Brian Annas, Lansdale Amusement, Lansdale, Pa.;

Johnny Brown, Appel Vending, Philadelphia; Mark Stomel, Dick Stomel, Steven Stomel, Clem Zuber, Stomel Vending, Camden, N.J.; Pete Di Giovantonio, Joe Capriotti, Dante Cappelli, Pete's Amusements, Dowington, Pa.; John Margigin, Bud Mar Amusements, Hamilton Square, N.J.; John Pronzati, Mike DeVaney, S.G.C. Corporation, Horsham, Pa.; Paul Pronzati, Macke Co., Philadelphia; Guy Delmont, Veteran's Music, Bordentown, N.J.; Emilio Ramirez, Rick Snyder, Harry Snyder, Snyder's Amuse-

(Continued on page 34)

WRITER CREDITS

Coverage of the first Billboard Jukebox Programming Conference involved the following staff: Earl Paige, jukebox programming editor; Claude Hall, radio-TV programming editor and associate news editor; Bill Williams, gospel and country music editor; and staff reporters Anne Duston and Ingrid Hannigan.



PERPLEXED Kip Parker holds piles of defective disks he said he picked up in five minutes at Acme Music in Minneapolis.

Radio, Jukebox Programmers Interdependent; Relate Numerous Advantages of Cooperation

CHICAGO—The need for better communications, and the interdependence of jukebox and radio programmers was stressed by moderator Claude Hall, Billboard associate news, radio-TV editor, and panelists during the first Billboard Jukebox Programming Conference.

Panelists were Bill Stewart, Top 40 pioneer from Fairchild Communications, Minneapolis; Larry Baunach, Famous Music, Nashville; Bob Johnston, WBBM-FM, Chicago; and Ray Potter, KELP-AM, El Paso, and the 8-station Walton Enterprises chain.

Bob Johnston noted that the aim of both radio and jukebox programmers was the same, to get people to listen and put money in the slot. Baunach carried the comparison further, by noting that the same kind of programming is inherent to both in music selection, rotation of current hits, goldies and new records. He saw the one-stop as being the bulwark of the industry in building better relationships between the jukebox and the radio programmer. "The one-stop provides continuity of personnel; they know radio pol-

icy and can assist the jukebox programmer in keying his box; and they can enlighten radio on the makeup of operators, for example, whether he buys only Top 20, or puts his own choices in his locations."

Jukebox Key

Several programmers admitted to listening to jukeboxes to make up playlists. Johnston began playing the controversial Rolling Stones' "Bitch," the flip side of the hit "Brown Sugar," because it was playing on boxes. Stewart suggested that the radio programmer needs to have even more confidence in the jukebox programmer because of changing demographic. He found white businessmen playing soul and teeny bop music at National Airport in Washington, and Donny Osmond, thought by radio people to be a teeny bopper, was being played by over-25 groups in Minneapolis. "Radio programmers are on an ego trip, and program for each other and for the adulation of the record people, rather than to entertain its audience," he said.

(Continued on page 34)

out talk, he listed the functions his Radio Doctor's one-stop. Immediate delivery of hit records and oldies; comprehensive backlog, enabling rapid delivery; honoring special requests to make certain individuals happy, even though no appreciable profit will result; continual phone contact between operators and one-stop; providing hit lists and complete lists of specialty music, including Happy Birthday, Christmas, polka, oldies, and other holidays; providing title strips to make up for the failure of some companies to provide strips; general knowledge of the business by all staff by reading trade magazines on free time; and use of color acetates or other special marks on new releases, holiday music, and special requests.

Wayne Volat, Nehi Record Distributors, Los Angeles, made a presentation on the recent upsurge of request for oldies, both on jukeboxes and radio stations. "There is no correlation between the popularity of a song say 10 years ago, and its demand as an oldie today," Volat assured. "The past popularity is not a factor at all, it's the age of listeners, and the demographics of the location."

Lawrence Lick of Sound Records, New Haven, Mich., specializes in polka music. Contrary to the consensus of operators, polka music is not dead,

he said. "The Bohemians, Poles, Slovaks moved away from the inner city to the suburbs. If an operator wants to make money on this type of music, he needs only locate their new surroundings, and the boxes will be played even today."

Christmas

Larry Ruegemer of Minneapolis-based Acme One-Stop and Lieberman Enterprises, took the ball on the subject of holiday music programming. Then he threw the ball at representatives of recording firms.

"Why is it," he queried them, "that Christmas releases arrive two weeks before Christmas. There is no way we

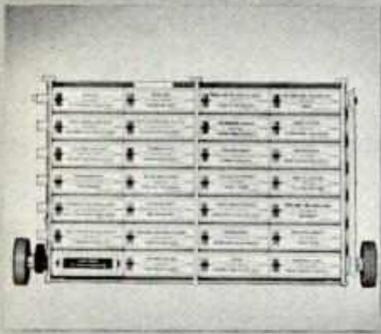
(Continued on page 34)

Paul Smith Opens New Cincy 1-Stop

CINCINNATI—Paul Smith, for 12 years with Joe Westerhaus' Royal Distributing Co. here as buyer and office manager, has launched his own one-stop operation, P&G Record Co., at 1667 Central Parkway, in quarters formerly occupied by Ambat Records, Inc.

The new firm, Smith says, will stock a full line of singles as well as albums and tapes.

JUNE 2, 1973, BILLBOARD



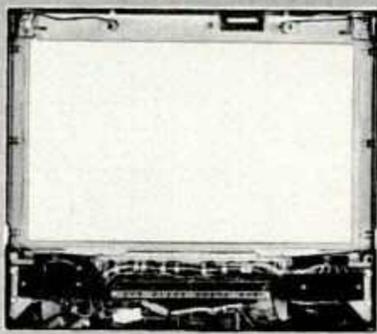
Starting today, every other wallbox is fat, ugly and old fashioned.

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

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

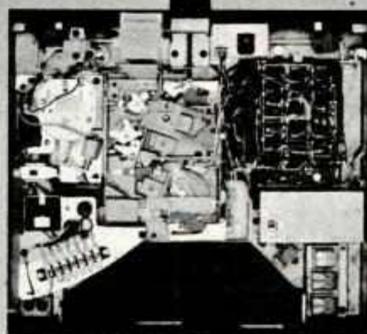
And the whole program assembly "snaps-out." You change title strips quicker than ever before.

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



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

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

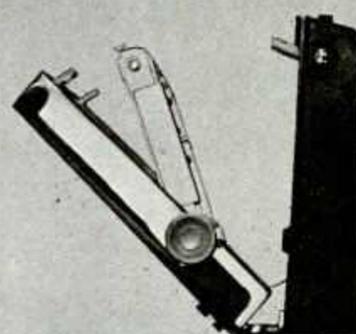


Look inside the 506 rear housing and you'll see more Rock-Ola service features. A solid state transmitting unit that works with either solid state or relay receivers by simply moving one jumper wire on a P.C. board.

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

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

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



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

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

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

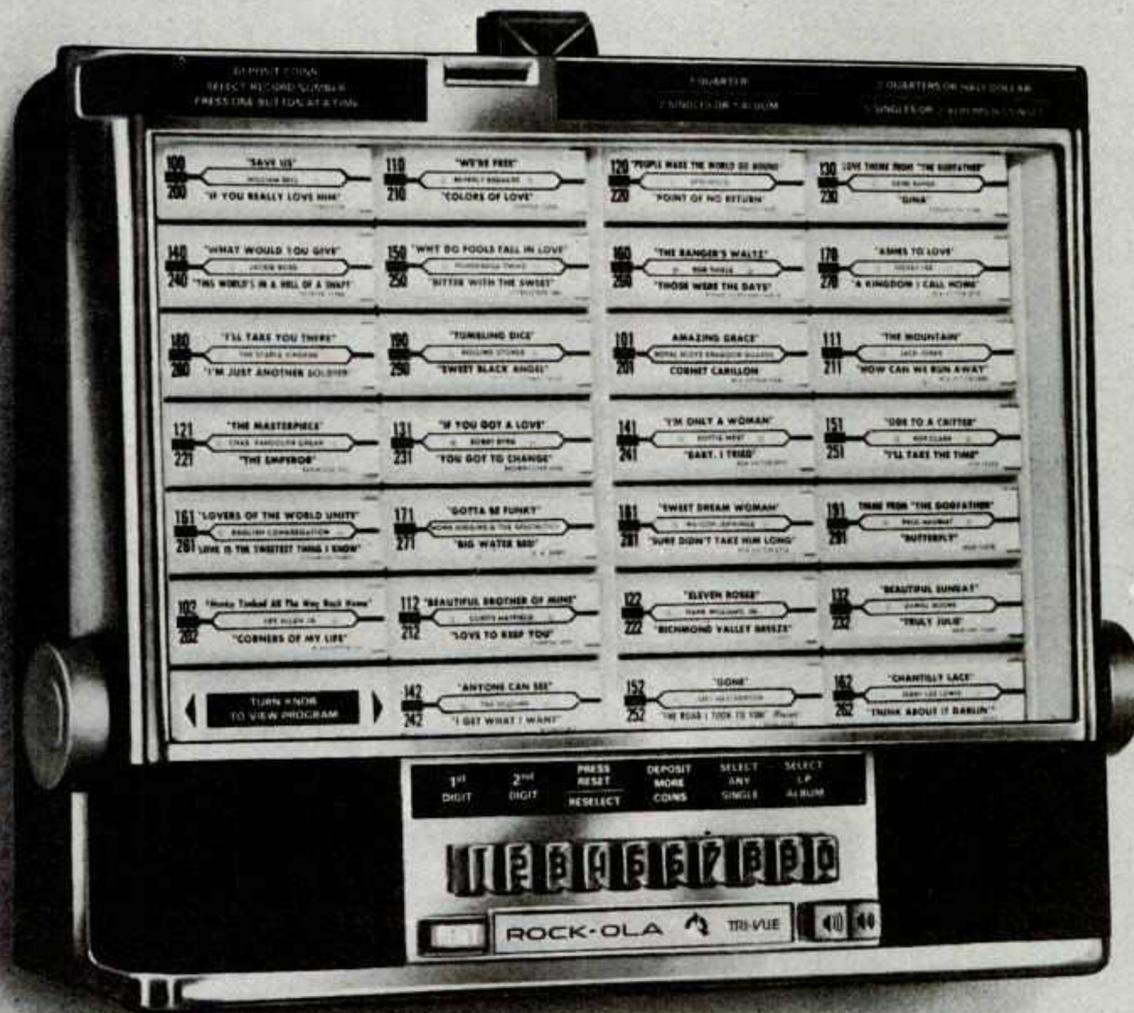


Could a customer have it any easier? No more letter/number combinations to cause mistakes. Our ten-numbers-in-line selection system and player instructional panel speeds up the play.

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

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

ROCK-OLA 
THE SOUND ONE



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

Programmers, One-Stops, Jukebox Makers Rip Defectives

• *Continued from page 1*

Keynote Pete Stocke, president, National Association of Recording Merchandisers (NARM); Harlan Wingrave, president, Music Operators of America (MOA); Rex Isom, RCA engineer and a committee member of organizations such as Recording Industry Association of America (RIAA) and the International Electrotechnical Commission (IEC); Daniel F. Copens, president, United States Polka Association; and Frank Mull, president, National Association of Country Sales and Promotion Executives (NACSAPE) were among delegates.

Christmas Furor

Several sessions developed points that delegates said could lead to extensive further discussion, including the subject of Christmas records, which erupted during the first day, and which was ironically enough, pointed up by the inclusion of Christmas singles on the new Rock-Ola jukebox used by lead-off panelist George Hencker, the firm's advertising manager.

Mull promised that NACSAPE would get a letter off immediately calling on country labels to release holiday product earlier after Acme one-stop panelist Larry Ruegema said jukebox people "Think I'm lying every year when I don't have new Christmas records in time for them."

Highlights of the opening panel included the presentation by Mankato, Minn. operator Clayton Norberg, who said his "record of the month" promotion on 500 boxes is worth a dollar extra per week per box and gives exposure often to unknown artists and left-field recordings.

Defective 45's

Moderator Ruth Sawejka, an operator and programmer from Beaver Dam, Wis., presented in detail many of the problems caused by defective records. Quickly following were Kip Parker, also of Acme, who held up quantities of poorly-pressed records, and C. E. Bedford, GE home phonograph engineer, who said the center paper part of singles is governed by RIAA standards set up roughly 25 years ago when compression pressing was used.

Bedford said today's labels, where

Nebraska Victory

OMAHA—Coin Operated Industries of Nebraska announced a new law allowing up to 15 replays on games and voted to send its president J. L. Ray to the Billboard Jukebox Programming Conference at its recent meeting here.

Merchandising Boxes Adds Dollars to Route Volume

CHICAGO—George Hencker of Rock-Ola Corp. here kicked off the jukebox conference "Programming & Merchandising Idea Exchange" with a history of the jukebox. He emphasized that the changes in Rock-Ola machines through the years were, for the most part, the same changes made by other jukebox manufacturers.

Using large posters depicting models since 1953, Hencker detailed the progressions. The early Comet 120 held 120 selections, but the 4-sided selection drum (each side holding 30) inhibited the user from rotating the drum.

Later innovations brought the number of selections to 160, all visible at once; the number of the selection playing was not visible, though. In 1969 the dollar bill acceptor was incorporated, and in 1972, the eye level selection of strips. And now, all selections are flashed on a panel.

Dick Prutting of Little LP's Unlimited told the audience his firm represents 13 different labels, with much emphasis now on progressive rock artists. Many questions related to country music LP's.

Irv Gorsen of Dart one-stop, Minneapolis, stressed merchandising tech-

injection molding is used extensively, have a poor coefficient of friction and cause slippage. He was echoed by Andy Anderson, veteran Chicago retailer, pointing up the conference's thrust outside the jukebox field.

Rock-Ola engineer William Findlay mentioned specifications his firm uses that are "736 percent" beyond RIAA tolerances, "Because of the lack of uniformity by record manufacturers."

Pressing Plants

After Seeburg engineer chief John Chapin and Rowe engineer Henry Barkel outlined problems their firms

encounter, Isom presented the first defense of the pressing plants. He said that essentially, there are three associations involved in establishing standards: RIAA, IEC and the Electronic Industries Association (EIA).

Isom said: "I have been sitting here writing notes more feverishly than at any time since I was a freshman in college physics." He added that adherence to standards is voluntary.

Later, during back and forth debate, Isom said: "We could take refuge in Murphy's Law (the engineer and scientist credo, 'if anything can go wrong, it

will.) but the reason good planning goes awry is that the single is a perishable product that must get to the market in time."

Label Concern

Stan Nimiroski, Columbia director of quality control, promised lines would be open whenever a problem came up, and later said when a defect is found at, say, 9:30 a.m., Columbia pressing people go back until the problem is cleared up. "I have thrown out 40,000 and 50,000 of a number."

Nolan Crane, Capitol midwest manager of custom services, outlined dozens of check points both visual and aural his plants watch.

James Frische, head of RCA Records quality control, said sometimes plants "may be forced to take a poor lacquer" when it involves product from an artist other than under contract to RCA. "There are vastly greater problems now with so many parts coming in from various labels. Producers often think they have something in the groove though it may not be up to normal standards."

Demand Action

Stuart Glassman, president, Radio Doctors, urged adoption of some form

sheet that could be filled out by one-stops and mailed along with the record to pressing plants. "We have to clear this up. If it means people fired, great."

Irv Gorsen, Dart one-stop, Minneapolis, asked, "Why is it we receive 1,000 of a defective?"

Chapin said, "How do these massive quantities get out of the plant? I think the reports cannot be routine, because some clerk will get hold of it and it becomes a piece of paper—let's nail the top man in the plants."

RIAA

Philip J. Raifizen, PRC record manufacturing, a large producer of singles, was here and promised full cooperation. He huddled with Isom. Also here was Judd Segal of Bell Records, which ran into quality control problems recently when it had six chart records, three of which sold over two million (Billboard, May 19).

Isom said he was eager to meet with the industry committee selected here and Hal Cook, Billboard publisher, and Lee Zhitto, Billboard co-publisher, both told the audience that Stan Gortikov, RIAA president, has promised to meet with a committee to iron out problems.

Coin Machine World

• *Continued from page 32*

ments, Easton, Pa.; **Frank Hottenrott, Joe Henson, Bill Wunderlich**, Stan Harris Co., Philadelphia; **John M. Kalbfell, Bob Gobrecht**, Leco Vending Co., Chester, Pa.; **James Bradigan, George Spohn, Paul Weller, Floyd Stanford, James K. Kirk**, Miller & Mohler Music, Pottstown, Pa.; **John Kleban**, Cosmo Amusement, Penns Grove, N.J.; **Lem Rentschler, Sig Johnson**, Blankenbiller Amusements, Reading Pa.; **Earl Walton, Harold L. Zorger, Sr.**, Tri State Music, Lancaster, Pa.; **Richard Roof**, Roof Amusements, Lebanon, Pa.; **James Tiso, James Henry, Dick Treadway, Leonard Movsovic**, Park Vending, Bordentown, N.J.; **Charles Churchman, G.I. Specialty**, Philadelphia; **Ron Nicholson, George Bonatsos**, Bob Amusements, Conshohocken, Pa.; **William Werner**, Bill's Vending, Bridgeton, N.J.; **Sam Kachmar**, Schuykill Amusements, Pottsville, Pa.; **Bill Russell, Abe Russell**, R & S Sales, Pottsville, Pa.; **Harry Kimmel, K & K Amusement**, Reading, Pa.; **Carl Tevalt, Shay's Vending**, Lebanon, Pa.; **Don De Vore**, Don De Vore Co., Philadelphia; **Roosevelt Hauley, La-Mont Buttes**, Roosevelt Vending Co., North Wales, Pa.; **Dill Gibb, Donald Holton, Robert Gass**, G & G, Newark, Del.; **Frank Lewis, Don Henry, Frank Urban**, Philadelphia; **M. Kyper, Ernest Wildon, Ed R. Turner**, Ford Amusement, Lancaster, Pa.

TEX. AGENCY ADDS THREE

The Texas Senate nominations subcommittee recommended the confirmation of three new members of the controversial Texas Vending Commission after several senators expressed concern about possible underworld influence in the amusement vending in-

dustry. The subcommittee approved former Gov. **Preston Smith's** appointments of **John J. Monfrey** of San Antonio, **Guy H. Barnett** of Freeport and **R.L. "Jimmie" Bounds** of Mexia to the commission. Barnett told the senators he thought the commission was created in 1971 to "try to keep the underworld out of the Victrola business... to try to keep organized crime out of the state." "What we're trying to do is keep 'The Godfather' out of Texas," added **Sen. Mike McKinnon**, the subcommittee chairman.

Monfrey, president and chairman of the board of Falstaff Beer, Inc. was named to succeed former commission chairman **Raymond B. Williams** of Dallas, reputedly the largest vending machine operator and distributor in Texas, who resigned last June in the face of certain Senate rejection of his appointment. Barnett succeeded former State Rep. **Jack Morgan** of Kaufman, who quit the commission after it was revealed that he had handled at least two lawsuits for William's B&B Vending Co. of Dallas and had assisted another attorney in personally representing Williams in a case. Bounds replaced **L.C. Butler** of Houston, a close Williams friend and vending machine distributor, whose nomination was rejected by the Senate on July 6. Monfrey was approved unanimously by the subcommittee.

BARRY CANDY

Conference Debut—'Q' Jukebox Single

CHICAGO—The jukebox industry should be aware that quadrasonic stereo is here now in the home in the form of playback equipment and FM broadcasting, said Dick Schory, president of Ovation Records here, in an address to the Jukebox Programming Conference.

Schory created a dramatic moment when he told the audience that vocalist Laura Yeager's voice should appear directly in the center of the ceiling and told where other instruments would appear around the room.

Billed as the "Quadfather" in a TV documentary showing in several markets (Billboard, May 19), Schory outlined the current state of quadrasonic and said there are 250 FM stations already broadcasting 4-channel and that every hardware manufacturer at the upcoming June 10-13 Consumer Electronics Show will have at least two 4-channel models.

It is known jukebox manufacturers are studying quadrasonic (see photo in Tape/Audio/Video section) but they are very quiet about releasing details.

Schory, who releases all product in quadrasonic including both Sansui matrix and discrete (8-track and open-reel tape), stressed total compatibility. "It must play over monaural FM, sound good on stereo FM and be super in quadrasonic FM."

Radio, Jukebox Programmers Interdependent

• *Continued from page 32*

A four week study by Potter pointed up the importance of knowing what records are getting the most play on jukeboxes. Some statistics that developed as a result of his study were that men do not play rock music, "up tempo" songs get most play, and the group Chicago is the most played group. He predicted that surveys of this type can help to determine the amount of play of gold records, and knowing what records are being played most on boxes takes the pressure off the request line and off national sales promotion people.

Long 45

A strong appeal for help from jukebox programmers to eliminate the long record was made by Stewart and Johnston. "Record companies have abdicated responsibility, and we can't do anything because we sell records for the record companies, but jukebox programmers buy 50 percent of the 45's sold, and you can use your clout to press for shorter records. Long records hurt us because we have fuller commercial loads," Stewart said. Johnston noted that radio cannot afford not to play hit records, although they some-

times edit them. "Long records do not provide variety or turnover," he said, noting that the 7-minute 1968 record "Hey Jude" created a battle of nerves among radio people.

Cooperation

An example of cooperation between radio program directors and jukebox programmers was cited by Bill Busch, Les Montooth Service, Peoria. He supplies meter reading tabulations to two radio stations in Peoria, and in return they supply upcoming playlists plus extra-play lists. As a result, he has 24 of the top 35 records on his machines. Also, they have agreed to identify album cuts on the air, which eliminates requests and research time for him.

Other points brought out included: —Bringing country program directors together with jukebox people, because of the trend of country to move into pop locations; —Radio could be used to merchandise singles. MOR singles are heavy sellers (Vicki Carr, Henri Mancini); —Super stars dictate to the record companies the length of the song, not vice versa; —Sales of oldies stay constant, even though the audience for them changes. A breakdown by one participant was under-18, pop; 18-21, recent oldies; 21-25, Platters, Diamonds, etc.; 25-35, oldies from the '40's. —RCA may come out with two lengths of "Let's Spend the Night Together," with different catalogue numbers; —You've lost all you've gained when

you put a six minute record on a 2 for 25c box.

—If long records continue at the rate they have in the last three years, earning power will be cut 80c on the dollar.

Christmas Releases

• *Continued from page 32*

one-stops can evaluate the music, make our choices, schedule the selections, and deliver, in two weeks. Even if we could, it wouldn't be worth it for only two or three days of play.

One operator in the audience reported that she received Christmas records this March 15. She said she asked the maker, "Do you want me to make my selections this early, or are you this late?" Apparently he was late.

Col. Jim Wilson, Starday/King in Nashville, commented on the growing interest in country music. "Country singles just don't sell well; about 80 percent of sales of country singles goes to jukebox operators. We realize this and adjust our efforts in this direction."

Wilson reported that country singles are not racked in the same manner as soul or pop recordings. "Country music is not displayed for impulse buying, it's hidden away somewhere."

Marshall Frenkel, Pan American Record Distributor here, a specialist in Latin music, said, "Ten percent of the American population is Spanish speaking. And, it's a difficult project to differentiate between the music tastes of Cubans, Mexicans, and Puerto Ricans."

Women Programmers

CHICAGO—The many women involved in jukebox programming and attending the Billboard Jukebox Programming Conference caused Don Owens of MGM Records in Nashville to remark during a panel here that he was very pleased to see the trend.

Jukebox Programming



CLAUDE HALL, Billboard radio-TV editor, moderates radio panel. Others seated from left: Ray Potter, program director, KERP-AM, El Paso, and 8-station Walton Enterprises chain; Larry Baunach, Dot Records; Bill Stewart, program director, Fairchild Communications, Minneapolis; Bob Johnston, music director, WBBM-FM, Chicago.



SEEBURG engineer John Chapin; Columbia Records director of quality control Stan Nimiroski; Capitol midwest manager custom services Nolan Crane (all from left seated).



WAYNE VOLAT, Nehi Record Dist., Los Angeles, speaks on oldies. Others from left: Bill Williams, gospel and country music editor and moderator of the panel; Larry Lick, president, Sound Records; Stuart Glassman, president, Radio Doctors one-stop, Milwaukee; Col. Jim Wilson, Starday-King Records; Larry Rueger, singles buyer, Acme one-stop, Minneapolis; Marshall Frenkel, co-owner, Pan American Record Dist., Chicago.



ARNIE ORLEANS, A&M Records.



RCA RECORDS chief engineer James Frische; RCA engineer and Recording Industry Association of America (RIAA) standards committee member Rex Isom; Henry Barkel, Rowe International engineer; C. E. Bedford, GE home phonograph engineer; Kip Parker, Acme one-stop, Minneapolis (all from left) in the quality control panel.



MGM RECORDS country manager Don Ovens; Carl Davis, executive vice president Brunswick Records; country artist Johnny Rodriguez of Mercury; Jules-Abramson, sales manager Phonogram/Mercury (all from left) during session on the future of the single.



JUKEBOX programming editor Earl Paige opens conference. Seated (from left) Harlan Wingrave, president, Music Operators of America; Pete Stocke, president, National Association of Recording Merchandisers; Clayton Norberg, Mankato, Minn. operator and programmer; Irv Gorsen, Dart Records one-stop, Minneapolis; Richard Prutting, president, Little LP's Unlimited, Danbury, Conn.; George Hincker, advertising and sales promotion manager, Rock-Ola Corp.



HAL COOK, Billboard Publisher.



SCHORY with Sansui quadrasonic equipment.



RON BRASWELL, Columbia Records jukebox product coordinator and moderator. Others from left: Don Cihak, manager Chicago branch, Star Title Strip; Frank Mull, president, National Association of Country Sales and Promotion Executives (NACSAPE), Nashville, and Phonogram/Mercury Records; Dick Steinberg, president, Sterling Title Strip Co.



ROCK-OLA engineer William Findlay who presented a slide study.



HARLAN WINGRAVE, MOA president.

Focal Points Of Jukebox Conference



PAUL GALLIS, midwest independent promotion man and sponsor of his own Music Conclave Friday (1) at the Marriott in Chicago, and Tommy Wills, president, Juke Records.



BILL BUSH, programming foreman, Les Montooth Phonograph Service, Peoria, Ill. and moderator of singles future panel with (seated from left) Epic artist Bobby Vinton; Dick Schory, president, Ovation Records; Andy Andersen, Chicago retailer.

What's Playing?

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

AKRON: 'HOT 100' PURCHASES

J. P. Malick
S&M Music Co.
"Money," Pink Floyd, Capitol Harvest 3609
"I Knew Jesus Before He Was a Star," Glen Campbell, Capitol 3548
"Ajax Mortuary," Hudson & Landry, Dore 881
"I'm Leaving You," Englebert Humperdinck, Parrot 40073
"Letter to Lucille," Tom Jones, Parrot 40074
"What About Me," Anne Murray, Capitol 3600
Cover
"Hurt," Bobby Vinton, Epic 10980
Spinning Meters
"Tie a Yellow Ribbon 'Round the Old Oak Tree"
"The Cisco Kid"
"Danny's Song"
"Cherry, Cherry," Neil Diamond, MCA 40017

AMES, IA: 'HOT 100' PURCHASES

Mary Robertson
K.D. Music & Amusement
"Close Your Eyes," Edward Bear, Capitol 3581
"Your Side of the Bed," Mac Davis, Columbia 4-45829
"Teddy Bear Song," Barbara Fairchild, Columbia 4-45743
"Behind Closed Doors," Charlie Rich, Epic 5-10950

DUBUQUE, IA: 'HOT 100' PURCHASES

Donna Kopp
The "Q" Recreation
"Reeling in the Years"
"Daniel"
"Hocus Pocus"
"You Are the Sunshine of My Life"
"It Sure Took a Long Time"
Spinning Meters
"Little Willy"
"Frankenstein"
"The Cover of the Rolling Stone"
"Sing"

EMPORIA, KAN.: 'HOT 100' PURCHASES



Harlan Wingrave
Debbie DeWeese
Emporia Music Service

"And I Love You So," Perry Como, RCA 74-0906
"Tie a Yellow Ribbon Round the Old Oak Tree"
"It Sure Took a Long Time"
"Sing"
"The Night the Lights Went Out in Georgia"

GREAT FALLS, MASS.: COUNTRY PURCHASES

Barb Damon
American Music Co.
"Kids Say the Darndest Things"
"Sound of Goodbye," Jerry Wallace, MCA 40037
"Walk Softly on the Bridges"
"Don't Fight the Feelings of Love," Charley Pride, RCA 74-0942
"Your Side of the Bed," Mac Davis, Columbia 4-45829
Cover
"Playground in My Mind," Clint Holmes, Epic 5-10891
Oldie
"Last Song," Edward Bear

LAFAYETTE, LA.: 'HOT 100' PURCHASES

Dominic Menard, programmer
Gerald Goudeau, owner
Gerald's Amusement Machines
"Frankenstein"
"The Twelfth of Never"
"Tie a Yellow Ribbon Round the Old Oak Tree"
"You Are the Sunshine of My Life"
"Bad, Bad Leroy Brown," Jim Croce, ABC 11359
"Daddy Could Swear I Declare," Gladys Knight & the Pips, Soul 35105
"Drift Away"
"Let's Stay Together," Margie Joseph, Atlantic 2954
"What a Shame," Foghat, Bearsville 0014

SEATTLE, WASH.: 'HOT 100' PURCHASES



Odell Lovre
Hit Parade Music

Country
"Last Will & Testament," Howard Crockett, Dot 17457
"Don't Fight the Feelings of Love," Charley Pride, RCA 74-0942
"Chick Inspector," Dick Curless, Capitol 3541
"Hot 100"
"Give It To Me," J. Geils Band, Atlantic 2953
"Frankenstein"
"Free Electric Band," Albert Hammond, Mums 76018
Cover
"Steamroller Blues"
"Who Was It," Hurricane Smith, Capitol 3455
"Kodachrome," Paul Simon, Columbia 45859
"Teddy Bear Song," Barbara Fairchild, Columbia 4-45743
"Right Place, Wrong Time"
"My Love"
"Daniel"
"Boogie Woogie Bugle Boy," Bette Midler, Atlantic 2964
Oldies
"Purple Haze," Jimi Hendrix
"Whole Lotta Lovin'," Led Zeppelin

TULSA, OKLA.: COUNTRY PURCHASES

Carl Hughes
Tommy's Automatic Vendors
"Take Me Back to Tulsa," Asleep at the Wheel, United Artists 245
"Touch the Morning," Don Gibson, Hickory 1671
"If I Needed You," Doc Watson, Poppy XW 169
"He Can Have All He Wants," Donna Fargo, Dot 17460

WEBSTER, MASS.: 'HOT 100' PURCHASES



Mary Dugas
Emily Dugas
Dugas Music Corp.

"Diamond Girl," Seals & Crofts, Warner Bros. 7708
"I'm Doing Fine Now"
"Isn't It About Time," Stephen Stills & Manassas Atlantic 45-2959
"Shambala," Three Dog Night, Dunhill 4352

WISCONSIN RAPIDS, WIS.: 'HOT 100' PURCHASES



Morgan "Chick" Metcalf
Kathy Schaff
Rapids Coin Machine Co.

"Give Me Peace," George Harrison, Apple 1862
"Shambala," Three Dog Night, Dunhill 4352
"One of a Kind," Spinners, Atlantic 45-2962
"My Love"
"You Can't Always Get What You Want," Rolling Stones, London 45-910

BOXES COUNT

CHICAGO—The first industry chart for records was a jukebox chart in 1937 in Billboard, said Hal Cook, publisher of Billboard, during his wrap-up of the Jukebox Programming Conference. He added that one-stops are weighted in the research for the magazine's charts.

Executive Turntable



MIELBRECHT

Ronald J. Mielbrecht is the new sales promotion manager, Rowe International. He was recently with the Peoples Trust/United Jersey banks as advertising manager. All-pro cornerback Lem Barney has joined Angott Dist., Detroit, as vice-president and general manager sales. Angott is a Wurlitzer outlet. Paul Cohen was elected vice-president Banner Specialty Co., Philadelphia/Pittsburgh.



BARNEY



COHEN

Small-Hole 45 Snagged

CHICAGO—Reports of a move to small-hole 45's are still at the rumor stage, according to Nolan Crane, mid-west manager, custom services, Capitol, who spoke at the Billboard Jukebox Programming Conference. "It would mean tremendous adjustments for jukeboxes and new dies and parts for the pressing plants."

Jukebox Meetings

June 5—Missouri Coin Machine Council, Gas Light, Macon, Mo.
Aug. 11-12—Kansas Amusement & Music Assn., John Emick's Cabin, Lawrence.
Sept. 14-16—Florida Amusement & Merchandising Assn., Sheraton Motor Inn, with exhibits for first time, Orlando (date tentative).
Sept. 21-23—Illinois Coin Machine Operators Assn., Playboy Club, Lake Geneva, Wis.
Sept. 21-22—W. Va. Music & Vending Assn., Heart of Town, Charleston.
Nov. 9-11—MOA, Conrad Hilton, Chicago.

Jukebox Promotion Vital

CHICAGO—The outstanding effect from the panel "Samples, Titles Strips, Advance Promotions," Billboard Jukebox Conference, was the eagerness of that part of the industry represented to service the jukebox programmer and help solve his problems.

Panel speakers included Don Cihak, Star Title Strip; Paul Gallis, promotion man, Chicago; Tommy Wills, Juke Records, Indianapolis; Dick Steinberg, Sterling Title; and Frank Mull, Phonogram. Moderator was Ron Braswell, Jukebox Product Coordinator, CBS, New York.

Problems with title strips, such as getting the title strip two weeks before the record, or not getting it at all, can be solved by communicating with the title strip company, both Star and Sterling promised. The "A" side of a record is sometimes printed on the bottom because the manufacturer sends out his information that way, Cihak, Star Title, said. Star tries to cover all record releases except in local markets, and will include them if advance information is available, Cihak said.

4,000 Programmers

Steinberg announced that starting July 2, his company will be set up to process 4,000 sample or special mailings for record company promotions. The 4,000 figure was considered a saturation point for "professional programmers" in the United States. Steinberg defined "professional programmer" as one who devotes full time to his job, and has more than 20 locations. Steinberg also noted that title strip companies have a problem in trying to maintain communication and making the range of services known.

Also eager to hear from programmers "because they are the biggest single buyer of product" was Frank Mull, country promotional director, Phonogram, and president of the new National Association of Country Sales and Promotion Executives (NACSAPE). Mull will send samples to programmers who request them (write NACSAPE, Box 40107, Nashville, Tenn. 37204). He also plans to contact all labels in Nashville to make Christmas records available by mid-October, as a result of programmers complaints in an earlier panel.

Long 45 OK

Tommy Wills, Juke Records president, announced that his company product, instrumentals for the EL market, is expanding its sales availability to include distributors as well as one-stops. He believes his product is a consistent money-maker when left on the

box. He will send out samples and title strips on request to his Indianapolis office.

The role of the programmer as his own promotion man was emphasized by Paul Gallis, independent promotion man, Chicago. He termed the radio people "the enemy" because they tag new records as too fast, too slow, too loud, too long, or some such title, and then don't play them. He told his audience that they should report to radio stations what records are being played. On a show of hands, only about 10 programmers said that they deal directly with radio stations in their market. "Record companies spend \$100,000 on an artist before they begin to promote on radio. There is plenty of promotion money available to make the product as familiar to you as to any radio station." He also defended the long record. "The 7½-minute record 'MacArthur Park' broke on radio. I would rather sell that than a two minute record that goes nowhere. You buy what is going to sell. Let's not lose the excitement, creativity for a couple of minutes. It's not worth it."

Jazz Trend

Programmers brought up the point during the question period that major labels need to understand the difference between radio and one-stop or distributor, and release sample records with two commercial sides rather than one song in mono/stereo, which is unusable to the jukebox programmer. The record company loses out by not getting a test area feedback. Also, it creates a problem for the title strip company because they don't know the flip side.

In answer to a question by Henry Holenthal, TAC Amusement, New Orleans, on the future of jazz, Gallis predicted that jazz will break out very strongly in the next year to year-and-a-half with air play and sales. Both CTI and BASF are making jazz product available as an example.

MONEY at Meet

• Continued from page 32

"Now, it seems so impersonal—just a small handful of operators being serviced with new singles by a selected group of labels.

"Music operating is big business. Plenty of records are broken on jukeboxes throughout the country without radio airplay," he added. MONY's attorney, Theodore Blatt, spoke briefly on licensing and game machines.

Programmer Sees Requests as Key to Location Needs

EDITOR'S NOTE: In this second part of an article about Pat Schwartz of Modern Specialty in Madison, Wis., she tells why she honors requests so faithfully.

MADISON, Wis.—Pat Schwartz believes in requests. Reminding that vending companies are service organizations and that fulfilling a request is part of the service, Pat added, "I like to know what they're thinking and what they want. We have fewer complaints that way, too."

Pat, who's been Modern Specialty's programmer for five years, uses her

family of four children, plus Dad, who occasionally spots a goodie and calls home ("Honey," by Bobby Goldsboro, for one), as a reaction group for test records and also listens to the radio constantly for hits. Her idea of a vacation is to take off somewhere with the family and swim and read and never once turn on the radio.

Play price is two-for-a-quarter in most spots in Modern Specialty country. The changeover was accomplished

over the summer for the college spots, while students were home. Equipment was improved, some is now brand new, and it was two-for-a-quarter when school started in the fall. A changeover like this has to be uniform, she insisted, "because you can't have spots across the street from each other with different pricing."

She usually buys records every week, twice a week sometimes, and invests in about 50 percent pop; 10 percent heavy soul; 20 easy listening; and 20 country.

She doesn't try to buy "cover" records, but tries many records to see what fits. "Dueling Banjos," for instance and "Killing Me Softly," by Roberta Flack go everywhere. No location has a complete theme identity; "Even country spots are not 100 percent country, anymore."

No LP's

Pat types all the title strips herself and is adamant about doing this. "You put so much money in a jukebox and get it in a nice location and then detract from the appearance by putting a conglomeration of title strips on it," she said. "Since title strips aren't available for the oldies and I have to type those, I type them all so that the appearance is neat and uniform."



JUKEBOXES in Madison, Wis. are tied to a detailed system of inventory check by programmer Pat Schwartz who has everything at her fingertips.

Programmers Potpourri

Gigliola Cinquetti, "Mistero/Non Battere Cuore Mio" CGD 1306; Junior Magli, "Povero/E Sto Davanti a Te" LVS 1063; Sergio Endrigo, "Elisa Elisa/Anitica" SP 1506; Tony Santagata, "Via Garibaldi/Ragazzo del Sud" SP 1508; Adriano Celentano, "L'Unica Chance/Quel Signore del Piano di Sopra" CLN 1319; I Ragazzi della Via Gluck, "Rock! Padre del Beat/Il Contadino" ACC 24053; Adriano Celentano, "Prisencolinensinaiancius/Disc Jockey" BF 70026; Adriano Pappalardo, "Segui Lui/Problemi di Coscienza" ZN 50264.

"CHICAGO, CHICAGO, THAT TODDLIN' TOWN..."

Toddles
like mad at
this summer's
Consumer
Electronics
Show.



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

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

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

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

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Ad Deadline: June 1

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NEW YORK:
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1 Astor Plaza
New York, N.Y. 10036
(212) 764-7300

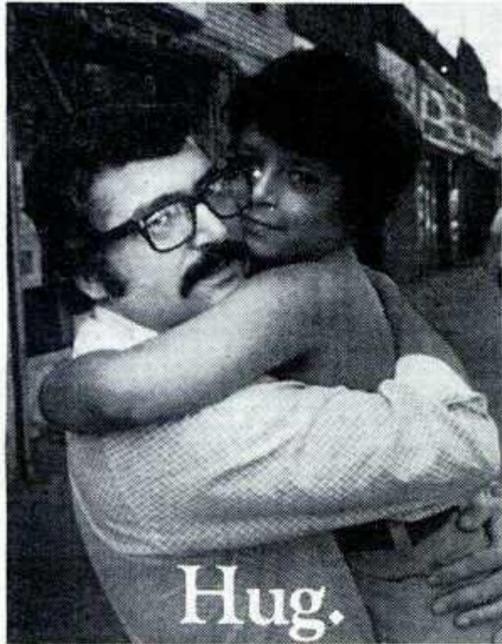
CHICAGO:
Steve Lappin
150 No. Wacker Drive
Chicago, Ill. 60606
(312) CE 6-9818

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

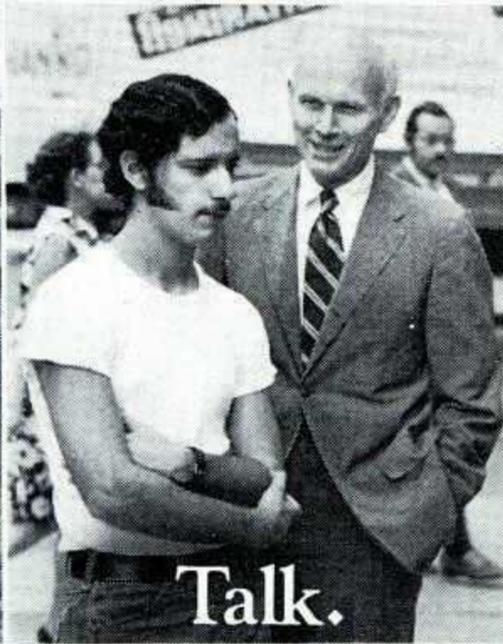


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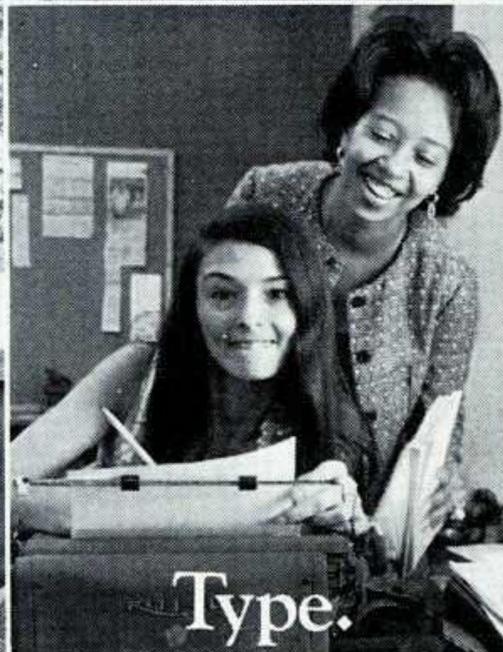
Listen.



