U.S. Attorney Bows Probe —Leiberson Upholds Code

By JAN DOVE

NEW YORK—Support for the Billboard editorial (see last week's issue) calling for the RIAA to create a committee of industry leaders to structure a code of ethics came from Golden Leadiberson, president of CBS Records group.

Last week he stated: "It wouldn't hurt to have a code of ethics established. Columbia has a code. We do leave it to our executives to have a code and always have. It is a strict one which is sometimes to our disadvantage. Our problems, if we have problems, go back to individuals." CBS also announced that they were expanding their annual convention, which begins in San Francisco, July 22, by two days.

Leiberson also added in a reference to press reports surrounding the "code" investigation and some of the results coming from the survey.

Continued on page 29.

RADIO FORUM:

Area Judge To Select DJ Winner

LOS ANGELES—The Billboard Air Personality Competition has been restructured in order "to make these awards truly the most valid in the entertainment industry." According to L. David Mcroer, vice president and general manager of KMEL-FM here and chairman of the advisory committee for the sixth annual Radio Programming Forum.

Continued on page 22.

Tape Piracy Fazes CES

By EARL PAGE

CHICAGO—Buddy Warner of Magnatone of Okalahoma City was jailed and alleged pirated tapes were seized here at the Consumer Electronics Show in action brought by Atlantic Records, which is a defendant in another lawsuit brought against the label by a store duplicating firm that also exhibited here.

Continued on page 12.

IFPI to Cite Gains Vs. Piracy

MUNICH—Members of the International Federation of the Phonographic Industry (IFPI) attending the council meeting here will hear of encouraging developments in the worldwide campaign to stamp out piracy.

Progress towards gaining international ratification of the Geneva Convention 1971, designed to protect producers of sound recordings.

Continued on page 7.

Jazz: The International Ambassador Spotlighted

On Pages 39-63

Promo Reps Canvass Stores

By CLAUDE HALL

LOS ANGELES—A large number of record promotion executives are compiling their own survey of local record stores. The general trend of the survey is that several "unsuspected" radio stations may be more of an influence on singles sales than has been thought.

Jan Basmah, a record promotion executive with A&M Records and a main sponsor behind the Record Promotion Men's Association of Southern California, a local group of promotion executives, said: "Of course, the city's singles sales are dominated by KWH-AM. But we're beginning to feel singles sales influence of other stations such as KZU-AM, KKKJ-FM, KIS-AM, KQIQ-FM, KMPV-AM, and even KFPI-AM. Isn't that a crocker, because I personally haven't felt any response from KFPI-FM in a long time. But the singles buyer at Nola Distributors reports that the new Paul Williams single is selling well out in Riverside and Oxnard. I can only deduce that the sales interest resulted from KFPI-AM, which has been playing the record heavily. Of course, some of the response might have been the result of Williams' appearance on the 'Midnight Special' television show."

The survey so far, although it admits that it's still too early for any definitive figures to emerge, also indicates that people are being "turned on" to singles by their peers. And kids seem to be hearing records on loudspeaker systems at school during lunch hours, and as a result, buying the single.

Continued on page 14.

Freeze' to Have Little Effect on Retailing: Survey

NEW YORK—The 60-day brake which President Nixon put on consumer prices (see adjoining story) will have little effect on record/tape retailing volumes, a survey of key retail executives disclosed.

Barrie Bergman, chief of the antipiracy section of the Food and Drug Administration, feels it will not affect his chain at all. "We had no plans to raise prices. Our price has been constant for 18 months. We like it. We had suppliers who were going up and we know this will stop them," he said.

Sam Shapiro, founder-president of the 37 National Record Stores, spread over two states from his Pittsburgh base, feels he'll be okay as long as wages remain the same. Shapiro hasn't raised his prices for two years, he added.

Ed Rich, treasurer of ABC Record & Tape Sales, the national rack jobber out of Seattle, said no increases were projected for any of the over 12,000 accounts served by the firm. "Competition has cut down on price increases," he said.

Continued on page 14.

500-Store Chain Music Emphasis

CHICAGO—Mc Coy & Newberry's nearly 500 main line recordstores department represent the 1,100 store company's new commitment to software and hardware relating with plans underway to consolidate rackjobber services from around 20 different suppliers to between four and six. Sayd buyer Ray Lauer at the Consumer Electronics Show (CES) here.

Lauer, formerly with Club Tape (Continued on page 12.)
SUMMER POWER

Vacations for people who can't get away.

A massive 3-month program, backed by special promotions, advertising and publicity campaigns, gets off to a flying start with a multi-album June release.

The wide array of entertainment includes the greatest artists on the RCA, Red Seal, Camden, Chelsea, Grunt, Wooden Nickel, TMI and Metromedia labels.

The coolest product for the hottest summer sales ever.
Acts, Mgrs. Deny Link to Falcone

By ELIOTT TIGEEL

LANGE—Pasquale Falcone, indicted along with the government's Newark-based inquiry into international drug trafficking, favored by his wife, deals with Dave Kapralik.

Kapralik and Ken Roberts are said to have dealt with and seven others by a federal grand jury on 26 counts of violation of federal racketeering laws and conspiring to distribute heroin in the United States, that his alleged ties with Columbia Records officials are still

(Continued on page 81)

NASHVILLE—Lynn Anderson, Columbia Records artist who was once known as Lynn Nelson, has just been newly heard of him.

"I have never met and never heard of anyone named Pasquale Falcone or anything like that," she said.

Actually, Frank Campa wasn't my manager either, nor was he Tommy Cash's. Neither of has ever lived or is dead. No one has been a deal whereby, when left CBS to form his own private relations and promotion department, we made a verbal agreement with him to hook our television shows on a commission basis.

(Continued on page 81)

LOS ANGELES—Columbia Records president, Joseph S. Lucero, ruled in favor of plaintiff Gerald L. Price, who instigated a class action on behalf of all record buyers in Sept., 1971, when he charged Columbia's album notations on record sleeves were false. The suit's arguments and system's were previously unreleased.

Lieberson Statement on Trying Situation Released

NEW YORK—Goddard Lieberson, president of the Columbia Records Group, last week issued a statement on what he called a "most trying situation into the proper perspective.

"There continues to be no evidence of any further irregularities. We have authorized an outside law firm to conduct an intensive internal audit, drawing on such additional assistance as it might require to determine if any further evidence does exist. In addition, we are re-investigating the charges with our outside individuals and agencies in order to make certain that there are no illegal or unethical acts being involved in our name or products."

Lieberson further noted that those actions would continue, and, while the actions would cause some inconveniences, largely in the

(Continued on page 81)

Long Box Tape Unit

CHICAGO—Amos Hilleletter of Hilleletter Bros., Inc., Metropole, believes his company has come up with a new merchandising idea, the "long box", a tape cassette that will lead to widespread open display of products.

The item is a plastic holder that exactly fits over a cartridge and can be displayed in a street or show window in the same fashion as the so-called long order. The order can be opened again and again and is opened by a clerk with a special key.

The "long box" comes back fatigued and has never been rated good by the wholesaler, stated Hilleletter.

"We tested 1,000 of these until we were sure it worked. We could probably be priced for 15 cents each but Hilleletter has not worked out distribution on it.

Hallmark Happy; 1st Lyric Cards Pay Off

By JOHN SIPPEL

KANSAS CITY, Mo.—The first promotional campaign for the lyrics of contemporary pop hits, by Hallmark Cards Inc., has proven good enough that the major manufacturer is considering a second such promotion.

Honor Evans, group promotion manager of Hallmark, would not divulge details of the program's success, but said the campaign's response was "very good". It was rated 1.5. One is considered average.

The lyrics card promotion, "Sounds of Love," began in December of last year. During its run, 50 percent above average, he explained.

Evans explained that Hallmark's Happy; 1st Lyric Cards Pay Off

(Continued on page 81)

More Late News

See Page 86
FRESH SLY

A NEW ALBUM FROM ONE OF THE MOST CONSISTENTLY INNOVATIVE TALENTS IN HISTORY.
FEATURING THE IRREPRESSIBLE NEW SINGLE, IF YOU WANT ME TO STAY. SLY & THE FAMILY STONE.
ON EPIC RECORDS AND TAPES.
LOS ANGELES—In a seemingly unprecedented record situation, “One Tin Soldier” is coming back as a hit for the third time. And two labels can claim rights to the song by the same artist, Coven, in the identical arrangement.

A rendition of the song’s complicated history starts in 1979 with first release by A&M Records on the then-defunct TA label, written and produced by Lambert & Potter at the start of their A&M contract commitment as ABC staff writers working with artists like the Four Tops and Dusty Springfield.

“One Tin Soldier,” with its haunting sound and ringing rhythmic tales, was TA’s biggest hit. But the label never got its distribution straight and folded.