Tutor.



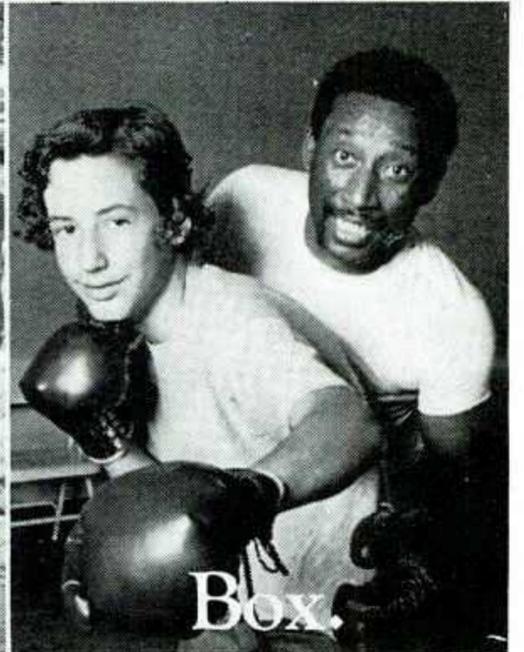
Play.



Type.



Swing.



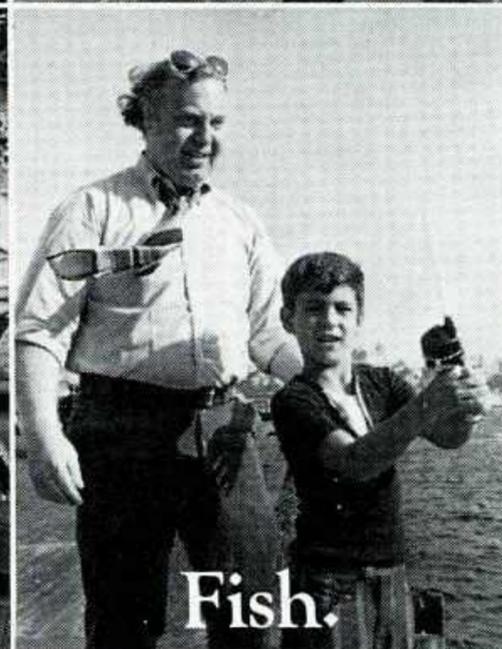
Box.



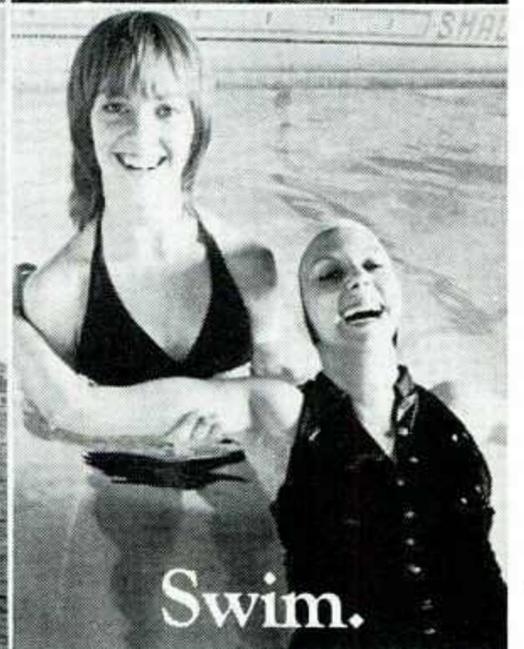
Tickle.



Cry.



Fish.



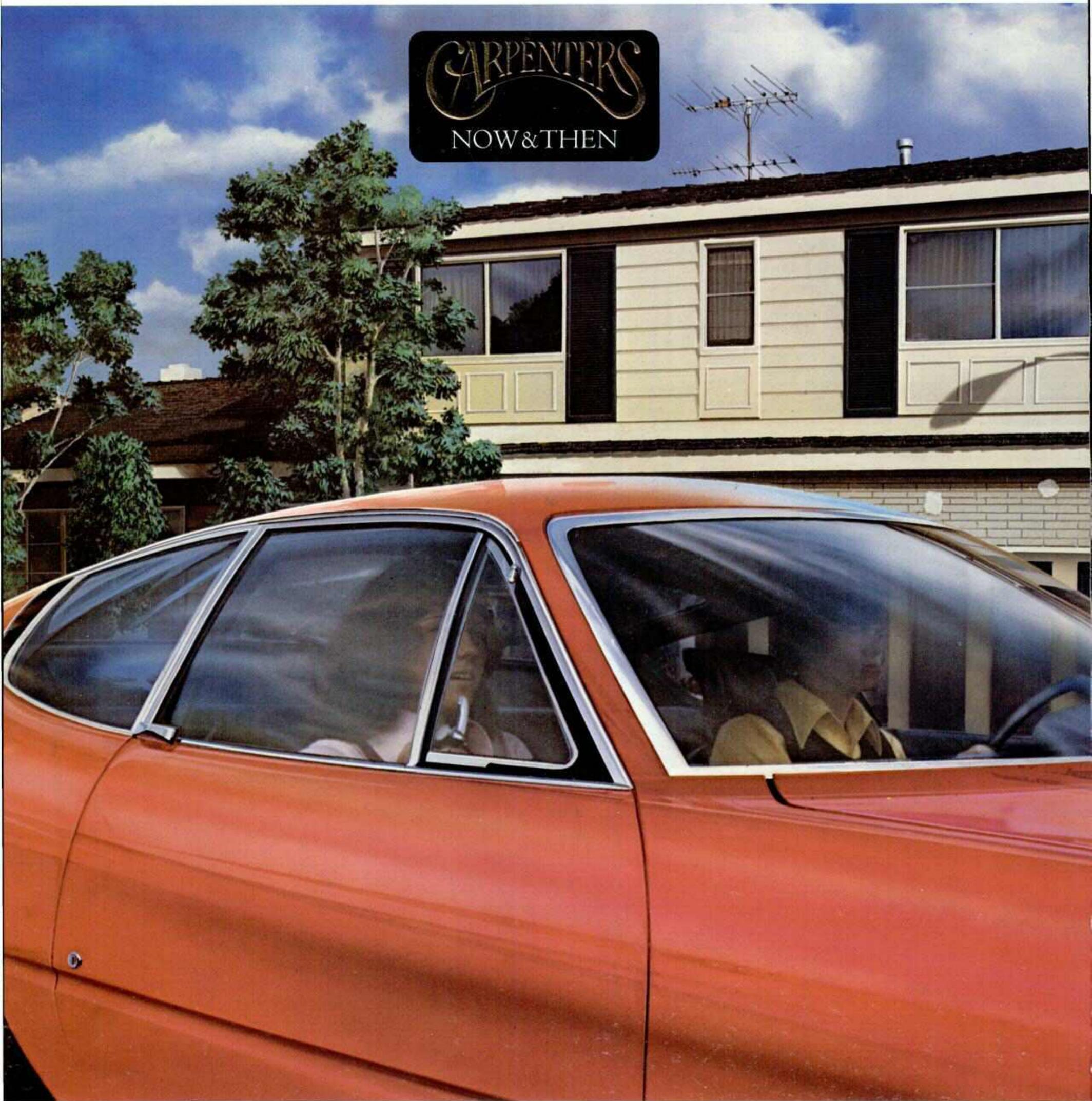
Swim.

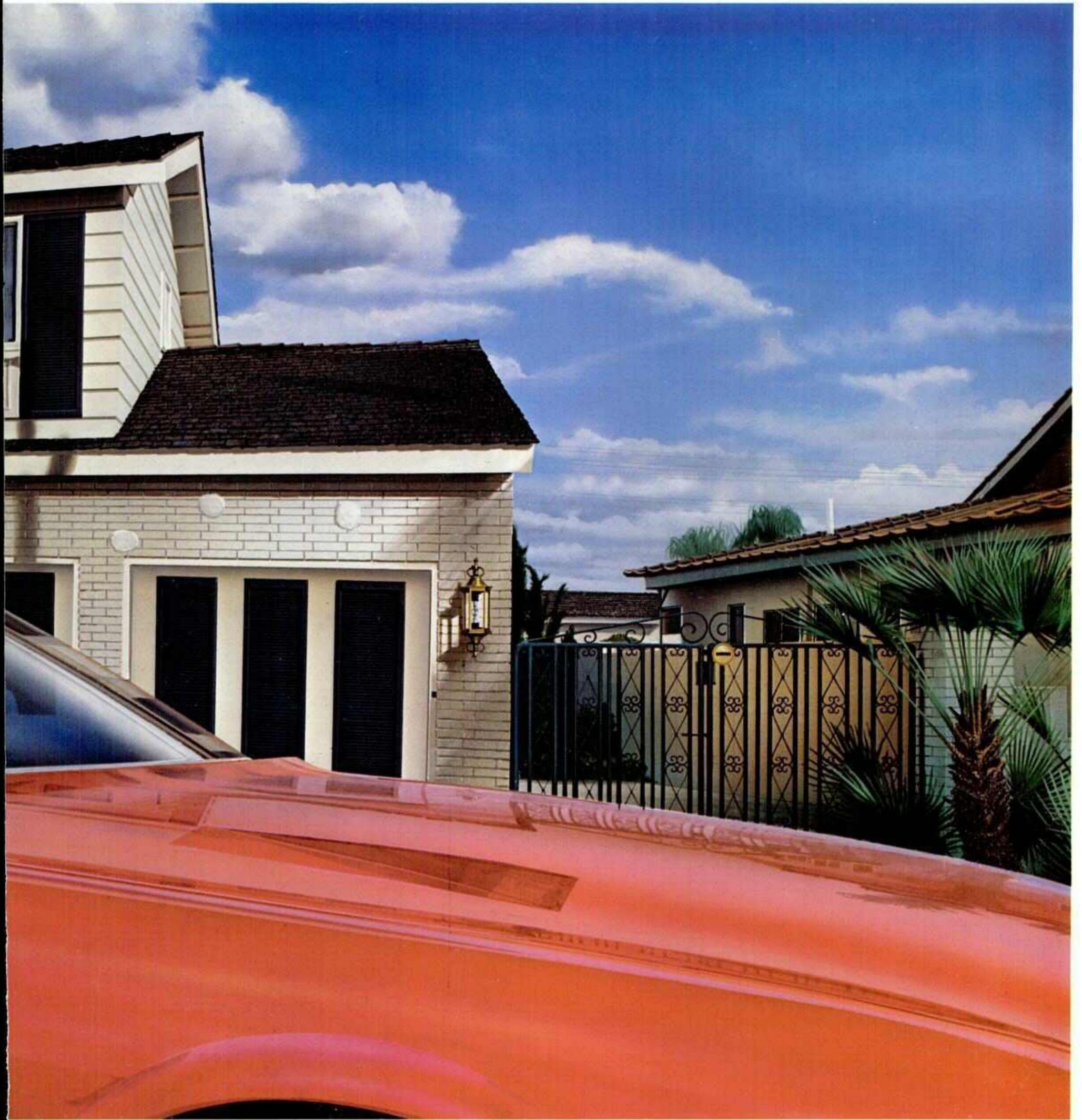
If you can spend some time, even a few hours, with someone who needs a hand, not a handout, call your local Voluntary Action Center. Or write to: "Volunteer," Washington, D.C. 20013 **We need you.**



The National Center for Voluntary Action.

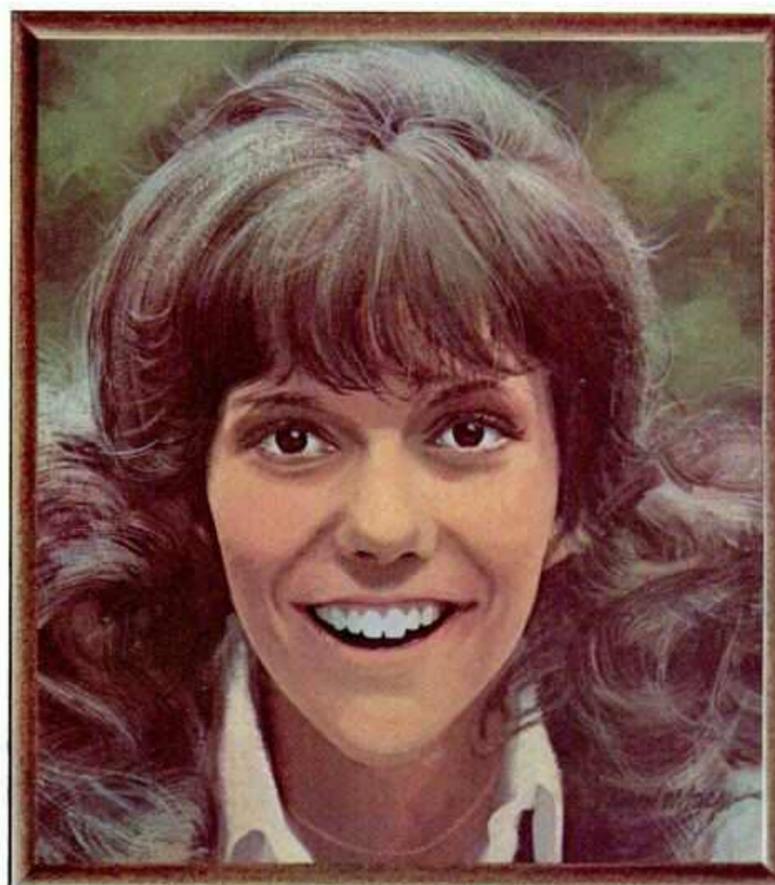
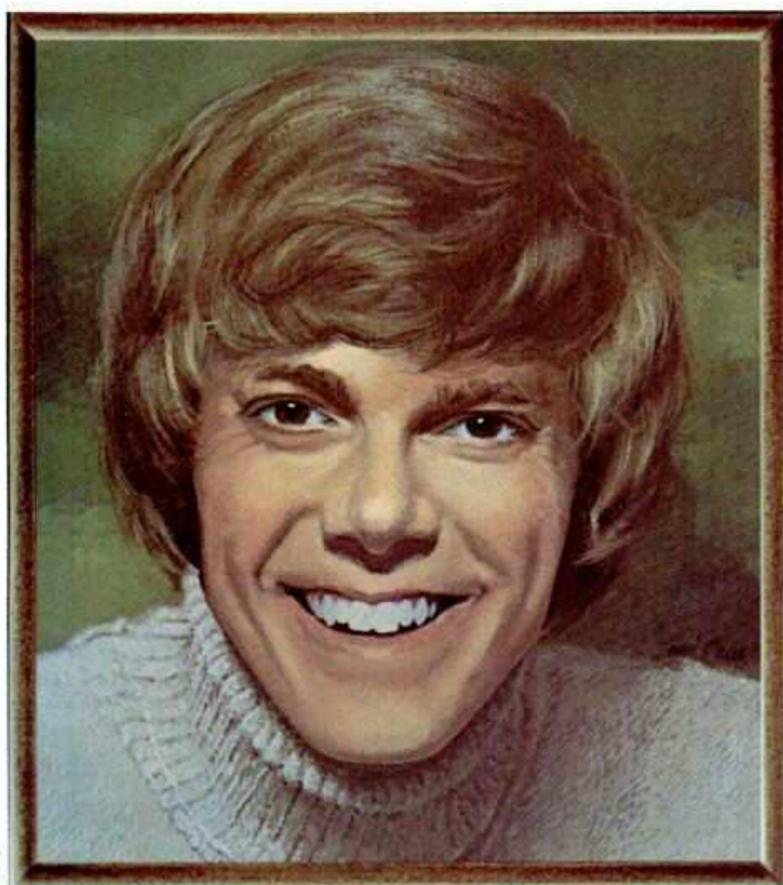
CARPENTERS
NOW & THEN





SP-3519

Announcing
CARPENTERS
 "NOW & THEN"



The follow-up to their last eighteen and a half million records.

Along with five new songs, including their latest hit single, "Sing," Richard and Karen's new album features nine favorite "oldies." Songs that had been Top 10 but hadn't been overdone for nostalgia's sake. Songs that fit their range and style, as well as Karen's voice.

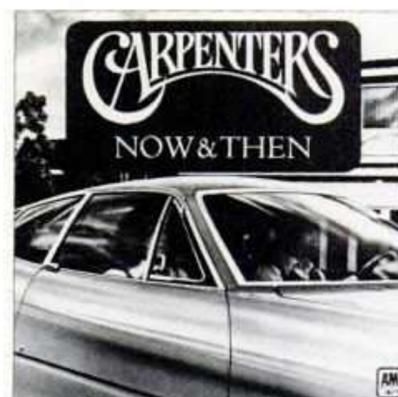
These same "oldies" were the inspiration for their brand new single, "Yesterday Once More." A perfect start for an album called "Now & Then."

SIDE ONE

- SING
(Joe Raposo)
- THIS MASQUERADE
(Leon Russell)
- HEATHER (Instrumental)
(John Pearson)
- JAMBALAYA (ON THE BAYOU)
(Hank Williams)
- I CAN'T MAKE MUSIC
(Randy Edelman)

SIDE TWO

- YESTERDAY ONCE MORE
(Richard Carpenter / John Bettis)
- MEDLEY:
FUN, FUN, FUN
(Brian Wilson / Mike Love)
- THE END OF THE WORLD
(Sylvia Dee / Arthur Kent)
- DA DOO RON RON
(WHEN HE WALKED ME HOME)
(Ellie Greenwich / Jeff Barry /
Phil Spector)
- DEADMAN'S CURVE
(Jan Berry / Roger Christian /
Artie Kornfeld / Brian Wilson)
- JOHNNY ANGEL
(Lyn Duddy / Lee Pockriss)
- THE NIGHT HAS A THOUSAND EYES
(Ben Weisman / Dottie Wayne
Marilyn Garrett)
- OUR DAY WILL COME
(Bob Hilliard / Mort Garson)
- ONE FINE DAY
(Carole King / Gerry Goffin)
- YESTERDAY ONCE MORE (REPRISE)



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 Arranged & Orchestrated by Richard Carpenter
ON A&M RECORDS

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- REGULAR CLASSIFIED**—50¢ a word. Minimum \$10.00. First line set all caps. Name, address and phone number to be included in word count.
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- Box Number, c/o BILLBOARD**, figure 10 additional words and include 50¢ service charge for box number and address.

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

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- Distribution Services
- Record Mfg. Services, Supplies & Equipment
- Help Wanted
- Used Coin Machine Equipment
- Promotional Services
- Business Opportunities
- Professional Services
- For Sale
- Wanted to Buy
- Publishing Services
- Miscellaneous

Enclosed is \$_____ Check Money Order.
PAYMENT MUST ACCOMPANY ORDER

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ADDRESS _____
CITY _____ STATE _____ ZIP CODE _____
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RECORD EXPORTS

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(We regret trade only) je23

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

EXPORT FROM UNITED STATES. RECORDS and Tapes at low prices. Fast Service. Wholesale only. William Medeot, 160 West 46th St., New York, N.Y. 10036. je2

FIVE 8 TRACK TAPES \$5.99! Choose Rock or Jazz. Ten for \$11.75 plus 5 Free 45's! J.A.S., Phantom Box 403., Flushing, N.Y. 11379. je2

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POSITION WANTED

Program/music director, format, production, full creative services including airshift available immediately to medium market of 100,000 plus, anywhere in the continental United States. I have spent the last six years in the preparation of both a format and myself for presentation over a station that is truly into communications with the audience, sponsors, and its own staff. For full services rendered, my salary requirements are extremely nominal for the work discussed above. Your station want numbers... you want a P.D./M.D. that'll be totally stable, write, or give me a call right now at area code 213, 464-8612; 1933 N. Argyle, #9; Los Angeles, California 90028. I'll rush you complete demo tape of program and commercial productions. Contact Bill Stevens now—before the station across the street does... thank you. 6/2

Attention Program Directors: Remember when you were in my position? Remember when you were looking for your first job? Remember when you were hoping somebody would give you a chance? I am a mature young announcer seeking my first professional position. I have two years of college radio experience where I did disc-jockey, production and basketball play-by-play work. I am a college graduate, single, draft exempt and professionally trained in broadcasting with a 3rd endorsed ticket. Am ambitious, hard-working, dedicated, available immediately, willing to re-locate and work any hours. Although trained for all aspects of radio my greatest interests lie in sports or news reporting. I will work for peanuts (not the shells) in order to break into broadcasting. Make me your protégé and I'll make you proud. James B. Ludwig, 217 Chance Drive, OceanSide, N.Y. 11572. Phone: (516) 764-4241. P.S. I have over 1000 records which I will put into the record library of any radio station. 6/2

Experienced Top 40 announcer with 1st ticket seeks employment in small or medium market, experienced in news willing to relocate. Sabrina Harris, 1702 Ocoee St. =A, Chattanooga, Tenn. 37406. (615) 698-1453. 6/2

24 YEAR OLD BLACK JOCK WITH interesting voice short on experience but very long on personality will be available after June 8th. Can do all kinds of music/Rock, C&W, Pop, Soul. Offers from Canada will be considered. Thomas J. Evans, 3736 10th Ave., New York, N.Y. 10034. je9

EVERY ONE STARTS SOMEPLACE. Need first break. 3rd endorsed, willing to learn, will accept any job in radio, 25¢ vet, single, associate Degree, Communications Media, will relocate anywhere, after June 1, 1973. Dave Fredendall, 18543 Filmore, Livonia, Mich. 48152. 313-474-4431. 6/9

RESPONSIBLE FLEXIBLE WOMAN Desires disc jockey/announcer work. "Velvet Voice" graduate School of Broadcasting and Announcing. Nel Steward, 366 Wash. Ave., Bklyn, N.Y. 11238. je9

I AM A MAJOR MARKET JOCK making \$13,000 with benefits and bonuses. Management is happy and satisfied with my work but I am unhappy and frustrated. For the past several years I've seen my ideas applied by and credited to others. I waited, and learned from the masters; their failures and successes. Now I am ready—to totally operate the programming department of a very good, very aggressive, very well-known radio station/chain. All very good, very aggressive, very well-known radio stations/chains, KISS OFF. To the one special manager or owner of a not very good, not very aggressive, unknown radio station, who wants to be good, aggressive and famous, my services are available. You are a damn fine business man who eats and sleeps business, but not radio programming. I am creative, analytical, responsible, and I can motivate. I have no "magic" tricks, however, and you can expect to spend some money... to make a lot of it. Box 576, Radio-TV Job Mart, Billboard, One Astor Plaza, New York, N.Y. 10036. 6/9

small market radio station needed for announcer with 3rd and endorsement. Grad of Indiana University, A.B. in Radio-TV, Career Academy. One year experience at contemporary MOR. Can do continuity-production, some play-by-play and in-the-field news. Will relocate. Box 578 Billboard, One Astor Plaza, New York, N.Y. 10036. je23

POSITIONS OPEN

CREATIVE PRODUCTION PRO FOR Contemporary station in Top 20 market. 5 day week with no air shift. Salary based on ability. Send tape and resume to Box 577, Billboard, One Astor Plaza, New York, N.Y. 10034. 6/23

CLASSIFIED ADVERTISING DOESN'T COST, IT PAYS

Traditional White Gospel Firm Adds First Black Act

WACO, Tex.—Myrrh Records has announced the release of an album of The Beautiful Zion Missionary Baptist Church Choir, signaling entry of the recording company into the Black Gospel market.

The album features the selection "I'll Make It All Right," which has been receiving heavy air play on rhythm & blues stations in all parts of the nation.

Recorded in Chicago, the album, titled "The Beautiful Zion Missionary Baptist Church Choir," was produced by Willie Henderson with Billy Ray Hearn acting as executive producer.

Hearn is a&r head for the Myrrh label, a division of Word, Inc. The Myrrh label specializes in top 40 type recordings, some middle of the road, and "Jesus Rock."

Hearn said that adding the new dimension of black gospel to the label gave it new perspective.

Word, at the same time, announced plans for a major advancement into the youth oriented "Jesus" market with a spokesman for the company called the religious recording industry's greatest give-away program.

The recording company is offering a free sample recording of Jesus Music (by Randy Matthews or Andrae Crouch and the Disciples) to anyone who writes requesting it.

"Many of our artists are moving toward a top-40 sound," commented Bill Rayborn, director of record promotion for the company. He said there

is a new sound in religious music today, whether it is called gospel rock, Jesus Rock, or gospel soul.

Rayborn further said that the main reason for the gigantic free record program is simply "artist exposure."

"This music is not what we have

been used to hearing in church. It's new, and is gaining tremendous popularity on the college campus," he said.

Rayborn added that the company expects to give away thousands of records, but believes strongly enough in this trend to make the offer.

Sumar Keeps Adding; Boosts Contracts

NASHVILLE—Sumar Talent Inc., which bills itself as "the nation's largest supplier of gospel talent," has undergone reorganization which has resulted in the firm becoming an all-service booking agency.

Don Butler, president and general manager, said two new departments had been added to the firm. Sumar also has employed Lila Deskins, formerly of St. Louis, to head up the departments of promotion and artists development service.

Sumar Talent, an off-shoot of Pete Emery Productions, Inc., has been expanding steadily since its inception. During the past year, Sumar talent was booked into 40 percent more fair dates than the previous year. In that year, the firm booked some 1,600 contract dates, and already in 1973 is running about 18 percent above that figure.

Butler attributed these increases to many things: the development of new

promoters, the addition of new groups to the agency, and the wide popularity of colleges and fraternities sponsoring concerts instead of rock or band shows.

"There are more fairs throughout the country now utilizing gospel acts as part of their entertainment schedule," Butler noted. He added that all of the talent at Sumar is supplying tapes to be used on gospel syndicated and live television shows throughout the nation.

Groups currently booked by Sumar are J.D. Sumner and the Stamps, the Statesmen, Blackwood Brothers, Prophets, Speer Family, London Paris and the Apostles, the John Mathews Family, the Hemphills, Rosie Rozell and the Searchers, the Keystones, the Envoys, the Higher Ground Singers, the Stella Parton Singers, Alvis and the Barnetts, Sego Brothers and Naomi, the Deweys, the Lester Family, Gateway Boys and Ginger, Gospel Harmony Boys, Trav'lers, the Tribunes and the Jake Hess Sound.

Hess Well, Forms Group

NASHVILLE—Jake Hess, having made a remarkable recovery from open heart surgery, has formed the Jake Hess Sound, signed a booking contract with Sumar Talent, and begun a series of engagements throughout the nation.

The three-time Grammy winner has formed his group with his two children: Becky, 19, and Chris, 17.

Hess first won acclaim as the lead singer for the Statesmen, and later became the leader of the Imperials. He was forced to curtail his appearance due to a serious heart condition. The surgery later corrected this.

Hess and his daughter will continue to appear on the six-day a week Nashville television show, "Old Time Singing Convention." They currently are in negotiation for a recording contract.

His road work with the boys, however, will be his first activity in that regard in several years.

Oaks Honored By Oak Ridge

OAK RIDGE, Tenn.—A special Oak Ridge Boys day was celebrated here last week, honoring the group which took its name from this nuclear city.

Following an official welcome by Mayor A.K. Bissel, each member of the Gospel quartet was made an honorary citizen of the city. That was followed by an autograph party held at the Civic Center.

At a dinner in their honor that evening, they received a certificate from The Boys Club of America for their work with youth, and a document from Governor Winfield Dunn proclaiming their "day" throughout the state.

At a concert that night, they received four standing ovations. The event was sponsored by the Oak Ridge Chamber of Commerce and the city's recreation department.

It now is slated as an annual event.

Shaped Notes

Still another book will be done on the life of James Blackwood. Blackwood, who soon celebrates his 40th year singing gospel music, has signed a contract with Whitaker Books to do his life story. An earlier book covered the lives of all of the Blackwoods. . . . On the subject of books of gospel people, there is one by Doug Oldham titled "I Don't Live There Anymore," by Impact. . . . The Midwest's largest gospel music program, the annual Albert E. Brumley Sundown to Sunup Sing, will be held August 3-4 at Springdale, Ark. There is an unusually heavy lineup of talent. . . . Ron Blackwood is now the personal manager of country artist Jerry Wallace. . . . The Florida Boys have been made Kentucky Colonels by Gov. Wendell Ford. . . . The Lewis Family played to a capacity crowd at Lancaster, Pa., and were booked for return engagements in June, August and December. This family, by the way, is the only gospel act set to appear at Fan Fair this week. . . .

The Oak Ridge Boys have finished their Scandinavian Tour, their third visit to Holland, Sweden and Norway, and each one gets bigger. All of their tours have been booked in by the Samuelsons, through the Don Light Agency. The boys then made a rare appearance at the town of their origin, Oak Ridge, Tenn., for Monsanto Chemical. . . . The Thrasher Brothers leave this week on a European tour and on to the Holy Land. The trip includes a visit to Moscow. They will tape segments of their "America Sings" television show while in Israel, Egypt, Cyprus, and Budapest, Hungary. . . . The Happy Goodman Family is back in its own recording studios in Madisonville, Ky. Their new Canaan album, titled "Legendry," will be released later this summer. Rusty Goodman has written what he feels is his best tune yet, "How Much More." . . . Aaron Wilburn, young soloist and instrumentalist with the Goodmans, was recently married in Trussville, Ala., to the former Cynthia Amberson. . . . Vestel and Howard Goodman spent considerable time with Vestel's father who now is improving from his critical illness. . . .

La Verne Tripp of the Blue Ridge Quartet has done his first solo album for Canaan. Tripp, lead singer for the group, is the composer of a score of hit gospel songs. . . . George Younce of the Cathedral Quartet is smartly attired in cowboy boots, purchased in Fort Worth. . . . The Le Fevres have a new bus said to be the "most plush castle on wheels." The bus includes such features as four bedrooms, each equipped with running water. It has an electric oven, full refrigerator, five color TV sets, and quad sound throughout. This is the 52nd year of singing for the Le Fevres according to matriarch Eva Mae, who is a grandmother 11 times. . . . Betty Kaye Productions of Sacramento, Calif., has made arrangements for the Blackwood Singers to headline the California State Fair Aug. 28-30. It was Betty Kaye who first took gospel music to the John Wayne Theater at Knott's Berry Farm. In all the Blackwood Singers are booked into 65 fairs for this season, through Kaye Productions and the Tom Drake Fair and Special Events Agency. . . . The gross figures on fair dates alone for the Oak Ridge Boys have already surpassed last year by 44%, according to reports collected from Herman Harper of the Don Light Agency. 50% of all fair sales made so far this year on the Oaks have been repeat bookings. In all, their appearances are up 75% over last year, which was a good year. . . .

Myrrh Records artist Randy Matthews of Nashville sustained serious injuries of the left hand while crossing the Susquehanna River near Harrisburg, Pa. The right front wheel of his van fell off. Doctors say his fingers will require a four-to-six week recovery period. He was forced to cancel a week of college concerts, including an appearance with Paul Stookey. Thanks to Bergen White and Woodland Sound Studio Engineers, Randy will complete part of his tour using sound tracks from his soon-to-be-released album. . . . WWGM disk jockey Jim Black has established a new program on the all-gospel station titled "Highway to Heaven." On each show, a gospel music personality helps him with the disk jockey chores. His list of guests has included Winston Blackwood, Sue Chennault, Joel Hemphill, Duane Allen, Buck Rambo, Wayne Hilton, Paul Downing, Jake Hess, James Blackwood, Brock Speer, and George Beverly Shea. Black is a former member of the Chuck Wagon Gang, and now manages the Nashville based Concord, in addition to his radio work. . . . Bill Crowe of the Blue Ridge Quartet has done something very unusual; put out a letter of praise for other artists. He says wonderfully kind things about Donnie McGuire of the Downings, about Tim Riley of the Dixie Echoes, and about the Downings in general, the Speer Family, and several others. It's one of those rare letters that shows there is good feeling among many of the gospel acts. He's to be commended for it.

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Rambos Reorganize; Hit the Road Again

NASHVILLE—The "Rambo Evangelistic Association," an organization dedicated to the ministry of the gospel through music and the spoken word, has been formed by Buck, Dottie and Reba Rambo.

The family group has purchased a new bus, bought all new sound equipment, and secured a new headquarters building on Nolensville Road, far from Music Row here.

Most of the dates the group will work will be as a single, or with local groups in a particular area. Buck Rambo, spokesman for the family, said "the reason for this is simply that we feel we have something to say. When you come to hear us, no one will rush us and we can present Christ in the manner He wishes us to present Him."

A Heart Warming recording group, the "new" Rambo sound will go on the road for concerts on a full-time basis July 1. The group, due to illness, had been relatively inactive for the past 12 months. Much of that time has been spent writing new songs and rehearsing the new concert series.

"Sing Me On Home" is the latest LP released by the Rambos, and contains a half dozen new songs, featuring the different styles of each member of the trio, and the group together in close harmony.

Dottie Rambo is considered one of the greatest gospel songwriters of the present day, perhaps of all time.

Sing Prelims Set

SPRINGFIELD, Mo.—The American Gospel Singing Contest, scheduled here next Sept. 21-22, will be preceded by 10 regional competitions, all preliminary to the fall event.

One of these, the St. Louis Regional at Meramec Caverns, already has been held. The Green Country Regional in Tulsa, Oklahoma, is under way now. Others, set for June, July and August, include Chicago-Land, at Joliet, Ill.; Gulf Coast, at Tenaha, Tex.; Coosa Valley, at Rome, Ga.; Ark-Mo., at Mountain Home, Ark.; Mid-South, at Springdale, Ark.; Atlantic Coast, at Charlotte, N.C.; Southeast, at Shelbyville, Tenn.; and Ohio, at Dayton.

The American finals here are co-sponsored by the Shepherd of the Hills Farm at Branson, Mo., and Fantastic Caverns at Springfield, Mo. More than 100 groups are expected to compete in the finals for \$10,000 in prizes.

JUNE 2, 1973, BILLBOARD

Festival-Seminar To Aid Epileptics

NASHVILLE—Sponsors for the first annual Summer Festival and Seminar of Gospel Music, to be held June 28-30 on Kentucky Lake, have been announced by Don Butler, coordinator.

The Jackson Purchase Epilepsy Foundation in Paducah, Ky., will sponsor the Festival-Seminar. The foundation is a non-profit organization designed to aide epileptics.

The Foundation has to match with private funds a \$25,000 federal grant each year. Currently \$9,000 short, the Festival-Seminar is geared toward raising the deficit.

The daytime hours of the seminar will be devoted to teaching the rudiments of professional entertainment to amateur and semi-professional gospel singers, musicians and songwriters. The evening hours will consist of regu-

lar gospel concerts beginning at 8 p.m. The Saturday night show will begin two hours earlier and will feature a talent contest of all the participants in the seminar.

Professional entertainment will be provided during the festival concerts by the Blackwood Brothers, the Statesmen, the Stamps, the Apostles, Wendy Bagwell and the Sunliters, John Mathews Family, Jake Hess Sound, Singing Hemphills, Klauudt Indian Family, Keystones, Rosie Rosell and the Searchers, the Segos, and the Singing Rambos.

Registration fee is \$100, with a June 15 deadline. Cost of the seminar is \$300 per group or individual. Applications for registration may be obtained by writing to the Summer Festival and Seminar of Gospel Music, Box 1190, Nashville.



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VISITING KSFX-FM in San Francisco in western garb to promote two new Asylum albums are Atlantic Records promotion executives Paul Pieretti and Simone Kent. From left: KSFX-FM program director Tom Krimsier and his assistant Mary Kilmartin, Pieretti, and Kent. Asylum is distributed by Atlantic and the two LPs were "Nice Baby and the Angel" by David Blue and "Desperado" by the Eagles.

Vox Jox

• Continued from page 26

10 a.m.-2 p.m., **Bruce Chandler** 2-6 p.m., **Johnny Kaye** 6-midnight, **Don Bishop** midnight-6 a.m., with **Vic Moreno, Marsh Carter, and Tarri Harris** doing weekends. Bishop had been with KEYY-AM, Prono, Utah, and Harris with KOES-AM-FM in Palm Springs, Calif.

WBFB-FM, Rochester, N.Y., has trimmed its staff in a move to semi-automation. Out are **Dick DeMeco** and **Terry Payton**, with **Ron Wickman, Patty Richards, and Denny Harrod** to follow in the future. . . . **Ben Thum** has been appointed program director for KRE-AM, San Francisco area. He'd been a personality and newsmen with KFI-AM in the past. . . . **Jeff Salgo** has been appointed operations director of KKDJ-FM, Los Angeles under program director **Rick Carroll**. Lineup includes **Neal Blase** 6-9 a.m., **Carroll** 9-noon, **Jay Stevens** noon-3 p.m., **John Peters** 3-7 p.m., **T. Michael Jordan** 7-midnight, and **Billy Pearl** midnight-6 a.m. with **Chris Blase** music director and **Dave Stone** and **Salgo** working weekends.

Sandy Weiszer of WCTX-AM, De-

Longsilver Is Formed; Disk Set

NEW YORK—Longsilver Records has been formed. The label has its own studio facilities and will release its first product, a single, "Thief in the Alley," by Street, early next month, according to Charles Silver, vice president and head of a&r and Larry Stein, promotion director.

Longsilver will also be involved in production for other labels, artists and managers. Its studio facilities will shortly be open to the public.

Job List Launched For DJs, Newsmen

SAN ANTONIO—A classified newsletter that carries job wanted and help wanted advertising has been launched here called Radio Services of America. Tom Wayne, an air personality at KBUC-AM here, said the mailing list includes around 1,500 radio stations and additional stations will be added to the mailing list free merely by requesting it.

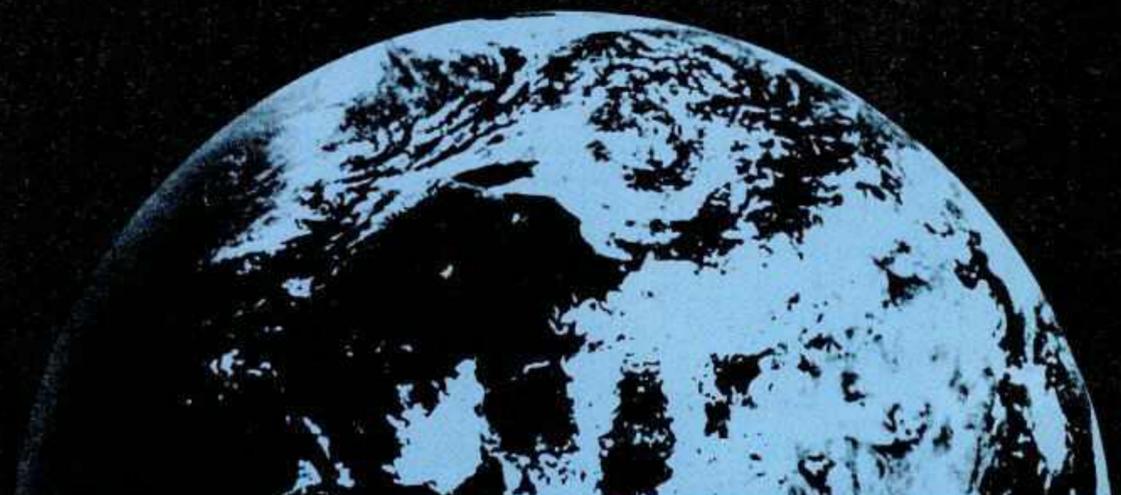
The classified newsletter is for air personalities, newsmen, and salespeople.

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

funiak Springs, Fla., wants **Ron Montgover** or **Shaun Holly** to contact him in Texarkana, but doesn't say where in Texarkana, which is pretty funny anyway if Sandy is in Florida. . . . And here's a note from **Terry (Mike Rivers) Cimino** that's just about as strange: "I am working weekends and vacations at WOW-AM, Omaha, while going to pharmacy school. On Easter Sunday morning, I was working the midnight-6 a.m. gig, helping all of the Easter bunnies hide their eggs, baskets, and candy. After 4:35 a.m., the phone rang and when I answered, the guy at the other end identified himself as the FAA Radar Approach/Departure Controller for the Omaha area. Being an old flier myself, I asked him if I could do something for time, to help repay him for keeping me away from mid-air collisions all these years, and he said he had an unusual request. He was talking by radio to a United Jetliner, en route from San Francisco to Chicago. They were passing over about 35 miles north of Omaha, at 33,000 feet. The pilots told him they wanted to hear 'Dueling Banjos' and would he please call that guy on the station they were listening to. Well, the rest goes almost without saying. Billing it as one of the strangest things I had ever run into, I played the record for them and wished them a Happy Easter up there in the friendly skies. A couple of hours later, after I had left the station, the pilots called from Chicago to say thanks. I got the message and intend to drop them a line in the near future. I don't know for sure, but I would almost bet this was the first request a station has ever gotten from 33,000 feet up."