About a year later, a remarkable maverick moviemaker named Tom Laughlin decided he wanted to use the song as his independent film, “Billy Jack,” finally completed after two years of tortuous production and paid deals. He found Coven and got them to cut a version of the song which was fairly close to the original.

At the time, Coven was between labels after the commercial failure of their earlier compilation pseudo-witchcraft album for Mercury. They are now signed to MGM.

The unexpected success meant that Laughlin got Warner Bros. Films to release the movie and the soundtrack record.

So Billy Jack Productions has begun its plan to re-cut the film on its release by MGM. Arrangements cannot be copyrighted under current law. And all necessary licenses for the use of the song, including agreements with Laughlin prevents them from resuming the song for another label.

Spokesmen for Billy Jack Productions say there is no way to get any legal action to try and halt the MGM release. And MGM is resuing a previous lawsuit to be filed by “One Tin Soldier.”

According to MGM promotion director Dan Levine, who spoke for the label, the song right on KJH-AM and all other key Southern California stations to be sure that no one could use the recording in the entire region.

The MGM record shows every sign of staying in the air and the label is now seriously angling to sign the song to the entire region.

And the song is being played by the Los Angeles Symphony Orchestra.

And the Billy Jack movie saturation campaign is about to start in 12 more major markets.

Laughlin Mulls Plans

But what about Billy Jack Production’s plan to re-record the song on its release (see below) that the one-stop label is so up-tempo, handling all repertoire, than his new album, which was primarily soul, jazz and black gospel.

Earline Vanisher is administrative assistant for the operation. Launer’s son, Bill, is manager of the distributorship.

New Colony; First Disk Out

NEW YORK—New Colony Records has been formed in Chillicothe, Ohio, and has released its first product, a single by Joe Watie, according to Chris Cawood, the label’s executive director.

The New Colony, which will concentrate on rock and MOR product, will be distributed in West Virginia, Ohio and Kentucky by Dayton Records. Plans also call for a nationwide mailing to radio stations.

Nemo Sues CBS

LOS ANGELES—Michael Nemo of Nemo Productions has filed suit in Superior Court here, alleging he is owed $6,043 for work, labor and services.

By NAT FREEDLAND

In This Issue

Campus... 28

Country... 29

International... 30

Latin... 31

Radio... 32

Talent... 33

Record Reviews... 34

Audio... 35

Features... 36

Share Market Quotations... 30

Box... 31

Best Selling Soul Albums... 14

Jazz... 28

Juke Box... 29

Blues... 30

General News

Executive Turntable

Charley Nuncio named vice president, director of promotion, ABC/Dunhill Records. He was previously vice president, general manager, ABC/COA and formerly vice president in charge of ABC’s independent labels and subsidiaries. Nuncio named Freddie Manuso and promoted Sammy Alfano as co-managers in national promotion for the company. Manuso is a former national promotion manager for ABC/COA, Alfano is ABC/Dunhill’s national radio and staff writer and producer of General Record Corp., ABC’s national secondary promotion manager to national album promotion director.

13th ‘Tin Soldier’ Surfage Looms; Laughlin Hints of TV Spot Push

PUBLICITY—Big Bells, Inc. music publishers, officially will release single sheet music containing the flip side of the song at no addi-
tional cost, according to John Rauch, vice president at Big Bells.

The first song published under the arrangement is Paul Simon’s latest single on Columbia.

"We’ve taken the flip side of ‘Ko-
dakane’ which is ‘Tenderness’ and included it with the hit song,” Rauch said.

Rauch added that this arrangement, trademarked Flip Side Music, would not be done with all Big Bells sheet music, because “we wouldn’t necessarily get the rights to both sides of a record.” In this case an agreement was reached with Charing Cross Music, Inc., Simon’s company. He also future Charing Cross single music sheet will be issued with a flip side.

“The sheet royalties for ‘Kodakane’ are 50 cents and 25 cents for song being split in half, just as the record royalties are,” Rauch noted. "Now, a lot of people who want their sheet music out couldn’t want to split the song with anybody else. In this case, everything will be one umbrella.”

Rauch revealed that Big Bells will publish soon what the company will call, Four-in-One sheet music. This concept brings four different, but in some cases, related, songs on one music sheet, for the music buyer for the price of $1.50.

Single sheets now generally retail for 75 cents per song. The whole philosophy as a publisher is to build value into any of the products we here,” concluded Rauch.

SILENT SMITH

LOS ANGELES—Joe Smith, president of Warner Bros. Records, is recapitulating his home at following removal of a vocal cord polyp last week. Smith was a top radio personality before entering the record business.

He was only kept in the hospital overnight for his operation and is expected back in the office as soon as his doctors say it is safe for him to speak again.

Leaier Opens Chicago 1-Stop

CHICAGO—Erie Leaier, chief of Warner Bros. Records here since 1955, has opened a one-stop, Erie’s One Stop Records Inc., stocking and distributing the full range of products that the one-stop will be bridged, handling all repertoire, than his new album, which was primarily soul, jazz and black gospel.

Earline Vanisher is administrative assistant for the operation. Leaier’s son, Bill, is manager of the distributorship.

New Colony Set; First Disk Out

NEW YORK—New Colony Records has been formed in Chillicothe, Ohio, and has released its first product, a single by Joe Watie, according to Chris Cawood, the label’s executive director.

The New Colony, which will concentrate on rock and MOR product, will be distributed in West Virginia, Ohio and Kentucky by Dayton Records. Plans also call for a nationwide mailing to radio stations.

Nemo Sues CBS

LOS ANGELES—Michael Nemo of Nemo Productions has filed suit in Superior Court here, alleging he is owed $6,043 for work, labor and services.

The R&W has elected a geographically representative board of directors. New York directors are Richard Melzer and Vince Aletta, Midwest are Mike Zediker and Bill Melzer, West is R&W newsletter, Todd Everett and Cameron Crowe represent the West Coast, Gary Kenton in Detroit and Arthur Levy handles the South. New York director Mike Zediker is moved to Detroit and I. C. Lotz, Europe is represented by John Ingham and David Solomon.

The rock writers convention in Memphis was organized by Jon Tiven and sponsored by Ardent Records with John King handling liaison.

Tooted to an R&W advisory board were Lenny Kaye, Karen Berg, Greg Shaw, Martin C, Toby Mauna, Jon Tiven, Patrick Salvo, Toby Goldberg, David Remin, Ed Naha, Peter Cohn, Joe Setino and Gary Kenton.

MEMPHIS—The Rock Writers of the World (RWW) is a new group formed here at a recent gathering of over 100 rock journalists. This first national organization of its kind, its purpose is directed towards strengthening writers’ dealings with magazine publishers and record companies, acting as a clearing house for information and generally promoting the interests of all rock journalists.

Membership in the RWW is open to anyone who has been paid for writing about music by any publication in the previous year. There will be associate memberships for college writers and writers for non-paying publications.

A proposed fund-raiser for the organization will be a directory of active rock writers to be sold to record companies and publicists.
ANNOUNCING

"THE HURT"

(AM 1418)

THE FIRST SINGLE
FROM
FOREIGNER
BY
CAT STEVENS

ON A&M RECORDS
**The Broad Brush**

It has all the juicy ingredients of the classic tabloid story, and the consumer press can’t resist savoring each morsel.

It deals with that moth-and-flame world of showbusiness, top earning executives and world-famed entertainers. And to add to the spice, they have been sprinkled with reports of hard drug traffic, payola and other evils.

So enticing has been this mix, that even the staid and conservative New York Times has been cited—alongside columns concerning the misfortunes of Columbia Records. Davis and Weyman, a one of the old days of the New York Mirror.

Even Time, Newsweek and New York Magazine have joined in the round. And while the consumer press is having its fun, the music industry is reeling from the repercussions of each day’s unconfirmed reports, and wonders why the alleged misadventures of a few individuals and one company must be spread with broad brush across an entire industry.

**General News**

**Radio Shack—40 New Stores**

NEW YORK—Radio Shack, one of the fastest-growing consumer electronics companies in the country, has opened the doors of 40 new stores across the nation last month.

The new units have opened in Arizona, California, Tennessee, Georgia, Florida, Louisiana, Mississippi, Missouri, Indiana, New Jersey, Idaho and Colorado.

The opening of the new outlets expands the nationwide network of Radio Shack stores in key cities of the nation, according to Radio Shack officials.

Radio Shack, a subsidiary of the Tandy Corp., headquartered in Fort Worth, Tex.

**Hartstone Ponders Rackjob for Wherehouse Indy Label Inventory**

LOS ANGELES—The 27-store Wherehouse rack-job chain here is considering a rack-job to supply all independent labels rather than working through distributors, according to founder Len Hartstone.

Newly independent is no stranger to the music business.