More promotion executives have been nominated for awards. **Pat Devine, Wes Haynes, Doug Lee, Joe Triscari, Mark Hartley, Chuck Thaggard** (didn't I mention Chuck before; I wasn't planning to repeat any of the names because some people are getting mentioned over and over again), **Mike Borchetta, Dave DeMers, Tracy Garneau, Stan Monteiro, Bob DiPitri, June Colbert, John Scott, Pat Pipolo, Chuck Chellman, Tony Blake, Dan Kelly, Ron Ifanaro, Frank Berman, Steve Wax, Jim Benci, Neil Newton, Donna Sveda, Steve Fishler**, and more to come. I should point out that the questionnaire also asked factors such as best programmed station, best program director, best air personality, best music director, etc. Actually, the method of determining the best air personalities will be guided by **Gary Owens** of KMPC-AM, Los Angeles. He's setting up panels to judge airchecks. Airchecks will be judged on a regional basis, with the finalists being judged by a top panel prior to the Billboard Radio Programming Forum Aug. 16-18 in Los Angeles.

FREE Listing in Billboard's 1973-74 International Buyer's Guide of the Music-Record-Tape Industry



Categories to be included in the 1973-74 International Buyer's Guide are:

RECORD MANUFACTURERS Budget Labels Children's Labels	Licensing Organizations, Music (please indicate whether Mechanical or Performing Rights)	Tape, Raw Title Strips
INDEPENDENT RECORD PRODUCERS (please list label credits)	Plating & Processing Plants Pressing Plants Printers & Lithographers Promotion & Publicity Recording Studios Shipping Services Tape Custom Duplicators Tape Duplicator/Marketers	MANUFACTURERS OF RECORD & TAPE DEALER ACCESSORIES & SUPPLIES Browser Boxes Burglar Alarms & Locks Carrying & Storage Cases Catalog Services Cleaners, Cloths & Brushes Convertors & Tuners Display Racks Divider Cards 45 RPM Adaptors Head Cleaners & Demagnetizers Needles Pre-leadered & Splicing Tape
MUSIC PUBLISHERS (please indicate affiliation)	SUPPLIES FOR THE MUSIC-RECORD-TAPE INDUSTRY Envelopes & Mailers Jackets Labels Polyethylene Bags Recording Studio Equipment (Please specify chief product) Record Processing Machinery (please specify chief product) Sleeves Tape, Blank Loaded Tape Duplicating & Processing Equipment	TAPE PLAYBACK EQUIPMENT MANUFACTURERS & IMPORTERS
SHEET MUSIC JOBBERS		JUKE BOX MANUFACTURERS
RECORD & TAPE WHOLESALERS Distributors One Stops Rack Jobbers Importers & Exporters		ENVIRONMENTAL LIGHTING MANUFACTURERS
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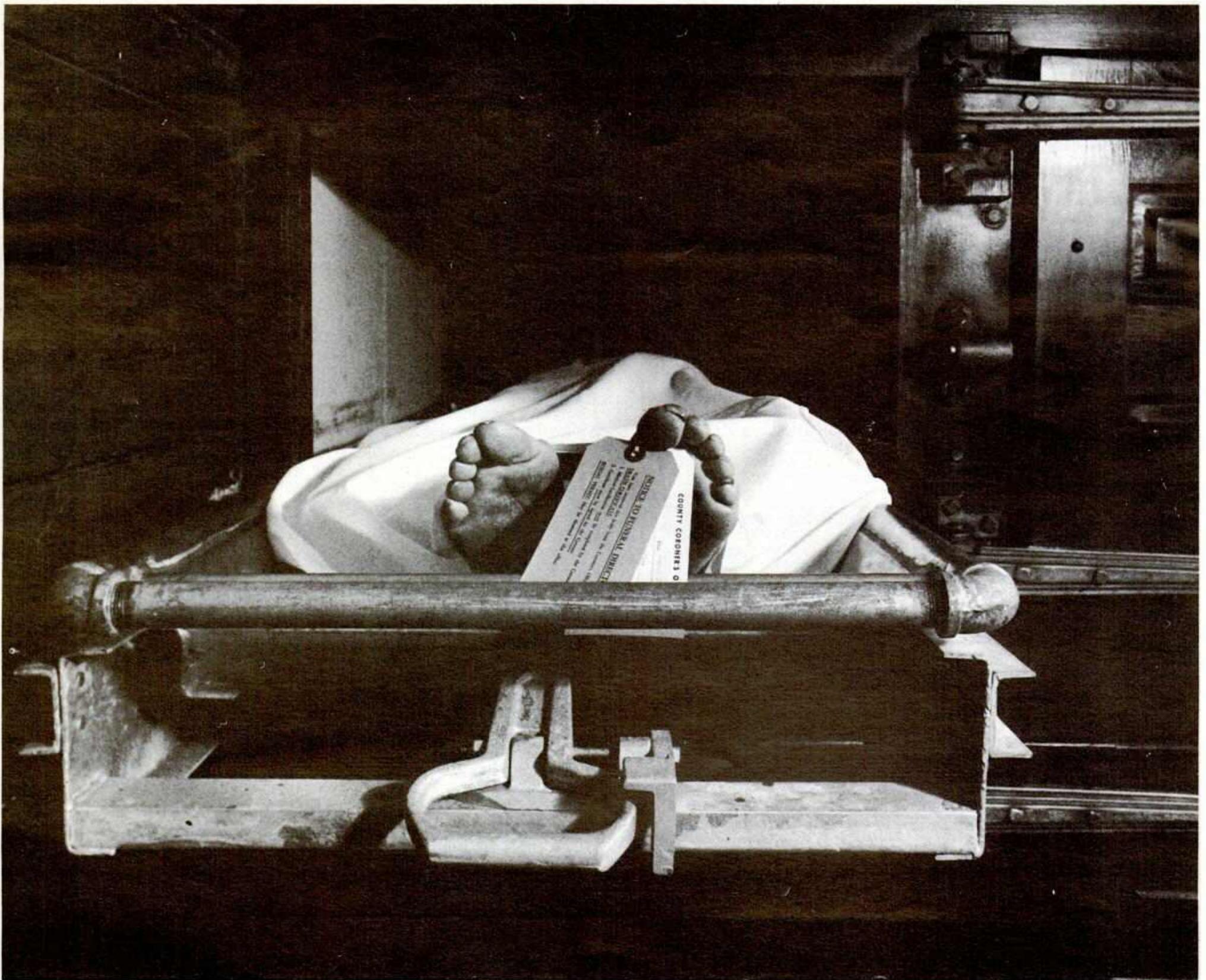
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New Vending Unit Cassette '45' Seen Spark To Albums

By EARL PAIGE

SUNNYVALE—The disk single as a vehicle for creating excitement about new acts or expanding sales of the LP that spawns the single has a new ally in the cassette tape single that will spark prerecorded cassettes albums too, said GRT sales manager Dave Travis here. He is the first major duplicator representative to acknowledge his firm is supplying units for a new cassette single vending venture (Billboard, Mar. 31).

In fact, Travis' comments on the El Cajon, Calif.-based Prolif Dist. Inc. cassette vender marketing tests underway indicate that Prolif is already considering the vending of cassette albums. Prolif Dist. president Donald Huckabee, former California music retailer, could not be reached for comment.

Travis said in a telephone interview initial results of tests on the new 16-selection Rowe International made vending machines should be known soon as most of the initial delivery was expected last week. He added that while major labels are waiting, "independent labels with imagination are going ahead. There is a lot of excited interest in the venture."

(Continued on page 48)

TVC Market Outlined For Electronic Dist.

LAS VEGAS—By 1980, the total video cartridge systems market will reach \$10 billion, half of which will be software, it was disclosed at the seminar on video cartridges and cassettes conducted by Cartridge Television, Inc. of Palo Alto, Calif. at the NEW/COM '73 convention here.

Video cartridges and cassettes combine the range and scope of book publishing with the visual excitement and immediacy of television, stated one speaker, who speculated that the video tape library will become as important and significant to the individual as his printed library, and a thousand times more useful, personal and rewarding. Thus, it was stressed that video car-

tridges and cassettes expand the retailer's potential for profit and volume. It is expected that the retailer will enjoy a high gross profit from the sale of the hardware, accessories, and blank and pre-recorded tapes, plus increased floor traffic and attractive revenue from rental cartridge programs.

Cartridge & Television, Inc. representatives stressed that a new product for the markets of those attending the seminar is definitely the video cartridge and cassette. They stressed that it's pretty much up to the electronic distributor as to where he fits into this business. The products will be distributed and two-step distribution is the logical marketing strategy.

Electrohome Components, Consoles All 'Q'

ONTARIO, Canada—Electrohome Ltd., has designed its entire line of 1973-74 stereo components and consoles with built-in 4-channel sound circuitry utilizing the SQ matrix system.

The firm's 300-watt console and component units feature SQ matrixing circuitry that is compatible with SQ matrix records, FM quadrasonic broadcasts, and 4-channel discrete tapes. They deliver 75 watts of music power per channel, and come with two sets of matching speakers.

In the 150-watt categories, the Electrohome consoles and components feature built-in 4-channel matrixing circuitry, plus a provision for Electrohome's new QA1 quadrasonic adaptor module to update to a complete 4-channel sound system.

Stereo lines in the firm's 1973-74 catalog place emphasis on design, performance, 100 percent solid-state chassis, magnetic preamp, Shure magnetic cartridges, Dual professional changers, filter and contour controls, air suspension speakers, lighted pointers and dial scales, flywheel tuning, toggle switches and rotatable AM antenna.

New Electrohome accessories include a hand remote control quadrasonic balancer, 8-track cartridge tape player for discrete 4-channel tape playback, remote extension and omnidirectional satellite speakers, and cassette tape recorder player.

Lear 8-track

LOS ANGELES—Lear Jet Stereo has bowed the A-20 8-track unit for the auto.

The unit, set to retail at \$29.88, features individual control for tone, balance and volume, fine tuning, program indicator and program select.

JUNE 2, 1973, BILLBOARD

Duplicating Div. Begins Major Push

By RADCLIFFE JOE

TERRE HAUTE, Ind.—The tape duplicating facility of CBS Records is making a major bid for a larger slice of the lucrative custom tape duplicating business, according to Ed Sharton, plant manager, CBS Records tape operations.

The sprawling facility, located here on a sizeable portion of CBS' 795,000 square feet of manufacturing and warehousing space, already custom duplicates for A&M and Elektra Records, in addition to turning out product for CBS Records and the Columbia House mail order division.

However, according to Sharton, the facility has the capability of turning out an estimated 65,000,000 cassette, cartridge and open reel tape units annually, and at present a mere 40 to 48 million units are rolling off the production lines.

In bidding for a larger slice of the custom duplicating action, CBS Records tape operations has its eyes not only on the industry biggies now being handled by Ampex and GRT, but also on smaller manufacturers to whom CBS' special facilities such as warehousing, accounting, billing and shipping would be an additional boon.

CBS' tape operations have also been placing an increasing amount of emphasis on quality control at both its injection molding and custom duplicating facilities. According to Sharton housings are checked and double checked through all phases of production, and the tape itself is put through the most stringent quality controls possible from the original masters, to pancakes coming off the winders, to the loaded cassettes, cartridges and open reels.

(Continued on page 50)

Blank Tape Speedup—Audio Magnetics Sets Computerized Service

By BOB KIRSCH

LOS ANGELES—Audio Magnetics Corp. here is currently preparing to computerize all service-oriented operations as well as storing case history data for each account in each division via computer, thus cutting order time by as much as two thirds.

The firm is now running a paralleled computer-manual test program and is set to move all service functions to computer as of the middle of this month.

According to Jim Lantz, national sales manager for the company, "As a service-oriented organization we tried to figure out a way to speed up such things as orders, order entry, order followup and other related jobs. What we have decided to do is program all of the information we were handling manually into a computer."

Lantz offered an example of one thing the computer will be able to accomplish. "When an order comes in, we take that information and punch the customer code that has been established for each account. When we plug the order in, the computer tells us if the merchandise is available or if it isn't, how soon it will be. We find out when the order can be shipped or if it has been shipped, we know when, how, the bill of lading number and so on."

The computer itself has a television type screen above it. When the key operator punches the access button to the computer the screen will automatically show if merchandise for an order is available. As the key operator works the unit, a high-speed printer at the distribution center prints out the work order, bill of lading and all other shipping documents.

The computer can also be used for inventory control. "If we know what an account has ordered, what it has been selling and what's left," Lantz said, "we can help him with his ordering. In other words, we can punch in and get a readout by part number of what an account has bought over the past three months, the turnover and set up a buying schedule. Maybe an account doesn't realize he has too many C-120's and too few C-60's, but this will help him find out."

Lantz explained that under a fully manual system, if an account calls in and asks about an order, everything must be done through paper work. Under the computer system, Lantz said, "We can actually put a person on hold and within 30 seconds to a minute let him know exactly what's going on with

his order. For example," Lantz continued, "under the manual system an order may take an average of three days to get to the distribution center. Now it takes a minute and the order can go out the same day."

Usage of the computer requires a password, and each person at management level has his own password. "For instance," Lantz said, "the password can be in digits or in alpha characteristics. I can get sales information but no other information. A salesman can't change a price to a customer because the computer guards against that. Only I can do that. And if I ever suspected that someone knows my password I can change it."

Lantz offered several other examples of what the computer will be able to accomplish. "For one thing, we can get sales information, a history of a certain account and find out what we've really done with a store over a given period of time. We get requests for this from accounts so all I'll have to do in the future is walk in, get the unit and dollar volume or both and know in a minute what the results are.

"Or," Lantz added, "if a guy calls and wants to know why he hasn't moved any C-120's, I can tell if it is him or the configuration in many cases. We can tell him the relationship compared

(Continued on page 48)

MCA Video LP System Improvement

NEW YORK—MCA Disco-Vision, Inc., will demonstrate a number of new technological advances to its videodisk system when the unit is shown, June 5, at the First Chicago Center of the First National Bank of Chicago, according to John Findlater, vice president, MCA, Inc. and president MCA Disco-Vision, Inc.

New features include fast-forward or search-out technique, and a longer playing time than was presented at the initial series of demonstrations held last December in California.

According to Findlater, the new fast-forward search-out feature permits random access to stored information by radial traversing of the disk. "This," he said, "is accomplished automatically by use of the 'in' and 'out' mode control push button of the player unit."

Findlater added that the Disco-Vision disk has the capacity of storing approximately 40 billion hits per 12-inch disk—the highest information density ever achieved on any medium.

The MCA executive explained that the new search-out technique can be applied to library, catalog and archival storage, teaching machines and credit card verifications.



DISCUSSING Pickering's 4-channel quadrasonic stylus and cartridge are (left) Al Bodoh, vice president, Seeburg Corp., and Victor Goh, JVC. The scene: Pickering's recent press showing in New York.

Pioneer Trains 320 Technicians

CARLSTADT, N.J.—More than 320 service technicians from 450 authorized U.S. Pioneer service centers across the nation were recent attendees at a series of two-day seminars conducted in Los Angeles, Dallas, Atlanta, Chicago and New Jersey as part of the firm's continuing program of education for its service technicians.

According to Bernie Mitchell, president of U.S. Pioneer, the seminars were developed because of the need for up-to-the-minute and authoritative information required about the company's new and advanced amplifiers, tuners, tape decks, quadrasonic receivers and turntables.

The seminars were conducted by a

five-man team including John Hatakeyama, Pioneer's national service manager in this country; Shinji Nohara, the firm's national service manager in Japan; Fred Ellis, John Kempinski and Steve Hase.

All attendees were awarded a special certificate of merit on completion of the program.

Throng Ohio Retailer's Consumer Seminars

By ANNE DUSTON

DAYTON—Seminars for consumers on electronic equipment and systems have been drawing standing room only crowds at Carlin Audio here. The seminars, started in conjunction with the opening of a second store, have been on Dolby, quadrasonic, loudspeakers, cassette decks and cartridges. Plans call for seminars to be held three to four times a year.

"Our philosophy is that by creating credibility and trust, our sales will increase. We do not do any selling at the seminars, but consider them a long term investment," Rick Wolf, general manager, said.

The idea for the seminars sprang from a promotion last summer when Carlin Audio set up a 40-by-80-ft. tent in a shopping center for four days. Shoppers were very interested in the 4-channel demonstration which took up 20 percent of the tent area.

The two stores concentrate on component equipment primarily, with blank tape in cassette and open reel, and some chromium dioxide prerecorded tapes. Headphones are located near the cash register, with 16 headphones attached to a listening post.

(Continued on page 51)

12 'Picture Frame' Speaker Variations In Magitran Line

NEW YORK—The Magitran Co. has introduced an advanced version of its Poly-Planar picture frame speaker system that features a snap-on/snap-off concept of silk screen art, especially designed for home decorators.

The speakers, in walnut-styled, solid wood picture frames have art grilles in 12 different designs and colors from abstracts to Currier and Ives. They can also be custom supplied in a customer's choice of available art.

Each sound panel is supplied with hardwood for either floor or wall mounting. For floor mounting, two walnut wing-stands are packed with each speaker system to allow the 2 1/4 inch thick speaker to stand on the floor,

on a shelf or on a ledge. The panels may also be hung like a conventional painting or from ceilings or beaded room dividers.

The heart of the Magitran Poly-Planar sound system embodies the firm's patented multichannel flat diaphragm reproducer. At low frequencies the entire reproducer surface moves as a single element.

At higher frequencies the separation rings act as crossovers to decouple increasingly smaller sections of the reproducer. As Magitran technicians explained, "The Poly-Planar" acts as a four-way system, complete with a series of acoustical/mechanical crossover networks." Two Poly-Planar speakers are used in each Magitran sound panel and provide the equivalent of an 8-way multispeaker system.

The Magitran sound panels also employ the Poly-Planar speaker elements, and are rated at 28 watts (RMS) 60 watts peak, and will work with amplifiers accepting speakers from four to eight ohms impedances. Frequency response is 40 to 20,000 Hz, and list price is \$79.95, with additional grilles available at \$14.95 each.

Sansui 'Q' Receiver

NEW YORK—The Sansui Electronics Corp. has added another surround-sound omni-radial speaker to its line of stereo and quadrasonic products.

The unit, Model SF-1, according to Sansui officials, based on the same design principles as the larger SF-2. The unit is reported to be especially suitable for re-creating the sound field of 4-channel stereo, and, if used for stereo sound reproduction, will generate a surround-type sound that provide much of the enveloping depth of quadrasonic stereo.

Sansui spokesmen claim that the new unit can be placed in almost any location in a listening room without affecting the stereo separation and sound dispersion. "The attractive furniture styling makes them suitable for use as end tables or free-standing ornamentation," they claim.

The SF-1 uses two 6 1/2 inch woofers, and one 2 1/4 inch cone tweeter. Frequency response of the unit is 55 to 20,000 Hz. System impedance is 8 ohms, and the unit will accept maximum peak power of 45 watts. Crossover frequency is 2,000 Hz. Price tag on the SF-1 is \$139.95 per speaker.

Panasonic Portable Push

NEW YORK—Panasonic has added the first cassette recorder to its highly-successful line of "Crazy Color" portable products introduced last year with a line of Funnygraph record players, and Toot-A-Loop and Ball 'n Chain radios,

The cassette recorder, designated "Take 'n Tape," will kick off Panasonic's 1973 spring/summer Crazy Color portables campaign, and will be available in mod shapes and such colors as red, white, grey, yellow and blue.

The introductory model RQ-711S, features push-button controls, volume control, fast/forward and rewind, built-in microphone and Easy-Matic circuitry for precision regulation of tape recording level.

Also included are AC cord for use with house current, batteries and erase plug. The unit is completely solid state.

Panasonic will support the new "Take 'n Tape" cassette recorder, as well as the rest of the "Crazy Color" portable line with a nationwide promotion campaign that will include national consumer magazine coverage in such publications as Women's Day, American Home, Parents, Seventeen, Teen, Boy's Life, Co-ed and Senior Scholastic.

There will also be television coverage on such shows as Dick Clark's ABC American Bandstand show, and

spot radio and TV commercials in 13 cities across the nation.

Other promotional aids will include do-it-yourself newspaper ad kits for dealers complete with a choice of lay-outs copy, glossies, line art inserts, dealer literature, store product displays, banners, posters, and streamers.

AST Belgium Up

NIVELLES, Belgium—Production at Ampex Stereo Tapes duplicating plant here is running at the highest level since the start of operations three and a half years ago, according to Stanley West, general manager, product, AST Europe.

Ampex plans to increase the capacity of its plant to an output of 50,000 tapes a week, and over the next few weeks 65 percent of the plant's capacity will be devoted to the cartridge configuration.

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Audio Magnetics Sets Computerized Service

Continued from page 47

to six accounts his size and we can also divide up sales on each configuration by region. Every product and every configuration within that product category is separated, as well as separation of each division."

Lantz feels the computer will also give the firm a good start in the video software market. "In the consumer market it will certainly give us a good follow through on demographics. In the industrial and educational fields we can look at everyone we shipped a certain length tape to and see what's moving where."

Material placed on the computer covers both domestic and international markets, and there will be a setup at the Consumer Electronics Show to illustrate to dealers and buyers what the system can do.

What visitors will see are the four main types of information maintained

do you

need 8-track lubricated tape, cassette tape, C-O's or loaded cassettes?

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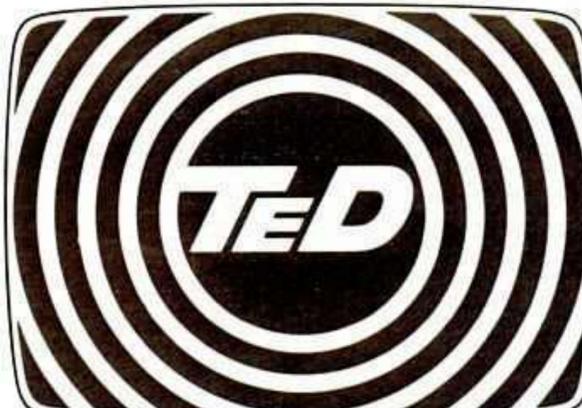
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Cassette Vendor

Continued from page 47

Interest extended to the Billboard Jukebox Programming Conference in Chicago where announcement of the Prolif tests was part of a panel looking into the future of the single. The single's future, incidentally, got a big boost during this first very successful jukebox conference with 22 labels sending representatives and numerous delegates pointing out how the single is still a viable vehicle in the industry.

The only pessimistic note on Prolif came from those who wondered about Huckabee's announced plans to not return cassettes, promising to get on hits early and then transfer them to other machines as they drop down the charts. Obsolescence may be the only area where Prolif could get hurt, it was said. Prolif's price is \$1 a tape.

Nevertheless, jukebox 7-in. LP producers have continued to expand, though some feel not fast enough, with a no-return policy, it was noted. Richard Prutting, Little LP's Unlimited, with 118 titles now, was a conference panelist.

Only one jukebox manufacturer, Wurlitzer, has a cassette machine. It is currently geared for albums but can handle the Prolif tapes, lending still more vitality to the marketable potential of the tape single, some at the conference noted.

Prolif's aim is 4,500 machines, all owned and operated by the firm, located across the country by the end of its first phase. A network of 45 branches has been indicated. High school age "traffic centers" are the initial target locations, and could conceivably include fast food outlets, though nothing specific has been mentioned.

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- No. 508 8 TRACK FOAM PAD
- No. 901 SPECIAL FOAM SHIELD
- No. 735 CASSETTE HUBS
- No. 020 CASSETTE WINDOWS
- No. 302 CASSETTE PINS
- No. 720 FLANGED GUIDE ROLLERS

Rep Rap

By EARL PAIGE and ANNE DUSTON

New officers of the Electronic Representatives Association (ERA) include board chairman **Jim Flora, J. Malcolm Flora, Inc.**, Plymouth, Mich. (all nine consumer product areas: audio, automotive, audio/visual, TV/radio/phonos, musical amplifiers, home hi-fi, tape equipment, toys/hobby kits and CB/ham radio); president **Robert Trinkle, Trinkle Sales, Inc.**, Cherry Hill, N.J. (audio and audio/visual); senior vice president **Clark R. Gibb, Clark R. Gibb Co.**, Minneapolis (all consumer product areas except toys/hobby kits and CB/ham); treasurer **Bruce Anderson, Sumer, Inc.**, Rolling Meadows, Ill. (components and materials; technical products); secretary **Jim Morrow, Ken-Mor Associates**, Benton Harbor, Mich. (components and materials); national vice president consumer products group **Jack Berman, Jack Berman Co.**, Inglewood, Calif. (all categories except automotive, audio/visual, toys/hobby kits and CB/ham). New directors: **Everett Bean, Cartwright & Bean**, Memphis; **Jim Thomas, NEW/ERA Sales, Inc.**, Indianapolis; **Neal Bear, Jr., NEBo Associates**, Enon Valley, Pa.; **Carl Ludwig, Shalco, Inc.**, Ferndale, Mich.; **Richard Mayes, R. A. Mayes Co.**, Albuquerque; **Ken Norvell, Norvell Associates**, Dallas; **Charles Tindal, Collins-Co., Inc.**, Orlando, Fla. ERA's new directory is available for \$10 by writing 233 E. Erie, Chicago, Ill. 60611.

Doug Blackburn brings a background of sales achievement with Altec Lansing, Pacific Audio and Custom Craft to **Jack Carter Associates** where he will cover San Diego and Orange County as a member of the sales staff which also includes **Jack Carter, Dick Schnepf, Jerry Bauer, and Jerry McEndarfer**. The company reps **Electro-Voice, P.E.-IMPRO, Phase Linear, Pickering, and Tandberg of America**. Helping things run smoothly from the office are **Harriet Lav, Betty Brenton and Nora Griffis**.

The R.C. First Co. is now capable of warehousing the Car Tape line they represent through their new offices and warehousing facilities at 19561 Miles Ave., North Randall, O. **Rich First** and

Dayle Rasmussen travel O., Ky., Ind. and western Pa.

Car Tapes Inc. announced the appointment of two new reps: **R.S.R. & Associates**, Salt Lake City, Utah. **Ron Rasmussen**; and **Sunshine Sales Co.**, Dallas, Tex., **Steve Kidwell**.

Ed Straw, president of **Metrorep**, Freehold, N.J., and specialist in **Crown Int'l.** products of amplifiers, output control centers, tape recorders and electrostatic and cone speakers, has already received orders for the new Crown 2,000-watt amplifier which will be shown at the June CES, Chicago. He also handles the **D-B-X- Inc.** noise reduction system for tape recorders. The market for the \$570 (2-channel) and \$650 (4-channel) systems is with

young studios just starting out, and dealers of professional and semi-professional equipment. **Straw**, a member of ERA and AES, has been in business for 20 years, covering lower N.Y. metropolitan area, N.J., Del., Md., D.C., and Va.

Michael Scott Co. Inc. is being deluged with responses from New England audio dealers for a pre-CES showing of **Panasonics** new **Technics** line of hi-fi equipment. The show will be at the **Marriott Motor Hotel**, Newton, Mass., May 30-31, and will be conducted by **Panasonic officials** from New York.

Kentron Engineering Sales Co. president **Ken Morgan** chose **Arlington, Texas**, for his new offices because of

the regional airport being built there to be opened in the fall. "I'm a firm believer in using the airplane for carrying customers, and also to cover our territory which includes Texas, Okla., La., and Ark., in a couple of hours." The firm plans to buy a new 6-passenger plane soon. "Dallas is one of the fastest growing electronic markets in the country, and we feel that our new area will see real growth over the next 15-20 years," **Morgan** added.

Herb and Irv Needle, Needle Associates, 42 Sweet Briar Dr., Clark, N. J., reps for **Lear Jet, Miracord, Lanco, Hear Muffs and Concord**, read Rep Rap—do you? Send items to **Earl Paige, Billboard**, 150 N. Wacker, Chicago 60606.

Tape Happenings

Distributors and dealers of **Duotone** products are reported to be high in their praise of the company's new computer sales program. The service which is being performed by the University of Miami Computer Center for Duotone, offers a territorial readout alerting customers, by area, to remove obsolete and discontinued manufacturers products. "The service," said **Stephen Nester**, president of Duotone, "provides the most complete and up-to-date data on best selling needles and audio accessories and their ratio to sales. Duotone is believed to be the only manufacturer providing distributors and dealers with this kind of pertinent data." **Dr. Walter J. Fahey**, Dean of College of Engineering, University of Arizona, received the first annual ITA Achievement Award for his outstanding contribution to education and video technology. **Dr. Fahey** and his staff developed the Micro-campus, a full college course using video cassettes. The award was made by **William D. Lee**, executive director National Business Council for Consumer Affairs. . . . **Toyo Radio Co. of America, Inc.** has moved into a new 35,000 sq. ft. building at 1611 Anderson Avenue, Compton, Calif. . . . **Motorola-Boston, Inc.** has taken over **Allied Appliance Company** and is now distributing **Motorola** consumer products in the Boston, Mass. and eastern Massachusetts area from the Allied location. General manager is **William J. Woody**. **Motorola-Boston, Inc.**, relocated April 1 in the Westwood Industrial Park. . . . In a major realignment of its manufacturing division, **Zenith Radio Corporation** announced the following managerial changes: **Carl A. Petersen**, formerly general plants manager Chicago plants, has been named executive

(Continued on page 50)

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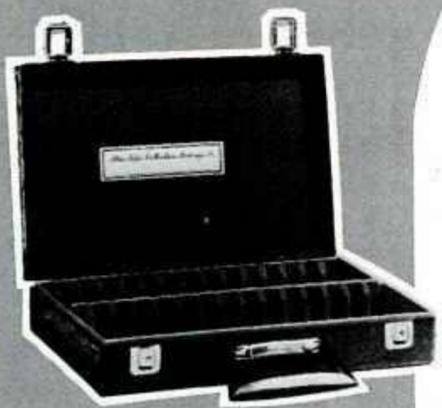
#54 HOLDS 24 8-TRACK TAPES
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Quantities can be assorted



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50 up \$3.25 each
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250 up 2.75 each



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50 up \$2.65 each
100 up 2.45 each
250 up 2.35 each
Quantities can be assorted



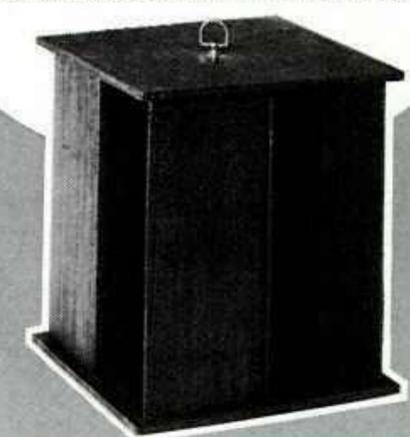
#C-30 HOLDS 30 CASSETTE TAPES
50 up \$3.25 each
100 up 3.00 each
250 up 2.75 each



#12 HOLDS 12 8-TRACK TAPES
50 up \$2.50 each
100 up 2.30 each
250 up 2.20 each
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#LP FOR YOUR LP RECORDS
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100 up 2.45 each
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#L38 LAZY SUSAN-HOLDS 48 8-TRACK TAPES
50 up \$3.75 each 100 up \$3.50 each
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New Products



ELECTRO BRAND will introduce its EB6531/411 AM/FM stereo multiplex 8-track system with built-in BSR turntable and four speakers at the June CES Show. Two 6-inch speakers are included in list price of \$99.95.



CAR SPEAKER in black plastic from Sound West features sculptured Chrome foam grille. Suggested retail is \$39.95 a pair of heavy-duty 12-ounce magnet speakers.



AUTO CASSETTE player with automatic reverse and AM/FM stereo/MPX radio, Model Stereo 8, is available from Lear Jet at the suggested list of \$159.95.

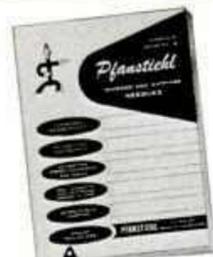


AUTOMATIC RADIO Model HSX-7000 system includes an 8-track stereo tape player, AM/FM/FM multiplex radio, and 3-way air suspension speaker. Model RAG-1501 stereo recording adapter can be provided.

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Tape Duplicator

Dubbings Electronics has established a 20,000 square foot facility in Richmond, Ind., to cope with what Jeff Pastolove, the company's new sales manager, calls the growing demand for custom duplicating of cassette, 8-track and open reel tapes, as well as the broadening of the prerecorded music industry.

The Indiana plant along with the Copiague facility now brings Dubbings total work area to 45,000 square feet.

The company has also added some of the most modern equipment available including Electro-Sound duplicators, King winders, and Scandia packaging.

According to Pastolove, great demand by eastern customers accompanied by an overall increase in business, and the company's desire to service both eastern and midwestern customers equally well, established the need for two facilities.

The Dubbings executive said that through PRC Recording, parent company of Dubbings, also located in Richmond, Dubbings is now in a position to offer a total service on both records and tapes, with shipping facilities available at both east and midwest locations.

Pastolove said that the combined Richmond and Copiague facilities are capable of producing 18,000 cassettes and 35,000 8-track cartridges per shift.

Columbia Magnetics' redesigned tape cartridge platform now accommodates a collapsible hub for its 100-min. 8-track blank, Mark II, which will greatly increase the life of the blank tape, said Ted Cohen, manager of consumer sales for the CBS Records division. A key operational feature is its central hub, made of eight flexible, petal-like fingers, which let out and take in the audio tape.

"The collapsible hub, which rises like a spool above the flat disc of the platform, allows the tension to be more evenly distributed throughout the tape as it winds and unwinds," Cohen said, allowing for longer life and less noise interference and preventing tape jamming, a major cause of cartridge failure caused by either too much or too little free loop.

The hub came about through a joint development with Du Pont and is made of Delrin 8010 acetal resin and is less affected by temperature change too.

A number of improvements have been made in Cartridge Industries Corp.'s new SuperCart 8-track blank.

The foam pressure pad is polyester film on foam with styrene backing and has a vertical split in the center. The purpose of the split is to provide better appearance and full pressure against the tape because there is more control area. Other new features include a dam behind the roller as an anti-warp feature and a lock-out device for which the firm has applied for a patent. The lock-out feature has a female and male plug and can be a customizing feature. Still more features are a very firm snap-together construction that combines with a tool for fast opening, two spill chambers, one in back and one in front (where most have only one) and a new one-piece core. The latter feature is to

be available soon from the Excelsior Springs, Mo., firm.

Recortec bowed a high speed duplicator at the recent Audio Engineering Society Show (AES) here, aimed at the medium-range duplicator because of its capacity for short run work. According to the firm's program manager Bill Lawless, the advantage of the unit is that it is an integrated slave and loader in one unit. While the tape is spooled there is simultaneous recording. The master is able to load several programs rather than reloading after each one and indicators let the operator know how many he has completed. The firm is quoting three months delivery figures on the unit, dubbed CDS.

Tape Happenings

Continued from page 49

director-manufacturing; Clifford Burgett has been appointed director assembly operations; George Roark has been appointed director-manufacturing services and advanced manufacturing methods; John Quinlan, formerly plant manager, Springfield, Mo., is now operations manager, Springfield. . . 3M Company's magnetic products division has introduced two new low-noise audible-range tapes for general use. Both tapes feature an oxide formulation on a heavy duty polyester backing. . . A new series of magnetic phonograph cartridges with a

patented magnetic circuit, or variable magnetic shunt, has been introduced by Ortofon A/S of Copenhagen, Denmark. The cartridges, ranging in price from \$25 to \$80, feature high compliance, extended frequency response, and wide spectrum tracking ability at low tracking forces. . . New tape storage cases by Casemakers, Inc. include two lazy susans, the STR-7332 for up to 32 8-track tapes, and the CAS-7340 for 40 cassette cartridges, both listing at \$19.95; and two carrying cases, the STR-24 vinyl for 24 8-track tapes, listing at \$14.95; and the STR-2400 black alligator leatherette case for 24 8-track cartridges, listing at \$10.95.

SALES REPS

Promotional tape/record company has excellent opportunity for representatives. Must have experience with rack jobbers and mass merchandisers. This is a proven high-volume item of cutouts and big-name artists. Permanent position, excellent commission and big earnings. Write giving background to George Kurtz, Box 804.

Billboard Magazine
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Promotional tape/record company has excellent opportunity for representatives. Must have experience with rack jobbers and mass merchandisers. This is a proven high-volume item of cutouts and big-name artists. Permanent position, excellent commission and big earnings. Write giving background to George Kurtz, Box 804.

Billboard Magazine
1515 Broadway
New York, New York 10036

CBS Tape

Continued from page 47

Sharton explained that when CBS pitches a prospective customer for his duplication business, these are the points that will be stressed. "We may not be able to undercut pricing figures set by some of the small duplicators, but we will certainly place emphasis on our special services including the fact that due to our stringent QC we have been able to keep returns down to less than two percent."

CBS' decision to go after a larger slice of the custom duplicating business developed out of increased bulk manufacturing ability triggered by a gradual switch from manually operated to highly automated equipment, which began a little over a year ago.

Automation, coupled with more than 700 employees working three shifts a day, have given CBS the ability to deliver new orders to customers in periods ranging from 48 to 96 hours. Re-orders, according to Sharton, can be delivered within 72 hours without any compromise in quality.

CBS salesmen are also pitching the new Mark 2, cartridge to prospective customers. The cartridge, with a collapsible head that reportedly eliminates tape tension that leads to binding in the cartridge, is said to be "fail-safe" and can accommodate tape lengths of up to 100 minutes.

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Car Stereo

MOTOROLA PLANT

SEQUIN, Tex.—A new 175,000 square foot car radio manufacturing facility is being constructed here for Motorola on a 50-acre site the company acquired early this year. An estimated investment of several million dollars in plant and equipment is planned and completion is set for late October.

STAAR BOOSTS CAR CASSETTE

TOKYO—Theo Staar describes the new mini cassette mechanism introduced to Japanese manufacturers here recently by the Belgian R&D lab as especially appropriate for the auto safety regulations calling for continued reduction in space in passenger cars as well as for the steady preference for in-dash installations. The MP slide-in (slot load) mechanism is only 1½-in. high, 4-in. deep and less than 4¼-in. wide. It also incorporates a simple but effective fast forward pushbutton device. The player head and pinch roller are independently moved away from the tape and the micrometer is safely driven at a much higher speed than its normal 1⅞ ips. The fast forward speed is about 1:35 for a C-60. Other features include very light weight of 450 grams, or less than a pound; use of only 17 metal stampings and 7 plastic parts; automatic stop device that electronically senses the revolution of the take-up reel and ejects the cassette when the end of the tape is reached or the unit is turned off; and an automatic stop device that reacts not only to the end of the tape within one second, but, said Staar, to any abnormal operation of the cassette.

Staar introduced the first slide-in cassette player mechanism to Japanese electronics manufacturers in 1966 and manufacturing licenses have been granted to 16 companies. Most of the cassette car stereo units presently in use

are of the Staar system and more than 200 patents protect them in major world markets. About 60 percent of the estimated 1973 world production ranging from 1 to 2 million units will be manufactured in Japan, he said. Meanwhile, most of the 19 Japanese

manufacturers of phonograph records and prerecorded sound tapes, mainly stereo 8 cartridge releases, are boosting production of music cassettes following an unexpectedly sharp rise in sales from the second half of last year.

HIDEO EGUCHI

Fisher 2-4 Channel Headset

NEW YORK—Fisher Radio has introduced a new headphone, model QP-44, which can be used either for directional two-channel stereo, or quadrasonic listening.

The unit is listed at \$69.95, weighs 24 ounces, and features ear cushions which, according to Fisher technicians

effectively seal out ambient noise and the effects of listening room acoustics.

The QP-44 is designed to match most stereo and 4-channel receivers and control amplifiers. It comes with a 10-foot coiled flexible connecting cable and color coded plugs.

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VidExpo73

Ohio Seminars

• Continued from page 47

Off the main showroom are a 4-channel room, a high-end room (speakers, electronics), a living room (couches, chairs, magnaplanar speakers and soon an Advent TV projection system), and a speaker comparison room with one changer and one tape deck to use with the array of speakers.

Other displays in the main showroom include a receiver display with one set of speakers available, used equipment display, tape hardware display, record changer display, and five systems in the \$300-\$1,000 range.

Brands

Brands carried in receivers include Sansui, Pioneer, Harman-Kardon, Marantz, McIntosh, KLH, ESS, Phase Linear, Audio Research and Nivico. Four-channel equipment carried includes Harman-Kardon, Marantz, Pioneer, Sansui, Sanyo and KLH. An average sale, including speakers, receiver, turntable or tape deck, falls between \$300-\$600, Wolf said.

Wolf predicted that consumer acceptance of quadrasonic will hit a peak two years from now, with stereo leveling off and monaural disappearing except for kids and P.A. systems. He believes that JVC and Columbia can coexist "Just like the 45 record and the LP album." We also felt that the perfection of the JVC system would boost sales in quadrasonic.

He stressed the need for the public to be educated to 4-channel. "The public will have to be educated, because he wants to know what he's getting for his \$1,500." Quadrasonic accounts for 10 to 30 percent of sales, depending on the month, Wolf said.

The seminars benefit not only the consumer, but store personnel as well, equipping them with the information necessary to answer questions. "If there is something that a salesperson doesn't understand, we will spend all day, if necessary, explaining it," Wolf said.

Exclusive Signing Signals Angry Promoter Reactions

NASHVILLE—An open war among promoters may develop as a result of a second announcement made in Los Angeles concerning the tie-up of a second major country act for all of 1974.

Concert Express, the West Coast firm, said it had purchased the entire Merle Haggard tour for 1974 for "an undisclosed guarantee in six figures." Earlier the same firm, headed by Bob Eubanks, had announced the purchase of the entire Porter Wagoner 1974 tour for a price "in excess of \$1 million."

Key promoters were incensed by the actions, and some openly threatened a fight.

The announcement concerning Haggard came from Eubanks jointly with Charles "Fuzzy" Owens, while the earlier announcement dealing with the Wagoner show was jointly announced by Tandy Rice, head of Top Billing.

One promoter even doubted the announcement, saying he had talked

recently to both Haggard and Owens and neither had indicated such a package was in the works.

Promised non-identification if they would speak out on the matter, the summation of their feelings was this:

"If Eubanks brings such a show into my territory I'll tie up the auditoriums.

"I'll simply drop monster shows in on top of them. I have given the people of this area well produced and good shows for years with the express intent of keeping other promoters out. This (promotion) is the means of my survival. If an artist chooses to tie up with only one man for the whole nation, that's his business, but I don't want him coming into my territory."

The traditional country promoters are Carlton Haney, Hap Peebles, Abe Hamza, Dick Blake (prior to his taking-over of the Hubert Long Agency), and a few others. Each has respected the other's acknowledged territory over the years. Some promoters have gone

into these areas with modest packages, but none has hit yet with the real power.

The tie-in with Concert Express for a guarantee, however, gives an artist a certain edge, both in a planned schedule and in a money guarantee.

Wagoner, who actually works for less per show than Haggard, will receive a larger amount of money simply because he will work more shows.

Ladies Get Recognition

NASHVILLE—Wives of the celebrities in country music here will receive their just dues June 5 when they are honored at "Music City Celebrity Wives' Day," so proclaimed by Governor Winfield Dunn and Nashville Mayor Beverly Briley.

More than 100 such ladies have been invited to a luncheon in their honor at the Hillwood Country Club, hosted by the Music City Chapter of the American Business Women's Association and First American National Bank.

"The purpose of the celebration is to say thanks to the ladies who contribute in many areas of civic and community projects," said Mrs. Jan Ray Garratt, chairman of the event. The luncheon will precede the Fan Fair (see separate story).

Mrs. Justin Tubb, honorary chairwoman of the event, said it would give the ladies "the spotlight instead of their husbands."

Each fall, many of the wives of the artists participate in a fashion-entertainment show to assist in raising funds for scholarships for needy students. Entertainment for the Oct. 2 show will be Jack Greene and Jeannie Seely, who also will contribute their time and efforts to the cause.

Honorary chairwomen in the past have been Mrs. George Hamilton IV, Mrs. Jim Ed Brown, Mrs. Bobby Bare, and Mrs. Nat Stuckey.

Wives of entertainers here are, perhaps more than any other group, consistently involved in civic projects.

Oldies on B-Side Boon to Operators

NASHVILLE—RCA producer Bob Ferguson, with the "idea of giving jukebox operators two good titles instead of just one," has begun a series of releases of gold standard hits on the back of new product.

Ferguson's first release, on the back of the George Hamilton IV "Dirty Old Man" single, is "Abilene," which was a smash hit for Hamilton a decade ago. He then released a new Connie Smith tune, "Dream Painter," with her big hit, "Once A Day," on the B-side.

"The retail market just doesn't make that much difference in a single," Ferguson explained. "The money is made from the albums as far as the consumer is concerned. So why not give the operator a break?"

The veteran producer said the concept came to him during a recent seminar at which time disk jockeys were complaining that the songs they were programming on their playlists frequently were different than the tunes being programmed in the jukeboxes in their market. Many of them were turning to the old standards.

"This move could be good for everyone," Ferguson said. "The operator, in addition to getting a new, fresh single, gets a proven coin-getter that hasn't been on the market for at least 9 or 10 years.

The radio stations, however, are being serviced with just a mono and stereo cut of the A-side of the record,

so it makes little difference to them. Rarely do they play a B-side anyway.

Ferguson now is studying the possibility of expanding this idea, since the initial reaction from the jukebox programmers is excellent. He is studying product of established artists such as Eddy Arnold and others, with the thought of further releases of this sort. Even though Arnold has moved to MGM and Miss Smith to Columbia, each has plenty of fresh A material in the can. Each also had smash hits in the past.

Ferguson pointed out one more plus: the lessening of expenses in such a re-release of a standard, since there are no additional recording costs involved.

Newcomers Hit Chart Peak with Regularity

NASHVILLE—The willingness of disk jockeys to play records of new artists is thought to be at least partly responsible for the fact that, in recent months, nine artists have reached the number one spot in the Billboard country charts who had never hit that peak before.

A resume of the charts in recent months shows the names of such artists

in the number one position as Jeannie Pruett, Johnny Rodriguez, Cal Young, Tanya Tucker, Joe Stampley, Barbara Fairchild, Charlie Rich, Charlie McCoy and Roy Clark. While some of them have been established for some time, they had not hit the number one spot in the past. Some had never made the top 10.

And while established artists who have had previous hits continue to go to the lead position, they share almost equal billing with the newcomers. Those who have made it so far this year are Ray Price, Tom T. Hall, Conway Twitty, Merle Haggard, Loretta Lynn, Tammy Wynette, Freddie Hart, Charley Pride, and Donna Fargo.

Even Miss Fargo must be in the list of relative newcomers, however, since prior to her "Happiest Girl" she was an unknown.

It also is significant that women are getting their share of number one spots after a prolonged absence. Gone are some of the prejudices of the past.

The top 20 also is laced with newcomers. Stations today seem to be doing more in the way of selectivity of song rather than track record of the artist. Notably absent from the list are several artists who dominated the top listings for the past decade.

Most labels seem encouraged by this trend to open the door to newcomers, putting them on playlists quickly on the basis of their material and performance, rather than past history. It destroys the myth that a newcomer has little or no chance for monster record.



COUNTRY MUSIC artists swear on a Billboard (bible of the industry) that the handicaps they turned in at the big Four Star Golf Tournament were accurate. Left to right, Porter Wagoner, Del Reeves, tournament director Bob Jennings, Webb Pierce, John L. Sullivan, and Scotty Turner.

20 Labels Send Top Acts to Fan Fair

NASHVILLE—More than 125 major artists from 20 labels will perform before record Fan Fair audiences this week at the 2nd annual gathering here.

With a pre-registration total exceeding 5,000, and daily tickets being sold to performances, a figure approaching 8,000 was considered likely. The labels responded by bringing in many of their leading acts.

Labels taking part with acts on the show are: ABC/Dunhill, Atlantic, Capitol, Caprice, Chart, Columbia, Dot, Epic, Hickory, JMI, MCA, Metromedia Country, Mercury, Starday, RCA, United Artists, Enterprise, Monument, and Jamboree. At least one other label will be represented in the fiddling contest.

Sponsored jointly by the "Grand Ole Opry" and the Country Music Association, Fan Fair was inaugurated a year ago to give the consumer, or fan, an opportunity to see all of the artists, to mingle, and to promote. The event has a dual purpose: to provide the consumer his place in the sun, and to alleviate the crush of fans who traditionally have come to the "Grand Ole Opry" birthday celebration in October, an event designed for the industry rather than the consumer. It has been effective in both respects.

Last year, although fewer than 3,000 registered for Fan Fair, daily ticket sales brought attendance up to about 5,000.

The lower level of the municipal Auditorium, the center for the Fan Fair activities, will be filled with 204 booths for fan club or record company display. Additionally, a massive centralized area will be set up for the sale of country records, making available to the consumers LP's and tapes not available to them through normal distribution in their home areas.

The shows begin Wednesday (6) with a Bluegrass Concert at the Grand Ole Opry House. Among those scheduled to take part are Bill Monroe, Jim & Jesse, Lester Flatt, McClain Family, Ralph Stanley, James Monroe, Don Reno & Bill Harrell, North Carolina Tarheels, Country Gentlemen, Goins Brothers, Lewis Family, Mac Wiseman, and the Wolfe County Hoe-downers.

A special fiddling contest will include Roy Acuff, Porter Wagoner and Dolly Parton, Del Reeves, Ramona Jones and the Cates Sisters, along with last year's champion fiddler.

Registration to Fan Fair and the pre-registered kits are available for pick up at the Municipal Auditorium beginning today. The schedule:

Wednesday, June 6
Noon-5:00 p.m.—Bluegrass Concert (Grand Ole Opry House);

7:00 p.m.—International Fan Club Organization Dinner, Sheraton (not included in \$20 registration fee).

Thursday, June 7

9:00-10:00 a.m.—Exhibits open; 10:00-12:00 noon—Mercury Show; 12:00-3:00 p.m.—Exhibits open and free lunch; 3:00-5:00 p.m.—MCA Show; 5:00-8:00 p.m.—Exhibits open; 8:00-10:00 p.m.—RCA Records Show; 10:30-12:00 p.m.—Hickory & Starday Shows.

Friday, June 8

9:00-10:00 a.m.—Exhibits open; 10:00-12:00 noon—Dot Records Show; 12:00-3:00 p.m.—Exhibits open and free lunch; 3:00-5:00 p.m.—Capitol Show; 5:00-8:00 p.m.—Exhibits open; 8:00-10:00 p.m.—Columbia Show; 10:30-12:00 p.m.—ABC/Dunhill & Metromedia Shows.

Saturday, June 9

9:00-10:00 a.m.—Exhibits open; 10:00-1:00 p.m.—UA show, Atlantic Show, JMI Show, Chart Show; 1:00-3:00 p.m.—Exhibits open and free lunch; 3:00-5:00 p.m.—Reunion Show.

Sunday, June 10

1:00 p.m.-9:00 p.m.—Grand Master Fiddling Contest.

Tickets also are provided to Opryland and the Hall of Fame, good from Monday through Saturday. Extra charge for "Grand Ole Opry" tickets.

Museum to Spring From Rodgers Fest

MERIDIAN, Miss.—The 2nd annual New Jimmie Rodgers Memorial Festival held here last week was a "rousing success" and will lead to the construction of a museum in honor of the "Father of Country Music."

Granville Jones, president of the nonprofit Meridian Attractions, Inc., co-sponsor of the event, said more than 8,000 attended the two nights of shows, a "considerable increase" over last year.

This is separate and apart from the "old" Jimmie Rodgers days which were held in the period 1953-65. The operation which handled those is now defunct.

Revived a year ago, the event is geared to perpetuate the memory of "The Singing Brakeman," and to build

(Continued on page 56)



MUSIC CITY golf board chairman Joe Talbot, left, welcomes WSM vice president Jud Collins upon his acceptance of an invitation to become tournament director of the October Music City Pro-Celebrity tournament.

TOTAL*

Sound Recording

*

- to'tal (tō'tál) *adj.* fr. L. *totus* all, whole
1. Of, pertaining to, or referring to the whole of a thing, specified or implied, or the entire number of things concerned.
 2. Comprising or constituting a whole or the sum of all parts, items, instances, etc.
 3. Concise; summary.
 4. Complete; utter; absolute.

Synonym: Complete, perfect. See WHOLE
Antonym: Partial, incomplete.

for further information, contact:

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Hot Country Singles

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

This Week	Last Week	Weeks on Chart	TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licensee)
1	1	10	SATIN SHEETS Jeanne Pruett, MCA 40015 (Champion, BMI)	38	40	11	DAISY MAY (And Daisy May Not) Terri Lane, Monument 78565 (Columbia) (Cape May/Banalu, BMI)
2	3	10	BABY'S GONE Canway Twitty, MCA 40027 (Twitty Bird, BMI)	39	45	6	THE NIGHT THE LIGHTS WENT OUT IN GEORGIA Vicki Lawrence, Bell 45,303 (Pix/Russ, ASCAP)
★	5	10	YOU ALWAYS COME BACK (To Hurting Me) Johnny Rodriguez, Mercury 73368 (Phonogram) (Hallnote, BMI)	40	52	3	TRAVELIN' MAN Dolly Parton, RCA 74 0950 (Owens, BMI)
★	6	9	KIDS SAY THE DARDEST THINGS Tammy Wynette, Epic 5-10969 (Columbia) (Algee, BMI)	41	46	6	LOVING YOU Tony Booth, Capitol 3582 (Blue Book, BMI)
5	2	11	WHAT'S YOUR MAMA'S NAME? Tanya Tucker, Columbia 4-45799 (Altam/Bluecrest, BMI)	42	47	8	THE FOOL I'VE BEEN TODAY Jack Greene, MCA 40035 (Contention, SESAC)
6	4	17	BEHIND CLOSED DOORS Charlie Rich, Epic 5-10950 (Columbia) (House of Gold, BMI)	43	64	2	YOU WERE ALWAYS THERE Donna Fargo, Dot 17460 (Famous) (Prima Donna, BMI)
7	8	11	BRING IT ON HOME (To Your Woman) Joe Stampley, Dot 17452 (Famous) (Gallico/Algee, BMI)	44	51	5	DON'T Sandy Posey, Columbia 4-45828 (Elvis Presley, BMI)
★	10	9	YELLOW RIBBON Johnny Carver, ABC 11357 (Levine & Brown, BMI)	45	50	6	JUST WHAT I'VE BEEN LOOKING FOR Dottie West, RCA 74 0930 (House of Gold, BMI)
9	7	13	THE EMPTIEST ARMS IN THE WORLD Merle Haggard, Capitol 3552 (Shade Tree, BMI)	46	48	6	BETWEEN ME & BLUE Ferlin Husky, ABC 16411 (Chappell, ASCAP)
★	29	4	DON'T FIGHT THE FEELINGS OF LOVE Charley Pride, RCA 74 0942 (Pi-Gem, BMI)	47	49	4	YOUR SIDE OF THE BED Mac Davis, Columbia 4-45829 (Screen Gems-Columbia/ Songpainter, BMI)
11	11	12	WALK SOFTLY ON THE BRIDGES Mel Street, Metromedia Country 906 (Blue Crest/Hill & Range, BMI)	48	59	2	TOUCH THE MORNING Don Gibson, Hickory 1671 (Milene, ASCAP)
★	15	10	SWEET COUNTRY WOMAN Johnny Duncan, Columbia 4-45818 (Chappell, ASCAP)	49	53	5	HERE COMES THE WORLD AGAIN Johnny Bush, RCA 74 0931 (Screen Gems-Columbia, BMI)
★	17	7	SEND ME NO ROSES Tommy Overstreet, Dot 17455 (Famous) (Ricci Mareno, SESAC)	50	-	1	TOP OF THE WORLD Lynn Anderson, Columbia 4-45857 (Alma/Hammer & Nails, ASCAP)
14	14	10	AIN'T IT AMAZING, GRACIE Buck Owens, Capitol 3551 (Mandina, BMI)	51	57	5	THE LONESOMEST LONESOME Pat Davis, RCA 74 0932 (Screen Gems-Columbia, BMI)
★	19	9	WHY ME Kris Kristofferson, Monument 8571 (Columbia) (Resaca, BMI)	52	62	2	SLIPPIN' & SLIDIN' Billy "Crash" Craddock, ABC 11364 (Venice/Bess, BMI)
★	26	5	RAVISHING RUBY Tom T. Hall, Mercury 73377 (Phonogram) (Hallnote, BMI)	53	60	4	KEEP OUT OF MY DREAMS Dorsey Burnette, Capitol 3588 (Brother Karl's, BMI)
★	25	7	TOO MUCH MONKEY BUSINESS Freddy Weller, Columbia 4-45827 (Arc, BMI)	54	55	4	RAIN MAKIN' BABY OF MINE Roy Druskey, Mercury 73376 (Blue Crest/Hill & Range, BMI)
18	18	12	HONKY TONK WINE Wayne Kemp, MCA 40019 (Tree, BMI)	55	56	4	CHARLIE Tompall & the Glaser Brothers, MGM 14516 (Glaser Brothers, BMI)
★	22	8	RIDE ME DOWN EASY Bobby Bare, RCA 74 0918 (Shaver/Return, BMI)	56	58	4	30 CALIFORNIA WOMEN Kenny Price, RCA 74 0936 (Sawgrass, BMI)
20	20	9	CHEATING GAME Susan Raye, Capitol 3569 (Blue Book, BMI)	★	72	2	LORD, MR. FORD Jerry Reed, RCA 74 0960 (Vector, BMI)
★	24	8	SOUND OF GOODBYE/THE SONG NOBODY SINGS Jerry Wallace, MCA 40037 (4 Star, BMI/4 Star, BMI)	★	-	1	TRIP TO HEAVEN Freddy Hart, Capitol 3612 (Blue Book, BMI)
22	21	10	YOU'VE GOT ME (Right Where You Want Me) Connie Smith, Columbia 4-45816 (Gallico/Neeley's Bend, BMI)	59	63	3	DIRTY OLD MAN George Hamilton IV, RCA 74 0948 (Border State/Pet Mac, BMI)
23	9	12	GOOD NEWS Jody Miller, Epic 5-10960 (Columbia) (Algee, BMI)	60	65	3	IF THE WHOLE WORLD STOPPED LOVIN' Eddy Arnold, MGM 14545 (Shelby Singleton, BMI)
24	13	16	COME LIVE WITH ME Roy Clark, Dot 17449 (Famous) (House of Bryant, BMI)	61	61	8	CIRCLE ME Dea Mullers, Triune 7205 (Marmazon, ASCAP)
★	30	7	DRINKING WINE SPO-DEE O'DEE Jerry Lee Lewis, Mercury 73374 (Phonogram) (MCA, ASCAP)	★	75	2	I CAN FEEL THE LEAVIN' COMING ON Cal Smith, MCA 40061 (Evil Eye, BMI)
★	33	6	SOUTHERN LOVING Jim Ed Brown, RCA 74 0928 (Unichappell, BMI)	★	74	2	WE HAD IT ALL Waylon Jennings, RCA 74 0961 (Danor, BMI)
27	28	7	GIVE A LITTLE, TAKE A LITTLE Barbara Mandrell, Columbia 4-45819 (Green Grass, BMI)	64	54	7	LIGHTENING THE LOAD Porter Wagoner, RCA 74 0923 (Owens, BMI)
28	12	14	WALKING PIECE OF HEAVEN Marty Robbins, MCA 40012 (Marriposa, BMI)	65	69	3	BORN A FOOL Freddie Hart, MCA 40011 (Jack O'Diamonds, BMI)
★	36	5	COME EARLY MORNING Don Williams, JMI 24 (Gold Dust, BMI)	66	66	6	THINGS ARE KINDA SLOW AT THE HOUSE Earl Richards, Ace of Hearts 0465 (Window, BMI)
★	34	7	CHILDREN Johnny Cash, Columbia 4-45786 (Lowery, BMI)	67	67	3	CARIBBEAN Buddy Alan, Capitol 3598 (American, BMI)
★	41	3	LOVE IS THE FOUNDATION Loretta Lynn, MCA 40058 (Coal Miner's, BMI)	68	68	3	WORD'S DON'T COME EASY David Frizzell, Capitol 3589 (Screen Gems-Columbia, BMI)
★	37	6	JUST THANK ME David Rogers, Atlantic 45-2957 (Tree, BMI)	69	70	4	THE GREAT FILLING STATION HOLD UP Jim Buffett, Dunhill 4348 (Let There Be Music, ASCAP)
33	32	9	LET'S BUILD A WORLD TOGETHER George Jones & Tammy Wynette, Epic 5-10963 (Columbia) (Algee, BMI)	★	-	1	SHE'S ALL WOMAN David Houston, Epic 5-10995 (Columbia) (Algee, BMI)
★	39	6	THANK YOU FOR BEING YOU Mel Tillis, MGM 14552 (Sawgrass, BMI)	71	71	3	I MISS YOU MOST WHEN YOU'RE HERE Sammi Smith, Mega 615-0109 (Cherry Tree, SESAC)
35	16	14	WHAT MY WOMAN CAN'T DO George Jones, Epic 5-10959 (Columbia) (Altam/Algee, BMI)	72	73	3	LAST WILL AND TESTIMONY Howard Crockett, Dot 17457 (Famous) (Blackfoot/Dime Box, BMI)
★	44	5	YOU GIVE ME YOU Bobby G. Rice, Metromedia Country 68-0107 (Harpeh, ASCAP)	★	-	1	AM I THAT EASY TO FORGET Jim Reeves, RCA 74 0963 (4 Star, BMI)
★	42	6	FOOL/STEAMROLLER BLUES Elvis Presley, RCA 74 0910 (Chappell, ASCAP/Blackwood/ Country Road, BMI)	★	-	1	WHAT ABOUT ME Anne Murray, Capitol 3600 (Hudson Bay, BMI)
				★	-	1	NEW YORK CALLIN' MIAMI Kent Fox, MCA 40038 (Bull Kent, ASCAP)

Country Music

Nashville Scene

By BILL WILLIAMS

There's another sound-alike name in the business. Seventy-Seven records has released a tune by an artist named **Geater Davis**, which rings a lot like RCA's **Skeeter Davis**. . . . **Leroy Van Dyke** found one of those rare week-ends off, so he promptly went to upper East Tennessee to work a Cancer Telethon. That's the sort he is. . . . The **Jim Ed Brown Show**, with **Marcy and Margie Cates**, has been booked by **Tandy Rice** into more than 50 fairs this summer. . . . This same group will join **Del Reeves, Jack Greene**, and **Jeannie Seely** on the Johnny Bench TV show in Cincinnati. . . . **Melba Montgomery** makes a 10-day tour of Germany in July. . . . Singer **Carol Dollar**, on the Manta Label, has given birth to a girl at her home in El Paso. . . . **Frank Gosman**, president of the Mid-Atlantic States Country Music Hall of Fame, installed the late **Calvin "Scotty" Stoneman** in a ceremony broadcast by the Country Showcase America Network. The entire Stoneman family was present.

Pat Stone, a new country artist from, of all places, Nashville, has signed with the Kangaroo label. . . . **Frankie Reb** in town for a session with **Ron Manning**, produced by **Jim Hurley**. . . . **Howard Vokes** reports that his new album, "Songs of Life," has been released by **Hadley Records** in Tamworth, NSW, Australia. . . . RCA setting a new album and single for **Dickey Lee**, and **Dickey** has signed a new booking affiliation with the Don Light Agency. He also has two full-time musicians now, working with him as the nucleus of a full band he will form. . . . **Billy Mize**, out with a new release on UA, is set for two weeks at Harrah's in Tahoe and two weeks at Harrah's in Reno later in the year. . . . **Joe Dowell** has

signed a personal management contract with **Jack Spina**, and will do a Nashville session under the guidance of **Henry Hurt**.

Danny Davis, in demand everywhere, has just worked a convention for the Mississippi Bankers Association and another for the Alabama League of Municipalities. . . . **Tommy Cash** off on a big tour of California. . . . **Bobby Wright's** first release for ABC-Dunhill is the old **Wayne Walker-Mel Tillis** tune, written for Cedarwood many years back, and done originally by **Ray Price**. It's called "Burning Memories." . . . Talented **Marti Brown** about to have her first release. . . . **Carl Perkins**, just signed with Mercury, is out of the hospital at Jackson, Tenn. where he underwent corrective surgery. . . . **Ron Chancey** has produced former Capitol artist **Karen Kelley** for ABC-Dunhill and she'll also be an exclusive writer for that firm. She has a strong background in national commercials. . . . **Tommy Allsup** has produced an LP for UA for **Asleep At The Wheel**. . . . **George Morgan's** son now a big name in his own right with his performances at Opryland. He's a pro, in the image of his brilliant father.

Ronnie Rogers, writer for Newkeys Music and a Rice artist, has completed a successful two-month engagement at a family resort near Crossville, Tenn. . . . **Bobby Lord**, also of Rice, is setting up sessions with his manager and producer, **E. Jimmy Key**. . . . The **Eddie Seals** and **Joe Grant** show wound up a successful engagement at the Carousel Club in Printer's Alley. . . . **Jeannie C. Riley** is back to an extensive schedule of U.S. appearances following a big swing through England and Germany. On her itinerary was a trip to Anson, Texas, her birthplace.

Fargo, Silver in Three Step Action Vs Walker

NASHVILLE—Dot artist **Donna Fargo**, in a series of legal moves, has joined her husband in a (1) petition to move her lawsuit with arranger **Bill Walker** from circuit court to federal court here; (2) answered all the allegations brought by **Walker**, and (3) filed a \$1½ million damage suit against the original plaintiff.

The 16-page answer and counterclaim, along with the removal petition, were filed in U.S. District Court here on behalf of **Miss Fargo** and **Stan Silver**, along with **Prima Donna Entertainment Corporation** and **Paramount Pictures Corp.**

Walker earlier (on the night of the Grammy Awards) had filed suit against **Miss Fargo**, **Silver** and **Paramount** charging that he was denied credit and payment as co-producer of her Gold Records, "Happiest Girl in the Whole U.S.A." and "Funny Face."

In the petition for removal, the defendants claim they were legal residents of California at the time of the suit, thus are entitled to a change of court venue. They also contend that **Paramount** is a Delaware based corporation, and cannot be sued in circuit court.

In the answer to the civil action, **Miss Fargo** and **Silver** deny all allegations made by **Walker**, and admit only that **Silver** hired **Walker** to "render services as arranger and conductor for **Prima Donna**."

It further contends that "certain of the services rendered by him (**Walker**), were unsatisfactory and the work had to be done again." It said "his stature as a producer of country . . . records was and is slight."

The defendants "specifically deny that plaintiff was the co-producer of said recordings or that said defendants ever represented to plaintiff that he would be given credit or compensation as producer or co-producer."

It notes that **Walker** was compensated fully for his work as arranger, al-

though "he caused defendants many problems and considerable added expenses for re-recording as a result thereof."

The defendants say that **Walker** "is now seeking to capitalize upon the success and fame of the defendants . . . by making false and extravagant claims."

They accuse **Walker**, in his allegations, of making "defamations," which held **Silver** in contempt. Claiming he has been seriously injured in his occupation and reputation, he asks damages in the sum of \$1 million. A second counterclaim asks for not less than \$500,000 punitive damages.

Walker is represented by attorney **Jack Norman Jr.**, while **Silver** and **Miss Fargo** are represented by **W. Ovid Collins**.

Blackwoods Home

MEMPHIS—The **Blackwood Brothers** celebrate their annual homecoming here next week in a three-day event highlighted by performances by the leading gospel groups.

The event, June 8-9-10, will be at **Ellis Auditorium**, the original home of the **Gospel Quartet Convention**.

The annual **Blackwood Family** banquet, open to all gospel music fans, will be held Saturday evening with purchase of a ticket.

The Sunday morning portion of the homecoming will feature a worship service, and a sermon by the **Rev. Dwayne Friend**.

Among those appearing at the homecoming are the **Blackwood Brothers, J.D. Sumner** and the **Stamps, Hovie Lister** and the **Statesmen, Speer Family, London Parris** and the **Apostles, Rosie Rozell** and the **Searchers, the Lester Family, the Envoys, the LeFevres, the Imperials, the John Mathews Family, the Orrells, the Gallileans, the Blackwood Singers, the Sammy Hall Singers** and the **Jake Hess Sound**.

This page is dedicated to Donna Fargo's new single "You Were Always There."



We think a Donna Fargo song is worth your time, because Donna is the hottest talent in the country. Just about everything she touches turns to gold. "You Were Always There" is from "My Second Album", and is a fantastic follow-up to her collection of gold nuggets. Watch her new single climb the country charts, watch it to cross-country into Pop, and watch for more pages devoted to Donna.



A Stan Silver Production
for the Prima Donna Entertainment Corp.

"You Were Always There"

DOA 17460

"My Second Album"

DOS 26006



Distributed by Famous Music Corp.
A Gulf + Western Company

Hot Country LP's

Billboard SPECIAL SURVEY
for Week Ending 6/2/73

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST Label & Number (Distributing Label)
1	2	11	ENTERTAINER OF THE YEAR Loretta Lynn, MCA 300
2	1	11	INTRODUCING Johnny Rodriguez, Mercury SR 61378 (Phonogram)
3	4	10	SHE NEEDS SOMEONE TO HOLD HER Conway Twitty, MCA 303
4	5	8	THE RHYMER AND OTHER FIVE AND DIMERS Tom T. Hall, Mercury SRM 1 666 (Phonogram)
★	7	8	SHE'S GOT TO BE A SAINT Ray Price, Columbia KC 32033
★	8	8	THE SESSION Jerry Lee Lewis, Mercury SRM 2 803 (Phonogram)
7	6	14	ALOHA FROM HAWAII VIA SATELLITE Elvis Presley, RCA VTSX 6089
★	10	9	BRENDA Brenda Lee, MCA 305
★	15	6	BEHIND CLOSED DOORS Charlie Rich, Epic KE 32247 (Columbia)
★	12	7	SUPERPICKER Roy Clark, Dot DOS 26008 (Famous)
11	3	12	SUPER KIND OF WOMAN Freddie Hart, Capitol ST 11156
★	16	6	DANNY'S SONG Anne Murray, Capitol ST 11172
13	13	11	SOUL SONG Joe Stampley, Dot DOS 26007 (Famous)
★	25	4	GOOD TIME CHARLIE Charlie McCoy, Monument KZ 32215 (Columbia)
15	9	9	LONESOME, ON'RY & MEAN Waylon Jennings, RCA LSP 4854
16	11	21	I'VE FOUND SOMEONE OF MY OWN Cat Smith, Decca DL 75369 (MCA)
17	18	11	A SWEETER LOVE Barbara Fairchild, Columbia KC 31720
18	17	9	LEGEND OF HANK WILLIAMS IN SONG & STORY Hank Williams/Hank Williams, Jr., MGM 2 SES 4865
19	21	7	MY TENNESSEE MOUNTAIN HOME Dolly Parton, RCA 1 0333
★	23	5	THE GOSPEL ROAD Johnny Cash, Columbia KG 32253
★	24	4	YOU LAY SO EASY ON MY MIND Bobby G. Rice, Metromedia Country 1-0186
★	30	4	KIDS SAY THE DARNEST THINGS Tammy Wynette, Epic KZ 31937 (Columbia)
★	26	6	KEEP ON TRUCKIN' Dave Dudley, Mercury SRM 1 669 (Phonogram)
★	27	5	MAC DAVIS Columbia KC 32206
25	14	12	MY SECOND ALBUM Donna Fargo, Dot DOS 26006 (Famous)
26	20	8	AFTER YOU/PRIDE'S NOT HARD TO SWALLOW Hank Williams Jr., MGM SE 4862
27	22	11	AMERICA, WHY I LOVE HER John Wayne, RCA LSP 4828
28	28	29	CHARLIE MCCOY Monument KZ 31910 (Columbia)
29	19	17	DELIVERANCE Soundtrack, Warner Brothers BS 2683
30	32	23	ROY CLARK LIVE Dot DOS 26005 (Famous)
★	36	3	NEITHER ONE OF US Bob Luman, Epic KE 32191 (Columbia)
32	33	5	SO MANY WAYS/IF THE WORLD STOPPED LOVIN' Eddy Arnold, MGM SE 4875
★	39	3	THE BLUE RIDGE RANGERS Fantasy 5415
34	37	16	DO YOU KNOW WHAT IT'S LIKE TO BE LONESOME? Jerry Wallace, MCA 301
35	34	47	HAPPIEST GIRL IN THE WHOLE U.S.A. Donna Fargo, Dot DOS 2600 (Famous)
★	41	2	A LADY NAMED SMITH Connie Smith, Columbia KC 32185
37	40	4	TAKE TIME TO LOVE HER/I USED IT ALL ON YOU Nat Stuckey, RCA APD1 1-0080
38	35	20	SONGS OF LOVE Charlie Pride, RCA LSP 4837
★	-	1	DAISY A DAY Jud Strunk, MGM SL 4898
★	-	1	GOOD THINGS David Houston, Epic KE 32189 (Columbia)
41	43	2	THE BEST OF Jody Miller, Capitol ST 11169
★	-	1	SOMEWHERE MY LOVE Red Stegall, Capitol ST 11162
43	45	2	I HATE GOODBYES/RIDE ME DOWN EASY Bobby Bare, RCA APL1 0040
44	44	2	THEN & NOW Doc & Merle Watson, Poppy PP LA 022 F (United Artists)
★	-	1	TOO MUCH MONKEY BUSINESS Freddie Weller, Columbia KC 32218

General News

Russia Joins in Copyright Protection

• *Continued from page 1*
sic publishing and recording entities. In the course of deals and negotiations at the money level between the parties, some payments for use of works copyrighted before the May 27, 1973, date could very well get into the bargaining package, state department observers believe.

Not Protected

To make sure there is no misunderstanding about requirements under the UCC, the Library of Congress has reminded U.S. participants that works copyrighted before the May 27, 1973, date are not protected by the Soviets under the treaty. Conversely, Soviet works copyrighted before that date are not protected in the U.S. and the more than 60 other member countries under the terms of the international copyright agreement. The treaty requires that the work to be protected must bear a simple but reasonably evident notice, including the copyright symbol © (C in a circle), the name of the copyright owner, and the year of first publication, as: John Doe © 1973.

No member nations are explicitly required to protect each other's copyrighted recordings under the Universal Copyright Convention. This area of protection against unauthorized duplication and international distribution, is covered in the Geneva antipiracy treaty. The Geneva agreement is currently in effect for its members, having

been ratified by five nations, and is presently before the U.S. Senate for ratification by this country (Billboard 3/24/73).

So far, the Russians have shown no interest in joining the Geneva Treaty's international protection for recordings against bootleg taping and sale. But as time goes on, the Soviets may be persuaded to join this aspect of mutual protection. Also, the future (and in some cases even the present) will produce bargaining in the rights of recordings, broadcasts and performances with the Soviets.

Growing Stronger

Around the world, the bent toward protection of the rights of recordings, performances and broadcasts on an international scale is growing stronger. The UCC underwent revision in 1971 and called for recognition of these specific rights (the so-called "neighboring rights" in copyright) on an international scale. The 1971 treaty terms are not too strict about neighboring rights of member nations, and allow each nation to make exceptions to the mutual protection for the recordings, performances and broadcasts in their domestic law. In any case, a "reasonable degree" of international protection for these rights is recommended.

The U.S.S.R. has chosen to stay with the more limited terms of the original 1952 UCC, and is in effect "grandfathered" into this older version for as

long as it wants to be. But new entries and ratifiers of the 1971 revised Universal Copyright Convention must adhere to mutual protection (and some concessions to the needs of developing countries for lower-cost for use of cultural materials) on the 1971 terms. The broader rights covered in the 1971 UCC will require ratification by 12 countries, to put it into effect for the signatory nations, of which the U.S. is one. At present, five more ratifications are needed.

Rome Convention

One other treaty in existence protects recordings, performances and broadcasts among member nations. This is the 1961 Rome Convention for Protection of Record Producers. Performing Artists and Broadcast Organizations, which has slowly been acquiring ratifications. This treaty was never ratified by the U.S. Senate. The Rome treaty had the highly controversial requirement that broadcasters of member nations pay performance royalty for the use of copyrighted recordings on the air. Even an escape clause allowing individual countries to bypass this particular requirement, could not win over the U.S. Ironically, the 1973 U.S. copyright revision would set up a compulsory licensing arrangement whereby broadcasters here would pay a percent of station net revenue for the use of copyrighted recordings in programming (Billboard 4/7/73).

Brockway: Stronger Competition

LOS ANGELES—The current leveling off of population growth in certain major nations and the increase of leisure time income are going to bring about stronger competition and strong format changes within the record industry, feels Robert Brockway, president of Polygram Corp.

It is in video that Brockway feels many of the format changes will occur, feeling that "as our industry solves the challenge of converting popular music into audiovisual form, a new relationship will spring up between successful product and television."

Brockway has had much prior experience in video, having been president of CBS's Electronic Video Recording Division (EVR) before moving to Pol-

igram, the international group which includes Chappell Music, Phonogram-Mercury Records, Polydor Records and MGM Records. He was also head of Manhattan Cable Television for Time-Life and a marketing vice president at Sylvania.

Talking about population, Brockway said that 1972 "was a very significant year for the music industry. It was a year in which key countries, including France, Canada and Germany registered close to zero population growth while a sizable number of other population-dense countries appeared to be undergoing significant slowdowns in rates of increase." (The U.S. Census Bureau recently released an estimate that in 1972 population growth in this country fell to a little below zero growth.)

Projected Growth

Brockway said studies from the Polygram Group headquarters in Europe indicate a projected average growth in gross national product of 4.7 percent for the next 15 years and an average increase in purchasing power of 29 percent in this country for the same period.

"Population is likely to level off where it doesn't actually decrease," Brockway said, and "by the time 1970's babies are 15 years old, there will be fewer teeny-boppers to go crazy over tomorrow's Donny Osmond."

As a result of this, Brockway felt the record industry will have to "get smarter and smarter about merchandising to the available population, including getting a better handle than we now have on how to continue selling our public as they get older."

Brockway noted, however, that an increase in available spending money per capita should lessen the negative impact on sales that might come from decreased population. "A 29 percent increase in spending power," Brockway said, "means youth and all of us will be able to invest more in records, tapes, video long plays and equipment." He also cautioned, however, that while record companies will succeed, it will be more so at one another's expense than ever before.

To prepare for the changes he sees, Brockway said that Chappell, MGM, Phonogram-Mercury and Polydor have constructed long-range plans under Polygram guidance. Most systems have been computerized, he said, and others are being automated now. This automation process is part of Brockway's belief that the music industry needs a higher level of business orientation. In line with this philosophy, Brockway said his legal, planning, marketing, financial and exploitation executives travel constantly and added that "the average position of our U.S. companies at the end of the first quarter of 1973 is well up over the same period last year."

Talking about video, Brockway said, "Today we are experiencing a symbiotic relationship between the record business and radio. I believe that will continue as radio fulfills its role as taste maker in popular music. But there is a new symbiosis waiting to emerge from the appetite of television and the new technology for feeding it," which is the conversion of pop music into an audiovisual format.

Museum to Spring From Rodgers Fest

• *Continued from page 52*
a museum in his honor. Jones said that groundbreaking probably would begin next year, and that the structure would be devoted entirely to Rodgers, but would be patterned after the Country Music Hall of Fame in Nashville.

The Shrine Temple here co-sponsored the event with Meridian Attractions, and utilizes half of the proceeds for its charities.

Among the country artists appearing on behalf of the event were Hank Snow, Ernest Tubb, Redd Stewart, Pee Wee King, the Collins Sisters, Charlie McCoy, Kenny Price, Brian Collins, Linda Plowman, Benny Hess, Ray Griff, Doyle Wilburn, Hank Locklin and the Country Cavaliers.

The three-day event included a wreath laying at the tomb of Rodgers, the showing of a Jimmie Rodgers movie, a dance with Claude Gray and the Graymen, a talent contest, a massive barbecue, a parade, and the two shows at Ray Stadium.

Among those on hand for the event were Ralph Peer Jr., Roy Horton, both of Peer International, and Joe Lucas of Acuff-Rose.

One of the directors of the event is Virginia Shine, a first cousin of Rodgers.

Executive Turntable

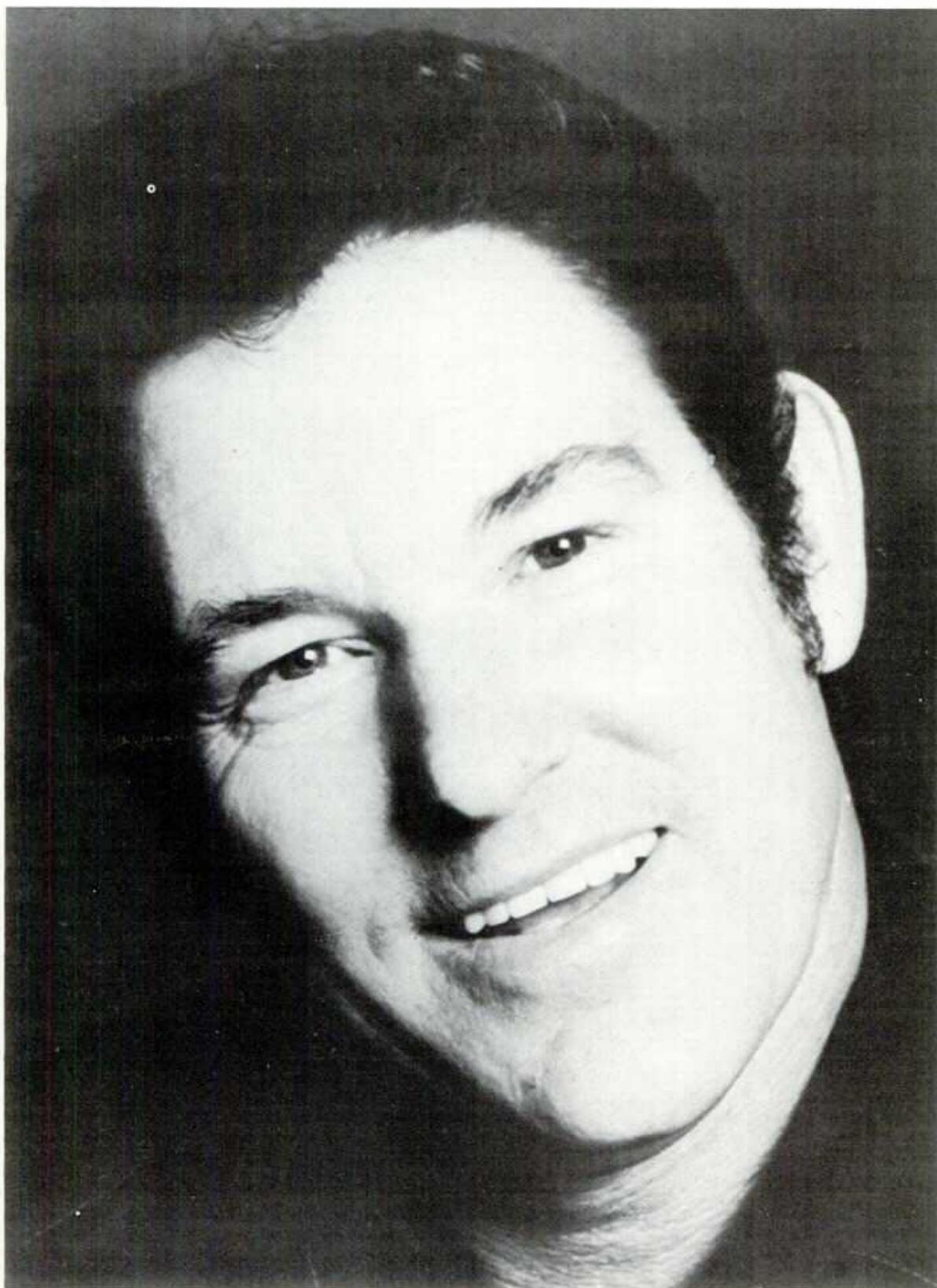
• *Continued from page 4*
chairman of the board of directors at MCA, Inc. when his term expires June 4. He plans to continue to serve as a director of the firm. . . . **James L. Wright** has been named general manager of the Houston Symphony Orchestra. Wright, who is presently manager of operations for the Pittsburgh Symphony, will replace **Tom M. Johnson**, who is retiring.