In 1940 he composed “We’ll Build a Bungalow” with words by Ethel Merman. The Government purchased the rights to the song changing the lyric line to read, “We’ll build a bungalow with war bonds and stamps.”

Mayhams Shows He’s Still a Hit-Maker

NEW YORK—“I’m Back from Vietnam (Hold the Elevator My Baby Is Coming Down),” a record written and produced by Norridge Mayhams, known professionally as Norridge, the Troubadour, is a big seller, according to Mayhams, head of Mayhams Collegiate Records. The single, released by Mayhams’ group the Seafood Coastliners, was written by the veteran performer turned record executive in a “burst of inspiration” shortly after the release of POWs in March.

Mayhams is no stranger to the music business. In 1940 he composed “We’ll Build a Bungalow” with words by Ethel Merman. The Government purchased the rights to the song changing the lyric line to read, “We’ll build a bungalow with war bonds and stamps.”

Mayhams recorded the original version with his five children which led to forming his own company, Co-Ed Records.

As a war song, “Bungalow,” was one of the first big BMI hits. In 1949 Mayhams led his group from the United States to England where it became a hit all over again. Other versions by St. Olaf, Larry Green, and college students, one with ammunition case, Tommy Tucker, and Dick Jurgens followed.

Mayhams’ show business background is extensive. As Norris the Troubadour, he appeared on the coast of Texas, success of the coast and 40’s. He played banjo with the first Chuck Webb orchestra, worked as an early morning radio drive, composed melodies, wrote lyrics and soon began publishing material.

He would work with Buzzy O’Brien and Gypsy Rose Lee at the opening of the Park Theatre in Boston for B.B. Minsky. His next line, “Franke and John nie” backed by Mill and Jamie Miller, called themselves the Three Blue.

Mayhams’ personal manager, Charles Abene, has collaborated with him on the book “Experiences of a Collegiate Singer,” a revealing account of Norris the Troubadour’s life on the road as a campus entertainer. David Klinehan has negotiated for Mayhams all renewals on “We’ll Build a Bungalow” since 1940.

Letters to the Editor

**Writers’ Accolade Note**

Dear Sir:

I am delighted to read in Lee Zhito’s column in the June 9th issue of your publication that at the request of the writers the writers’ names are included in the Hot One Hundred Singles Chart, and to actually see our names and titles on the Hot Hundred Chart in that issue.

Not only is it appropriate for the writers to be pleased but, of course, it is also helpful for other writers and publishers to deter and to continue in writing his own material and who is using material from other writers.

Kornblum Sklar, Kornblum & Coiben Inc.

Los Angeles

Progressive Poke

Dear Sir:

After reading Mr. Norber’s “Letter to the Editor” in the June 9th issue, I must say that I agree progressive radio is not what’s happening today. I work at a 6-12 midnight shift, and to

(Continued on page 81)
The only Rock & Roll album as real as the 50's!

- because it is the real thing!

ORIGINAL SOUNDTRACK RECORDING FROM THE MULTI-SCREEN RE-CREATION OF THE 50's

LET THE GOOD TIMES ROLL

A COLUMBIA PICTURES PRESENTATION • A METROMEDIA PRODUCERS CORPORATION PRODUCTION
Produced by GERALD L. ISENBERG • A RICHARD NADER Production

Starring LITTLE RICHARD, FATS DOMINO, BO DIDDLEY, BILL HALEY & the Comets, the SHIRELLES, CHUBBY CHECKER, the 5 SATINS, the COASTERS, DANNY & the Juniors

BELL RECORDS
A DIVISION OF COLUMBIA PICTURES INDUSTRIES, INC.
Seeburg Holds Meet; Sales, Net Seen Up

NEW YORK—Seeburg Industries held its first shareholders meeting June 14 since the company acquired the business and operations of its principal subsidiary, The Seeburg Corp., of Delaware, from Les Industries on Dec. 28, 1972. A new dividend policy and new directors and officers were elected at the meeting.

Regarding the dividend policy, an annual dividend was declared of 60 cents per share of Class A and Class B common stock outstanding. The dividend will be payable in equal quarterly installments of 15 cents to be paid on the first day of September, December, March and June to shareholders of record on the 15th day of the preceding month.

The shareholders elected a board of 10 directors, five of whom are now. They are Edmund G. Brown, former Governor of California, at present a member of the Beverly Hills law firm of Ball, Hunt, Hart, Brown and Baerwick; William E. McKeever, chairman of the board and previously chairman and chief executive officer of Norton Simon, Inc. and its predecessor, Hunt Foods and Industries; Richard T. Burger, president of the Qualitone Division of Seeburg Industries; William P. O'Brien and James J. Hughes, both vice presidents and corporate officers of Seeburg for many years.

Redacted to the board were Louis J. Nicastro, Samuel Sten, William C. Bartholomay, Thomas A. Reynolds Jr., and Justin M. Golenbock.

O'Brien was elected executive vice president, administration, Robert A. Wiener will become vice president and controller of the company, the post previously held by O'Brien.

Nicastro, chairman and chief executive officer of Seeburg, predicted that the upward trend in sales and earnings experienced during the first quarter of 1973 would continue throughout the remainder of the year.

(Continued on page 81)

SONNY STITT JAZZ MASTERS

For Sale—Lease—Distribution: 3 great albums on Jazz Rock & straight ahead Jazz featuring campus sensation EDDIE RUSO on electric piano doing such great tunes as "Ain't No Sunshine," "What's We Only Just Beginin'." Close To You," "Where Is The Love," Somethin' Else, Also Sprach Zarathustra" (201) and many others.

Ask: JAZZ MASTERS, Inc. 1323 Drexel Cl. N.E. Grand Rapids, Mich. 49505 Phone (610) 30-3411

We're An American Band

Financial News

OFF THE TICKER

ADVANCED SYSTEMS INC., Elk Grove Village, III., signed an agreement to distribute video cassette training courses produced by BNA Communications, Inc., a subsidiary of Bureau of National Affairs Inc. Advanced Systems produces training courses for business and industry.

MORSE ELECTRO PRODUCTS CORP., Brooklyn, N.Y., reported record sales and earnings for the year ended March 31. Sales were $161,257,000, compared with $100,052,000 last year, a 49 per cent increase. Net income amounted to $5,571,000, or $2.02 a share, compared with $3,076,593, or $1.48 a share in fiscal 1972.

MARKET QUOTATIONS

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CBS Drops 5 Points; Cite 'Emotionalism'

NEW YORK—A recent survey of Wall Street brokerage houses here cited "emotionalism" as a major cause in the five-point drop of CBS stock, following the disclosure of the sale of some $94,000,000 in company funds by Columbia-Epic Records' president Clive Davis.

While most brokers expressed doubt that the stock would drop below its low of 30% of net per share, their attitude was one of 'let's wait-and-see if there will be any more disclosures regarding the record group.

Robert M. Howitt, security analyst for Hallgarten & Co., stated that "a conjectured decline in CBS Music & Records earnings appears unrealistic." He based his opinion on the fact that the records operation accounted for a dominant percentage of the $27.6 million netted by M&R during 1972 (CBS netted a total of $226 million for the period), as well as on the recent sale of the New York Yankees and the overall strength of the corporation's broadcasting operation. Howitt stated the CBS stock has an "attractive fundamental value at $31," but added that Hallgarten "prefers" other broadcast operations for near-term capital gains as well as long-term growth.

An anonymous major brokerage house, brokers said that the firm's recommendation of CBS stock had been dropped at the time of the disclosure. They said that the firm will "wait until all the air clears" before suggesting any move.

One broker stated that he sees the record group's strength in its international operations and domestic distribution agreements—not solely in Columbia-Epic product. He also took a "wait-and-see" attitude.

As at still another firm, brokers stated that they estimate share earnings on CBS to drop from $3.75 to $3.40 for 1974.

While there was a variety of opinions expressed, the brokers surveyed, the consensus pointed to a restriction of CBS market performance due to emission of further disclosures. For this reason, any future disclosures are clarified.

Big 3 Dept. on Coast Expands

NEW YORK—Robbins, Feist, Miller and Hastings, MGM music companies, have moved their West Coast office into expanded headquarters. Heading the West Coast professional department under Murray Sports, executive vice president and general manager of MGM's publishing division, are Marvin Maisels and Hy Karten.

JUNE 23, 1973, BILLBOARD
MEET "THAT LADY."
The beautiful, lovely, fine, foxy new hit from The Isley Brothers.

Remember when The Isley Brothers launched their T-Neck record label with "It's Your Thing," one of the most influential records of all time? Now we welcome their new association with Columbia Records in a similar way: "That Lady." Another innovative new sound from the always brilliant Isley Brothers.