★ ★ ★

Harold Seider has been named United Artists Records vice president for business affairs while retaining his post as assistant to UA president Mike Stewart. Seider joined UA a year ago after serving as vice president of Abkco Industries.

FREDDIE HART'S latest
love episode **"TRIP TO HEAVEN"**³⁶¹²

**has all the
ingredients
of becoming
another song
institution.**



**Exclusively on
Capitol Records**

Tapecar, Bullish on Brazil, in Expansion

By Henry Johnston

RIO DE JANEIRO—Manuel Camero, president of Tapecar Recording Co., aims to take advantage of Brazil's boom to make his organization grow. To that end, he has invested about \$1 million in equipment for a new pressing plant with a capacity for 1 million units monthly. His purchases include 12 Hamilton presses, Audio-Matrix plating equipment and a Neumann cutting machine.

Camero argues that the expanding Brazilian market with a growth of some 20 percent yearly, warrants his expansion. He estimates that the present record production of about 4,500,000 units monthly, will fall short of the demand in two years.

At present, five companies have pressing plants, three of them international organizations—RCA, Odeon and Philips. RCA does a lot of work for other producers. Continental-Copacabana, the largest Brazilian-owned manufacturer, has an estimated capacity of 1,500,000 units monthly. The other Brazilian-owned manufacturer, Companhia Industrial de Discos, has less.

Tapecar started by making tapes for major companies—CBS, Odeon, Phonogram. Three years ago, Tapecar started recording and producing records and acting as representatives for foreign companies. Today, Tapecar has its own label and represents Motown, Playboy and Mireille-Mature.

Camero who helped bring Stevie Wonder and the Four Tops to Brazil, expects the Supremes to come this year. He reports that Stevie Wonder was the first international artist to have

Bill Seeks Content Rule In Brazil

RIO DE JANEIRO—A bill to force radio and TV stations to broadcast at least one-half Brazilian recorded music in their programs, has been placed before congress.

Other bills which would regulate the proportion of Brazilian and foreign-recorded music record sales, have not cleared the committees. The bill affecting broadcasting cleared all committees and was sent to the chamber of deputies in Brasilia, the nation's inland capital, for voting.

Joao Carlos Muller, secretary of the recording companies' association, did not believe the bill would much affect the industry, if passed. However, he objected to government regulation on principle. Research has shown that slightly more Brazilian-recorded music is broadcast than foreign, he said.

The Brazilian Public Opinion Research Institute (IBOPE) weekly polls show that more foreign-recorded compact discs are sold than Brazilian. However, Brazilian albums and LPs lead foreign in the Institute's research findings.

It was reported that Gal Costa (Phonogram) might have to make another recording of her latest LP because censors belatedly objected to the words of one of the songs, "Presente Cotidiana" (Routine Present) by Luis Melodia.

A new show with composer-guitarist Baden Powell (Phonogram) and interpreter Elisete Cardoso (Copacabana) had to be rewritten to satisfy the censors. It is being presented at Rio's big "Canecao" dinner and show hall, where it is doing well.

Stigwood New Co.

LONDON—The Robert Stigwood Group has established a new company under the direction of Beryl Vertue. Associated London Productions will prepare television commercial and documentaries.

Mgt. Agency Profit Rise

LONDON—Management Agency and Music turned in a pre-tax profit of \$2,550,000 for the first six months of its current financial year which ends on July 31 compared with \$2,293,000 in the first six months of the previous period. Although the increase is relatively modest, it must be remembered that last year's figure included an exceptional profit of \$882,000 on the sale of equitable interest in property.

The company's turnover for the six months was \$7,745,000 compared with \$2,827,000 the equivalent period of the previous year.

In this interim statement, chairman Gordon Mills said that as in previous years, the results for the first six months now reported are not indicative of the ultimate level of profits for the year. Mills added that "with the contracts already in hand and in the absence of unforeseen circumstances," he is satisfied that Group profits for this year will satisfactorily exceed the \$6.4 million for 1972.

Bendiksen Is Tops in Its Local Output

OSLO—The Arne Bendiksen organization produced more local records during 1972 than any other disk company in Norway, according to industry statistics compiled and released for the first time to facilitate the Spellemann award (Billboard, March 24).

The total amount of records produced domestically in 1972 was 87 LP's and 67 singles, impressive figures in view of the fact that the population of Norway is nearly four million—less than that of the city of Chicago.

The Bendiksen total was 22 LP's and 17 singles, approximately 25 percent of the entire output. Polydor produced 20 LP's and 13 singles, Phonogram 18 LP's and 17 singles, EMI 16 LP's and three singles, Disco eight LP's and 12 singles, Ellertsen two LP's and three singles, and Talent one LP and two singles.

The figures cover albums in all price categories and apply to local artists—not the Norwegian pressing of foreign repertoire.

three records simultaneously on the Brazilian hit list—"You Are the Sunshine," "Superwoman," and "Bad Girl."

However, Camero believes that "today, the music sells more than the interpreter, the song more than the singer." To support his statement, he points to the number of Brazilians singing the English lyrics of U.S. popular hits made famous by better-known artists. Camero observed: "There are no more catalogs or big stocks. You sell the success of the day and its life is short. Heard today, gone tomorrow."

On the Brazilian music side Camero reports straight samba rhythm as back in popularity and he's betting on it. Tapecar has contracted Ze Ri whose samba, "Independencia ou Morte" (Independence or Death) was a hit last year. Female singer Betty Carvalho has come to Tapecar from Odeon.

Along with music, Tapecar is doing good business in making tapes for the government's literacy campaign. Camero expects that some 600,000 tapes will be used. U.S. companies are showing interest in establishing themselves in Brazil, Camero reports. He believes that A&M has been looking around along with the Kinney group which has a representation agreement with Continental.

CBS Ireland Tape Campaign

DUBLIN—CBS Ireland has launched a new campaign aimed at expanding the company's tape potential to the full. At the present moment tape sales account for about 25 percent of CBS's total turnover.

Commented the company's general manager, David Duke: "We're planning a major campaign that will open up completely new outlets for tape sales. Our first step will be to engage garages and motor accessory stockists in taking our tapes."

CBS is offering a special deal for new accounts—a thief-proof display stand, the "soft sell" unit.

Satbel, S. African Co., Expands

By PETER FELDMAN

JOHANNESBURG—Satbel, a 50-million Rand dollar financial combine, has extended its activities into the record market by forming a music division called Comunico. And, under the Comunico umbrella, two new companies, The Record and Tape Co. and Impact Music Publishing, have just been established.

Heading the operations is Allart Constandse, an executive director of The Record and Tape Co. and managing director of Impact Publishing, and Robin Taylor, managing director of RTC. Both men have had considerable experience on both the local and international market. Constandse worked for Phonogram International before coming to South Africa and Taylor worked for Decca in England and was later an executive with Teal in South Africa.

Giving the reason for the establishment of the companies, Constandse said: "In South Africa there is the strange situation where only one international company has a subsidiary in the country, while the others are represented by agents.

"If the overseas companies won't establish subsidiaries here then there is room for serious contenders to provide proper distribution and promotion without having to put one international giant against the other, as is the case with the agents, who sometimes hold some of the major competitive labels."

Constandse said his company's policy would be to concentrate heavily on South African artists, whom he felt were "still underexposed."

"South Africa, which was a geographically isolated market, utilized a mere 25 percent of local talent, while a country like Holland, which was open to outside influences used about 40 percent of local talent," said Constandse.

"In an isolated country, you would expect record companies to make more use of indigenous talent. But this is not the case in South Africa."

Constandse feels that the fact that they are backed by the largest entertainment and film group in the country—it holds 80 percent of film distribution in the country—and have at their disposal a great source of information and interesting marketing ideas will help them make inroads into the market.

Fete Bows Co.

The Record and Tape Co. was officially launched at a cocktail party in the city on May 23. Guest of honor was European recording artist Freddy Breck, who will be presented with a gold disk award for his chart-topping single "We Believe in Tomorrow." Breck, who will fly in especially for the occasion, will also launch his new number "Bianca."

The company has negotiated several successful label deals, and will now

VMI Reopening in Japan Paying Off

By HIDEO EGUCHI

TOKYO—The former musical enterprise division of the Victor Co. of Japan has established itself as a leading manufacturer and distributor of records and prerecorded tapes here since it reopened for business in May 1972 as Victor Musical Industries (VMI) with Toshio Yagisawa at the helm.

Gross sales of VMI in its semi-annual business term ended March 1973 totaled 9.75 billion yen or about \$36.8 million, reported "Shoo" Kaneko, the VMI president's right-hand man. The director of JVC's software arm added that VMI's target for the April-September 1973 term is aimed at another 9 billion yen or more, for an annual gross sales total of over 18.75 billion yen or at least \$70.8 million to maintain its lead as Japan's No. 1 record manufacturing company.

The company's gross sales of records in its October 1972-March 1973 business term totaled 7.36 billion yen, showing a 27 percent rise over its initial 4-month business term and 22 percent over the corresponding 6-month period of 1971-72 when VMI was still part of JVC. Prerecorded music tapes amounted to 2.39 billion yen, showing a 6 percent rise over June-September 1972 and 4 percent over October 1971-March 1972, Kaneko disclosed. Gross profit, including tax, showed an increase of about 7 percent, he added.

Recordings of international origin, mainly RCA, accounted for 37 percent of VMI's gross sales in the last quarter of 1972 and the first quarter of this year. Phonograph records of non-Japanese origin, including CD-4 quadra-

discs manufactured from RCA master tapes, accounted for 42 percent of the total; prerecorded music tapes, including compact cassettes, 19 percent, Kaneko revealed in his concise report.

Best sellers in the 6-month period included recordings by Elvis Presley, David Bowie, Nilsson, Nini Rosso, Billy Vaughn and Sonny Rollins, according to the Japanese ex-A&R man's report.

Kaneko told Billboard that a major obstacle to increasing sales of phonograph records in Japan is their physical distribution. He quipped: "why do the 16 manufacturers operate 16 separate trucks to haul their 16 tons of records to 16 different distribution centers?"

DG Push on Berghagen

HAMBURG—Deutsche Gramophon is putting powerful promotion behind the release in Germany of the first single by Swedish artist Lars Berghagen. The disk features "Liebling Ich Brauch Deine Liebe" (German version of Love Is What You Make It) and "Schwalben Song," a composition by Berghagen himself.

Berghagen was discovered and brought to Germany by Werner Triepke, the head of Deutsche Gramophon's international department. Karl Faust, head of the DGG a&r department, has signed Berghagen to a world-wide contract for Polydor, and the single will shortly be released in Holland, Belgium, Austria, Switzerland and Scandinavia.

CBS Latin Pub In 2,000% Growth

NEW YORK—Over the past five years, CBS International's Latin American publishing subsidiaries have reported "an estimated 2,000 percent growth," says Sol Rabinowitz, vice president of CBS International.

Commented Rabinowitz: "Latin America was a sleeping giant. Five years ago no one dreamed of a Latin American gold record but today our writer-artist Roberto Carlos has a hit Discos CBS album which is on the way to becoming the first million selling LP or single in Latin America."

Released in November 1972, Rabinowitz claims 800,000 copies sold in Brazil alone, Brazil is home base for Carlos.

Rabinowitz reports that CBS' Latin affiliates consist of an equal mix of local and licensed material. "Hits seem to come from everywhere now," he says. "Our Argentine subsidiary recently had three hit songs kicked off by television commercials."

The four CBS International Latin subsidiaries are run by local personnel. Howard Dean McCluskey heads up Melograf SRL in Buenos Aires; the Brazilian subsidiaries Editora Munda Musical and Editora Latino Americana De Musica are headed by general manager Henrique Gandelman; in San Jose, Costa Rica, Mundo Musical SA is managed by Eduardo Lemaire; and in Mexico Lector Martinez Anaya manages Mundo Musical SA.

Shane in N.Y. Seeking Songs

LONDON—British music publisher Cyril Shane is visiting New York looking for songs and catalogs, seeking to place copyrights and also renewing contracts with various business partners.

Shane will be at the Elysee Hotel in New York from June 2-12 and will then visit Nashville (12-15), San Francisco (15-19) and finally Los Angeles (June 19 to July 2) where he will stay at the Regency Apartment Hotel. Material



GLAMOUR BOY

7A-O977

The Guess Who's new single. From the upcoming album "10."

Pubs Royalty Bid May Lead to Clash

• Continued from page 1

ain's more favorable prices are now posing—the time is right for the local rates to be placed on a par with those paid elsewhere in Europe. Indeed, the more militant publishers feel that the true rate in relation to today's costs should be 10 percent. However, if this proposal were to be put formally, there is no doubt that the record industry will offer determined resistance, even though in so many cases the royalty

paid goes directly to the manufacturer's own publishing company.

Firms' View

Nevertheless, the feeling among manufacturers is that without an opportunity to increase prices to compensate for paying out higher royalties, their profitability stands to suffer and that despite 17 unchanged years, publishers have benefited enormously from the quotation sales of records.

If agreement cannot be reached on a new royalty rate, then the matter will have to go before an independent tribunal for a decision.

First step is for a case to be presented to the Department of Trade and evidence is being compiled by counsel acting on behalf of the MRS. (Mechanical Right Society) the MPA, (Music Publishers Association) the Songwriters' Guild, the Composers' Guild and BRITICO (British Copyright Protection Association). Bertram Pratt, managing director of the MOS, which negotiates on behalf of the Mechanical Rights Society, told Music Week that it was hoped to put the evidence before the Department of Trade & Industry within one month. However, even if the DTI approved a committee would have to be formed to investigate the application before any change could be made.

Pratt added that there were still some aspects of the negotiations to be agreed and that any new arrangement would probably be for a three-year term. However, even if the rate remained unchanged under a new contract it would not be binding if the Copyright Act was accessed.

Nine Charged With Payola In England

LONDON—Nine people appeared in court here following arrests made by police after a two-year investigation into allegations published in the News of the World of bribery and corruption within the music industry and the BBC.

The nine charged were Jack Dabbs, former producer of BBC Radio's Family Favourites record request program, singer and former President Records artist Dorothy Squires, Janie Jones, singer and model, songwriter John Christian Dee, two independent promotion men Tony Saxon and Olive Crawley, ex-president general manager Roger Bolton, theatrical agent Len Tucker, and Eric Gilbert, a clerk.

Warrants have also been issued for six other people, among them music publisher Edward Kassner, head of President Records, former BBC-2 producer Steve Kassner and the New World group, all of whom are abroad.

The charges revolve around allegations of the corrupt acceptance of expenses-paid trips to Malta and Gibraltar, the supplying of a prostitute, attempts to pervert the course of justice, payment of bribes to BBC staff and conspiracy to defraud by falsifying record sales figures.

Janice Jones and Gilbert were remanded in custody.

It is understood that the investigation is regarded by the police as one of the longest ever conducted and that the trial, when it comes to court, will be something of a legal marathon. As many as 20 detectives were involved, more than 1,000 statements were taken, over 80 hours of tape recordings were transcribed and inquiries were made abroad, chiefly in Malta, Gibraltar and Germany.

From the Music Capitals of the World

LONDON

Radio Luxembourg is holding its first 208 Day at the Brands Hatch motor racing circuit on Aug. 12 when the company will be responsible for organizing all the entertainment throughout the day and evening. The event is being organized for Luxembourg by Jimmy Parsons, head of press and promotion. . . . Special albums for young children selling at \$1 each are being marketed by Damont, the budget record company headed by Dave Miller and Monty Presky. To handle the albums, Damont has formed a new label, Happy House, and an initial release of six titles under the new banner has been made with another six items scheduled for the autumn. Meanwhile, in its first year of operation, the company reports that it has sold more than two million albums, one million more than the firm predicted when it started operating early in 1972. During the second year, Damont expects to top the five million mark.

Mitch Murray and Peter Callander's Intune company has renewed its catalog deal with Francis Day and Hunter of South Africa and has renegotiated its deal with Toshiba of Japan for a further period. Steve Royal, who records for the Bus Stop label, owned by Murray and Callander, is to represent this country in the Slovene song festival in Yugoslavia in June. He will sing the Mitch Murray and Tony Macaulay song, "Come Back Billie Joe." . . . A new company, Retrieval Recordings, has been formed to take over the planning, production and distribution of vintage jazz and blues reissues on the Fountain label. New releases planned include a definitive collection of all the

early Muggsy Spanier sessions with the Bucktown Five, the Stomp Six, Charles Pierce Orchestra and the Jungle Kings. . . . Rod Duncombe, formerly with MAM, has joined Chrysalis as head of international liaison.

David Cassidy is to bring libel actions in the High Court against TV producer and journalist Tony Palmer and the Observer newspaper. He alleges "The Cassidy Charade" published in the paper criticizing his performance at a concert in the U.K. was "false and malicious." Cassidy maintains that his reputation has been gravely injured and he has been held in contempt and ridicule. . . . Gem Music professional manager Mike Beaton has left the company to run his own independent record promotion company, Mike Beaton Enterprises. The first records he will work on are Marmalade's "Wishing Well" and Junior Campbell's "Sweet Illusion."

PHILIP PALMER

TOKYO

On hand to see Elektra recording artist Mickey Newbury winning the 3 million yen World Popular Song Grand Prize April 19 in the International Contest of the 2nd Tokyo Music Festival was Jac Holzman. The president of Elektra Records was actually here to announce April 28 the transfer of his label in Japan to Warner-Pioneer, now a member of the WEA Group, from the Victor Co. of Japan as of April 1. As a result of the transfer, W-P will also distribute Nonesuch recordings in Japan and enter the classical field by the end of the year. . . . Also enjoying the music festi-

(Continued on page 61)

Brazilian Hits Critics

RIO DE JANEIRO—A Brazilian musician who makes money and is successful in the U.S. generally has to answer for it when he comes home to Brazil.

In reply to criticism that his music had turned American, Eumir Deodato who made the arrangement for "Thus Spake Arathustra," told the Brazilian press that he was going right back to the U.S., "where the business is more serious."

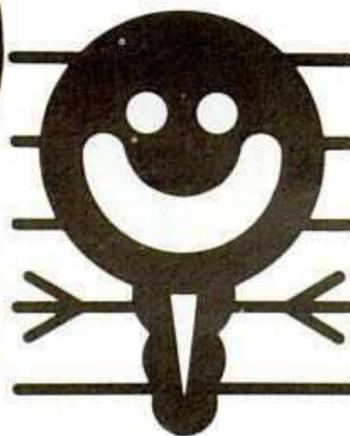
He added: "The present tendency in music is along American lines and that is where it is all going."

Deodato then took a swipe at Brazilian composers who are trying to make an "international sound." He said: "It's enough to see all these young fellows mix everything composing rock, but their music does not leave off being Brazilian."

Deodato said that he made \$60,000 on his arrangement of "Thus Spake Arathustra."

TOKYO MUSIC FESTIVAL

Music to the World.



We thank you

We wish to thank all the people who participated in the 2nd Tokyo Music Festival. You are the ones who made it the huge success that it was.

Excitement filled the air in Tokyo on April 29th. People waited and watched as the finalists vied in the International Contest at the Imperial Theatre.

The performers and their songs were great. The audience was captivated. They loved every minute. Recording studios and Music publisher begged for contracts. No one was a loser.

We are already preparing for the 3rd Tokyo Music Festival. (Details will be announced soon.) We hope you are looking forward to it as much as we are. So, no matter where you are from, we hope you are getting your original song ready. Because, music knows no boundaries. It is the envoy of the world.

The 3rd Tokyo Music Festival will be announced in September, 1973. More informations will be given by:

TOKYO POPULAR
MUSIC PROMOTION
ASSOCIATION

Mr. Kimio Okamoto, General Director
c/o TBS
5-3-6, Akasaka, Minato-ku, Tokyo 107, Japan
Phone: 03-586-2406
Cable Address: TOKYOMUSICFEST

Polygram Report To Economic Group

HAMBURG—Under a new German law, major companies are required to set up an "economic committee" in which representatives of the works council and senior employees receive reports from management on the economic state of the company and are able to discuss company policy directly with top executives. The second meeting of the Polygram GmbH Economic Committee was held in Hamburg recently and an official report on it has just been released.

The meeting, which was attended from the management side by Dr. Werner Vogelsang, president of Polydor International, and Dr. Reinhold Kresser, Dieter Soine and Walter Stein-Schomburg (all also Polydor International), discussed developments in 1972.

The turnover increase of the Polydor Group in 1972 as compared with 1971 Group figures amounted to 20 percent. Dr. Kresser, general personnel manager, said it was pleasing that the company's increased activity and turnover was achieved with only a minor increase in the number of staff.

Asked about the performances by the various Polydor national subsidiaries, general administration manager Walter Stein-Schomburg, gave a form of "bestseller" list based on last year's turnover increase.

According to this breakdown, the countries with Polydor companies showing the biggest rise in turnover were India, Mexico, the U.S., Britain, France followed by Norway, Canada, Hong Kong, Switzerland, Austria, Sweden, Venezuela, Belgium, Germany and the Netherlands.

Asked about prospects for 1973, Stein-Schomburg said the first two or three months had developed according to plan. The international currency situation and the floating of the dollar made it difficult to assess and calculate the company's export business.

Management representatives, answering questions from the committee, said that the current year would see both capital investment and the constant development of modern techniques. Investment in pop and classical repertoire would even be higher than in the previous year.

EMI's Push on TV Seen Limited

LONDON—EMI's TV-promoted compilation album "Pure Gold" got off to a flying start last week—but from Phonogram came a cautious word of warning on the future of the TV-promoted LP market following the launch of its "20 Original Chart Hits," now being advertised nationally following an initial campaign in the Southern TV area.

Prior to the start of the TV campaign last Friday, EMI reported an s-o-r ship-out of 250,000 "Pure Gold" albums, and 40,000 tapes on firm sale. Barry Green, tape marketing manager, reported that this was the highest initial order ever achieved for an album on cartridge and cassette.

However, after one month of adver-

EMI Pkg on 75th Year

LONDON—EMI will release a special two-record set, "A Voice to Remember," as part of its 75th anniversary celebrations this September. The set, with commentary by writer and broadcaster, Alistair Cooke, features musical highlights from the company's recording history which began in 1898.

Vintage offerings from Enrico Caruso, Adelina Patti, Marie Lloyd, George Robey, Violet Loraine, George Gershwin, Fred Astaire, Chaliapin, Maurice Chevalier, Noel Coward and Gracie Fields are included.

The story is brought up to date by Sir Adrian Boult, Peggy Lee, Cliff Richard, Pink Floyd and Janet Baker. The set will include a 64-page illustrated booklet.

Japanese Import/Export

• Continued from page 1

However, Japan's imports of pre-recorded sound tapes in this year's first quarter showed a decrease of nearly 7 percent in c.i.f. value from Jan.-Mar. 1972, to 80,381,000 yen (\$303,325) from 86,365,000 yen (excluding 79,000 yen worth from Okinawa, which the U.S. returned to Japan on May 15, 1972). Imports of prerecorded sound tapes from the U.S. totaled 21,116,000 yen (\$79,683) in c.i.f. value compared to 25,989,000 yen in the corresponding period of last year. Imports from West Germany totaled 41,534,000 yen compared to the previous 31,811,000 yen, however.

• Continued from page 1

tapes in this year's first quarter showed an increase of 28 percent over the like period of 1972, according to the monthly statistics gathered by the Customs Bureau of the Japanese Ministry of Finance and published by the Japan Tariff Association, to 40,778,000 yen (\$153,879) from 31,841,000 yen (excluding 20,134,000 yen worth to Okinawa).

However, Japan's exports of pre-recorded sound tapes to the U.S. in the first three months of this year amounted to some 17,696,000 yen (\$66,777) in value, f.o.b., compared to 18,118,000 yen in Jan.-Mar. 1972.

From the Music Capitals of the World

• Continued from page 60

val was **Wesley H. Rose**, president of Acuff-Rose Publications, represented in Japan by Shinko. . . . In all, 50,000 Japanese attended the nine concerts given by **David Bowie** on his first Japan performance tour last month, says **Daniel J. Nenishkis**, general manager of Toa Attractions and Asia Music Publishers. The RCA recording artist was given a standing ovation in Hiroshima April 14, the first time for any rock singer appearing in the atom-bombed city, says the Japanese-speaking promoter. He attributes the successful tour to the spadework and follow-up done by the RCA department of Victor Musical Industries, which led to the holding of an extra concert in Tokyo April 18. . . . About 55,000 persons are estimated to have attended the '73 Audio Festival in Nagoya, May 2-6. The show was opened by **Masayuki Shibata**, chief of the city's commerce and industry department and **Hideo Hirayama**, president of Dempa Publications, sponsor of the show. The record turnout was attributed to the fact that Nagoya's previous audio fair was held in pre-quadrasonic 1970. . . . An SQ quadrasonic album is being offered by CBS/Sony Records in addition to a printed catalog. "An Introduction to the World of SQ Quadrasonic Sound" comprises excerpts of 16 selections from 100 albums in the American-Japanese record manufacturer's SQ 4-channel catalog. Not for sale on the open market, the SQ sound catalog can be ordered directly from the manufacturer for 600 yen (about \$2.26) to cover packing and mailing costs. . . . The name of CBS/Sony Records Inc. will be changed to K.K. CBS/Sony on Aug. 21, about when the company's new Tokyo headquarters building at Ichigaya will be completed, according to **Norio Ohga**, president of the joint recording venture. Meanwhile **Toshio Ozawa** has been promoted from business manager to managing director, replacing **Mitsuhiro Sato** who has been named president of Sony Enterprises. Also, **Kazuo Iwama**, president, Sony Corp. of America, has become a member of the record company's board of directors. . . . On Oct. 1 the name of Toshiba Musical Industries Ltd. will be changed to Toshiba EMI K.K., or TOEMI for short. Meanwhile, **Yasuke Suga**, president of the joint recording venture, **Noboru Takamiya**, counsellor, TMI, and **Robert Ascott**, resident EMI Group representative in Japan, left Tokyo May 6 on a visit to EMI headquarters in London and Capitol in Hollywood. They are due to return here May 20 and **Suga** is expected to be succeeded by **Takamiya** following an emergency stockholders' meeting scheduled for May 30. **Suga** is expected to become an adviser to the company after his retirement. Accompanying them is **Kiyoshi Kato**, representing TMI's international a&r department. Assumption of TMI presidency by **Takamiya** will be formally announced to the music-record-tape industry in Tokyo June 1, Osaka June 4 and Nagoya June 5. **Suga** was awarded the 3rd Order of the Sacred Treasure on the Emperor's Birthday, April 29, for his contributions to Japanese industry. . . . **Kuno von Einem**, Japan representative, Polydor International; **Walter Mueller**, deputy chairman, Siemens Japan; and **Nobuo Kodera**, ex-president, Siemens Japan have become members of the board of directors of Polydor K.K. . . . **Andy Williams** arrived here May 2 for a series of 10 performances in nine major Japanese cities and an exclusive night club show May 10 at the New Latin Quarter in Tokyo. The CBS recording artist will fly to Sydney May 21 for shows in Australia. . . . Four concerts were scheduled for Epic recording artist **Jeff Beck** in Japan May 14-19, overlapping four performances May 18-23 by **Ten Years After** (CBS). The vocal/instrumental rock group is being featured in a double billing with Mums' own **Albert Hammond**, promoted by Tokyo's own **Udo Artists**. . . . French recording artist **Enrico Mathias**

gave two more recitals here May 10 and May 14, through **Ishii Music Promotion**, while **Mireille Mathieu** has three performances scheduled for May 24, 26 and 27 according to **Aoyama Music Promotion**. The **Supremes** (Motown) will give five shows May 26-June 3 according to Victor Musical Industries of Japan and Kyodo Tokyo. . . . Climax of the 2nd FM Festival being held this month in commemoration of FM Tokyo's 3rd anniversary will be the '73 Audio Show May 25-30 featuring live Japanese talent emceed by deejay **Celia Paul**. . . . MCA vocalist **Brenda Lee**, back in Japan for the seventh time, modestly gave credit over FM Tokyo May 6 to her Japanese promoter, **Hiroshi "Tom" Nomura**, for her continued sellout tours throughout this country. . . . The commercial broadcasting station sponsored two concerts here May 15-16 by **Humble Pie** (A&M). . . . Among the international recording artists due to play Japan next month or in July are **Dionne Warwick**, **Stan Getz**, **Michel Polnareff**, **Billy Vaughn & His Orchestra**, **Deep Purple**, **Abbey Lincoln**, **Perez Prado & His Orchestra**, **Georges Jouvin**, **Phil Woods & the European Rhythm Machine**, **Weather Report**, **Santana**, and possibly **Miles Davis**. . . . The **Andy Williams** shows at the 110,000-seat Nippon Budokan May 8 and May 18 were presented in commemoration of TV Channel 12 Tokyo's 10th anniversary. . . . **Yutaka Ando**, president of the Japan Phonograph Record Association, has warned music stores and service stations that pre-recorded stereo 8 cartridge tapes not bearing the Folster and/or JASRAC copyright seals are suspected of being counterfeits. **HIDEO EGUCHI**

STOCKHOLM

Jerry Williams, who records for Sonnet, is touring the Swedish folk parks this summer with the English rock band **The Wild Angels**. . . . The Swedish EMI office moving May 21 to a new location just outside Stockholm, and the new address is EMI, Fack, 171 19 Solna. . . . **Klas Burling**, formerly with CBS and Radio Sweden, has been named label manager for RCA Records by Electra AB in succession to **Hans Englund**, who is now with Metro-nome as label manager for Atlantic, Elektra and Rolling Stones.

Touring Sweden are **Fats Domino**, **Johnny Rivers**, **New World**, **Man**, and **Blood, Sweat and Tears**. . . . Atlantic is releasing an album by Swedish singer-pianist-organist **Janne "Lucos" Person** entitled **Grand Piano**, which was produced by **Anders Hendriksson**. . . . Phonogram is releasing the second album recorded in London by Danish duo the **Olsen Brothers** called "For

What We Are" to coincide with their tour here. . . . RCA's **Tomas Ledin** will appear at the Rostock Festival in East Germany July 9 through 15.

The MGM movie "Elvis on Tour" now showing in Stockholm and Gothenburg. . . . **Tommy Steele** scheduled for two-week season at Berns in Stockholm in September. . . . EMI's **Robert Karl Oskar Broberg** will appear in American TV show **Plain Folk** in Massachusetts soon in a cast including **Odetta** co-produced with Swedish TV2. . . . Swedish country group **New Strangers**, who recently appeared at the Wembley Country Festival in England, have a new single coupling "I Don't Mind" with "Take Me Home, Country Roads" released there by Columbia, and will tour England this fall to coincide with issue of their album "Country Grass." . . . European Television International has bought the Nya Gazell jazz club in Stockholm for use as TV studio during the day with jazz on three nights per week.

LEIF SCHULMAN

COLOGNE

Tamla-Motown is, this month, the main focus of EMI-Electrola's marketing programme. The albums, "Sky-writer" by the **Jackson 5** and "Masterpiece" by the **Temptations**, are coming in for special emphasis. . . . In Saarbrücken on June 6 Electrola artist **Christian Anders** will receive the Goldener Europa trophy as the most successful German artist. . . . The UNICEF LP "Star Parade '73" with **Graham Bonney**, **Adamo**, **Adam Eve** and **Gilbert Becaud** has been issued here at a recommended retail price of 12 marks 50. . . . **Olivia Molina** who has just released her first LP of her own songs, is making her first film in Mexico. . . . With her single "Bitte glaub' es Nicht," **Monica Morell** has hit the charts of five German radio stations and sales of the record have topped 150,000.

MUNICH

Singer **Hans Hass jun.** has signed a recording contract with Edition Cinedisc KG. . . . On June 15 organist **Klaus Wunderlich** will receive a number of gold disks from Teldec's overseas representatives. . . . This month United Artists has **Hawkwind** on tour. . . . UA has planned a campaign for **Fats Domino** and has 23 LP's by this artist on the German market. . . . A sister label to UA's "Avalanche" has been launched. . . . Disc-jockey and singer **Dieter Thomas Heck** has extended his contract with BASF for a further three years.

Finnish Rule Seen Talent Agency Aid

HELSINKI—The Finnish talent agency system is in line for a boost in October when the Finnish Parliament is expected to approve a government-prepared amendment to the laws governing public employment service and labor exchange.

The new proposal will make talent and booking agencies comparable to public labor exchanges controlled by the State. Hitherto talent agencies have been generally considered as talent promoters rather than employers as all individual activity in this field was barred in employment terms. The situation existing at present has greatly affected the working conditions of artists, particularly with regard to their relationship with the buyers of talent such as dance halls, TV and concert organizers, who conclude agreements with the talent agencies rather than with the individual artists.

The amendment has been formulated following suggestions from the

Finnish Federation of Talent Agencies, which comprises 26 talent organizations accounting for some 90 percent of domestic talent traffic. One of its immediate effects will be that all talent agencies must apply for operating permission from the State. Until now the field has been wide open and unrestricted, and many unskillful and poorly financed enterprises have become involved in litigation and bankruptcy. A separate measure covering talent agency commissions is also in course of preparation.

As well as commercial talent agencies, Finland also has the Finnish Musicians Union, which offers a free employment agency service to its 1,500 members, FMU, which is officially subsidized, annually offers some 2,500 working opportunities to its members, and seems reluctant for those members to be arbitrarily transferred to the control of the public labor exchanges, which have 60,000 unemployed in the country occupying their attention.

Ex-Beatle Paul McCartney has done something in the United States which no other Beatle has accomplished—he has the number one single and number one album in the nation concurrently this week. The single is "My Love" done in England with his group, Wings, and the LP on Apple is "Red Rose Speedway." In the wings, (pardon the term) is George Harrison's own single, "Give Me Love (Give Me Peace)" which is 14 in its third week on the survey, with his LP "Living in the Material World" due out shortly. So George may be able to follow Paul in heading the list on both our surveys.

Paul's accomplishment is only the fourth such occurrence during the past two years. Also represented in this elite circle are Carly Simon, whose "You're So Vain"

Chartalk

single and "No Secrets" LP were number one in the Jan. 13, 1973 Billboard; Neil Young, whose "Heart of Gold" single and "Harvest" LP were tops in the March 18, 1972 issue, and America, whose "Horse With No Name" single and "America" LP were the chart toppers in our March 25, 1972 issue.

In the singles field, two hard rocking bands have finally broken through after much consternation despite strong success with LP product. The two groups are

Deep Purple and Pink Floyd, both of whom have had rough going with singles. Now we find them being accepted by AM programmers for whatever reason these specialists have held back opening the airwaves to their singles music. So this week Pink Floyd's "Money" is a starred 53, up from 73 in its third week on our survey. And Deep Purple's "Smoke on the Water" is a starred 69, up from 87 in its second week on the chart.

Deep Purple's single for you historians, was culled from the LP "Machine Head" which came out three LP's ago or one year ago depending on which way you measure time. The LP is rising on the top LP survey for the second time and this week it's a starred 78. Is there some deep message in all this?

Songs listed on this page are the consensus of a review panel which listened individually, collectively and then voted for the titles published. Picks are deemed to be headed for the top 20

positions on the Hot 100. Also recommendeds mean a 20-60 position on the chart. Songs not listed have not met either criteria. Review editor—Eliot Tiegel.

THE OSMONDS—GOIN' HOME (2:10); producer: Alan Osmond, writers: A. Osmond, W. Osmond, M. Osmond; Kolob, BMI. MGM 14562. A new Osmonds style featuring raspy lead vocal and a pounding instrumental almost in the Alice Cooper vein. However, that goodtime Osmonds verve still comes through. Flip: "Are You Up There" (4:40); producer: Alan Osmond; writers: A. Osmond, W. Osmond, M. Osmond; Kolob, BMI.

VICKI LAWRENCE—HE DID WITH ME (2:27); producer: Snuff Garrett; writers: Gloria Skelrov, Harry Lloyd; Senor, ASCAP. Bell 45,362. That "Lights Out In Georgia" star comes up with a much fuller production on a mainstream big ballad. Strong hook chorus and Vicki singing out in impressively romantic and dramatic style. Flip: no info available.

JOHNNY NASH—MY MERRY-GO-ROUND (4:11); producer: Johnny Nash; writers: J. Nash, D. D. Brodsky, D. Rogers; Cayman, ASCAP. Epic 11003 (Columbia). This time Nash deserts the reggae beat that propelled him back to stardom and tries the kind of smoothly sophisticated ballad he used to be known for. His potent name today should win the cut the recognition its musicality deserves. The song builds in intensity. Flip: no info available.

BILL WITHERS—Friend of Mine (3:11); producers: Bill Withers, Ray Jackson, James Gadson, Melvin Dunlap, Bernorce Blackman; writer: B. Withers; Interior, BMI. Sussex 257 (Buddah).

MICHAEL OLATUNJI—Soul Makossa, Pt. 1 (3:00); producer: Chuck Gregory for M. Prod.; writer: M. Dibango; Rayven, Cooper, BMI. Paramount 0222 (Famous). (The most original version out thus far which does not copy the original French version completely. Conga drum, more African chants help.)

MANU DIBANGO—Soul Makossa (4:30); producer: none listed; writer: M. Dibango;

Pop

GLADYS KNIGHT AND THE PIPS—WHERE PEACEFUL WATERS FLOW (4:22); producers: Tony Camillo, Gladys Knight and The Pips; Keca, ASCAP. Buddah 363. There's a lot of care going into this first production on Buddah, with a rich, willowy background sound incorporating gentle guitar and harp and a slow tempo with which allows Gladys to show off her powerfully soulful voice as she offers a helping hand pointing to happiness. Flip: no info available.

LED ZEPPELIN—OVER THE HILLS AND FAR AWAY (4:42); producer: Jimmy Page; writers: Jimmy Page, Superhype, ASCAP. Atlantic 2970. A Spanish classical guitar flavored solo begins this fine production. The lengthy intro sets the stage for Jimmy Page's vocal which works in concert with the guitar sound. Then the whole explosive force of the band breaks in and the mood changes into rock and fuzz sounds. Flip: no info available.

EAGLES—TEQUILA SUNRISE (2:52); producer: Glyn Johns; writers: D. Henley, G. Frey; Kicking Bear, Benchmark, ASCAP. Asylum 11017 (Atlantic). A gentle, rolling, lambent countryish setting produces a warm, mellow backdrop for this story of one man's efforts at survival and having to take "a shot of courage." Flip: no info available.

FOUR TOPS—ARE YOU MAN ENOUGH (3:24); producers: Steve Barri, Dennis Lambert, Brian Potter; writers: D. Lambert, B. Potter; ABC/Dunhill, Soldier, Hastings, BMI. Dunhill 4354 (ABC). Be cautious—"they're out to get you"—that's the message the Tops offer to their compatriots. Top lyrics and first-rate orchestral production are pluses in this all-out attempt to put people on the spot and aware of "danger." Flip: no info available.

GRASS ROOTS—WHERE THERE'S SMOKE, THERE'S FIRE (2:50); producers: Steve Barri, Warren Entner, Rob Grill; writers: D. Walsh, H. Price; American Broadcasting, ASCAP. Dunhill 4345I (ABC). Integrated vocals and guitar chordal efforts build up a strength which carries through this entire foot-tapping production. The message: look closely at human relationships. Conga and top hat sounds lend the appropriate sounds of heart beats. Flip: no info available.

also recommended

Rayven, BMI. Atlantic 2971. (This is the original master which started the race going.)

B. J. THOMAS—Songs; producer: Steve Tyrell; writers: Barry Mann, Cynthia Weil; Dot 27337, (Famous).

FLEETWOOD MAC—Remember Me (2:41); producers: Fleetwood Mac, Martin Birch; writer: C. McVie; WB, ASCAP. Reprise 1159 (Warner Bros.).

NICKY HOPKINS—Speed On (3:15); producers: Nicky Hopkins, David Briggs; writers: Nicky Hopkins, J. Williams; Nicky Hopkins, BMI. Columbia 4-45869.

NOLAN PORTER—Singer Man (2:08); producer: Gabriel Mekler; writer: Henley; Warner Bros., ASCAP. ABC 11367.

LOOKING GLASS—Jimmy Loves Mary-Anne (3:25); producer: Arif Mardin; writer: E. Lurie; Spruce Run, Evie, Chappell & Co., ASCAP. Epic 5-11001 (Columbia).

STORIES—Brother Louie (3:55); producers: Kenny Kerner, Richie Wise; writers: Brown, Wilson; Buddah, ASCAP. Kama Sutra 557 (Buddah).

THE TREMELOES—Blue Suede Tie (2:24); producer: Gale Productions; writers: A. Blakely, L. Hawkes; Gale, PRS. Epic 5-10996 (Columbia).