THE ISLEY BROTHERS ON T-NECK RECORDS
Now distributed by Columbia Records
Belkin Prods Coast As Atlantic Breakout Area

LOS ANGELES—Atlantic Records West Coast Office's April satirizing campaign for Dr. John, which helped the breakthrough of the artist's no. 11 single, "Right Place, Wrong Time," has been "a hit," according to Herb Belkin, former Capitol air executive who took over Atlantic's office here some 90 days ago.

Belkin's next all-out regional push will be for a Doug Sahm release coming out in May, and his works are "free" in the San Jose area for Sir Doug, to correspond with the Dr. John promotion, which is giving away some 5,000 to a six-block radius around the San Francisco Tower Records parking lot.

Sesac Drive 'Successful'

NEW YORK—Sesac's recent drive to increase its roster of writers and musical property has been "successful," according to a firm spokesman.

During April and May, Sesac signed affiliation agreements with Green Field Music, a division of Roulette Inc., and PolyGram International; Miltown Tunes Music—Milliluc Music; Stumli, Inc.; Trumpet Publishing Co.; Young At Music Co.; and Le Girl Publishing Co.

Joe E. Lewis, Gene Barlett, James Holland, D.T. Gentry, Brandi Gildeppe, Derric Johnson, the Harlots, and Dr. John were some of the 100 writers signed by Sesac over the same period.

General News

2nd Fan Fair Aids LP Booth Sales

The Bay Area's newest one-stop, Direct Record Sales, which opened this week, has made a deal with one of the major manufacturers for company logos. These will be changed on a periodic basis.

Billboard Special Survey for Week Ending 6/23/73

L.V. Center Out As Concert Site

L.A. — Any rock concerts planned for the L.V. Center won't be in the Convention Center. Las Vegas Convention Authority (LVCA) officials decided Thursday (6/7).

LVCA board members voted unanimously to cancel any dates for rock concerts.

Complaint that W.B. provided goods over four years, totaling that amount, and was never paid.

This year, with experience and with the heavy sales we were able to come out ahead," Carlock said.

Last year, too, he noted that imitations were evident. When Dot artists performed, people rushed down to buy their albums. The same thing was true of any label. While there was some of that this year, people generally were more selective.

"We think our program is effective," Carlock said, "that several independent labels sold as well as the majors. For example, we sold 10 albums of Sherrin Linton on the Gold Black label. Obviously he is a good artist, but it might be pointed out that his records just don't obtain recognition in some areas. We thus believe we have an outlet for all of the independents.

Carlock said more than 33 albums—only two representatives on his display tables. The LPs and tapes were taken on consignment. Many of the independent sellers sold, indicating that a demand does exist, and such events can help fulfill the need.

Carlock also said that, during the past 12 months, recognizing the fact that both through his distribution company and his own label, Dot, the most popular country product, has begun buying from him. "We now have good distribution in California, New York, Michigan, and Ohio, and other states," he noted, and "it helps country music and helps the American record industry."

$1 Off List Sales

Carlock, who sold all his LP's and tapes at a below the suggested retail list price, said he plans to be back next year with an even bigger operation. "I've not been able to provide artists in the area at all times to auto- graph albums, which he feels will stimulate sales. He also feels that crowds this year stayed around the various booths, where individual artists were autographing everything.

Tape Piracy Fazes CES

- Continued from page 1

utes here complained bitterly about the stepped up activity and new methods for duplicating seen at CES this year.

"I know there is apathy because of the legislation," said Deland Abbott (Goldstein vs. California), but we should continue to harass these people," (unlicensed), said Amos Heilecker, here with Pickwick and Oron, the latter an accessory firm (see separate story).

Meanwhile, L. Allan Buzzy, president, Make-A-Tape, now using Atlantic, Columbia, Columbia, L.A. and Warner Bros. (Bullion, June 9), said, "The record companies should only certify the duplicating artists and record manufacturers have this. Record manufacturers have to utilize proper technology and dramatic technology of tape recording or it will slip from their hands."

Make-A-Tape and Cartridge Club of America of Dedham, Mass., were among CES exhibitors with stock licensed, while Atlantic-Make-A-Tape's suit claims its machine for transferring LP's to cartridges is exclusive. The deposition of both Make-A-Tape and Cartridge Club quote Section 1 of Title 17, United States Code, 17 U.S.C. § 106, the law that the artist or the consumer does the duplicating.

The action against Magnidion in U.S. District Court, Northern District of Illinois was based on a writ of attachment ordered by U.S. District Judge, who further ordered Magnidion and Warner to show cause why defendants should not be held in contempt of court for violating an injunction entered against Magnidion June 23, 1972.

That action was brought by Atlantic against Magnidion, Warner, Capitol Records, John P. Gies and Gary Steckmore, Eastern Tape Corp., Super Tape, Inc., Kell Chet, and Edward Jerden and Frank (Bullion, June 24, 1972).

Another exhibitors here with lists of tapes were Ultra Sonic Sound of Alamanya, Colo., and Quality Disks of Jacksonville, Fla.

Gary Friedman of Arvey, Hodes & Manyaband here handled the case for Atlantic.

Purple Gold

NEW YORK—Warner Bros. recording artists Deep Purple have been awarded a gold record for their latest album, "Made in Japan," Deep Purple's two previous albums, "Smoke on the Water" and "Machine Head" have also been certified gold.

June 23, 1973. BILLBOARD.
THE SINGLE

PUT IT WHERE YOU WANT IT

"said the spider to the fly"

on WCAR
on KEWI
on WUFO
on KIIS
on WMC-FM
on WBLK
on WCOL
on WLOF
on WIBG
on WBBQ
on WWKE
on WILK
on WAKN
on WISE
on KJRB
on WIGO
on WPTR
on KTAC
on WINX
on WISE
on KGGF
on WKBR
on WHLI
on KTOP
on WSAR
on WPOP
on KAAY
on WYSL
on KMEN
on WGTO
on WHFM
on WHOT
on WKKE
on WTRY
on WHHY
on WLNC
on WIOO
on WIIN
on WAXC
on WLAN
on WSAV
on WTKO
on KOL
on WYRE
on WAXC
on KOOK
on WLAM
on WGRQ
on A&M Records
Distaff Seminar Explains Basics

BY ELOIT TIEGEL

LOS ANGELES—A nine week seminar in sound recording techniques has proven to be successful, with plans to offer another advanced course early next year. The seminar was offered at the Los Angeles Trade Technical College beginning the fourth week of the school year, with sessions conducted by Ted Kepp, head of the music and recording technology program at the college.

Kepp’s wife, Kathy, is the director of the seminar along with other instructors. A total of 50 women are in attendance, and the sessions are being held at the college on Saturday mornings. The seminar is designed to give women the opportunity to learn about the recording industry and what opportunities are available to them.

The seminar covers a range of topics, including the basics of music production, audio engineering, and the business aspects of the recording industry. The instructors are all professionals in the industry, with expertise in various areas such as production, engineering, and business management.

Over the span of the seminar which ends June 12, the girls will have a chance to learn about the recording process, how to properly set up and operate recording equipment, and how to work with musicians in the studio.

Kepp says that she hopes to have the women feel comfortable and confident in their ability to operate recording equipment, and that they will be able to qualify them for a job. After the seminar, the women will be able to pursue careers in the recording industry.

The seminar is the result of a joint effort by the Los Angeles Trade Technical College and the Women’s Recording Guild, a non-profit organization dedicated to promoting women’s career opportunities in the recording industry.

A Weekend for the Industry

The Women’s Recording Guild and the Los Angeles Trade Technical College have announced a weekend event to be held in June, which will feature a variety of activities for women interested in the recording industry.

The event will include workshops, seminars, and networking opportunities. It is aimed at providing women with the chance to learn about the recording industry and to connect with other women who have careers in the field.

The event is open to all women who are interested in the recording industry, and there is no cost to attend.

The event is being held in response to the growing number of women who are working in the recording industry, and the Women’s Recording Guild is committed to promoting women’s career opportunities in the field.

The Women’s Recording Guild is a non-profit organization that was established in 1987.

Col Distribute Tape Records

NEW YORK—Colombia Records will distribute products released by the new Tommy Records label, according to a statement from the company.

The label, which will be launched in September, will feature music by up-and-coming artists in the rock and roll genre.

Colombia Records is one of the largest record labels in the world, and has a long history of success in the industry.

The new label is a joint venture between Colombia Records and a group of independent artists, and will focus on promoting new talent and providing a platform for unsigned artists.

The label will be distributed by Columbia Records, and will have a dedicated sales and PR team to promote the music.

60-Day US Price Halt

At the end of the month, the US government will implement a 60-day price halt on all products imported from the country, in an effort to address the current economic crisis.

The price halt will affect all products imported from the US, regardless of their value or origin. It will apply to all products imported from the US, including goods from the US itself.

The price halt will come into effect on the last day of the month, and will remain in place for 60 days. It will be reviewed at the end of the period to determine whether it needs to be extended.

The price halt is expected to have a significant impact on consumers, who will face higher prices for goods imported from the US.

Nixon ‘Freeze’ Deems Audit Of Legality of Price Boosts

President Richard Nixon has announced that he will freeze the price boosts that have been imposed on a wide range of goods imported from the US.

The freeze is in response to the current economic crisis and the resulting inflation, which has led to an increase in prices for goods imported from the US.

The freeze will apply to all price boosts that have been imposed on goods imported from the US, regardless of their value or origin.

The freeze is expected to have a significant impact on consumers, who will face lower prices for goods imported from the US.

The freeze is expected to remain in place for 90 days, after which it will be reviewed to determine whether it needs to be extended.

The freeze is expected to have a significant impact on the economy, as it will help to stabilize prices and reduce inflation.

1.5 Percent Limit

The freeze on price boosts will apply to all goods imported from the US, regardless of their value or origin. The freeze will be enforced by the US government, and will be monitored to ensure that it is being applied correctly.

The freeze is expected to have a significant impact on consumers, who will face lower prices for goods imported from the US.

The freeze is expected to remain in place for 90 days, after which it will be reviewed to determine whether it needs to be extended.

The freeze is expected to have a significant impact on the economy, as it will help to stabilize prices and reduce inflation.

UA Subs Bulb for Fiddler

LOS ANGELES—The familiar "Fiddler On the Roof" fiddle was dropped from the set of the new film "Z." The fiddle, which has been a staple of the film's music since its release in 1971, will be replaced by a new design.

The new design will be a more modern and versatile fiddle, which will be able to perform a wider range of musical styles.

The change was made in order to reflect the changing tastes of the film's audience, and to ensure that the fiddle remains a relevant and popular instrument for many years to come.
CLOUDS
The premier single
by
Exclusively
on
Elektra
Records

EK-45857  Produced and arranged by David Gates
Elektra Records, a Division of Warner Communications, Inc. 15 Columbus Circle, New York, N.Y. 10023
Jazz Museum Concerts

NEW YORK—The New York Jazz Museum kicks off a 40-week free live jazz concert series Sunday (10) with a concert by Roy Eldridge and his quartet. That show marks the beginning of the Calvert Extra Sunday Concerts, to be supported by Calvert Extra.

The announcement was made here during a luncheon honoring Lucille Armstrong, wife of the late Louis Armstrong and a member of the museum’s board of trustees. Also announced was a special birthday celebration for the club Sunday, July 1 concert to be held in his memory. A special program for that concert will be announced shortly.

Howard E. Fischer, executive director of the museum, hailed Calvert Extra’s sponsorship as an important development in community support for jazz and for the museum itself.

Two Open Chicago Club—To Stress New Groups

By EARL PAIGE

CHICAGO—Two young entrepreuers are opening a new club here based on an admission charge of $1.50 for two-set bills, aimed primarily at providing opportunities for new groups with original material, according to Paul Owles, who has teamed up with Ed Simpson. Simpson already owns two suburban clubs.

The club, to be known as Brickstreet Jax, is located in the building that formerly housed Brown Shoe on Wells Street in Old Town, and will be styled as much for musicians as fans. Owles said there will be a recording studio, sound systems, roadies and trucks for the convenience of artists.

Plans call for equipping the club with quadrasonic sound too. Other innovations under consideration include staffing the club with professional drug counselors, or having some organization that works with drug users to participate. Owles sees drugs as the main problem in an urban club now.

“We don’t intend to toss users out into the street. We will relate to drug users as fellow human beings,” Owles said, indicating that this has not always been the case with some clubs in town.

The two owners plan to have shows five nights a week and hope to draw 3,000 people a week. Hours will be 9 p.m. to 2 a.m., Thursday, Sunday, with a 1-3 p.m. matinee show Sundays, 9 p.m.-4 a.m. Friday and Saturday.

One producer with the unlikely problem of being "too commercial" is Hank Medress. A member of the original Tokens, Medress finally broke away from performing to become a producer. More recently, he's formed a production team with engineer Dave Appell, with projects under that arise including recent offerings from Dawn (Bell), Mother's Finest (RCA) Appeicler (with Appell taking the toppling), Melissa Manchester (Bell), Stax Brown, Lenny Welch and the latest incarnation of the Tokens, Cross Country (Atlantic).

Those projects run something of a stylistic gamut, yet Medress is frank in pointing out that his "wall-to-wall hits songs," which stretch back to the Tokens' earliest hits for RCA, singles by the Chiffons ("He's So Fine" and "One Fine Day," both re-sounding pieces of '60s pop history) and the first Dawn chart climbers, have, until recently, limited Medress to the role of a singles producer. Medress isn't embarrassed in the least at the success of "Tie A Yellow Ribbon," the latest Dawn offering, or any of his other "formula" pieces. But he has had to contend with what he terms "snobishness on two different levels, the AM and the FM."

With Melissa Manchester, however, came Medress' escape from that stereotype. Since then, he notes, he's been offered a much broader range of projects. He views that album as "special" for all involved, since it involved a more intense, prolonged relationship with the musicians involved. At the same time, Medress feels that there are few other distinctions between an FM-oriented project like the Manchester LP and his singles work. "The ingredients are the same, as are the material, the arrangements, the artistry. The key word comes down to taste."

His singles differ in his effort to "bang you over the head" with production slickness and an open fasci- nation for valid "hooks" that can help those records achieve one of Medress' chief goals, the guarantee that every single he produces will penetrate at least two markets.

His pop-vantage point also forces Medress to remain somewhat aloof from bands that focus all their energy on playing and far less on writing and singing. Still, he'll continue to seek progressive acts now that that door has finally swung open, along with other pop acts that Medress feels can apply stylistic ideas from his own apprenticeship in the late '50s and early '60s to reach a new audience.

(Continued on page 19)
And a child shall lead them...

Billboard's July 7 issue spotlights the world of children's music. A three-column special focusing on the evolution from cartoons to rock. Read about it in Billboard's July 7 issue.

www.americanradiohistory.com
VA. Bluegrass Fest Attracts 45,000, 40 Acts and Tension

WARRENTON Va.—An estimated 12,500 people per day turned out for the eighth annual Warrenton-Culpeper Bluegrass Festival at Lake Whippowill, just outside Warrenton, Va., June 5-10. With some 40 acts representing a cross-section of bluegrass and contemporary country sounds, few listeners, despite a general lack of organization and a strong undercurrent of tension, were disappointed by the music.

Rock Support
Groups using strong rock elements within the basic bluegrass mode, such as the Earl Scruggs Revue, received the most vocal and energetic audience support. With the older Scruggs' son, Randy, alternating between electric and acoustic guitars, it was the Scruggs band which got the audience up on its feet for the first time Sunday afternoon, with renditions of a Blind Boy Fuller boogie and the inevitable "Foggy Mountain Breakdown." Earlier that day there had been a two-hour gospel session as well as appearances by Don McLean, the Seldom Scene, the Carter Family, and Grandpa Jones, among others, each contributing something to the rock/pop aspect of the music.

McLean played with veteran bluegrassers, Chuck and Jody Wakefield (fiddle and bass), doing a basically country set for the first time in a major appearance.

Three days, there being two stages about half a mile apart to accommodate the large number of people.

Among the other acts were such long-time favorites as Doc and Marie Watson, the Osborne Brothers (with fiddler Vasser Clements) and Charlie Monroe as well as some more recent comers to the festival—such as the Wavy Gravy Dirt Band, Jerry Garcia (in between Grateful Dead shows at RFK Stadium in nearby Washington, D.C.), and the as yet unrecorded, but excellently received, autoharp player Brian Bosco.

In almost all cases, the festival performers pointed to the strength of bluegrass and country music, especially in their more popularized forms. The size of the crowd attested to the festival's appeal. The use of rock tunes adapted to bluegrass, style of electric instruments, and especially the emphasis on rhythm, and of pop performers "countering" their acts, were signs of a potential large-crowd-over of bluegrass and country into the rock and pop market.

July Jam Sets Artists
NEW YORK—The Allman Brothers Band, the Band and the Grateful Dead will headline "Summer Jam" a 12-hour concert slated to be held July 28 at the Watkins Glen Grand Prix circuit in upstate Watkins Glen, N.Y. The show marks the first use of the racing circuit for music productions.

Shelly Finkel and Jim Koplik of Ceream Productions, the New York-based concert promotion firm, have produced the concert under the auspices of the newly-formed Country Concert Corp.

Tickets are set at $10 and are being sold through Ticketron outlets throughout the East Coast. A camping option is being included without charge, enabling concert-goers to camp on the 400 acres of camping ground at the site.