Soul also recommended

JERRY BUTLER, BRENDA LEE EAGER—Can't Understand It (3:02); producer: Robert Bowles; writers: C. Jackson, M. Yancy; Butler, Chappell, ASCAP. Mercury 73395 (Phonogram).

JOHNNIE TAYLOR—I Believe in You (You Believe in Me) (3:58); producer: Don Davis; writer: Don Davis; Groovesville, BMI. Stax 0161 (Columbia).

BRENDA & THE TABULATIONS—Key to My Heart (3:33); producers: Mystro & Woods, McCoy; writers: M. Steals, M. Steals; Melvin, Mervyn, One Eye Soul, BMI. Epic 110007 (Columbia).

LORRAINE JOHNSON—Can I Hold You To It (3:05); producer: J. J. Lewis; writers: Sam Dees, J. J. Lewis, C. Moon; Moonsong, BMI. Atlantic 2967.

BOBBY NEWTON—There's an Island (3:09); producers: Gilda Woods, Cathy Morrell; writers: B. Meshel, C. Welch, M. Gilutin; Famous, ASCAP. Atlantic 45-2932.

JOE ODOM—If You Knew Her Like I Do (3:25); producer: Sonny Limbo; writer: Jerry Weaver; Low-Bam, BMI. Capitol 3633.

SONNY GREEN—Come and See Me (3:20); producers: Aki Aleong, Matt Hill; writer: none listed; BMI. United Artists 258.

First Time Around

(These are new artists deserving airplay and sales consideration)

MICHAEL STANLEY—Rosewood Bitters (3:39); producer: Bill Szymczyk for Pandora; writer: M. Stanley; Chrissica, BMI. Tumbleweed 1014 (strong country rock entry).

NAT STUCKEY—I USED IT ALL ON YOU (2:51); producer: Jerry Bradley; writer: Tom Crum; Forrest Hills (BMI); RCA 74-0973. Taken from his last album, this already is the favorite of many of the jocks. It's a nice easy ballad, well performed, well produced. Flip side: no info available.

BOB LUMAN—A GOOD LOVE IS LIKE A GOOD SONG (2:24); producer: Glenn Sutton; writer: C. Kelley; Portofino/Auoyelles (BMI); Epic 5-10994. Luman is hot, and this song will do nothing to cool him off. Added to his fine performance is a Cam Mullins arrangement, which is a strong plus. Flip side: no info available.

JIM MUNDY—SWAMP WITCH (3:30); producer: Don Gant; writer: J. Stafford; Boo/Kaiser (ASCAP); ABC 11365. Mundy has been a sleeping giant for years, and

Country

finds himself with this off-beat rendition. Don Gant has produced another winner. Flip side: no info available.

RONNIE MILSAP—I HATE YOU and (ALL TOGETHER NOW) LET'S FALL APART (2:44) and (2:20); producers: Tom Collins & Jack Johnson; writers: Johnny Koonse (first side) Dan Penn (second side); Chess (ASCAP) and Dan Penn (BMI); There is nothing like providing a new artist with a label with strong material, and RCA may have outdone itself. Both sides are so good that it's getting split play, right down the middle. Totally different songs, but both outstanding.

SONNY JAMES—IF SHE JUST HELPS ME GET OVER YOU (2:50); producer: George Richey; writers: Allen Reynolds, Don Williams; Jack Music (BMI); Columbia 4-45871. For those who had any doubts about Sonny's voice, they are dispelled. He sings well, and he has the proper material put together by the Jack Clements people. Flip side: no info available.

CONNIE SMITH—DREAM PAINTER (2:45); producer: Bob Ferguson; writer: Dallas Frazier, Sanger Shafer; Blue Crest (BMI); RCA 74-0971. This is the second experimental disk put out by the label with an old hit on the "B" side. It's taken from the can, as this pleasant ballad, released for the first time. Flip side: no info on DJ copy.

also recommended

DAVID ALLAN COE—Tricky Dickey, The Only Son of Kung Fu (3:59); producer: Shelby Singleton; writers: Fred Burch & Bob Robinson; Shelby Singleton/Fred Burch (BMI); Plantation P1-99.

ARLENE HARDEN—Would You Walk With Me Jimmy (2:25); producer: Frank Jones;

writers: S.D. Shafer, A.L. Owens; Blue Crest/Hill & Range (BMI); Columbia 4-45845.

CLAUDE GRAY—We Could (2:44); producer: not listed; writer: Felica Bryant; House of Bryant (BMI); Million #36.

SKEETER DAVIS—I Can't Believe That It's All Over (2:14); producer: Ronny Light; writer: Ben Peters; Ben Peters Music (BMI); RCA 74-0968.

HANK WILLIAMS JR.—Hank (2:41); producer: Jim Vienneau; writer: Don Wayne; Tree (BMI); MGM K 14550.

LILY SINGS THE BLUES, '20TH CENTURY BLUES'



LILY TOMLIN 'BLUES, 20TH CENTURY BLUES'

A comedy/musical concept single. PD 14180



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POLYDOR
WITH PRIDE.

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Billboard's Top Album Picks

JUNE 2, 1973

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Number of LP's reviewed this week 60 Last week 44

CURTIS MAYFIELD—Back to the World, Curtom CRS-8015 (Buddah). Mayfield has provided a mirror of society looking at the images from the vantage point of the black man in America. This is a very adventurous production which must have cost plenty of moola. If you like Mayfield's words then the LP is meaningful. He seems to be singing higher than usual, which does not help his normally unimpressive voice. Mayfield's strength is in his ability to write street folk type of lyrics which underlie the conditions which face the brothers on the corner. The orchestral backing has all the current ingredients for solid ear appeal: The songs are all loaded with dark imagery; this is not a collection of happy tunes.

Best cuts: "Keep on Trippin'," "Can't Say Nothin'."

Dealers: Excellent color montage of the entire jacket will make a good display piece. Mayfield is well-known for his "Superfly" score, so stock in both pop and soul areas.

JOHN DENVER—Farewell Andromeda, RCA APL1-0101. Singing gently, but with simple conviction, has been Denver's key to audience acceptance. The formula of songs about the earth and its inhabitants is used by Denver in developing a theme with mass appeal in both the pop and country fields. Denver bridge crosses the two vital cauldrons of creativity: pop and country with a tinge of folk just to make things very American. Five of the 11 tunes are by Denver and there is a great concentration of effort to create an outdoors type of feeling. Denver's own guitar picking is nice but the augmented sound of other instruments is a welcome expansion of the production sound for which Milt Okun gets a fine credit.

Best cuts: "River of Love," "Sweet Misery," "We Don't Live Here No More."

Dealers: Denver represents young America's search for its roots, so stock this in country as well as pop bins under his name.

BACHMAN—Turner Overdrive, Mercury SRM-1-673. Onetime Guess Who leader Randy Bachman continues to offer top rock. Best cuts: "Hold Back the Water," "Down and Out Man."

SEVERIN BROWNE—Motown M774L. Warm, lambent stylings from a fresh new voice. Best cuts: "Raggedy Ann & Me," "Snowflakes."

CHRIS YOULDEN—Nowhere Road, London XPS 633. Youlden, former lead vocalist for Savoy Brown, projects a strange vocal charisma on an album that ventures beyond the usual rock sphere. Best cuts: "Talk So Loud," "Street Sounds."

JIM ED BROWN—Barrooms & Pop-A-Tops, RCA 1-8172. Jim Ed sings of wine, woman and song, and what else is there? He says it all, and well at that. And he tosses in a couple of his hits, past and present, to sweeten the glass. Very commercial.

Best cuts: "The Tender Touch of Love," "Barrooms and Pop-A-Tops," "My New Love Is Ruby."

Dealers: Excellent liner notes by Ed Penney.

JIM REEVES—Am I That Easy to Forget, RCA 1-0039. Nine years after his death is as big as ever, and this is a collection of some of his finest tunes, with great arrangers such as Bill McElhiney, Anita Kerr and Bill Walker. It's a classic in the Reeves style. Very smooth.

Best cuts: "No One to Cry To," "After Awhile," "I Care No More."

Dealers: A big bonus here. A painting of Reeves is enclosed in every album, suitable for framing.

DOYLE HOLLY—DOYLE HOLLY. Barnaby 15010. Some simple (but good) songs, some cute songs, some fine ballads, a standard or two, and one of the finest arrangements ever heard of the oldie, "My Heart Cries For You." That, in itself, could be a hit. Arrangers include Waylon Jennings, Tompall Glaser and Ray Stevens, with Ken Mansfield once more producing well.

Best cuts: "My Heart Cries For You," "June," "Leaves."

Dealers: Who could ask more than liner notes by Andy Williams?

EDDIE KENDRICKS—Tamlia T 327L (Motown). Eddie's many years with the Temptations have resulted in people knowing his name, so that this solo LP stands a better chance of getting public acceptance than if he was a new singer making his formal debut. Kendrick does not have a commanding voice; his softness holds him back at times, but he does sing nicely, and this, coupled with his dues paying years with the Tempts, should enable this package to step out. The rhythms provide a chug-alug sort of environment, a pump, pump pump feeling with the trumpets, vibes and congas kicking Eddie along. And he can use the help; his vocal range works well with this full-sounding orchestral backing provided by the charts of Frank Wilson, Leonard Caston and James Carmichael.

Best cuts: "Darling Come Back Home," "Keep on Truckin'."

Dealers: soul fans will start this LP off. This is the gentle soul sound of America.

AFRIQUE—Soul Makossa, Mainstream MRL 394. This is a solid studio band's presentation of soul music with some African added for spice. The group has recorded the title as a single; the LP offers much more musically because the musicianship is so fine. Producer Bobby Shad has captured the collective energies of

ZUBIN METHA/EDGAR VARESE: INTEGRALES IONISATIONS—Los Angeles Philharmonic Orch./Los Angeles Percussion Ensemble (Mehta). This could be similar to the popularity given to Mehta's "Planets," for the conductor leads the orchestra to lofty heights both in sharpness and vitality. Could also spur a Varese movement.

Dealers: Contemporary works of this nature are enjoying excellent sales. Well worth stocking.

WAGNER: PARSIFAL—Kollo/Frick/Fischer-Dieskau/Vienna Philharmonic (Solti) London OSA 1510.—This maturest of all Wagner's operas gets a majestic treatment

Pop

JERMAINE—Come Into My Life, Motown M 775L. This Jermaine album is far better than his first, and can rightfully be labeled—superb. Here is what has happened. The material has been carefully chosen with each producer and arranger concentrating on the fact that there are certain lyric concepts, certain chord relationships, and certain note intervals that seem to bring out the best in this young man. Jermaine demonstrates his fine skills (from vocals to his excellent bass guitar work) throughout, making it hard to single out an "A" or "B" side.

Best cuts: other than the title cut: "The Bigger You Love (The Harder You Fall)," "Ma," "If You Don't Love Me."

Dealers: This is the second of the Jackson Five to develop a solo side career. Stock with the J5.

RARE EARTH—Ma, Rare Earth R 546L (Motown). Musically this sextet has a lot to say, but there are lapses of bad taste which pop out of the music and the packaging. They are not totally dominant, which saves this effort and makes the good qualities stick out assertively. The vocal and instrumental sound is strictly funky. Producer Norman Whitfield has obtained the tight, black sound which is so commercial today. Peter Hoorelbeke is a resoundingly successful soul lead singer with his associates blowing down home chords, choruses and solos. The music is clean and there is a good touch of Chicano blood which runs through the music. The front cover's cartoon of "Ma" does not help impress one about the music packaged therein. Fortunately the back cover suffices. And the inclusion of a woman having a sexual climax on "Come With Me" kills any ideas of radio play, but relegates the

ATLANTIS—Vertigo, VEL-1016, (Phonogram). Communicating a feeling of undiminished fervor and intensity, Dutch avant-garde rock group could well repeat the success of their fellow countrymen, Focus. Best cuts: "Living at the End of Time," "Big Brother."

COPPERHEAD, Columbia KC 32250. Eight rocking, churning songs from what is considered to be one of the best in the current crop of Bay area groups. Best cuts: "Pawnshop Man," "Kibitzer."

BALLIN' JACK—Special Pride, Mercury SRM-1-672, (Phonogram). Group's first effort for label is highlighted by some spellbinding rhythms and energetic vocals. Best cuts: "Carry Me Back," "This Song."

also recommended

track for bedroom listening. "Ma" is a lengthy Whitfield description which can be tedious, save for the good instrumental work on flute, guitar, and Latin percussion.

Best cuts: "Ma," "Smiling Faces Sometimes."

Dealers: can be stocked in soul and pop bins.

BLUE ASH—No More, No Less, Mercury SRM-1-666. A lot of groups are returning to the simpler sounds of the mid-sixties, when rock seemed a vehicle for a plain and simple good time more than anything else, and no group has bettered Blue Ash at it. The four gentlemen in this band are able to sing ballads or hard rock, specializing in the latter, and are able to sing standout solos as well as fine harmonizing vocals. The instrumentals are simple (one of the few groups using the standard rock format of two guitars, bass and drums) but well played. Excellent production from John Grazier, and a Dylan and Beatles' tune included just to add to that good old feeling.

Best cuts: "I Remember a Time," "Anytime at All," "Let there Be Rock."

Dealers: Colorful cover makes for good step down display as well as inclusion in new release section.

ANDY RUSSELL—Internacional Internacional, Discos Latin Internacional DLIS 2017. Logically, you'd assume this is a great album for all Latin markets, and it is. But Russell, world reknown for such giant hits as "Amor" and "Besame Mucho," has to also be considered a strong pop artist. He's just as good as ever, creating a very warm and intimate atmosphere with every tune.

Best cuts: "Ojos Espanoles (Spanish Eyes)," "The Land I Call Home" in English, and both English and Spanish versions of "Where Did Our Love Go?" "It's Impossible" is also here.

Dealers: Rack in both pop and international bins for extra sales.

JOHN USSERY—Ussery, Mercury SRM-1-671. Good solid rock set. Best cuts: "Listen to the Melody," "Blue Suede Shoes."

GLADSTONE—Lookin' For a Smile, ABC ABCX-778. Good, commercial soft rock set from group that enjoyed "Piece of Paper" hit. Best cuts: "Texas Sprorow," "Long Way Home."

JOHNNY PROPHET—This is My Life, JJ 2266. An amazing perceptive and deep-feeling album, the package, which contains a nude centerfold of artist Johnny Prophet, actually doesn't fit the music. In any case, the music is more important than the centerfold. Best cuts: "Lay Lady Lay," "This is My Life," "When Joanna Loved Me."

Best cuts: "Bebop," "Slow Boat to China," "Ornithology."

Dealers: despite a terrible front cover which has no artist or musical identification (this is all on the back liner), the LP can sell because of its historical significance. So you have to display the back. Shame on the label for not knowing how to properly package LP's for today's racks and retailers.

LES McCANN—Live at Montreux, Atlantic SD 2-312. These four sides were recorded last year and they reflect the best of Les. One year later, the year-old concert holds up with the best of the current soul-funk-jazz combos. The reason is simple: McCann's own down to earth style of piano playing and the utilization of material which smacks of infectious melody lines. The audience is heard reacting and responding to the energy excitement of the band which is comprised of bassist Jimmy Rowser, drummer Donald Dean and Buck Clarke on African percussion. Raasaan Roland Kirk makes appearances with his unique reed sound on two cuts. For McCann fans this LP brings back his well-known signature tunes and his vocal treatments. And they sound just fine. And why not? They are performed with a skill and dedication which is very evident. This is modern jazz for the masses.

Best cuts: "Price You Gotta Pay to Be Free," "Carry on Brother," "Compared to What," "Home Again."

Dealers: McCann makes melodic music. Stock him in full view in the jazz section. Jazz buffs know about the Montreux Festival which could be an additional sales stimulus.

HAMPTON HAWES—Blues For Walls. Prestige PR 10060. This is up to date free jazz with Hawes playing assertively on electric piano and ARP synthesizer and assisted by stellar sidemen like Oscar Brasher and Hadley Caliman. Best cuts: "Blues for Walls," "Hamp's Collard Green Blues."

EDDIE HARRIS—Excursions, Atlantic SD 2-311. This is a fine repackaging of cuts from six previous LP's which display how varied is the saxophonist's sound and texture. Funk to avant-garde are equally supported: Best cuts: "Drunk Man" (with its vocal sound spun through the amplified saxophone), "Listen Here Goes Funk," "Fragmentary Apparitions" (with its sputtering trumpet layout).

ALTO SUMMIT—MPS Stereo MB 20675; (BASF). Fine imported sounds featuring Lee Konitz, Pony Poindexter, Phil Woods and Leo Wright. "Ballad Medley," "Leo's Blues."

BUD POWELL—Broadcast Performance, ESP-DISK, ESP-BUD-1. Radio transcriptions of broadcasts from the Royal Roost in Manhattan with Oscar Pettiford and Ray Haynes; Powell flows easily and seems in fine control. Best cuts: "Lullaby of Birdland," "Embraceable You."

Country

David T. Walker, Chuck Rainey, Charles Kynard, Chino Valdes, Paul Humphrey, among others, to play these soul lined themes. Normally they are right in the jazz mold, and for this specific reason, they play these r&b tinged tunes so well. Jazz musicians make the best soul players when the true soulsters are not in sight. Guitars dominate the solo parts with plenty of rich funky cum Latin rhythms to create a sexy gumbo of colors.

Best cuts: "Let Me Do My Thing," "Hot Mud."

Dealers: Attractive cover of fingers picking at guitar strings can draw curious eyes. The music is another matter, so stock it in soul instrumental. If you don't have that category, start it.

HERBIE MANN—Hold On, I'm Comin', Atlantic SD 1632. Mann seems to have settled into a comfortable niche which combines the best of the Afro-Cuban thing and the current open, airy modern jazz sound. Not that this is anything revolutionary for him. Rather it's just that his surroundings are very much in time with the times and the tempos of today's musical world. These two sides are happy moments taken from last year Newport and Montreux festivals. Joining the flutist are David Newman on tenor and flute; Sonny Sharrock on guitar (a reunion here of sorts); Pat Rebillot on electric piano; Andy Muson on bass and Reggie Ferguson on drums. The on-location tapings at both festivals are fine and you can hear the rapport between musician and listeners. "Respect Yourself" is a slow, new interpretation, far afield from the Staples. "Memphis Underground" is a lengthy open blowing situation and the title tune is all flutes coupled with lots of hand clapping.

Best cuts: "Never Can Say Goodbye," "Respect Yourself."

Dealers: Mann retains his strong position as a major jazz seller; this LP keeps the skein going with some new interpretations of past familiar tunes.

CHARLIE PARKER—Broadcast Performances, ESP-DISK, ESP-BIRD-2. The setting is 1948-'49 at the Royal Roost in Manhattan and the situation is remotes for the Symphony Sid show. The music is bebop featuring Parker and such associates as Miles Davis, Tadd Dameron, Max Roach, Curly Russell, Kenny Dorham, Tommy Potter, Al Haig, Joe Harris. The sound quality of these transcriptions is quite good so that Bird's modern flights are clearly appreciated, as well as the ensemble playing during this key period in the broadening of the "new sound" in music. This is the first LP we have received which zeros in on Parker playing Parker. The material is short because of the performances being aimed at a radio audience, but the vitality is very much present.

Classical

over-all, which is very much in keeping with the religious theme. Performances by soloists (Rene Kollo as Parsifal) and Solti's conducting are generally penetrating listening.

Dealers: This 5-LP package is complete with libretto and traces background of work. Should make top part of chart in short time after release.

VIRGIL FOX—HEAVY ORGAN AT CARNEGIE HALL—Spectacular Live Bach Concert

Fugue in C Minor/Arioso in Thee Is Joy/Toccata in F/"Little" Fugue In G Minor/Fantasy & Fugue in G Minor ("Great"), ARDI 1-0081. Fox has made it big with his previous effort, he plays Bach 'straight' and it's true to target, name alone should make the LP have excellent sales.

VERDI: LA TRAVIATA—(Highlights): Sills/Rolando/Paneral/John Aildis Chorus & Royal Philharmonic Orch. (Ceccato), Angel S 36925. Beverly Sills' popularity continues to climb and this record of highlights offers some shining examples of her gifts. Opera buffs and her fans will buy this or/and the entire recording of this popular opera.

(Continued on page 66)

COMMANDER CODY AND HIS LOST PLANET AIRMEN, AND THEIR BUS,



AND THEIR NEW ALBUM, "COUNTRY CASANOVA,"
AND THEIR NEW SINGLE, "SMOKE! SMOKE! SMOKE!"
HAVE ARRIVED.

(THAT CIGARETTE)

PAA-0216



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Billboard's Top Album Picks

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Continued from page 64

THE WATERGATE COMEDY HOUR, Hidden ST-2-11202 (Capitol). The nation's most spectacular political scandal comes out of the headlines and becomes a show business entity. Recorded just several weeks ago before the nationally televised hearings had begun, the script by Jack Burns, Avery Schreiber and Ann Elder turns all the sordid situations into sadly humorous conditions. Fine imitations of President Nixon, Vice President Agnew and TV detective Columbo, spearhead the cast of characters. Much of what is offered is as absurd as the entire mess continues to be, but there is genuine humor to be found in the routines—except if your political

Comedy

incantations are to believe Watergate was just a third rate break-in. Best cuts: "The Plan," "The President's Prayer." Programmers should exercise caution; not all the cuts can be aired because of certain expressions. Dealers: This is timely comedy.

MORT SAHL—Sing a Song of Watergate, GNP Crescendo GNPS-2070. The satirical, often brilliant wit of Sahl shines through on this spoof of not only Watergate, but the administration in general. Sahl has been one of the most adept political satirists in the nation for a number of years, and his ability to back his comedy with facts shows through as much on this live set as on anything he has done in the past.

Best cuts: "Nixon's Odyssey," "San Clemente," "Foreign Policy." Dealers: Sahl is a known comedy name and Watergate is a hot topic today. Display prominently. First recording in almost four years should also pull in fans.

Bubbling Under The HOT 100

- 101—BAD WEATHER, Supremes, Motown 1225
- 102—YOU CAN CALL ME ROVER, Main Ingredient, RCA 74-0939
- 103—MY HEART JUST KEEPS ON BREAKING, Chi-Lites, Brunswick 55496
- 104—INTERNATIONAL PLAYBOY, Wilson Pickett, Atlantic 2961
- 105—BAD, BOLD, BEAUTIFUL GIRL, Persuaders, Atco 6919
- 106—IF THAT'S THE WAY YOU WANT IT, Diamond Head, Dunhill 4342
- 107—I DON'T WANT TO MAKE YOU WAIT, Delphonics, Philly Groove 176 (Bell)
- 108—ONE OF THE SURVIVORS, Kinks, RCA 74-0940
- 109—POWER TO ALL FRIENDS, Cliff Richards, Sire 707 (Famous)

- 110—THERE'S NO ME WITHOUT YOU, Manhattans, Columbia 4-45838
- 111—HELLO STRANGER, Fire & Rain, Mercury 73373 (Phonogram)
- 112—ANELLO (Where Are You) Shawn Phillips, A&M 1435
- 113—NOBODY WANT YOU WHEN YOU'RE DOWN & OUT, Bobby Womack, United Artists 255
- 114—WILD ABOUT MY LOVING, Adrian Smith, MCA 40045
- 115—MOTHER-IN-LAW, Clarence Carter, Fame 250 (United Artists)
- 116—I. A. FREEWAY, Jerry Jeff Walker, MCA 40054
- 117—WORKING CLASS HERO, Tommy Roe, MGM/South 7013

- 118—MAMA'S LITTLE GIRL, Dusty Springfield, Dunhill 4344
- 119—SHANGRI-LA, Al Capps, Bell 45-347
- 120—LAST THING ON MY MIND, Austin Roberts, Chelsea 78-0123 (RCA)
- 121—MOONSHINE (Friend Of Mine), John Kay, Dunhill 4351
- 122—MAYBE I KNOW, Ellie Greenwich, Verve 10719 (MGM)
- 123—I CAN MAKE IT THROUGH THE DAY (But Oh Those Nights), Ray Charles ABC 11351
- 124—BONGO ROCK, Incredible Bong Band, Pride 1015 (MGM)
- 125—FINDERS KEEPERS, Chairmen of the Board, Invictus 1251 (Columbia)

Bubbling Under The Top LP's

- 201—STEELEY SPAN, Parcel of Rogues, Chrysalis CHR 1046 (Warner Bros.)
- 202—TOM T. HALL, Rhymers & Other Five & Dimers, Mercury SRM 1-668 (Phonogram)
- 203—IRENE, Original Cast, Columbia KS 32266
- 204—RICHARD HARRIS, His Greatest Performances, Dunhill DSX 50139
- 205—LOU REED & THE VELVET UNDERGROUND, Pride PRD 0022 (MGM)
- 206—JOHN KAY, My Sporting Life, Dunhill DSX 50147
- 207—LARRY CORYELL, the Real Great Escape, Vanguard VSD 79329

- 208—BO DIDDLEY, London Sessions, Chess C 50029
- 209—SONS OF CHAMPLIN, Welcome to the Dance, Columbia KC 32341
- 210—TUFANO & GIAMMARESE, Ode SP 77017 (A&M)
- 211—JOHN STEWART, Cannons In The Rain, RCA LSP 4827
- 212—BILL COSBY, Fat Albert, MCA 333
- 213—HENRY MANCINI & DOC SEVERINSEN, Brass, Ivory & Strings, RCA APL 0098
- 214—PROCTOR & BERGMAN, TV Or Not TV, Columbia KC 32199
- 215—GABOR SZABO, Mizrab, CTL 6026

- 216—VARIOUS ARTISTS, Ann Arbor Blues & Jazz Festival '72, Atlantic SD 2-502
- 217—MICHAEL MURPHEY, Souvenir, A&M SP 4388
- 218—NILSSON, Sings Newman, RCA APO1-0203
- 219—CHARLOTTE'S WEB, Soundtrack, Paramount PAS 1008 (Famous)
- 220—RICHIE HAVENS, Portfolio, Stormy Forrest SFS 6013 (MGM)
- 221—HEADS, HANDS & FEET, Old Soldiers Never Die, Atco SD 7025
- 222—EARL SCRUGGS, Dueling Banjos, Columbia C 32268
- 223—WAYLON JENNINGS, Lonesome, On'ry & Mean, RCA LSP 4854
- 224—RAY CONNIFF, You Are The Sunshine of My Life, Columbia KC 32376

Pop album picks—titles deemed headed for a post among the first 100 places on the Top LP chart. Pop also recommended LP's are titles thought to wind up among the lower half posi-

tions. Other category LP's are deemed to break in the top and lower half of the their respective charts in a similar fashion. Review editor—Eliot Tiegel.

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

AUSTIN: KRMH-FM, Joe Gracey
 BABYLON, N.Y.: WBAB-FM, John Vidaver
 BALTIMORE: WKTK-FM, Barry Richards
 DAYTON: WVUD-FM, Kevin Carroll
 HARTFORD: WHCN-FM, Paul Payton

ITHACA: WVBR-FM, Ric Browde
 MIAMI: WBUS-FM, Michael Dean
 MILWAUKEE: WZMF-FM, Steve Stevens
 NEW YORK: WNEW-FM, Dennis Elsas
 PHILADELPHIA: WMMR-FM, Jerry Stevens

PROVIDENCE: WBRU-FM, Andy Ruthberg
 ROCHESTER: WCMF-FM, Bernie Kimball
 SEATTLE: KOL-FM, Joe Siala
 ST. LOUIS: KSHE-FM, Shelley Grafman
 TALLAHASSEE: WGLF-FM, Daryl Stewart

TORONTO: CHUM-FM, Benjy Karch
 TUCSON: KWFM-FM, Allan Browning
 UTICAK, N.Y.: WOUR-FM, Mark Fox
 VALDOSTA, GA.: WVVS-FM, Bill Tullis
 WASHINGTON, D.C.: WMAL-FM, Phil de Marne

JOAN ARMATRADING, "Whatever's For Us," A&M: WMAL-FM
 ARTUR, HURLEY AND GOTTLIEB, "Arthur, Hurley & Gottlieb," Columbia: WVBR-FM
 ASLEEP AT THE WHEEL, "Comin' Right At You," U.A.: KWFM-FM
 BABE RUTH, "First Base," Harvest: WZMF-FM
 BACHMANN-TURNER OVERDRIVE, "Bachman-Turner Overdrive," Mercury: KSHE-FM, WNEW-FM
 JOAN BAEZ, "Where Are You Now My Son," A&M: WMAL-FM, WVUD-FM, WGLF-FM, WVBR-FM, WOUR-FM
 BLACKFOOT SUE, "Nothing To Hide," jam (Import): WVVS-FM
 MIKE BLOOMFIELD, DR. JOHN, JOHN PAUL HAMMOND, "Triumvirate," Columbia: WCMF-FM, KOL-FM, WMAL-FM, WNEW-FM
 DAVID BLUE, "Nice Baby & The Angel," Asylum: KRMH-FM
 BROTHERS, "Rainbow Riders," Widndfall: WVVS-FM, WBAB-FM
 CAPABILITY BROWN, "Voice," Charisma (Import): WVVS-FM
 GARY BURTON/CHICK COREA, "Crystal Silence," ECM (German): WHCN-FM
 COMMANDER CODY, "Country Cassanova," Paramount: WNEW-FM
 COPPERHEAD, "Copperhead," Columbia: WCMF-FM
 DAVE COUSINS, "Two Weeks Last Summer," A&M: CHUM-FM
 CREAM, "Off The Top," Polydor: WVVS-FM
 CROSS COUNTRY, "Cross Country," Atlantic: KWFM-FM, KRMH-FM, WKTK-FM
 CURVED AIR, "Air Cut," WB: WCMF-FM
 ROGER DALTRY, "Daltry," Track: WVBR-FM, KWFM-FM
 JESSE ED DAVIS, "Keep Me Comin'," Epic: WBUS-FM
 NED DOHENY, "Ned Doheny," Asylum: WBUS-FM, WVVS-FM
 EAGLES, "Desparado," Asylum: KOL-FM
 FAITH, "Faith," United Artists: WZMF-FM
 FAIRPORT CONVENTION, "Rosie," A&M: KOL-FM
 FAMILY VIBES, "Confined To Soul," United Artists: WNEW-FM
 STEVE FERGUSON, "Asylum: WBUS-FM
 FLEETWOOD MAC, "Penguin," Reprise: WZMF-FM
 FRAMPTON'S CAMEL, "Frampton's Camel," A&M: WNEW-FM, WBAB-FM, WHCN-FM, KSHE-FM

J. GEILS, "Bloodshot," Atlantic: KOL-FM
 AL GREEN, "Call Me," Hi: WBAB-FM
 JERRY HAHN, "Moses," Fantasy: WKTK-FM
 RICHIE HAVENS, "Portfolio," Stormy Forest: WVBR-FM, KWFM-FM, CHUM-FM
 DON "SUGAR CANE" HARRIS, "Got The Blues," BASF: KWFM-FM
 HEAD, HANDS, & FEET, "Old Soldiers Never Die," Atco: WBUS-FM, KRMH-FM
 HELP YOURSELF, "Beware The Shadow," United Artists: WBUS-FM
 MOSE JONES, "Get It Right," MCA: WGLF-FM
 JOHN KAY, "My Sportin' Life," Dunhill: WNEW-FM
 CHRISTOPHER KEARNEY, "Pemican Stach," Capitol: KWFM-FM
 JOHN "SPEEDY" KEEN, "Previous Convictions," MCA: WVBR-FM, WBAB-FM
 ROBERT KLEIN, "Child Of The 50's," Brut: WZMF-FM
 BONNIE KOLOC, "Bonnie Koloc," Ovation: KWFM-FM
 LEO KOTTKE, "My Feel Are Smiling," Capitol: WMAL-FM
 MALDOON, "Maldoon," Warner Bros.: KSHE-FM
 MAN, "Be Good To Yourself At Least Once A Day," United Artist: WVVS-FM, WGLF-FM
 MELISSA MANCHESTER, "Home To Myself," Bell: WBAB-FM, WHCN-FM
 HERBIE MANN, "Hold On I'm Comin'," Atlantic: WVVS-FM, WBAB-FM
 MANFRED MANN'S EARTH BAND, "Get Your Rocks Off," Polydor: WKTK-FM, WVVS-FM
 MARK-ALMOND, "Best Of," Blue Thumb: WGLF-FM
 CURTIS MAYFIELD, "Back To The World," Curtom: WKTK-FM, WBAB-FM, WNEW-FM
 LEE MICHAELS, "Nice Day For Something," Columbia: WHCN-FM
 MORGAN, "Nova Solis," RCA (Import): WNEW-FM
 EDDIE MOTTAU, "No Turning Around," MCA: WHCN-FM
 MICHAEL MURPHY, "Cosmic Cowboy Souvenir," A&M: WOUR-FM, WMAL-FM, KRMH-FM
 NAZARETH, "Razamanaz," Crest, (Import): WVVS-FM
 WILLIE NELSON, "Shotgun Willie," Arco: KRMH-FM

HARRY NILSSON, "Nilsson Sings Newman," RCA: WHCN-FM
 PERSUASIONS, "We Still Aint Got No Band," MCA: KRMH-FM, WBAB-FM, WOUR-FM
 POOL-PAH, "The Flasher," Green Bottle: WKIK-FM
 ANDY PRATT, "Andy Pratt," Columbia: KOL-FM
 QUICKSILVER, "Anthology," Capitol: CHUM-FM, WBUS-FM, KWFM-FM
 RARE BIRD, "Epic Forest," Polydor: WVVS-FM
 RARE EARTH, "Ma," Rare Earth: WBAB-FM
 ROXIE MUSIC, "For Your Pleasure," Warner Bros.: WKTK-FM
 RUFUS, "Rufus," ABC: WKTK-FM, WBUS-FM
 EARL SCRUGGS, "Dueling Banjos," Columbia: WVBR-FM, WHCN-FM, WCMF-FM
 PAUL SIMON, "There Goes Rhymin' Simon," Columbia: CHUM-FM, WVUD-FM, WZMF-FM, WVBR-FM, KOL-FM
 SKIN ALLEY, "Two Quid Deal," Stax: WHCN-FM
 SOFT MACHINE, "6," Columbia: WCMF-FM, WKTK-FM, WBAB-FM
 SONS OF CHAMPLIN, "Welcome To The Dance," Columbia: WKTK-FM, WNEW-FM, KRMH-FM, WVBR-FM, WVVS-FM
 SON SEALS BLUES BAND, "Son Seals Blues Band," Alligator: WBUS-FM
 "SOUNDS OF GENIUS MASTERWORKS," Columbia: WBRU-FM
 JIMMY SPHEERIS, "The Original Tap Dancing Kid," Columbia: WOUR-FM, KRMH-FM
 SWEET PAIN, "Sweet Pain," 20th Century: KRMH-FM
 SPOOKY TOOTH, "You Broke My Heart, So I Buste Your Jaw" A&M: WVBR-FM, WVUD-FM, WGLF-FM
 TOWER OF POWER, "Tower Of Power," Warner Bros.: WHCN-FM, KWFM-FM, WCMF-FM, WGLF-FM
 ROBIN TROWER, "Twice Removed From Yesterday," Chrysal: WNEW-FM
 IKE & TINA TURNER, "Best Of," Blue Thumb: WOUR-FM
 VARIOUS ARTISTS, "Watergate Comedy Hour," Hidden: WHCN-FM, WCMF-FM
 WEATHER REPORT, "Sweetnighter," Columbia: WZMF-FM
 LINK WRAY, "Be What You Want To Be," Polydor: WZMF-FM
 YES, "Yessongs," Atlantic: WVUD-FM, KWFM-FM, WVBR-FM

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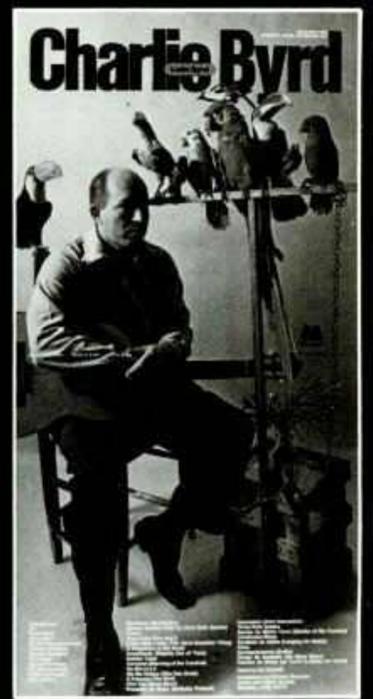
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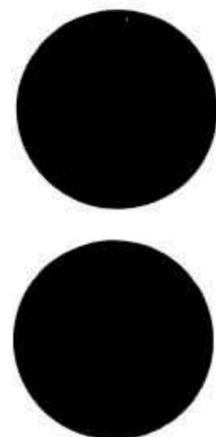
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HERBIE MANN:
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JAZZ



The International Ambassador

A Billboard Spotlight in the June 23 issue.

In the beginning, there was jazz. And it was good. The people listened. And they were pleased. It spread across the land. And it was pure. And it came to pass that it bridged vast bodies of water and brought the disciples of jazz together. And they reached out their hands... and touched.



This year, jazz spans two continents as America's number one jazz festival—the Newport Jazz Festival—merges with Europe's number one jazz festival—the Montreux Jazz Festival—and Billboard is again on hand to offer in-depth reportage of the jazz experience.

If you're a part of the jazz scene, then you'll want to be a part of this Billboard jazz spotlight to zero in on that fast-growing jazz market. Billboard's worldwide readership will be brought up to date on the jazz resurgence, as well as being brought up to date on the part you're playing to make jazz an international ambassador.

And if you're a record company in need of a vehicle to promote your jazz catalog, the Billboard jazz spotlight is just what you're looking for. It's an issue that will create a buzz on the retail record store level and generate excitement on the radio programming level. The jazz explosion is here and Billboard's *Jazz: The International Ambassador* is ready, willing, and able to saturate the distributors, rack jobbers, retailers, and programmers with your jazz product.

Billboard's jazz spotlight will feature an interview with the producer of the Newport Jazz Festival, George Wein, talking about the role of jazz in the growth of music around the world. We'll also feature an interview with Mr. Wein's European counterpart, Claude Nobs, the producer of the Montreux Jazz Festival, discussing how the Montreux Festival works in conjunction with U.S. record labels. And Billboard's jazz spotlight will provide a round-up of all the U.S. and European jazz festivals.

You'll also get 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 23 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

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AUSTRALIA

(Courtesy of Go Set)
SINGLES

- This Week
- 1 KILLING ME SOFTLY WITH HIS SONG—Roberta Flack (Atlantic)
 - 2 LAST SONG—Edward Bear (Capitol)
 - 3 TOP OF THE WORLD—Carpenters (A&M)
 - 4 TIE A YELLOW RIBBON ROUND THE OLE OAK TREE—Dawn (Bell)
 - 5 FUNNY FACE—Donna Fargo (Dot)
 - 6 PART OF THE UNION—Straws (A&M)
 - 7 DON'T EXPECT ME TO BE YOUR FRIEND—Lobo (Philips)
 - 8 GOONDIWINDI GREY—Tex Morton (Picture)
 - 9 DEAD SKUNK—Loudon Wainwright III (CBS)
 - 10 CROCODILE ROCK—Elton John (DJM)

LP's

- This Week
- 1 NO SECRETS—Carley Simon (Elektra)
 - 2 WHO DO YOU THINK WE ARE—Deep Purple (Purple)
 - 3 HOT AUGUST NIGHT—Neil Diamond (MCA)
 - 4 DON'T SHOOT ME I'M ONLY THE PIANO PLAYER—Elton John (DJM)
 - 5 DIVINE MISS M—Bette Midler (Atlantic)
 - 6 MAGICIAN'S BIRTHDAY—Uriah Heep (Atlantic)
 - 7 TOMMY—London Symphony Orchestra and Chamber Choir with Guest Artists (A&M)
 - 8 MADE IN JAPAN—Deep Purple (Purple)
 - 9 HOUSES OF THE HOLY—Led Zeppelin (Atlantic)
 - 10 SEVENTH SOJOURN—Moody Blues (Threshold)

BELGIUM

(Courtesy of Telemoustique)
SINGLES

- This Week
- 1 RIEN QU'UNE LARME—Mike Brant
 - 2 FOREVER AND EVER—Demis Roussos
 - 3 POWER TO ALL OUR FRIENDS—Cliff Richard
 - 4 TU TE RECONNAITRAS—Anne-Marie David
 - 5 ET SURTOUT NE M'OUBLIE PAS—Crazy Horse
 - 6 VIENS, VIENS—Marie Laforet
 - 7 GET DOWN—Gilbert O'Sullivan
 - 8 A LA MOUTOUELLE—Tribal Moustachol
 - 9 SI TU SAVAIS COMBIEN JE T'AIME—Christian Adam
 - 10 ROLL OVER BEETHOVEN—E.L.O.