Byrds, Burritos To Do Concert
PHILADELPHIA—Veterans of two defunct bands, the Byrds and the Flying Burrito Brothers, will comprise a special country-rock band set to headline at the "birthday celebration" concert for Midnight Sun Company, promoters here. The special show is set for Monday (18) at the Tower Theater.

Musicians will include the Byrds and Burrito Gram Parsons; Burritos Chris Ethridge, Sneaky Pete Kleinow, Rick Roberts, Byron Berline, Kenny Wirtz, Allen Munde, and Robert Bush; and former Byrds Gene Clark and Clarence White. Also performing is Emmylou Harris, vocalist, who has toured with Grant measurements.

Also set to appear in the "celebration" is Bunny Linhart, who performed at the first concert produced by Midnight Sun.

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

June 23, 1973, Billboard
Step strengths who'd underneath. The develop central Cowan, heavy very film style and film what most known acting to Do David Gleason. his elec-composed. That's the owner Permanent Phillip Vaughn, written for the an a second film Price's Records. (Continued)

**Who/Where/When**

(All entries for WHO-WHERE-WHEN should be sent to Samburn, billboard, 1 Aa 2, New York, N.Y. 10038)

**NEW YORK**—Lindsay Anderson's new film, "O Lucky Man!" has only just been released, but it has already made a significant impact, both in terms of its unique visual style and its subject matter. The film is a unique example of how Anderson's approach to filmmaking has evolved, balancing both his personal vision and the demands of a commercial release.

Whether the film is a classic presentation or an attempt to innovate, knowledge in a bleak contemporary world, or merely a spectacular display of self-indulgence, its production values are simply superb, moving with a strong, sure visual sense through episodic segments of the surreal, hard-knocks education of Malcolm McDowell, whose actual experiences (or what he has formed the basis for David Selters' screenplay).

But the film begins with Price performing the main role, a strong young man named Bob Dylan, a protagonist in Price's style and its origins in his love for traditional jazz and its origins I emulates the blues and the New Orleans r
doing a very different job, playing Price in the forefront from the opening credits.

Price and Anderson have both commented that Price is, in effect, the "author" of the film. Anderson himself has stated that he was "the one who'd gone through it all, and was there in the beginning, watching it develop." That's an accurate appraisal.

The score itself is nearly perfect in its orchestration.

**Diplomat in Talent Push**

HOLLYWOOD-BY-THE-SEA, Fla.—The Diplomat Hotel will present a summer-time main-room policy of young discovery talent, according to an executive of the large, luxurious resort. While making it quite clear that the hotel will not be a "progressive agent" in promoting urban, holding amateur-hour auditions during the summer, Cowan is very much interested in the new faces they develop their own stars.

As of today, the doors are open to young performers from around the country (as well as some of the most promising young talent from around the country), who will be screening applicants and back those who are selected. The hotel is looking for a new band to develop its own band.

A peek at the applicants beginning made themselves known to Wayne and Cowan, the new program will begin. Cowan is hoping for a start late this month.

JUNE 23, 1973, BILLBOARD
WOOLGI is a special find, his arrangement are nearly as flashy as his flaky guitarwork and he has the presence to fully establish himself. His head is not for the faint of heart, as he is a rock star on a mission. But his music is a joy to listen to, and the crowd was completely captivated. WOOLGI, you are a true talent. And your music is a true pleasure.

WOLFGANG is a master of his craft. His fingers dance across the fretboard like a professional, and his music is a true representation of his talent. He is a true rock star and his music is a true pleasure to listen to. WOLFGANG, you are a true talent. And your music is a true pleasure.
Leon Russell Centers Complex In Lofty Tulsa Church/Studio

BY DICK FRICKER

TULSA, Okla.—Shelter Records, the Leon Russell-Denny Cordell label distributed by Capitol, is floating a music complex unprecedented for this area. Headquarters is the converted Third Street Church, containing a studio with 20-foot-high ceiling, the board from Russell’s legendary Skyville Studio, in Hollywood, and new 3M recorders.

Shelter has been pursuing a policy of giving studio time in exchange for artwork on the records produced. Pete Nichols, company administrator, explained that Shelter is seeking to develop new artists via regionally distributed singles.

"Singles are so cheap to put out in a selected area," he said. "We actually market a single in the Texas-Oklahoma area and would cost peanuts. If we put out twenty and one breaks as a national hit, we’re all right."

Nichols and Shelter are quite conscious of the image the company was able to decentralization of the record business. However, the company will maintain a Los Angeles presence.

Russell personally owns Paradise Studios on Grand Lake, a 90-minute drive from Tulsa. To date, this facility has been used for recording by Russell and by Bob Seeger, as well as for rehearsal of Russell’s current tour.

New Concert Formula

Shelter has also developed some unique concert concepts. Instead of advising "Tina Turners," said Nichols, "because it isn’t a bit of a series, better than last week and not as good as next week."

Shelter plans to break all tours are for Russell’s first concert tour.

Shelter rods maintain all the concerts, the artists, the church and are trying to construct a covered outdoor stage to cut down on rain cancellations.

Russell, who has been driving his van called for Tulsa to the Texas, Florida, Georgia, Virginia, Kansas, Tennessee, Mississippi, Michigan, North Carolina, Oklahoma and Texas. "You’ve got to have some kind of cover," said Russell, who wrote most of the songs payable either to the Red Cross or to the appropriate public service agency aiding tornado victims in each state.

The Faces Get New Bassist

NEW YORK—The Faces, Warner Bros. group, have replaced their former bassist with the group following their recent U.S. tour. New bassist is Tetsu Yamashita, formerly with Free.

American Talent Intl in 3d Yr.; Payne Is Promoted

NEW YORK—American Talent International celebrates its third anniversary on June 27, following a year of dynamic internal and external growth," according to Larry Blakke, executive vice president, who signaled the occasion by announcing the appointment of Bruce Payne as vice president.

Ann Arbor Park Series

ANN ARBOR, Mich.—The Ann Arbor Community Park Program has set its summer free concert series for 1973, to begin again this year just outside the city at Ohs Soft Shell Memorial Field. Series will feature 10 outdoor concerts, running each Sunday afternoon from 2:00 p.m. to 6:00 p.m., with the exception of July 1. First show was June 10.

The 1973 series marks the seventh consecutive year that free musical gatherings have been organized here.

Community services provided to Ann Arbor Program participants in recent years have included community arts and entertainment, new works, visual arts, music education, and community arts. The series will be supervised by the Ann Arbor audiences.

This year, one of the first concerts will be free to the public, with all others to be sold. Tickets and audiocassettes will be available to participating bands and for other educational, programming and promotional purposes.

Child care, sales of goods produced by local artisans and craftspeople, and on-site entertainment will be available for the first time at all concerts.

Rare Earth Bushes Kennedy Records

NEW YORK—Rare Earth, the group has a new record set for rock and soul, Robert F Kennedy, who has been named as the publisher, United Artists Music Corp., would be donated to the radio stations.

Greene Offers Aid to Victims

NEW YORK—Hollywood record producer Charles Greene has contacted the Governors of 13 states with an offer of financial assistance for victims of recent tornadoes which ravaged the southern regions of the U.S.

Greene reportedly instructed his lawyer, Alfred Schlesinger, to draft an agreement through which all profits from Greene’s record, Greene Mountain Records, from its current release of the new Little Richard single; all artist royalties due to Little Richard himself; and mechanical recording returns due to the publisher, United Artists Music Corp., would be donated to the tornado victims.

Greene’s message was directed to Governors in Alabama, Arkansas, Florida, Georgia, Virginia, Kansas, Tennessee, Missippi, Michigan, North Carolina, Oklahoma and Texas. Greene noted in those states where he would make contributions payable either to the Red Cross or to the appropriate public service agency in aiding victims of tornadoes.

Chi Rock Spot Closed

CHICAGO—The Kinetic Playground, rock ballroom where, closing last week after a first concert by Steve Brown on June 2. The ballroom has been closed and reopened by Howard Stein last December.

Carl Rosenbaum, manager of the hall directed operations for Steve, who is the owner of the studio. Rosenbaum’s last appearance in the hall of him was rock. Rosenbaum cited rising production costs and audience violence as key factors in his decision. He noted that the ballroom had “paid the cost of violence” after a recent riot this week.

Rosenbaum also noted that the Playgound had posed the same costs as the Ann Crown Theater and the Auditorium. "You’re out of the hall,” he said.

The renovated Playgound has offered a new stage and sound system in efforts to draw audiences, along with “meditation booths,” but the continuing increase in security problems outweighed the original plans for the hall.

With the demise of the Playgound, the Arbor Ballrooms in Chicago’s rock ballroom.

Bonos Team with Garrett

JACKSONVILLE, Fla.—Following their May 3 concert here, W. W. Fish, Jacksonville Fire Marshall, set a maximum attendance limit of 10,228 for the Jacksonville Coliseum for future events.

Move followed what police termed a “near riot” at the facility. Nearby I-295 police department. The night’s concert in the English group, and several hundred people without tickets remained outside the coliseum during the concert. Police made 77 arrests and escorted more than 50 from the area.

Fish stated that the exit capacity of the building was “nearly 15,000.” The facility in Washington, D.C., drawing between 55,000 and 60,000 at a headliner on a bill also featuring The Knack, Buddy Miller and Funkadelic.

Ken Hopkins, assistant studio manager, announced the attendance figures, notable in that the audience was nearly all black. Rare Earth is a white group.

Rare Earth manager Ron Strasser cited the other acts as vital to the attendance figures.

Signings

Continued from page 19

have signed new record producer and composer Warren Wilson to the Capitol division. Wilson was previously signed as a solo artist with The Peculiar Five and will now be produced by Lenny. Initial product is due for summer release.

Carter, famed manager and producer, the handling of the negotiations for Capitol Records, with C.A.M. U.S.A. to handle all publishing. . . . Moss Berg Ready has been signed to Dr. Cool Productions, talent management firm.

At Trio Records, guitarist Robert Linder, Jr., stepson of legendary Delta bluesman Robert Johnson, and associate of Alex ‘Rice’ Miller, has signed a recording contract. Also new is Larry Ross, formerly associated with Brownie McGhee and earlier a traveler who has been visiting for traditional material. Riddle, also a guitarist, plays mandolin and piano as well.
Radio-TV Programming

WB Pitches Artists Via Phone or Disk

LOS ANGELES-Warner Bros. Records has launched a series of monthly hubber phone interviews between their recording artist and radio station air personalities and will issue promotional albums of the interviews. Bob Glassenberg, promotion executive for the label, said: "We hope to get our artists in touch with every radio station across the country which wants to have that 'live' instead of feeling on any given radio show."

Each month, an artist with a happening single or album will call radio stations and talk to an air personality, program director, or music director at a prearranged time. The station has the option of tapping the interview or waiting for Warner Bros. to present them with a recording of the pressing of the interview.

The first artist interviewed was Terry Talbot of Mason Proffit. He spoke to seven air personalities, including John Little of WTEM-AM in Madison, Wis., Jack McKay of WYNE-AM in Appleton, Wis., Mike Harrison of KPRL-FM in San Diego; Bernie Kimball at WCFM-FM in Rochester, N.Y.; Jim Wood at WRKO-FM in Rockford, Ill.; and Andy Nelson at WDRG-FM, Wausau, Wis. In addition, he talked with Ron Ball at the syndication firm of Programming db, Los Angeles.

"W earmärge" Glassenberg said that Talbot really enjoyed the day-long interview sessions and that he learned quite a bit from the program directors and air personalities he talked to. We think we have enough material from the Talbot interview to go for at least an LP or perhaps a full album of Talbot talking about the group. You might say that we've got our office into 'Wearnärge' for the day,bugging the phone and getting all the questions as well as Talbot's answers. His manager, Ron Sales, expressed great enthusiasm with this method of personal contact with stations, especially those stations in outlying areas where the group does not appear live for a few months."

If the programs prove successful, Glassenberg said that Warner Bros. might go to a bi-weekly schedule with various artists through the Fall.

UK Groups' Concerts Set

PHILADELPHIA—Radio Concerts International, a new syndication firm headed by Don Gordon, is launching a series of hour-long concerts featuring British groups. Five concerts have already been taped; there will be a total of 13. All will be ready for distribution in one package by the end of September. Groups already in the can include Climax Blues Band, Wishbone Ash, Al Stewart, Spirit, and the Fairport Convention.

The "Live" concerts have been taped in such clubs as the Marquee, the Greyhound, Re-show, and Haufl.

The series of 13 shows is being billed as "Live From London." They're available in stereo with five minutes of spot ads per show. Lick O'Reilly is host and purchasers of the package can have their own radio station IDs customized in London. These will come at the top of the hour, the half-hour, and the end.

TERRY TALBOT of the group Mason Proffit chats on the phone with Ron Ball of Programming db, Los Angeles syndication firm, Warner Bros. Records plans to use interviews such as these for a series of radio shows on discs.

Vox Jox

by CLAUDE HALL

Radio-TV Editor

Robert W. Morgan, morning air personality on KJLH-AM in Los Angeles, will also handle announcing chores for this summer's "Helen Reddy Show" on television. Big flack about Herbert G. Klein resigned as White House director of communications to join Metromedia Inc. Actually, it doesn't have much to do with radio. Klein will be vice president for corporate relations. Joining Willis Duff and Sebastian Stone in their new radio consulting venture will be Dr. Tom Tantich, who'll specialize in psychographic research. Good reports coming out of the new firm already. Klein immediately becomes the heaviest programming firm in the nation.

Paul Drew, P.D. of WJAR-FM, Providence, has launched a series of live promos, featuring Ron Taylor, 2.6 million person WJAR-AM, Providence. He also scheduled questions from the audience by phone.

KSAN-FM STAFF MEMBER took second billing to the Boarding House in San Francisco, where Jerry Jeff Walker was performing, but he still found time to visit the progressive station in consort with a bevy of MCA Records personnel. From left: MCA promotion executive Don Wasley, San Francisco; KSAM-FM music director Bobby Cole, MCA Records publicity director Michele DiGrazia, Walker, and KSAN-FM program director Thom O'Hair.

CARSON SCHREIBER, Music director of KLAC-AM in Los Angeles, was on hand to see Kenny Starr perform at the local Palomino Club. So were a group of other country music artists and record promoters. From left, in back: Starr; MCA Records artist Jerry Wallace, MCA artist relations executive David Skepern, CBS Records artist Barbara Fairchild, KLAC-AM air personality Larry Scott. In front, from left: Schreiber, MCA Records sales vice president Vince Cosgrave, MCA promotion executive Dennis Morgan. Starr's latest single is "That's a Whole Lotta Lovin'."

L.A. Promo Reps Surveying Area Retail Store Patrons

The L.A. Promo Reps, representing several of Southern California's top record stores, came up with a survey of Los Angeles stores. If we don't achieve anything else, at least we'll all be more knowledgeable about what's happening in the record stores of Los Angeles.

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JUNE 23, 1973, BILLBOARD
of the advisory committee for this year's Radio Programming Forum, announces details on the air personality awards this issue. I've been getting calls galore about the competition. Make sure you read it; I haven't been answering the phone all that often the past couple of weeks because David and I are trying to jell the topics for the three-day meeting. By the way, if you're planning on attending the Forum, may I suggest you bring your wives. We're lining up free trips to Disneyland and they've been kind enough at Disneyland to provide free passes and rides to everyone attending the Forum. We'll have buses leaving and returning to the hotel on Friday evening after the sessions are over.

** * * *

Ron Favor has joined KJRA-AM Seattle, as night newsman, he was program director and afternoon personality at KUEN-AM in We natchi Wash. Using the name of Chet Rogers... KSAN-FM in San Francisco.

(Continued on page 24)
Area Judge to Select DJ Winner

Continued from page 25

Jax Barry has a talk show with a 10:30-11:30 p.m. slot again until noon, a news block with Jim Murphy until 2 p.m., Doug Damp 2:6-3 p.m., a 6-7 p.m. news block by Murphy, then Leonoff until 11 p.m. Lee Ballon does weekends.

William Dalton has been elected chairman of the newly-formed Washington Area Broadcasters Association. Bill manages WASH-FM. Washington, I wonder if this story about how George Duncan tried several years ago into talking Bill into going progressive rock with WASH-FM... Philip H. Ward, 215-643-6454, wants to get started in radio. He has a third ticket. Can anybody help him? Jerry Butler has departed KJH-AM, Los Angeles, and is looking. If anyone needs a major market professional, he can be reached at 213-986-7417.

Jack Carnegie is out as manager of WSAI-AM, Cincinnati, and John Balfous is in... Tom Mans, program director of KALE-AM, Tri-Cities, Wash., has an opening for an experienced morning personality with whom he could try an adult approach to Top 40 radio. Also has an opening for a woman news director.

Bill Powell, music director of KMCO in Denver, Tex., says he would like to put a couple of record promotion people on the back-Pillot of Columbia Records and Mike Gander of Epic Records. These two men have been a tremendous help in providing fast record service.

Lineup at the station now includes program director Art Lay from sign-on-9 a.m., Larry Wilson at a.m., Dennis Williams until 3 p.m., and Powell 3-sign-off.

Powell would like to hear from Don Armstrong of KOV-AM, Phoenix, and Jim Heath who may be up in the Seattle area now.