LP's

- This Week
- 1 DARK SIDE OF THE MOON—Pink Floyd
 - 2 FOREVER AND EVER—Demis Roussos
 - 3 VOL. III "CHANTE"—Thierry Le Luron
 - 4 WHO DO YOU THINK WE ARE?—Deep Purple
 - 5 L'ALBUM D'OR—Mike Brant
 - 6 MICHEL FUGAIN & LE BIG BAZARD—Michel Fugain
 - 7 GRAND HOTEL—Procul Harum
 - 8 HELLO HURRAY—Alice Cooper
 - 9 MASTERPIECE—Temptations
 - 10 SUPER HITS '73

BRITAIN

(Courtesy: Music Week)
*Denotes local origin

- | This Week | Last Week | Title | Artist | Label |
|-----------|-----------|--|---|-------|
| 1 | 1 | SEE MY BABY JIVE—*pd | (Harvest) Roy Wood/Carlin (Roy Wood) | |
| 2 | 2 | HELL RAISER—*Sweet (RCA) | Chinnichap/RAK (PhilPPhnman) | |
| 3 | 5 | AND I LOVE YOU SO—Perry Como | (RCA) United Artists (Chet Atkins) | |
| 4 | 3 | TIE A YELLOW RIBBON—Dawn | (Bell) A. Schroeder (Dave Appel/Tokens) | |
| 5 | 34 | CAN THE CAN—Suzi Quatro (EMI) | | |
| 6 | 14 | ONE AND ONE IS ONE—*Medicine | Head (Polydor) Biscuit (Tony Ashton) | |
| 7 | 9 | ALSO SPRACH ZARATHUSTRA | (2001)—Deodato (Creed Taylor) | |
| 8 | 4 | HELLO HELLO I'M BACK AGAIN—*Gary | Glitter (Bell) Leeds (Mike Leander) | |
| 9 | 8 | BROTHER LOUIE—*Hot Chocolate | (RAK)—Chocolate/RAK (Mickie Most) | |
| 10 | 7 | GIVING IT ALL AWAY—*Roger | Daltrey (Track)—Blayndale/Compass (Adam Faith) | |
| 11 | 15 | BROKEN DOWN ANGEL—*Nazareth | (Mooncrest) Mountain/Carlin (R. Glover) | |
| 12 | 18 | COULD IT BE I'M FALLING IN LOVE—Spinners | (Atlantic) Copyright Control (Thom Be) | |
| 13 | 13 | WONDERFUL DREAM—Ann-Marie | (Epic) Louvigny Marquee | |
| 14 | 11 | MY LOVE—*McCartney's Wings | (Apple) McCartney/ATV Music (Paul McCartney) | |
| 15 | 10 | NO MORE MR. NICE GUY—Alice | Cooper (Warner Bros.) Copyright Control (Bob Ezrin) | |
| 16 | 6 | DRIVE-IN SATURDAY—*David | Bowie (RCA)—Mainman (David Bowie/Ken Scott) | |

- | | | | | |
|----|----|--|---|--|
| 17 | 24 | WALK ON THE WILD SIDE—Lou | Reed (RCA) Warlock (David Bowie/Mick Ronson) | |
| 18 | 35 | YOU ARE THE SUNSHINE OF MY LIFE—Stevie | Wonder (Tamla Motown) | |
| 19 | 16 | BIG EIGHT—*Judge | Dread (SBS Big Shot) Mooncrest (Sinclair/Bryan/Shrowder) | |
| 20 | 21 | MEAN GIRL—Status Quo (Pye)— | Valley (John Schroeder) | |
| 21 | 17 | GOOD GRIEF CHRISTINA—*Chicory | Tip (CBS)—ATV (R. Easterby/D. Champ) | |
| 22 | 12 | ALL BECAUSE OF YOU—*Geordie | (EMI)—Red Bus (E. Elias/R. Danova/Jane Goldcrown) | |
| 23 | 47 | RUBBER BULLETS—10 CC (UK) | | |
| 24 | 48 | WALKING IN THE RAIN—The | Partridge Family (Bell) | |
| 25 | 25 | YOU WANT IT YOU GOT IT—Detroit | Emeralds (Westbound) | |
| 26 | 23 | NEVER NEVER NEVER—Shirley | Bassey (United Artists) Southern (Noel Rogers) | |
| 27 | 20 | TWEEDLE DEE—Jimmy Osmond | (MGM)—Robbins (Mike Curb/Don Costa) | |
| 28 | 38 | ALBATROSS—*Fleetwood Mac | (CBS) Fleetwood (Mike Vernon) | |
| 29 | 31 | HELP IT ALONG/TOMORROW | RISING—*Cliff Richard (EMI) RAK/Oaktree (David McKay) | |
| 30 | 27 | I'VE BEEN DRINKING—*Jeff | Beck/Rod Stewart (RAK Replay) Warner Bros. | |
| 31 | 22 | GET DOWN—*Gilbert O'Sullivan | (MAM)—MAM (Gordon Mills) | |
| 32 | 39 | ALARMED AND EXTREMELY | DANGEROUS—First Choice (Bell) | |
| 33 | 33 | THE RIGHT THING TO DO—Carly | Simon (Elektra)—Warner Bros. (Richard Perry) | |
| 34 | 19 | I'M A CLOWN/SOME KIND OF A | SUMMER—David Cassidy (Bell)—Carlin/Chappell (Wes Farrell) | |
| 35 | — | STUCK IN THE MIDDLE WITH | YOU—Stealers Wheel (A&M) Baby Bun/Ricochet (Lieber & Stoller) | |
| 36 | — | POLK SALAD ANNIE—Elvis | Presley (RCA) KPM | |
| 37 | 45 | SYCAMORE—Gene Pitney (Pye) | Donna (Gerry Bron) | |
| 38 | 26 | 12TH OF NEVER—Donny | Osmond (MGM) Frank (M. Curb/D. Costa) | |
| 39 | 30 | PYJAMARAMA—*Roxy Music | (Island) EG Music (John Anthony) | |
| 40 | 46 | OVER AND OVER—James | Boys (PEN) | |
| 41 | 37 | LOVE TRAIN—O'Jays | (CBS) Gamble-Huff/Carlin (Gamble-Huff) | |
| 42 | — | NEITHER ONE OF US—Gladys | Knight & the Pips (Tamla Motown) KPM (Joe Porter) | |
| 43 | 29 | AMANDA—Stuart | Gillies (Philips)—KPM (Norman Newell) | |
| 44 | 28 | CRAZY—*Mud (RAK) Chinnichap/ | RAK (M. Chin/M. Chaplin) | |
| 45 | 36 | POWER TO ALL OUR FRIENDS— | *Cliff Richard (EMI)—Big Secret (David McKay) | |
| 46 | — | WELCOME HOME—Peters & Lee | (Philips) MAM (Laurie Mansfield) | |
| 47 | 32 | LETTER TO LUCILLE—*Tom | Jones (Decca)—Mustard (Gordon Mills) | |
| 48 | 41 | LONG HAIREED LOVER FROM | LIVERPOOL—Little Jimmy Osmond (MGM) | |
| 49 | 50 | HEART OF STONE—*Kenny | (RAK) Mews (Bill Martin/Phil Coulter) | |
| 50 | — | FRANKENSTEIN—Edgar | Winter Group (Epic) Copyright Control (Rick Derringer) | |

FRANCE

(Courtesy Centre d'information et de Documentation du Disque)
*Denotes local origin

- This Week
- 1 RIEN QU'UNE LARME—*Mike Brant (CBS)
 - 2 MADE IN NORMANDIE—*Stone & Charden (Ami/ Discodie)
 - 3 TU TE RECONNAITRAS—*Anne-Marie David (Epic)
 - 4 VIENS, VIENS—*Marie Laforet (Polydor)
 - 5 LES GONDOLES A VENISE—*Sheila & Ringo (Carrere)
 - 6 FOREVER AND EVER—*Demis Roussos (Philips)
 - 7 REVIENS MON AMOUR, REVIENS—*Christian Delagrance (Riviera)
 - 8 SALUE LES AMOUREUX—*Joe Dassin (CBS)
 - 9 CELUI QUI RESTE—*Claude Francois (Fleche)
 - 10 ET SURTOUT NE M'OUBLIE PAS—*Crazy Horse (Disc'AZ)
- LP's
- This Week
- 1 CHEMIN DE TERRE—Alan Stivell (Fontana)
 - 2 FOREVER AND EVER—Demis Roussos (Philips)
 - 3 DARK SIDE OF THE MOON—Pink Floyd (Pathe-Marconi)
 - 4 PIERRE PERRET—Pierre Perret (Sonopresse)
 - 5 JE SUIS MALADE—Serge Lama (Philips)
 - 6 MASTERPIECE—Temptations (Pathe-Marconi)
 - 7 LA REVOLUTION FRANCAISE "ROCK OPERA"—Les Choeurs De L'Opera (Vogue)
 - 8 ALAN STIVELL A L'OLYMPIA—Alan Stivell (Fontana)

- 9 MAXIME LE FORESTIER—Maxime Le Forestier (Polydor)
- 10 LA TENDRESSE—Daniel Guichard (Barclay)

HOLLAND

(Courtesy Radio Veronica)
*Denotes local origin

- This Week
- 1 POWER TO ALL OUR FRIENDS—Cliff Richard (Columbia), Un. Songs.
 - 2 FOREVER AND EVER—Demis Roussos (Philips)
 - 3 ERES TU—Mocedades (Omega International)—Basart
 - 4 TU TE RECONNAITRAS—Anne-Marie David (Epic)—Basart
 - 5 TIE A YELLOW RIBBON—Dawn (Bell)—Dayglow
 - 6 TWEEDLE-DEE—Little Jimmy Osmond (MGM)—Annagon
 - 7 THE SHOW—*Dizzy Man's Band (Harvest)—Dayglow
 - 8 DIE BOUZOUKI KLANG DURCH DIE SOMMERNACHT—Vicky Leandros (Philips) Basart
 - 9 LE LAC MAJEUR—Mort Shuman (Philips)—Chappel
 - 10 DADDY'S HOME—Jermaine Jackson (Tamla Motown)—Annagon

LP's

- This Week
- 1 BILLION DOLLAR BABIES—Alice Cooper (Warner Bros.)
 - 2 "INTROSPECTION"—*Thijs van Leer (CBS)
 - 3 OSMONDS GREATEST HITS—The Osmonds (MGM)
 - 4 THE DARK SIDE OF THE MOON—Pink Floyd (Harvest)
 - 5 HOUSES OF THE HOLY—Led Zeppelin (Atlantic)
 - 6 ALLE 13 GOED NR. 5—*Diverse Artiesten (Philips)
 - 7 GRAND HOTEL—Procul Harum (Chrysalis)
 - 8 SWEETHEART OF THE RODEO—The Byrds (CBS)
 - 9 ATLANTIS EARTH & FIRE—*(Polydor)
 - 10 FOREVER AND EVER—Demis Roussos (Philips)

HONG KONG

(Courtesy of Radio Hong Kong)
SINGLES

- This Week
- 1 TIE A YELLOW RIBBON ROUND THE OLE OAK TREE—Dawn (Bell)
 - 2 SING—The Carpenters (A&M)
 - 3 KILLING ME SOFTLY WITH HIS SONG—Roberta Flack (Atlantic)
 - 4 PINBALL WIZARD—The New Seekers (Polydor)
 - 5 DON'T EXPECT ME TO BE YOUR FRIEND—Lobo (Philips)
 - 6 IF WE TRY—Don McLean (UA)
 - 7 DANIEL—Elton John (DJM)
 - 8 POWER TO ALL OUR FRIENDS—Cliff Richard (EMI)
 - 9 ONLY YOUR LOVE—Engelbert Humperdinck (Decca)
 - 10 SAW A NEW MORNING—The Bee Gees (RSO)

MALAYSIA

(Courtesy Rediffusion, Malaysia)
*Denotes local origin

- This Week
- 1 KEEP ON SINGING—Austin Roberts (Chelsea)
 - 2 SILLY JOKE—*The Strollers (CBS)
 - 3 IF YOU GOT TO BREAK ANOTHER HEART—Albert Hammond (Mums)
 - 4 RAINBOW MAN—Looking Glass (Epic)
 - 5 DREAM ME HOME—Mac Davis (CBS)
 - 6 IT SURE TOOK A LONG LONG TIME—Lobo (Big Tree)
 - 7 ROSALIE—Sam Neely (Capitol)
 - 8 THE TWELFTH OF NEVER—Donny Osmond (MGM)
 - 9 SING—The Carpenters (A&M)
 - 10 PINBALL WIZARD/SEE ME FEEL ME—The New Seekers (MGM)

MEXICO

(Courtesy of Radio Mil)
SINGLES

- This Week
- 1 DETALLES—Roberto Carlos (CBS)
 - 2 TE VOY A ENSENAR A QUERER—Manoella Torres (CBS)
 - 3 ENGANO—La Tropa Loca (Capitol)
 - 4 KILLING ME SOFTLY WITH HIS SONG—Roberta Flack (Atlantic)
 - 5 VOLVER VOLVER—Vicente Fernandez (CBS)
 - 6 PAROLE, PAROLE (Palabra, palabras)—Dealida & Alain Delon (Orfeon)
 - 7 UN SUENO—La Tropa Loca (Capitol)
 - 8 CORAZON VAGABUNDO—Imelda Miller (RCA) Alberto Vazquez (Gas)
 - 9 SING (Canta)—Carpenters (A&M)
 - 10 WHY CAN'T WE LIVE TOGETHER (Convivencia)—Timmy Thomas (Polydor)

RIO DE JANEIRO

(Courtesy of IBOPE)
SINGLES

- This Week
- 1 DON'T SAY GOODBYE—Chrystian (Top Tape)
 - 2 WHY CAN'T WE LIVE TOGETHER—Timmy Thomas (Top Tape)
 - 3 HEY GIRL—Lee Jackson (Copacabana)
 - 4 KILLING ME SOFTLY WITH HIS SONG—Roberta Flack (Atco)
 - 5 SUPERMAN—Doc and Prohibition (CID)
 - 6 THE MEXICAN—Babe Ruth (Odeon)
 - 7 ME AND MRS. JONES—Billy Paul (CBS)
 - 8 INDIA—Paulo Sergio (Beverly)
 - 9 DANCING IN THE MOONLIGHT—King Harvest (Epic)
 - 10 YOU'RE SO VAIN—Carly Simon (Continental)

LP's

- This Week
- 1 O BE AMADO—Varios (Som Livre)
 - 2 UMA ROSA COM AMOR—Varios (Som Livre)
 - 3 ROBERTO CARLOS—Roberto Carlos (CBS)
 - 4 CAVALO DE ACO—Varios (Som Livre)
 - 5 ME AND MRS. JONES—Johnny Mathis (CBS)
 - 6 ACABOU OHORARE—Novos Baianos (Som Livre)
 - 7 DRAMA—Maria Bethania (Philips)
 - 8 PRELUDE—Eumir Deodato (Top Tape)
 - 9 BATUQUE NA COZINHA—Martinho da Vila (RCA)
 - 10 LIVING IN THE PAST—Jethro Tull (Continental)

SAO PAULO

(Courtesy of IPOPE)
SINGLES

- This Week
- 1 DON'T SAY GOOD-BYE—Christian (Top Tape)
 - 2 DESAFIO—Luiz Americo (Chantecler)
 - 3 WHY CAN'T WE LIVE TOGETHER—Timmy Thomas (Top Tape)
 - 4 KILLING ME SOFTLY WITH HIS SONG—Roberta Flack (Continental)
 - 5 YOU ARE THE SUNSHINE OF MY LIFE—Stevie Wonder (Tape Car)
 - 6 AUBREY—Bread (Continental)
 - 7 A PILULA—Odair Jose (Philips)
 - 8 DOMINGO FELIZ—Angelo Maximo (Beverly)
 - 9 MY MISTAKE—Pholhas (RCA)
 - 10 I NEED YOU SO BAD—Allan (Beverly)

LP's

- This Week
- 1 UMA ROSA COM AMOR INTERNACIONAL—Trilha Sonora (Som Livre)
 - 2 ROBERTO CARLOS—Roberto Carlos (CBS)
 - 3 SORRIA, SORRIA—Eivaldo Braga (Philips)
 - 4 DON'T SHOOT ME—Elton John (Fermata)
 - 5 PRELUDE—Deodato (Top Tape)

SINGAPORE

(Courtesy Rediffusion, Singapore)
SINGLES

- This Week
- 1 TIE A YELLOW RIBBON—Dawn (Bell)
 - 2 DANIEL—Elton John (DJM)
 - 3 KILLING ME SOFTLY WITH HIS SONG—Roberta Flack (Atlantic)
 - 4 12TH OF NEVER—Donny Osmond (MGM)
 - 5 NEVER NEVER NEVER—Shirley Bassey (UA)
 - 6 GET DOWN—Gilbert O'Sullivan (Mam)
 - 7 YOU ARE THE SUNSHINE OF MY LIFE—Stevie Wonder (Tamla)
 - 8 DOCTOR MY EYES—Jackson 5 (Tamla/Motown)
 - 9 CISCO KID—War (UA)
 - 10 POWER TO ALL OUR FRIENDS—Cliff Richard (EMI)

SPAIN

(Courtesy of "El Musica 12")
*Denotes local origin

- This Week
- 1 CHARLY—*Santabarbara (EMI)
 - 2 ERES TU—*Mocedades (Zafiro)
 - 3 IT NEVER RAINS IN SOUTHERN CALIFORNIA—Albert Hammond (CBS)
 - 4 EL GATO QUE ESTA TRISTE Y AZUL—Roberto Carlos (CBS)
 - 5 LIBRE—*Nino Bravo (Polydor)
 - 6 VELVET MORNINGS—Demis Roussos (Philips-F)
 - 7 YOU'RE SO VAIN—Carly Simon (Hispanavox)
 - 8 AMOR... AMAR—*Camilo Sesto (Ariola)
 - 9 I'D LOVE YOU TO WANT ME—Lobo (Philips-F)
 - 10 KILLING ME, SOFTLY WITH HIS SONG—Roberta Flack (Hispanavox)

LP's

- This Week
- 1 VENTANAS—*Mari Trini (Hispanavox)
 - 2 LE LLAMAN JESUS—*Raphael (Hispanavox)
 - 3 DON'T SHOOT ME—Elton John (EMI)
 - 4 DEDICADO A MIGUEL HERNANDEZ—*Juan Manuel Serrat (Zafiro)
 - 5 MI TIERRA—*Nino Bravo (Polydor)
 - 6 MOCEDADES—*Mocedades (Zafiro)
 - 7 GREATEST HITS—Simon & Garfunkel (CBS)

- 8 NO SECRETS—Carly Simon (Hispanavox)
- 9 CAMILO SESTO—*Camilo Sesto (Ariola)
- 10 SEVENTH SOJOURN—The Moody Blues (Columbia)

SWEDEN

(Courtesy Radio Sweden)
*Denotes local origin

- This Week
- 1 POWER TO ALL OUR FRIENDS—Cliff Richard (EMI)—Sweden Music
 - 2 RING, RING—*Bjorn & Benny, Agnetha & Anni-Frid (Polar)—Union Songs
 - 3 I AM AN ASTRONAUT—Ricky Wilde (UK)—Liberty
 - 4 RING, RING (LP)—*Bjorn & Benny, Agnetha & Anni-Frid (Polar)—Union Songs
 - 5 ERES TU—Mocedades (Metronome)—Multitone
 - 6 DING DONG—*Lars Berghagen (Polydor)—Exaudio Music/Stig Anderson
 - 7 GRAND HOTEL (LP)—Procul Harum (Chrysalis)
 - 8 TED (LP)—*Ted Gärdestad (Polar)
 - 9 ALADDIN SANE (LP)—David Bowie (RCA)
 - 10 PUGH ON THE ROCKS (LP)—*Pugh Rogefeldt (Metronome)

SWITZERLAND—GERMAN

(Courtesy of SRG German Service Swiss Bdest. Corp.)

- This Week
- 1 DER JUNGE MIT DER MUNDHARMONIKA—Bernd Cluver (Hansa)
 - 2 GET DOWN—Gilbert O'Sullivan (MAM)
 - 3 POWER TO ALL OUR FRIENDS—Cliff Richard (EMI)
 - 4 MAMA LOO—Les Humphries Singers (Decca)
 - 5 BIANCA—Freddy Breck (BASF)
 - 6 IN DEN AUGEN DER ANDERN—Christian Anders (Chranders)
 - 7 TU TE RECONNAITRAS—Anne-Marie David (Epic)
 - 8 YELLOW BOOMERANG—Middle of the Road (RCA)
 - 9 IMMER WIEDER SONNTAGS—Cindy & Bert (EASF CORNET)
 - 10 DANIEL—Elton John (DJM)

WEST GERMANY

(Courtesy Musikmarkt)
*Denotes local origin

- This Week
- 1 DER JUNGE MIT DER MUNDHARMONIKA—*Bernd Cluever (Ariola)—RCA Musik.
 - 2 GET DOWN—Gilbert O'Sullivan (MAM/ Teldec)—AM/ Gerig
 - 3 BIANCA—*Freddy Breck (BASF/ Cornet)—Rhine Music/ Gerig
 - 4 MAMA LOO—*Les Humphries Singers (Teldec)—Sikorski
 - 5 IMMER WIEDER SONNTAGS—*Cindy & Bert (BASF)—Orania/ Gerig
 - 6 DREAMS ARE TEN A PENNY—Kincade (Bellaphon)—Bellver
 - 7 EIN FESTIVAL DER LIEBE—*Juergen Marcus (Teldec) Young/ Intro
 - 8 BLOCK BUSTER!—The Sweet (RCA)—Melodie der Welt
 - 9 ROCK ME BABY—David Cassidy (Polydor)—Aberbach
 - 10 YELLOW BOOMERANG—Middle of the Road (RCA)—Buddy

YUGOSLAVIA

SINGLES

- This Week
- 1 SUZANA—Pro Arte (Jugoton)
 - 2 GORI VATRA (Fire is burning)—Zdravko Colic (Jugoton)
 - 3 ETIDA—Korni grupa (RTB)
 - 4 POWER TO ALL OUR FRIENDS—Cliff Richard (Jugoton)
 - 5 ELEGJA (Elegy)—Hrvoje Hegedusic (Jugoton)
 - 6 PISI MI (Write to me)—Boba Stefanovic (RTB)
 - 7 NA NA NA NA—Josipa Lisac (Jugoton)
 - 8 PLAKALA DJEVOJKA MLADA (Young Girl Cried)—Trubaduri (Jugoton)
 - 9 SPAVAJ CVIJETE MOJ (Sleep my flower)—Mahir Palos (Jugoton)
 - 10 PUTNIK (The traveler)—Lutajuca srca (RTB)

LP's

- This Week
- 1 DNEVNIK JEDNE LJUBAVI (The diary of one love)—Josipa Lisac (Jugoton)
 - 2 GREATEST HITS—Simon and Garfunkel (Suzy)
 - 3 MADE IN JAPAN—Deep Purple (Jugoton)
 - 4 JANIS JOPLIN IN CONCERT—Janis Joplin (Suzy)
 - 5 ROCK'N'ROLLING STONES—Rolling Stones (Jugoton)
 - 6 JA ZELIM SAMO MALO MIRA (I wish only a little peace)—Miki Jevremovic (Jugoton)
 - 7 BIGGEST HITS—The Sweet (Jugoton)
 - 8 HONKY CHATEAU—Elton John (Jugoton)
 - 9 DR. HOOK—Dr. Hook and Medicine Show (Suzy)
 - 10 THE MAN WHO SAVED THE WORLD—David Bowie (Jugoton)

Billboard

Records Industry Association Of America seal of certification as "million seller." (Seal indicated by bullet.)

Hot 100

STAR PERFORMER—Records showing greatest increase in retail sales activity over the previous week, based on actual market reports.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist (Producer) Label, Number (Distributing Label)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist (Producer) Label, Number (Distributing Label)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist (Producer) Label, Number (Distributing Label)
1	2	8	MY LOVE	Paul McCartney & Wings (Gramophone Co.), Apple 1861	34	39	10	GIVE IT TO ME	J. Geils Band (Bill Szymczyk for Pandora Productions), Atlantic 45-2953	68	69	6	MUSIC EVERYWHERE	Tufano & Giannarese (Lou Adler), Ode 66033 (A&M)
2	3	9	DANIEL	Elton John (Gus Dudgeon), MCA 40046	35	38	11	LET'S PRETEND	Raspberries (Jimmy Ienner), Capitol 3546	69	85	2	SMOKE ON THE WATER	Deep Purple (Deep Purple) Warner Bros. 7710
3	1	13	FRANKENSTEIN	Edgar Winter Group (Rick Derringer), Epic 5-10967 (Columbia)	36	55	3	SHAMBALA	Three Dog Night (Richard Podolor), Dunhill 4352	70	70	7	FIRST CUT IS THE DEEPEST	Keith Hampshire (Pig-Weed Productions), A&M 1432
4	6	11	PILLOW TALK	Sylvia (Sylvia Robinson & Michael Burton), Vibration 521 (All Platinum)	37	40	8	CLOSE YOUR EYES	Edward Bear (Gene Martynec for Bear), Capitol 3581	71	76	4	SWAMP WITCH	Jim Stafford (Phil Gernhard & Lobo), MGM 14496
5	4	16	TIE A YELLOW RIBBON ROUND THE OLE OAK TREE	Dawn featuring Tony Orlando (Hank Medress, Dave Appel & the Tokens), Bell 45-318	38	42	6	DADDY COULD SWEAR I DECLARE	Gladys Knight & the Pips (Johnny Bristol), Soul 35105 (Motown)	72	61	8	I'VE BEEN WATCHING YOU	Southside Movement (Van Leer Productions), Wand 11251 (Scepter)
6	5	12	YOU ARE THE SUNSHINE OF MY LIFE	Stevie Wonder (Stevie Wonder), Tamla 54232 (Motown)	39	31	8	SUPERFLY MEETS SHAFT	John & Ernest (Dickie Goodman & Sal Passantino), Rainy Wednesday 201 (Gulliver)	73	80	4	SHAMBALA	B.W. Stevenson (David Kershbaum), RCA 74-0952
7	12	8	I'M GONNA LOVE YOU	Barry White (Barry White), 20th Century 2018	40	43	10	BACK WHEN MY HAIR WAS SHORT	Gunhill Road (Kenny Kerner & Richie Wise), Kama Sutra 569 (Buddah)	74	83	2	WHAT ABOUT ME	Anne Murray (Brian Ahern) Capitol 3600
8	7	20	LITTLE WILLY	The Sweet (Phil Wainman for New Productions Ltd.), Bell 45-251	41	47	7	NATURAL HIGH	Bloodstone (Mike Vernon), London 45-1046	75	88	4	A LETTER TO LUCILLE	Tom Jones (Gordon Mills), Parrot 40074 (London)
9	10	14	HOCUS POCUS	Focus (Mike Vernon for RTM), Sire 704 (Famous)	42	37	10	HEARTS OF STONE	Blue Ridge Rangers (John Fogerty), Fantasy 700	76	78	7	I'M A STRANGER HERE	Five Man Electrical Band (Dallas Smith), Lion 149 (MGM)
10	14	11	PLAYGROUND IN MY MIND	Clint Holmes (Paul Vance & Lee Pockriss), Epic 5-10891 (Columbia)	43	49	6	BEHIND CLOSED DOORS	Charlie Rich (Billy Sherrill), Epic 5-10950 (Columbia)	77	81	3	TIME TO GET DOWN	O'Jays (Gamble-Huff), Philadelphia International 73531 (Columbia)
11	8	15	DRIFT AWAY	Dobie Gray (Mentor Williams), Decca 33057 (MCA)	44	20	16	DAISY A DAY	Jud Strunk (Mike Curb & Don Costa), MGM 14463	78	79	6	AVENGING ANNIE	Andy Pratt (John Nagy), Columbia 4-45804
12	11	13	REELING IN THE YEARS	Steely Dan (Gary Katz), ABC 11352	45	46	6	YOU CAN'T ALWAYS GET WHAT YOU WANT	Rolling Stones (Jimmy Miller), London 45-910	79	-	1	YESTERDAY ONCE MORE	Carpenters (Richard & Karen Carpenter), A&M 1446
13	9	16	WILDFLOWER	Skylark (Erik the Norwegian), Capitol 3511	46	35	11	I CAN UNDERSTAND IT	New Birth (Fuqua III Productions), RCA 74-0912	80	87	3	A PASSION PLAY (Edit 8)	Jethro Tull (Ian Anderson), Chrysalis 2012 (Warner Brothers)
14	34	3	GIVE ME LOVE (Give Me Peace On Earth)	George Harrison (George Harrison), Apple 1862	47	28	13	ARMED AND EXTREMELY DANGEROUS	First Choice (Stan and Harris & Staff), Philly Groove 175 (Bell)	81	90	2	I'D RATHER BE A COWBOY	John Denver (Milton Okun, Kris O'Connor), RCA 74-0955
15	13	14	STUCK IN THE MIDDLE WITH YOU	Stealers Wheel (Lieber-Stoller), A&M 1416	48	52	7	GIVE YOUR BABY A STANDING OVATION	Dells (Don Davis), Cadet 5696 (Chess/Janus)	82	82	6	WHAT A SHAME	Foghat (Tony Outdale & Dave Edmonds), Bearsville 0014 (Warner Brothers)
16	22	8	RIGHT PLACE, WRONG TIME	Dr. John (Allen Toussaint), Atco 6914	49	54	4	BOOGIE WOOGIE BUGLE BOY	Bette Midler (Barry Manilow), Atlantic 45-2964	83	-	1	DOIN' IT TO DEATH	Fred Wesley & the J.B.'s (James Brown), People 621 (Polydor)
17	19	8	STEAMROLLER BLUES/FOOL	Erics Presley, RCA 74-0910	50	51	5	WITH A CHILD'S HEART	Michael Jackson (Freddie Perrin, Fonce Mizell), Motown 1218	84	86	4	CALIFORNIA SAGA (On My Way To Sunny California-i-a)	Beach Boys (Beach Boys), Reprise 1156
18	21	14	I'M DOING FINE NOW	New York City (Tom Bell), Chelsea 78-0113 (RCA)	51	68	4	DIAMOND GIRL	Seals & Crofts (Louie Shelton), Warner Brothers 7708	85	-	1	I'LL ALWAYS LOVE MY MAMA	Intruders (Gamble Huff), Gamble 2506 (Columbia)
19	25	10	WILL IT GO ROUND IN CIRCLES	Billy Preston (Billy Preston), A&M 1411	52	53	8	FENCEWALK	Mandrill (Al Brown & Mandrill), Polydor 14163	86	96	4	DON'T LET IT GET YOU DOWN	Crusaders (Stewart Levine), Blue Thumb 225 (Famous)
20	18	10	THINKING OF YOU	Loggins & Messina (Jim Messina), Columbia 4-45815	53	59	3	YOU'LL NEVER GET TO HEAVEN (If You Break My Heart)	Stylistics (Tom Bell), Avco 4618	87	-	1	GIVING IT ALL AWAY	Roger Daltrey (Adam Faith), MCA 40053
21	23	9	LEAVING ME	Independents (Art Productions), Wand 11252 (Scepter)	54	41	9	DRINKING WINE SPO-DEE O'DEE	Jerry Lee Lewis (Steve Rowland), Mercury 73374 (Phonogram)	88	89	5	YOUR SIDE OF THE BED	Mac Davis (Rick Hall), Columbia 4-45839
22	30	7	LONG TRAIN RUNNING	Doobie Brothers (Ted Templeman), Warner Brothers 7698	55	73	3	MONEY	Pink Floyd (Pink Floyd), Harvest 3609 (Capitol)	89	-	1	TOUCH ME IN THE MORNING	Diana Ross (Mike Masser, Tom Baird, Berry Gordy, Jr.), Motown 1239
23	16	17	THE NIGHT THE LIGHTS WENT OUT IN GEORGIA	Vicki Lawrence (Snuff Garrett), Bell 45-303	56	58	6	ISN'T IT ABOUT TIME	Stephen Stills & Manassas (Stephen Stills, Chris Hillman, Dallas Taylor for Gold Hill) Atlantic 45-2959	90	-	1	NEVER, NEVER, NEVER	Shirley Bassey (Noel Rogers), United Artists 211
24	29	6	ONE OF A KIND (Love Affair)	Spinners (Tom Bell), Atlantic 45-2962	57	36	14	OUT OF THE QUESTION	Gilbert O'Sullivan (Gordon Mills), MAM 3628 (London)	91	93	4	TOGETHER WE CAN MAKE SUCH SWEET MUSIC	Spinners (Clay McMuray), Motown 1235
25	26	8	NO MORE MR. NICE GUY	Alice Cooper (Bob Ezrin for Nimbus 9), Warner Brothers 7691	58	63	6	THE FREE ELECTRIC BAND	Albert Hammond (Albert Hammond), Mums 76018 (Columbia)	92	92	3	THINK	James Brown (James Brown), Polydor 14177
26	17	10	THE RIGHT THING TO DO	Carly Simon (Richard Perry), Elektra 45843	59	60	9	WHY ME	Kris Kristofferson (Fred Foster, Dennis Linde), Monument 8571 (Columbia)	93	94	3	BROTHER'S GONNA WORK IT OUT	Willie Hutch (Willie Hutch), Motown 1222
27	15	15	FUNKY WORM	Ohio Players (Ohio Players), Westbound 214 (Chess/Janus)	60	45	12	I KNEW JESUS (Before He Was A Star)	Glen Campbell (Jimmy Bowen for Glenco Prod), Capitol 3548	94	95	4	OUTLAW MAN	David Blue (Graham Nash), Asylum 11015 (Atlantic)
28	57	3	KODACHROME	Paul Simon (Paul Simon & the Muscle Shoats Sound Rhythm Section), Columbia 4-45859	61	71	5	SO VERY HARD TO GO	Tower of Power (Tower of Power), Warner Brothers 7687	95	99	2	WHAT'S YOUR MAMA'S NAME	Tanya Tucker (Billy Sherrill), Columbia 4-45799
29	32	8	AND I LOVE YOU SO	Perry Como (Chet Atkins), RCA 74-0906	62	65	5	HEY YOU! GET OFF MY MOUNTAIN	Dramatics (Tony Hester for Groovesville), Volt 4090 (Columbia)	96	-	1	MISDEMEANOR	Foster Sylvers (Keg Johnson), Pride 1031 (MGM)
30	27	9	IT SURE TOOK A LONG, LONG TIME	Lobo (Phil Gernhard), Big Tree 16,001 (Bell)	63	74	4	SATIN SHEETS	Jeanne Pruett (Walter Haynes), MCA 40015	97	98	2	COME LIVE WITH ME	Roy Clark (Jim Foglesong), Dot 17449 (Famous)
31	44	7	BAD, BAD LEROY BROWN	Jim Croce (Terry Cashman, Tommy West), ABC 11359	64	64	7	WITHOUT YOU IN MY LIFE	Tyrone Davis (Willie Henderson), Dakar 4519 (Brunswick)	98	100	2	C'UM ON FEEL THE NOIZE	Slade (Chas. Chandler), Polydor 15069
32	33	15	TEDDY BEAR SONG	Barbara Fairchild (Jerry Crutchfield), Columbia 4-45743	65	66	6	ROLL OVER BEETHOVEN	Electric Light Orchestra (Jeff Lynne), United Artists 173	99	-	1	I'M LEAVING YOU	Engelbert Humperdinck (Gordon Mills), Parrot 40073 (London)
33	24	14	THE CISCO KID	War (Jerry Goldstein, Lonnie Jordan & Howard Scott for Far Out Productions), United Artists 163B-3	66	67	6	I LIKE YOU	Donovan (Donovan & Michael Peter Hayes), Epic 5-10983 (Columbia)	100	-	1	LOVE & HAPPINESS	Earnest Jackson (Ron Shaab), Stone 001

Sheet music suppliers: see Billboard's Buyers Guide for your nearest sheet music jobber. (HAN = HANSEN PUBLISHING; WBM = WARNER BROTHERS MUSIC; MCA = MCA MUSIC; B-3 = BIG THREE MUSIC PUBLISHING; SGC = SCREEN GEMS/ COLUMBIA; NAK = NORTH AMERICAN/KANE; WCP = WEST COAST PUB; CHA = CHAPPELL MUSIC; B-B = BIG BELLS; PLY = PLYMOUTH MUSIC; CPI = CIMINO PUB. INC.)

HOT 100 A-Z - (Publisher-Licensee)

And I Love You So (Mayday/ Yahweh, BMI)	29	Come Live With Me (House of Bryant, BMI)	97	First Cut Is the Deepest (Duchess, BMI)	70	I Like You (ABKCO, BMI)	66	Letter to Lucille (MAM, ASCAP)	75	So Very Hard to Go (Kuptillo, ASCAP)	61	What's Your Mama's Name (Altam/ Bluecrest, BMI)	95
Armed & Extremely Dangerous (Nickel Shoe/Six Strip, BMI)	47	C'm on Fall the Noize (Yellow Dog, ASCAP)	98	Foxtrot (Chappell, ASCAP)	17	I'd Rather Be a Cowboy (Cherry Lane, BMI)	81	Little Wily (Chinnicap/ Rak, ASCAP)	8	Steppin' Out (Blackwood/ Country Road, BMI)	17	Why Me (Resaca, BMI)	99
Avening Annie (April/ Seaweed, ASCAP)	78	Daddy Could Swear I Declare (Jobete, ASCAP)	38	Free Electric Band (April, ASCAP)	58	I'll Always Love My Mama (Mighty Three, BMI)	22	Long Train Running (Warner/ Tamerlane, BMI)	22	A Passion Play (Ian Anderson, ASCAP)	80	Wildflower (Edsel, BMI)	13
Bad, Bad Leroy Brown (Blendingwell/ Wingate, ASCAP)	31	Daisy A Day (Cosette/ Every Little Tune, ASCAP)	44	Funky Worm (Bridgeport, BMI)	27	I'm a Stranger Here (4 Star/ Galenye, BMI)	85	Love & Happiness (Al Green, BMI)	100	Pillow Talk (Gambi, BMI)	4	Will It Go Round in Circles (Irving, BMI)	19
Back When My Hair Was Short (Gunhill Road, ASCAP)	40	Daniel (James, BMI)	2	Give It to Me (Juke Joint/ Walden, ASCAP)	34	I'm Doing Fine Now (Mighty Three, BMI)	18	Misdeemeanor (Dotted Lion/ Sylco, ASCAP)	96	Playground in My Mind (Vanier/ Emilly, ASCAP)	10	Without You in My Life (Julio/ Brian, BMI)	64
Behind Closed Doors (House of Gold, BMI)	43	Danielle (James, BMI)	2	Give Me Love (Give Me Peace on Earth) (Material World Charitable Foundation, BMI)	14	I'm Gonna Love You Just a Little More Baby (January/ Sa-Vette, BMI)	7	Money (Waters, ASCAP)	95	Reeling in the Years (Red Giant, ASCAP)	12	Yesterday Once More (Almo/ Hammer & Nail, Sweet Harmony, ASCAP)	78
Boogie Woogie Bugle Boy (MC, ASCAP)	49	Don't It Let It Get You Down (Four Knight, BMI)	86	Give Your Baby a Standing Ovation (Conquistador, ASCAP)	48	I'm Leaving You (Do Gooder, ASCAP)	99	Monster Mash (Garfunkel/ Capizzi, BMI)	67	Right Place, Wrong Time (Walden/ Oyster/ Cauldrip, ASCAP)	16	Your Side of the Bed (Screen Gems-Columbia/ Songpainter, BMI)	88
Brother's Gonna Work It Out (Jobete, ASCAP)	93	Drift Away (Almo, ASCAP)	11	Hearts of Stone (Regis, BMI)	87	Isn't It About Time (Gold-Hill, BMI)	56	My Love (McCartney/ ATV, BMI)	1	The Right Thing to Do (Quackenbush, ASCAP)	26	You Are the Sunshine of My Life (Stein & Van Stock/ Black Bull, ASCAP)	6
California Saga (On My Way to Sunny California-i-a) (Wiloparston, ASCAP)	84	Drinking Wine Spo-Dee O'Dee (MCA, ASCAP)	54	It Sure Took a Long Time (Famous, ASCAP)	30	I've Been Watching You (Van Leer, BMI)	72	Natural High (Chrystal Jukebox, ASCAP)	41	Roll Over Beethoven (Arc, BMI)	65	You Can't Always Get What You Want (Gideon, BMI)	45
Cisco Kid (Far Out, ASCAP)	33	Drinking Wine Spo-Dee O'Dee (MCA, ASCAP)	54	I've Been Watching You (Van Leer, BMI)	72	Never, Never, Never (Peer Int'l, BMI)	90	No More Mr. Nice Guy (In Dispute, BMI)	23	Satin Sheets (Champion, BMI)	63	You'll Never Get to Heaven (If You Break My Heart) (Jac/ Blue Sea, ASCAP)	53
Close Your Eyes (Beyor, CAPAC)	37	Fencewalk (Mandrill/ Intersong U.S.A., ASCAP)	52	Kodachrome (Charing Cross, BMI)	28	The Night the Lights Went Out in Georgia (Pixaruss, ASCAP)	25	One of a Kind (Love Affair) (Mighty Three, BMI)	24	Shambala (ABC/ Dunhill/ Speedy, BMI)	73		

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XPAS 71060

THE BODY AND SOUL OF TOM JONES



XPAS 71060

LETTER TO LUCILLE,* IF LOVING YOU IS WRONG (I Don't Wanna Be Right), TODAY I STARTED LOVING YOU, I'LL SHARE MY WORLD WITH YOU, LEAN ON ME, RUNNIN' BEAR, BALLAD OF BILLY JOE, SINCE I LOVED YOU LAST, AIN'T NO SUNSHINE, I STILL LOVE YOU ENOUGH (To Love You All Over Again).

TEN INCREDIBLE SONGS FROM THE BODY AND SOUL OF TOM JONES.

THE NEW ALBUM.



* The current chart single.

Produced by Gordon Mills

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Billboard TOP LP's & TAPE

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	SUGGESTED LIST PRICE				THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	SUGGESTED LIST PRICE				THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	SUGGESTED LIST PRICE			
				ALBUM	8-TRACK	CASSETTE	REEL TO REEL					ALBUM	8-TRACK	CASSETTE	REEL TO REEL					ALBUM	8-TRACK	CASSETTE	REEL TO REEL
★	13	4	PAUL McCARTNEY & WINGS Red Rose Speedway Apple SMAL 3409	5.98	6.98	6.98		36	38	11	RICK WAKEMAN The Six Wives of Henry VIII AMM SP 4361	5.98				71	71	40	SEALS & CROFTS Summer Breeze Warner Bros. BS 2629	5.98	6.97	6.97	
2	2	8	LED ZEPPELIN Houses of the Holy Atlantic SD 7255	5.98	6.97	6.97		★	65	2	YES Yessongs Atlantic SD 3100	11.98	12.97	12.97		72	62	11	LIZA MINNELLI The Singer Columbia KC 32149	5.98	6.98	6.98	
3	1	8	BEATLES 1967-1970 Apple SKBO 3404	9.98	11.98	11.98		38	28	28	DIANA ROSS/SOUNDTRACK Lady Sings the Blues Motown M 758 D	7.98	7.98	7.98		73	77	7	BILL WITHERS Live At Carnegie Hall Sussex SXBS 7025-2 (Buddah)	7.98			
4	4	26	EDGAR WINTER GROUP They Only Come Out at Night Epic KE 31584 (Columbia)	5.98	6.98	6.98		39	41	6	ANNE MURRAY Danny's Song Capitol ST 11172	5.98	6.98	6.98		74	72	26	NEIL DIAMOND Hot August Night MCA 2-8000	9.98	10.98	10.98	
5	3	8	BEATLES 1962-1966 Apple SKBO 3403	9.98	11.98	11.98		40	37	12	JERRY LEE LEWIS The Session Mercury SRM 2-803 (Phonogram)	9.96	9.95	9.95		75	74	26	HELEN REDDY I Am Woman Capitol ST 11068	5.98	6.98	6.98	
6	6	12	PINK FLOYD The Dark Side of the Moon Harvest SMAS 11163 (Capitol)	5.98	6.98	6.98		41	43	8	FOCUS 3 Sire SAS 3901 (Famous)	9.98	9.95	9.95		76	78	13	ALLMAN BROTHERS BAND Beginnings A&M SD 2-805	6.98			
7	5	10	BREAD The Best Of Elektra EKS 75056	5.98	6.97	6.97	7.95	★	100	2	PAUL SIMON There Goes Rhymin' Simon Columbia KC 32280	5.98	6.98	6.98		77	80	26	BETTE MIDLER The Divine Miss M Atlantic SD 7238	5.98	6.97	6.97	
8	9	20	FOCUS Moving Waves Sire SAS 7401 (Famous)	5.98	6.98	6.98		43	32	26	CARLY SIMON No Secrets Elektra EKS 75049	5.98	6.97	6.97	7.95	★	113	53	DEEP PURPLE Machine Head Warner Bros. BS 2607	5.98	6.97	6.97	
★	11	7	SEALS & CROFTS Diamond Girl Warner Brothers BS 2699	5.98	6.97	6.97	8.95	★	55	11	DR. JOHN In the Right Place Atco SD 7018	5.98	6.97	6.97		79	76	18	TRAFFIC Shoot Out at the Fantasy Factory Island SW 5323 (Capitol)	5.98	6.98	6.98	
10	7	12	ALICE COOPER Billion Dollar Babies Warner Brothers BS 2685	5.98	6.97	6.97	8.95	45	47	13	CRUSADERS The 2nd Crusade Blue Thumb BTS 7000 (Famous)	7.98	7.95	7.95		80	68	10	FOGHAT Bearsville BR 2136 (Warner Bros.)	5.98	6.97	6.97	
★	15	7	DEEP PURPLE Made In Japan Warner Brothers ZWS 2701	9.98	9.97	9.97	12.95	★	59	5	URIAH HEEP Live Mercury SRM 2-7503 (Phonogram)	7.98	9.95	9.95		82	81	44	KENNY LOGGINS w/JIM MESSINA Sittin' In Columbia C 31044	5.98	6.98	6.98	
12	12	29	STEVIE WONDER Talking Book Tama T 319 L (Motown)	5.98	6.98	6.98		47	49	6	WISHBONE ASH Wishbone Four MCA 327	5.98	6.98	6.98		83	79	12	JO JO GUNNE Bite Down Hard Asylum SD 5065 (Atlantic)	5.98	6.97	6.97	
13	14	9	JEFF BECK, TIM BOGERT & CARMINE APPICE Epic KE 32140 (Columbia)	5.98	6.98	6.98		48	48	8	JACKSON FIVE Skywriter Motown M 761 L	5.98	6.98	6.98		84	73	38	JOHN DENVER Rocky Mountain High RCA LSP 4731	5.98	6.98	6.98	
14	8	15	ELVIS PRESLEY Aloha From Hawaii Via Satellite RCA VPSX 6089	7.98	9.98	9.98		49	51	6	FLEETWOOD MAC Penguin Reprise MS 2138	5.98	6.98	6.98	7.95	85	83	29	MOODY BLUES Seventh Sojourn Threshold THS 7 (London)	5.98	6.95	6.95	
★	17	10	DOOBIE BROTHERS The Captain & Me Warner Brothers BS 2694	5.98	6.97	6.97	8.95	★	54	5	EAGLES Desperado Asylum SD 5068 (Atlantic)	5.98	6.98	6.98		86	69	15	OHIO PLAYERS Pleasure Westbound W 2017 (Chess/Janus)	5.94	6.98	6.98	
★	18	7	SPINNERS Atlantic SD 7256	5.98	6.97	6.97		★	58	5	THE BLUE RIDGE RANGERS Fantasy 9415	5.98	6.98	6.98		87	84	14	JAMES BROWN/SOUNDTRACK Black Caesar Polydor PD 6014	6.98	7.98	7.98	
★	20	6	J. GEILS BAND Bloodshot Atlantic SD 7260	5.98	6.98	6.98		52	53	8	JEFFERSON AIRPLANE 30 Seconds Over Winterland Grant BFL 1-0147 (RCA)	5.98	6.98	6.98		88	86	10	TODD RUNDGREN A Wizard, A True Star Bearsville BR 2133 (Warner Bros.)	5.98	6.97	6.97	
18	16	17	ELTON JOHN Don't Shoot Me I'm Only the Piano Player MCA 2100	5.98	6.98	6.98	7.95	53	50	15	STEALERS WHEEL A&M SP 4377	5.98				89	87	34	CAT STEVENS Catch Bull at Four A&M SP 4365	5.98	6.98	6.98	
19	10	13	GLADYS KNIGHT & THE PIPS Neither One Of Us Soul S 737 L (Motown)	5.98	6.98	6.98		54	56	6	VICKI LAWRENCE The Night the Lights Went Out in Georgia Bell 1120	5.98	6.98			90	92	6	ARLO GUTHRIE Last of the Brooklyn Cowboys Reprise MS 2142	5.98	6.98	6.98	
20	19	29	WAR The World Is a Ghetto United Artists UAS 5652	5.98	6.98	6.98	7.95	★	63	7	SHA NA NA The Golden Age of Rock N' Roll Kama Sutra KSBS 2073-2 (Buddah)	7.98				91	89	29	DAVID BOWIE Space Oddity RCA LSP 4813	5.98	6.98	6.98	
21	22	7	FACES Ooh La La Warner Brothers BS 2665	5.98	6.97	6.97	7.95	56	44	17	MAHAVISHNU ORCHESTRA Birds of Fire Columbia KC 31996	5.98	6.98	6.98		92	88	30	STYLISTICS Round 2 A&M AV 11006	5.98	6.98	6.98	
★	29	4	DAVID BOWIE Aladdin Sane RCA LSP 4852	5.98	6.98	6.98		57	34	11	HUMBLE PIE Eat It A&M SP 3701	7.98	7.98	7.98		93	97	23	NITTY GRITTY DIRT BAND Will the Circle Be Unbroken United Artists UAS 5801	11.95	11.95	11.95	
23	24	9	JOHNNY WINTER Still Alive & Well Columbia KC 32188	5.98	6.98	6.98		58	31	12	THREE DOG NIGHT Recorded Live in Concert— Around the World With Dunhill DSY 50138	9.96	9.95	9.95		94	93	78	MOODY BLUES Days of Future Passed Deram DES 18012 (London)	5.98	6.98	6.98	
★	39	3	AL GREEN Call Me Hi XSHL 32077 (London)	5.98	6.98	6.98		59	61	8	GODSPELL Soundtrack Bell 1118	5.98	6.98	6.98		95	90	12	BLACK OAK ARKANSAS Raunch N' Roll—Live Atco SD 7019	5.98	6.97	6.97	
25	25	10	DONOVAN Cosmic Wheels Epic KE 32156 (Columbia)	5.98	6.98	6.98		60	35	11	BYRDS Asylum SD 5058 (Atlantic)	5.98	6.97	6.97		★	110	5	A LITTLE NIGHT MUSIC Original Cast Columbia KS 32265	5.98	6.98	6.98	
26	27	46	CABARET Soundtrack ABC ABCD 752	6.98	7.95	7.95		61	57	20	DEEP PURPLE Who Do We Think We Are! Warner Bros. BS 2678	5.98	6.97	6.97	7.95	97	99	16	SLADE Slayed? Polydor PD 5524	5.98	6.98	6.98	
27	23	13	TEMPTATIONS Masterpiece Gordy G 965 L (Motown)	5.98	6.98	6.98		62	30	11	DONNY OSMOND Alone Together MGM Kolob SE 4886	5.98	6.95	6.95		★	106	5	MICHAEL JACKSON Music & Me Motown M 767 L	5.98	6.98	6.98	
28	26	27	STEELY DAN Can't Buy a Thrill ABC ABCX 758	5.98	6.98	6.98		63	60	25	LOU REED Transformer RCA LSP 4807	5.95	6.95	6.95	7.95	99	82	27	CREEDENCE CLEARWATER REVIVAL Creedence Gold Fantasy 9418	5.98	6.95	6.95	
29	21	10	PROCOL HARUM Grand Hotel Chrysalis CHR 1037 (Warner Bros.)	5.98	6.97	6.97	8.95	64	64	33	AL GREEN I'm Still in Love With You Hi XSHL 32074 (London)	5.98	6.98	6.98		101	104	6	MALO Evolution Warner Brothers BS 2702	5.98	6.98	6.98	
★	45	7	BARRY WHITE I've Got So Much To Give 20th Century T-407	5.98	6.98	6.98		65	52	19	DELIVERANCE Soundtrack Warner Bros. BS 2683	5.98	6.97	6.97	7.95	★	167	2	ROGER DALTRY Daltrey Track/MCA 328 (MCA)	5.98	6.98	6.98	
31	33	16	MANDRILL Composite Truth Polydor PD 5043	5.98	6.98	6.98		66	70	13	DOBBIE GRAY Drift Away Decca DL 7-5397 (MCA)	4.98	6.98	6.98		103	103	27	AMERICA Homecoming Warner Bros. BS 2655	5.98	6.97	6.97	
★	42	4	STEPHEN STILLS & MANASSAS Down the Road Atlantic SD 7250	5.98	6.98	6.98		★	75	5	KING CRIMSON Larks' Tongues in Aspic Atlantic SD 7263	5.98	6.98	6.98		★	128	6	COLD BLOOD Thriller Reprise MS 2130	5.98	6.98	6.98	
★	46	3	ISAAC HAYES Live at the Sahara Tahoe Enterprise ENS 2-5005 (Columbia)	7.98	9.98	9.98		68	66	20	EUMIR DEODATO Prelude/Deodato CTI 6021	5.98	6.98	6.98		105	108	9	SIEGEL-SCHWALL BAND/SAN FRANCISCO SYMPHONY ORCHESTRA/ SEIJI OZAWA Symphonic Dances From "West Side Story"—Three Pieces for Blues Band and Orchestra Deutsche Grammophon 2530 309 (Polydor)	6.98			
36	11	11	DAWN featuring Tony Orlando Tuneweaving Bell B 1112	5.98	6.98	6.98		69	67	30	LOGGINS & MESSINA Columbia KC 31748	5.98	6.98	6.98		★	133	4	FOUR TOPS Best Of Motown M 764 D	5.98	6.98	6.98	
★	40	13	NEW BIRTH Birth Day RCA LSP 4797	5.98	6.98	6.98	7.95	★	85	7	ELECTRIC LIGHT ORCHESTRA II United Artists UA LA040-F	5.98	6.98	6.98									

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TOP LP's & TAPE

POSITION
107-200

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	ALBUM	8 TRACK	CASSETTE	REEL TO REEL	SUGGESTED LIST PRICE
107	94	17	JUDY COLLINS True Stories & Other Dreams Elektra EKS 75053	5.98	6.97	6.97	7.95	
135	8	BLOODSTONE Natural High London XPS 620	5.98	6.98	6.98			
109	102	6	T. REX Tanx Reprise MS 2132	5.98	6.98	6.98	7.95	
110	96	27	DR. HOOK & THE MEDICINE SHOW Sloppy Seconds Columbia KC 31627	5.98	6.98	6.98		
111	91	22	AL GREEN Green Is Blues H SHL 32055 (London)	5.98	6.98	6.98		
112	107	19	BEACH BOYS Holland Brother Reprise MS 2118	5.98	6.97	6.97	7.95	
113	116	5	NICKY HOPKINS The Tin Man Was A Dreamer Columbia KC 32074	5.98	6.98	6.98		
114	122	79	LED ZEPPELIN Atlantic SD 7208	5.98	6.98	6.98		
115	117	9	SKYLARK Capitol ST 11048	5.98	6.98	6.98		
116	121	49	CHEECH & CHONG Big Bambu Ode SP 77014 (A&M)	5.98	6.98	6.98		
117	119	16	JIM CROCE Life & Times ABC ABCX 769	5.98	6.98	6.98		
118	111	39	O'JAYS Back Stabbers Philadelphia International KZ 31712 (Columbia)	5.98	6.98	6.98		
119	120	7	DAVE MASON Is Alive Blue Thumb BTS 54 (Famous)	5.98	6.95	6.95		
139	3	SPOOKY TOOTH You Broke My Heart So I Busted Your Jaw A&M SP 4385	5.98	6.98	6.98			
130	4	MELANIE At Carnegie Hall Neighborhood NRS 49001 (Famous)	7.98	8.95	8.95			
122	95	9	ARGENT In Deep Epic KE 32195 (Columbia)	5.98	6.98	6.98		
123	123	6	STRAWBS Bursting at the Seams A&M SP 4383	5.98				
124	125	7	MAC DAVIS Columbia KC 32206	5.98	6.98	6.98		
125	114	51	DAVID BOWIE The Rise & Fall of Ziggy Stardust & the Spiders From Mars RCA LSP 4702	5.98	6.95	6.95		
126	131	113	CAROLE KING Tapestry Ode SP 77009 (A&M)	5.98	6.98	6.98		
127	129	84	FIDDLER ON THE ROOF Soundtrack United Artists UAS 10900	9.98	9.98	9.98		
128	101	18	LOST HORIZON Soundtrack Bell 1300	5.98	6.98	6.98		
144	3	QUICKSILVER Anthology Capitol SVBB 11165	6.98	9.98	9.98			
130	115	42	TEMPTATIONS All Directions Gordy G 962 L (Motown)	5.98	6.98	6.98		
147	3	THE NEW ENGLAND CONSERVATORY RAGTIME ENSEMBLE conducted by GUNTHER SCHULLER Scott Joplin—The Red Back Book Angel S 36060 (Capitol)	5.98	6.98	6.98			
132	98	11	CHI-LITES A Letter To Myself Brunswick 754188	5.98	6.98	6.98		
168	2	PERRY COMO And I Love You So RCA APL 1-0100	5.98	6.98	6.98			
134	109	23	ROLLING STONES More Hot Rocks (Big Hits & Fazed Cookies) London ZPS 626/7	9.96	11.98	11.98		
152	7	MFSB Philadelphia International KZ 32046 (Columbia)	5.98	6.98	6.98			
136	126	20	NEIL DIAMOND Double Gold Bang BSD 2-227	6.98	7.98	7.98		
137	112	9	LEO KOTTKE My Feet Are Smiling Capitol ST 11164	5.98	6.98	6.98		

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	ALBUM	8 TRACK	CASSETTE	REEL TO REEL	SUGGESTED LIST PRICE
138	105	31	SANTANA Caravanserai Columbia KC 31610	5.98	6.95	6.98		
153	5	MAIN INGREDIENT Afrodesiac RCA LSP 4834	5.98	6.98	6.98			
177	2	WEATHER REPORT Sweetnighter Columbia KC 32210	5.98	6.98	6.98			
141	142	4	SPINNERS Best Of Motown M 769 L	5.98	6.98	6.98		
151	5	JUD STRUNK Daisy A Day MGM SE 4898	5.98					
143	150	74	ROLLING STONES Hot Rocks, 1964-1971 London ZPS 606/7	9.98	11.98	11.98		
144	141	13	ROY BUCHANAN Second Album Polydor PD 5046	5.98	6.98	6.98		
145	132	41	CURTIS MAYFIELD/SOUNDTRACK Superfly Curton CRS 8014 ST (Buddah)	5.98	6.95	6.95		
146	134	9	IT'S A BEAUTIFUL DAY Today Columbia KC 32181	5.98	6.98	6.98		
17	17	BILLY PRESTON Music Is My Life A&M SP 3516	5.98	6.98	6.98			
148	127	30	FOUR TOPS Keeper of the Castle ABC-Dunhill DSX 50129	5.98	6.98	6.98		
149	143	30	JETHRO TULL Living in the Past Chrysalis ZCH 1035 (Warner Bros.)	9.98	11.97	11.97		
197	2	SHIRLEY BASSEY Never, Never, Never United Artists UA LA055 F	5.98	6.98	6.98			
151	137	34	GEORGE CARLIN Class Clown Little David LD 1004 (Atlantic)	5.98	6.98	6.98		
152	118	19	DEREK & THE DOMINOS In Concert RSO SD 2-8800 (Atlantic)	9.98	9.98	9.98		
153	136	15	MOUNTAIN Best Of Columbia/Windfall KC 32079	5.98	6.95	6.95		
154	154	51	ELTON JOHN Honky Chateau Ua 93135 (MCA)	5.98	6.98	6.98	6.95	
155	124	16	WATTSTAX—THE LIVING WORD Soundtrack Stax STS 2-3010 (Columbia)	9.98	12.98	12.98		
156	159	6	O'JAYS The O'Jays In Philadelphia Philadelphia International KZ 32120 (Columbia)	5.98	6.98	6.98		
180	5	BO HANSSON Lord of the Rings Chrysalis CAS 1059 (Buddah)	5.98	6.95				
158	158	9	JOHNNY RODRIGUEZ Introducing Mercury SR 61378 (Phonogram)	4.98	6.95	6.95		
159	161	3	JOSE FELICIANO Compartments RCA APD 1-0141	5.98	6.98	6.98		
160	155	5	MILES DAVIS In Concert Columbia NG 32092	6.98	7.98	7.98		
161	164	3	JOAN BAEZ Where Are You Now, My Son? A&M SP 4390	5.98	6.98	6.98		
162	166	3	CHARLIE RICH Behind Closed Doors Epic KE 32247 (Columbia)	5.98	6.98	6.98		
174	2	LEONARD COHN Live Songs Columbia KC 31724	5.98	6.98	6.98			
164	171	41	DOOBIE BROTHERS Toulouse Street Warner Bros. BS 2634	5.98	6.97	6.97	7.95	
165	169	3	INDEPENDENTS First Time We Met Wand WD 694 (Scepter)	4.98	6.98	6.98		
166	170	5	LAST TANGO IN PARIS Soundtrack United Artists UA LA045 F	5.98	6.98	6.98		
167	157	26	DUANE ALLMAN An Anthology Capricorn ZCP 0108 (Warner Bros.)	7.98	9.98	9.98	11.95	
1	1	SYLVIA Pillow Talk Vibration, VI 126 (All Platinum)	5.98	6.98	6.98			
169	145	29	BREAD Guitar Man Elektra EKS 75047	5.98	6.97	6.97	7.95	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	ALBUM	8 TRACK	CASSETTE	REEL TO REEL	SUGGESTED LIST PRICE
185	4	ROBIN TROWER Twice Removed From Yesterday Chrysalis CHR 1039 (Warner Bros.)	5.98					
187	6	THE CECIL HOLMES SOULFUL SOUNDS The Black Motion Picture Experience Buddah BDS 5129	5.98	6.95	6.95			
172	148	12	BLUE OYSTER CULT Tyranny and Mutation Columbia KC 32017	5.98	6.98	6.98		
1	1	QUINCY JONES You've Got It Bad Girl A&M SP 3041	5.98	6.98	6.98			
174	175	27	JONI MITCHELL For the Roses Asylum SD 5057 (Atlantic)	5.98	6.97	6.97		
1	1	TOWER OF POWER Power Warner Brothers BS 2681	5.98	6.98	6.98			
193	3	INTRUDERS Save the Children Gamble KZ 31991 (Columbia)	5.98	6.98	6.98			
1	1	SERGIO MENDES & BRASIL '77 Love Music Bell 1119	5.98	6.95	6.95	6.95		
178	156	7	RORY GALLAGHER Blueprint Polydor PD 5522	5.98	6.98	6.98		
1	1	WILLIE HUTCH/SOUNDTRACK The Mack Motown M 766 L	5.98	6.98	6.98			
180	186	2	CLINT HOLMES Playground In My Mind Epic KE 32269 (Columbia)	5.98	6.98			
181	179	31	CAROLE KING Rhymes & Reasons Ode SP 77016 (A&M)	5.98	6.98	6.98		
182	182	3	RAY CHARLES Live Atlantic SD 2-503	6.98	7.97	7.97		
183	184	4	THE NEW CACTUS BAND Son of Cactus Aco SD 7017	5.98	6.98	6.98		
184	160	6	VARIOUS ARTISTS History of British Blues Sire SAS 3701 (Famous)	7.98	8.95	8.95		
185	196	2	MARK-ALMOND Best Of Blue Thumb BTS 50 (Famous)	5.98	6.95	6.95		
186	138	14	JOHN WAYNE America, Why I Love Her RCA LSP 4828	5.98	6.98	6.98	7.95	
187	1	LEE MICHAELS Nice Day For Something Columbia KC 32275	5.98	6.98	6.98			
188	146	11	FIFTH DIMENSION Living Together, Growing Together Bell B 1116	5.98	6.98	6.98		
189	165	12	THE ISLEYS Live F. Neck TNS 3010-2 (Buddah)	6.98	7.95	7.95		
190	192	3	NEW SEEKERS Pinball Wizards MGM/Verve MV 5098	5.98	6.95	6.95		
191	163	5	LOBO Introducing Big Tree BTS 2100 (Bell)	5.98	6.98	6.98		
192	1	HERBIE HANCOCK Sextant Columbia KC 32212	5.98	6.98	6.98			
193	173	5	ROY CLARK Superpicker Dot D05 26008 (Famous)	5.98	6.95	6.95		
194	172	7	RAY PRICE She's Got To Be A Saint Columbia KC 32033	5.98	6.98	6.98		
195	1	MIRACLES Renaissance Tama T 325 L (Motown)	5.98	6.98	6.98			
196	189	4	WET WILLIE Drippin' Wet Capricorn CP 0113 (Warner Bros.)	5.98				
197	1	MERLE SAUNDERS Fire Up Fantasy 9421	5.98	6.98	6.98			
198	198	4	ANDY PRATT Columbia KC 31722	5.98	6.98	6.98		
199	200	3	MASON PROFFIT Bareback Rider Warner Brothers BS 2704	5.98	6.97	6.97	7.95	
200	162	8	CHER Bittersweet White Light MCA 2101	5.98	6.98	6.98		

TOP LP's & TAPE

A-Z (LISTED BY ARTISTS)

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George Carlin.....											

"BROTHER LOUIE"

FROM THE HIT ALBUM



KA 577

KSBS 2068

SMASH!

STORIES

On Kama Sutra Records, From The Buddah Group

'Watergate' Gets Shuffle But Ends Up as Capitol LP

LOS ANGELES—Little David Records, Monte Kay's comedy-specializing Atlantic custom label, closed a deal with Capitol to release its "Watergate Comedy Hour" album the same day it was turned down by Atlantic.

The "Watergate Comedy Hour" was taped before a live studio audience May 8, mixed in three days and rejected in a phone call by Atlantic's Jerry Wexler May 14. On the same day, Capitol's Mauri Lathower and president Bhaskar Menon okayed release of the LP.

The album shipped Friday (25) with a first pressing order of 100,000. Radio

and press copies were available earlier last week. According to Kay, MOR airplay has been surprisingly good with the LP winning strong phone-in reaction at San Francisco's KSFO-AM. A single with several bits from the album is being rushed out.

Featured on the LP are its writers, the team of Jack Burns & Avery Schreiber and Ann Elder, plus Fanny Flagg, Jack Riley, Bob Ridgely and Nixon mimic named Frank Welker. The timeliness of the Watergate project will hold back release of a scheduled Burns & Schreiber on Little David for Atlantic until June.

Watergates Flood Market

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tion Records. The single, "At the Watergate" (The Truth Come Pourin' Out), is in the country-pop genre and stars a new group the Waves. The disk features a Johnny Cash-type narration backed by instrumentalists and a chorus. Advertising and promotion is being geared primarily to the pop and country markets. But Bill Darnel, general manager of All Platinum, said that the r&b markets will be included as well.

An Island Records single, "Tricky Dick Rides Again," features Jim Ca-

Piracy Weapon

• Continued from page 1

tapes was uncovered through prior investigations.

At the request of Park Stanley M. Gortikov, Recording Industries Association of America (RIAA) president, appeared in Boise and aided in providing background on the nature of piracy, its national impact, its jeopardy to legitimate businesses and other harmful effects on rights of artists, musicians and record firms.

Gortikov commented that "the industry endorses and applauds the creative and aggressive approach of the Idaho attorney general in this innovative counterattack on piracy. It's about time that the negative impact on the consumer is considered, since he's the victim of quality deficiencies and misrepresentation. We genuinely hope that Idaho's action becomes the model for other states to initiate antipiracy moves under consumer protection laws. Although Idaho encompasses one of the smaller volume markets in the U.S., we are finding that pirates are achieving even greater relative penetration and saturation in more remote markets of this type."

The investigations and inquiries under the Consumer Protection law (Idaho Code, Title 48, Chapter 6) are focusing on product quality deficiencies, quality and warranty misrepresentations, pricing confusion, misleading advertising and display and wrong representations of artist and company rights.

paldi of Traffic fame singing lyrics implying Watergate. The record is backed by a rock group of studio musicians, and will be released Monday (28) nationwide. Promotion will center on FM stations, and Island staffer said.

Sahl LP

"Sing a Song of Watergate" is the title of a GNP Crescendo Records album and features a monologue by Mort Sahl. The LP is already being supported by trade advertising. Also rush-released is a Don Imus single, "Son of Checkers" (The Watergate Case), with Imus acting as reporter-interviewer, on RCA Records. And Buddah Records has just recorded impressionist David Frye in a still-untitled album. The record is due to be shipped by mid-June. Buddah is mounting a special nationwide push on the LP, a label spokesman said.

A Congressman is in the Watergate act for Perception. The single, "Down at the Old Watergate," has William Hungate, St. Louis Congressman, and the Watergate Singers doing a sing-along. Disk was set for shipment late last week. Another known entry is a Dickie Goodman written and produced single called "Watergate." It's being released on Rainy Wednesday Records. The final entry is a single being released by Shelby Singleton on his Plantation label.

Mayfield Gets Ampex Award

NEW YORK—Ampex Music Division will present a gold tape—believed to be an industry first—to Buddah Records artist Curtis Mayfield, to commemorate the sale, by Ampex, of close to a million copies of the artist's "Super Fly" tape. The "Super Fly" single, on Curtom Records, distributed by Buddah, was certified gold by the RIAA in January.

According to Ampex officials, Mayfield is the first artist on the Ampex roster to sell that many tapes of a single product. The gold tape will be presented at a special ceremony to be held in New York, June 18.

The Illinois-based tape duplicating firm is considering establishing the "Gold Tape" award as a permanent citation for all its artists achieving record levels of tape sales. The Recording Industry Association of America (RIAA) does not award gold tapes, but does include tape sales in its certification of records for gold awards.

Shortage Concern

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Unfortunately, although the agreement guarantees supplies it does not guarantee steady prices."

Eric Moseley, a chemist at Decca's New Malden pressing plant, which uses an average of around 90 tons of PVC/PVA a week, said that the shortage had been aggravated by a substantial worldwide increase during the last 12 months in the demand for plastics of all types.

Despite no soundtrack album news of the MGM distributed "Pat Garrett and Billy The Kid" film—Bob Dylan and Kris Kristofferson act and contributed the music—it is believed that all soundtrack rights belong to Dylan himself. . . . Pregnancy caused Melanie to cancel her upcoming concert tour. Baby is due in October and a new album in November. . . . Bette Midler's single "Boogie Woogie Bugle Boy" is a different version from the one on the singer's album. It was re-recorded in London, conducted and produced by Barry Manilow, her musical director, himself newly signed to Bell. . . . Has producer Terry Knight taken delivery of a limousine?

Director of talent acquisition for Columbia Records, John Hammond is presenting a series of two hour monthly programs, "Talking Jazz With John Hammond" on WRVR with Ed Beach. . . . After closing at the Riviera Hotel, Las Vegas, the Fifth Dimension go to Los Angeles to record a new album. . . . New Dave Mason album features Stevie Wonder on drums in a new arrangement of "Headkeeper." Mason was forced to interrupt work on the album when he flew back to London to attend his father's funeral. . . . Making his first night club appearance in 15 years at the Chateau Madrid—Andy Russell. He now lives and works in Mexico. . . . Impressionist Jim Bailey's Carnegie Hall concert was recorded last week by United Artists. Jerry Weintraub and Sid Bernstein of Management III, who present the concert, are talking about a Broadway show for Bailey. . . . Ahmet Ertegun revealed that makossa is the name of a dance when he announced distribution deal for Manu Dibango's "Soul Makossa" single. Dibango is currently recording a new album in France.

From one of the last interviews with the late Vaughn Monroe: "We made no concession to rock 'n' roll. It's foreign to me. I'd be out of place if I ever tried it. The record business today is such that they put records out like popcorn. The young performers make one record and they are hot. They've never been through the one-night stand business—playing barns, freezing to death in unheated ballrooms." . . . Mel Torme and Don Imus will provide entertainment at the B'nai B'rith Performing Arts Lodge dinner in New York, June 9. . . . Shel Talmy and Jonathan Rowlands are in New York and Los Angeles to discuss U.K. tour by American artists Laurie Styers and U.S. tour by British group, the Mick Cox band. They also completed plans for a new label, Hush Records, headed by Talmy and partner Hugh Murphy. . . . Pianist Bill Evans moving to Fantasy Records to reunite with producer Orrin Keepnews, who recorded him on Riverside? . . . Nelson Riddle is in charge of the music at the gala William Morris Agency party honoring chairman Abe Lastfogel's 75th birthday. . . . Nilsson's new RCA album has the singer using arrangements by and conducting of Gordon Jenkins. They have enough material for another album. Nilsson was in New York working on his horror film satire, "Son Of Dracula" with Ringo Starr. Also with Nilsson was Derek Taylor, who works for WEA-U.K. but who produced Nilsson's RCA album.

May 31 opening at New York's Rainbow Grill by Benny Goodman group is also the clarinetist's 64th birthday. . . . Tim Rice and Andrew Lloyd Webber, whose "Jesus Christ Superstar" grossed \$22 million from concerts and stage performances, are currently in Italy working on a new musical "Jeeves" based on P.G. Wodehouse characters. . . . UA Records declined to distribute Patrick Sky's new album, "Songs That Made America Famous" because of controversial songs. The album is out on Adelphi Records.

RCA's Perry Como and manager Mickey Glass flew to Pennsylvania for the Professional Men's Golf Tournament while Como's conductor Nick Perito stayed in Las Vegas for Steve Lawrence and Eydie Gorme where he put together a medley of a dozen songs for them by Cole Porter, Julie Styne and the like. . . . MGM's Mike Curb and Stan Moress flew in for Tony Bennett's opening at the Las Vegas Hilton. . . . Perry Como taping his Christmas show for Kraft in California in October. . . . Rumored to be a session man on the forthcoming Andy Williams album—George Harrison. Williams' album is produced by Richard Perry. . . . On Charisma's "Music From Free Creek"—recorded jam session from the Record Plant a couple of years ago and featuring Keith Emerson, Linda Ronstadt, Mitch Mitchell, Dr. John,

Inside Track

Delaney Bramlett and others—two pseudonyms are used: King Cool and A. N. Other. Cool is believed to be Eric Clapton and Other is Jeff Beck. . . . Mott the Hoople's ensemble for their July tour will be 10 strong, including three female back up singers, called Thunderthighs. . . . Terry Bassett, head of Concerts West, states that back to back sellout concerts by Led Zepellin in Fort Worth and in Dallas was "unprecedented." He stated that Alice Cooper didn't do it. . . . In New York, Willie Nelson stated he sold his first song, "Family Bible" the gospel standard out right for \$50. . . . Ray Reneri, who recently rejoined Richard Nader's organization, will act as production manager for the "British Rock Invasion Revisited" tour—he was once road manager for Herman's Hermits who are headlining the package. . . . Manu Dibango calls his "Soul Makossa" sound "afro-something." . . . Allman Brothers and Wet Willie donated \$50,000 to local charities after a concert in Macon, Georgia.

John Denver to star in a charity performance for orphaned children at the Royal Festival Hall in the U.K. on June 25. . . . The City of New York in tribute to Louis Armstrong is changing the name of the Singer Bowl to Louis Armstrong Stadium. Over 70 major jazz personalities will pay homage to the late artist there on his birthday, July 4. . . . Bee Gee brother Maurice Gibb just purchased a 240 foot luxury yacht which includes six huge staterooms, a dining room, stabilizers, radar, ship-to-shore phones and color television throughout. His plans include a transoceanic voyage on it. . . . Capitol Records releasing the "The Harrod Experiment" motion picture soundtrack. . . . The Stax balloon recently claimed victory with an 18.9 mile distance at the Great Cotton Carnival Balloon Race in Memphis. The balloon, sponsored by the Stax Organization, was piloted by Ray Gallagher and represented Fort Worth, Texas. The ten 20 foot balloons, representing cities across the U.S. and sponsored by local businesses, took off from the Lakeland Recreation Center to see which could sustain the longest distance in an hour.

Frank Sinatra and Neil Diamond huddling over a possible production of an album. . . . Mark Abramson in the studio to complete the quadraphonic mixing of Elektra's "Colors of the Day—The Best of Judy Collins." . . . Sahara-Tahoe's Tony Atchley reports that stories of fights breaking out at the hotel over not being able to get in the showroom to see Elvis Presley were "greatly exaggerated. Only one night were we over booked about 200 people and we took care of all of them on other nights. However, Elvis did miss his May 17 shows due to illness. He had a bad throat and congestion." Presley returns to New York with four shows at the Nassau Coliseum in June. . . . The Associated Councils of the Arts (ACA) will hold its annual conference July 24-26 in Aspen, Colorado. . . . Slade covering bases with an ABC-TV "In Concert" and a NBC-TV "Midnight Special." . . . The Bee Gees have asked Jimmy Stevens to again tour with them; this time during their month-long tour of the British Isles beginning June 4. . . . James Levine has been named music director of Cincinnati's 1974-75 May Festival.

Charles Fox, who has just received an Emmy Award for his "Love American Style" TV score, is recording an album of the show's themes, with lyrics added, for Capitol Records. . . . Classical keyboardist Anthony Newman is working on his first rock project with his troupe known collectively as Anthony Newman & Friends. Co-produced by John Corigliano and Robert Hurwitz, the album will feature Newman on organ, piano, pedal harpsichord and synthesizer. . . . Glen Campbell plays bagpipes on "Amazing Grace" cut from his current Capitol album, "I Knew Jesus (Before He was a Star)." . . . New teaming has James Taylor producer-manager Peter Asher producing Linda Ronstadt's album for Asylum. . . . Carla Thomas won a Black Broadcasters Award in Memphis. . . . Carole King's Central Park free concert was filmed for possible use as a TV special if the footage satisfies Carole and producer Lou Adler. Filming cost budget was \$125,000.

Most of the Phonogram—Mercury staff is set for an ad meeting at Boca Raton, Fla. Friday (1) but no wives and girlfriends—it's hard work and play. . . . Chuck Mangione is set to conduct the Hamilton Symphony Orchestra in Toronto's Massey Hall June 21 for another in the series of LP's the Mercury artist has recorded."

MCA Signs Wes Farrell To Prod. Deal on Twins

LOS ANGELES—MCA Records has signed Wes Farrell to a production deal for Andy and David Williams, twin teen idols. First single in the production deal—signed by Mike Maitland, president of MCA Records, and Farrell, president of the Wes Farrell Organization—will be "One More Time," slated for release June 11.

MALVERNE BUYS WENDY

NEWARK, N.J.—Wendy Distributors ceases operations in New Jersey June 1. Malverne Distributors acquired the inventory of a number of record labels formerly distributed by Wendy, and has undertaken sales and other service operations of these products.

Jerry Winston, vice president of Malverne will supervise all operations in New Jersey.

New Jerry Lee Lewis LP Focused On Southern Sings & Musicians

NASHVILLE—Since most music indigenous to America had its origins in the South, the next Jerry Lee Lewis album will be an all-South, all-style LP, according to Charlie Fach, Phonogram's vice president.

The album will contain rock, country, blues, and perhaps some soul and Dixieland, Fach explained.

"The album will be cut in many places: in Nashville, in Memphis, in Muscle Shoals, and perhaps New Orleans," the record executive said. "We want to utilize the best musicians in all of those places, even using some on a one-time shot who may be under contract.

Fach said it would not be a "gimmick" album in any sense of the word, but a true musical reflection of southern music. Even writers from the south will be used, such as Tony Joe White, Dan Penn, the late Otis Redding, and the Nashville and Muscle Shoals writers. The album will be cut in the next 60 days.

Fach, who accompanied Lewis on his recent trip to England where he recorded his rock album with Hands and Feet, said its phenomenal success was partially responsible for carrying through on this Southern concept album.

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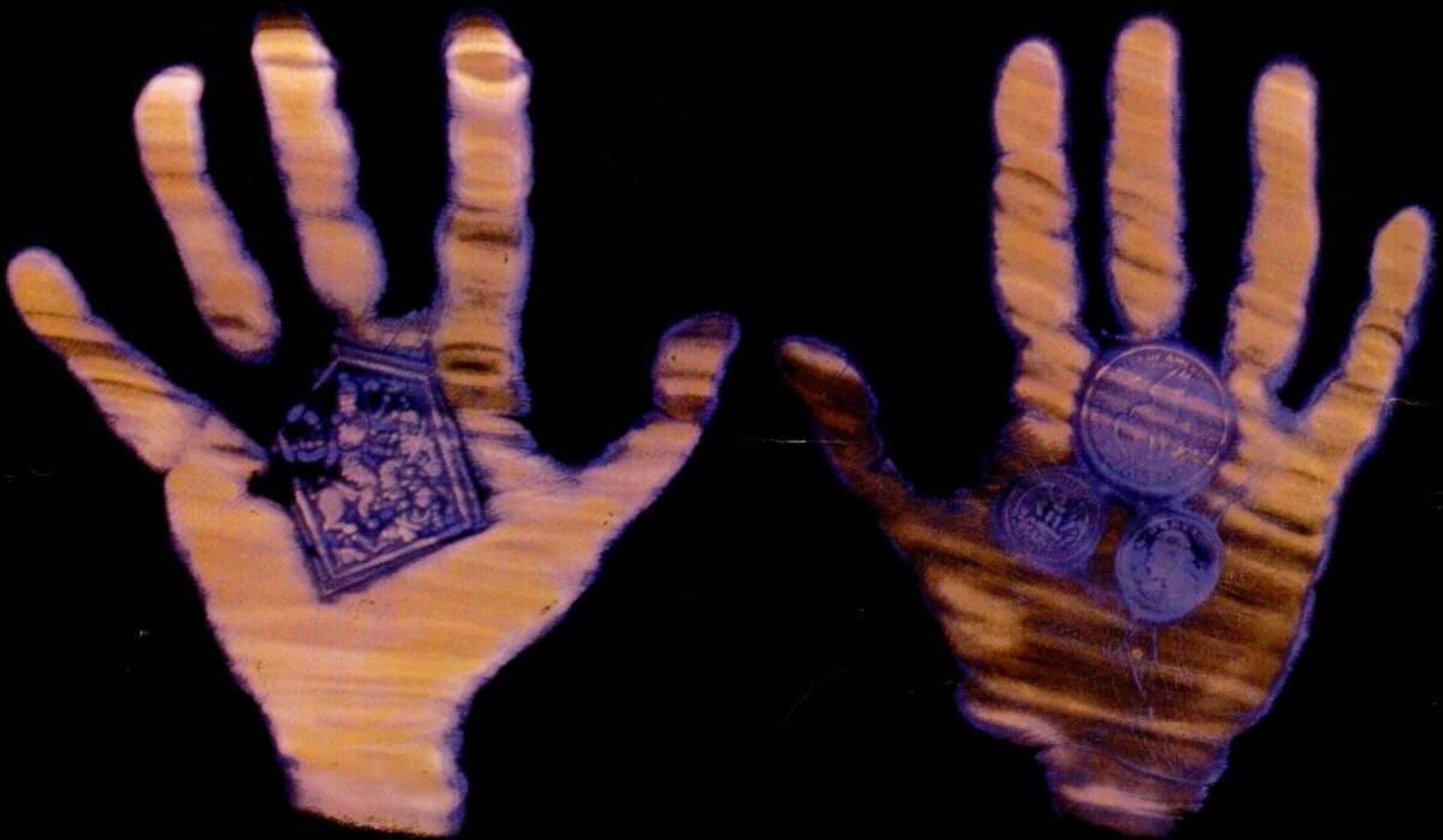
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