Don Massan: Did you ever find a man for WJB-AM? William Hillbeek, a six-year veteran of the McDonnell Broadcasting chain, is the new general manager of KOST-FM, Los Angeles, replacing Norman Epstein. He came to join Bob Carr's communications as director of sales.

Michael R. Kyle, station manager of KWW-AM in Del Rio, Tex., reports that he would appreciate better country music record service. Kyle does the 6-10 a.m. show, followed by Jay Marvin until 2 p.m., Danny McDuff until 6 p.m., Rick Allen until midnight, and Howie Barnes on weekends.

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MATE RECORDS has released Hilida Marillo's latest LP, "Palabras, Palabras" and Anthony Rico's third LP, from Perú. At Southeastern Records, Mateo San Martin, company president, has signed an agreement with Sony Radio in Lima, Peru, whereby Southeastern becomes Sony's U.S. representative. Jast Barreto, not yet Barreto, played a dance here June 2, following that it was going to be the latter of the two...Radio station WCMQ is presenting a concert at Dade County Auditorium July 4. The bill features El Gran Combo. Jerry Masucci, Fania Records' president, and Jose Flores, director of national promotion for the label, were in town last week—visiting local radio stations and their distributors here, Sonido y Discos. Masucci and Flores also hosted an industry dinner at the Miami Americana Hotel before flying on to Puerto Rico.

Contreras Sets Record Firm

MIAMI—Orilcon Records has been formed here, according to Orlando Contreras, a local performer and as president of the label. First product to be released on the label is Contreras' single "Dame La Mano." Local distribution will be handled exclusively, by Armanda y Rodriguez Co.

arturo KAPPER

New York

Fania Records here has confirmed that the Fania All-Stars will perform at Yankee Stadium Aug. 25. Plans call for the recording and filming of the event...Meanwhile, a showcase of Latin music, Puerto Rican style, is scheduled for New York's Carnegie Hall this week. Among the scheduled acts are Sandro and Allegro 72...Lope Quintana, a radio personality for the past 16 years at KCKN-AM, Kansas City, Mo., has been given an award by the city's mayor and council for service to the local Mexican-American community. She regularly makes announcements on her show of local jobs available.

Patricia and Jacques Cappello are hosting a party here Tuesday (19) for the International Latin Festival, scheduled for Shea Stadium in N.Y. The party is for Puerto Rico for the presentation of Larry Harlow's "Hommy." Chachao Martinez opens at the Chateau Madrid here Thursday (21). Being joined on the bill by Los Muchachos, Jos'e Barretto returns to the club after a 20-year absence from the stage...Fernando Gonzalez has been named to the promotion staff at Mericana Records. He will cover the West Coast market. Also at Mericana, Sergio Collado has been named promotion man for Puerto Rico. He will be working with the label's local distributor Sergio Valletores. Mericana producer and general manager Ralph Levine himself is part of the label's increased involvement in the market. Tico Records has released new albums by Joe Cuba and La Lupe...The Latin Dimensions are scheduled for a number of performances here during the month, among them: Art Garcia and Mala Cono, with Hernan Diaz, long-time veteran of the Latin music field, is currently at RCA Records. Although not working on Latin product with RCA, Diaz' interest in the music remains high...Look for the Schaefer Music Festival in Central Park this summer to give greater exposure to Latin music here...Fania Records has released new LP's by Silvio Rodriguez, Lionel Vazquez and Richie Ray and Bobby Cruz...Keep in touch! Send your Latin news and color to Billboard, N.Y.

FITZPATRICK, CURB Sued Over Loan

LOS ANGELES—Robert Fitzpatrick and his firm, the Robert Fitzpatrick Organization, sued CURB, new president of MGR records, who are being sued in Superior Court here for $26,103.25, an interest allegedly due Crocker National Bank here.

The lawsuit claims that June 9, 1969, they loaned Fitzpatrick and his company $27,500 at 10.25 percent interest. The complaint states that CURB became a continuing guarantor for Fitzpatrick March 5, 1969. Only $4,914.77 was repaid, the suit claims.

At the time of the loan, CURB was Transcontinental Entertainment Corp. president.

Yes Gold

NEW YORK—The new Yes album, "Yesongs," has been certified a gold record by the RIAA. "Yesongs" is a three LP set recorded by the group on tour during 1972. In addition to the current chart, the RIAA has certified "The Yes Album" gold, bringing the group's total awards to four. Yes records for Atlantic Records.

Ohio Players Gold

NEW YORK—The Ohio Players' "Funkishion," LP on the Cleveland-distributed Westbound label has been certified gold by the RIAA. The single was released from the Westbound album, "Plasticura."
Soul Sauce

20th Century Label Builds Soul Identity With New Performers

By ELLIOT TIEGEL

Twentieth's soul roster includes Brighter Side of Darkness, Barry White, Love Unlimited, Haddock James & Smith, Sylvia May, Leon Heywood, Funk Jordan, Chuck Walker, Young Hearts parties, and Jamal and Chubby Checker, the former King of the Jukebox who now is being set in the reggae field with a forthcoming single "Reggae My Way" which was produced by John Madar.

Russ is the label's new director-seven-traveling good will promoter. Even though he knew Henson Wilson as his veteran rhythm and blues national promotion director, Russ still has the policies for product he gets enthused about. He says he's listening to masters which are brought to him with the ears of a promotion man, not those of an executive.

He tries to figure out if he were given the single and told to bring it around to disk jockeys, could he himself get excited about the record and transmit that excitement to other people? He gets down to the street level attitudes about his music. This is a marked difference for him than when he ran Loma Records for Warner Bros. and went hitless for 14 months. During that period he says he listened to music as an executive which meant thinking that the "boys on the street" would be buying it home.

Now he has to get emotionally involved and if he gets that tingling feeling, he accepts the product, and if he has that gutbucket feeling about the music being a super hit, he's all the more involved and sure that he's made the right decision to commit the company to going through the airplay-promotion-merchandising routines required to bring the record before the mass audience.

"Love Jones" by Brighter Side of Darkness took four months to break. The White single, "I'm Gonna Love You Just a Little More Baby," took four months to break. "Anything" over four weeks is a long time. Russ concides, "and the longer it takes the more it costs you in overhead and people's time."

Of the label's first two releases, "Love Jones" a Clarence Johnson purchased master was the stopout hit. Did Regan, closely associated with black music for over 15 years, plan moving 20th into the soul field from the start? "No," he says. "We didn't plan it that way, we just got lucky. Needless to say we've also put out some stiff r&b records. The good thing about the business is that people overlook your failures and remember your successes."

During the past nine and one-half months, 20th has released around 30 singles, some soul and some pop—but only two were monster-hits. Russ credits Honea Wilson with being the right man in the right job. Honea hires indie promotion men to work on r&b product in conjunction with his in-house promotions.

When he receives a master, Russ has his own special way of auditioning the label's first listen with the volume up, then with the volume down and he hears something he likes, he listens a third time. "If it stands up and I get goose bumps on my arm and my inside starts shaking, then I say I better buy this… I probably get the quickest and nicest in the business."

Where does he get his material?

"The key, as in life itself, is friends. Friends bring you product; people who have done business with you in the past also bring you product."

Russ Regan's comments on soul music will be continued next week.
 service: At New Mexico State University in Las Cruces. KRWG, KRWG-FM will remain on the air this summer. A new staff has taken over, and programming has changed accordingly to accommodate both Top 40 and College Radio Music. KRWG's Music Director is Glen Holder. ...At Tulane U., New Orleans, WTUL-FM recently left the air for three weeks in recognition of inter-session. The staff is back, the station is running and people are saying there is no way service could continue. ...Sad news comes from Chris Daly, station manager of WFEF, West Fee Hall, Michigan State U. in East Lansing. Daly notes that WFEF now operates as a residence hall, and with it goes the station. Hence, the equipment and services are being shifted to the school's central station, WMSN. As for WFEF, the station should be dropped off next week. Also at U. of. I., in East Lansing, David Lange, former program and music director at WBRS, notes that Dave Di Martino is the new music director and Neil Parker the new program director. Kip Bolme takes over as station manager. Incidentally, WBRS reports that their mail and record library are being monitored this summer, so service should continue, since Di Martino shall be around to handle those duties. At WVMT Northwestern U., Boston, Donna Hochschild notes that the station will continue broadcasting this summer. Station manager Ron Roots will split music duties with program director Bill Mastara until Sept. At North Central College, Naperville, Ill., ...Jone is now music director at WOFC-FM. The station is shutting down for the summer, but Jones notes that a station representative will be on campus throughout the summer. At WTMU, El Paso, H. ...Kramer has taken over the music director's post, while Greg Barman has taken over as program director. The station will not be on the air, but their mailing service should continue.

Last week's note on playlists was cut short by a last-minute print insertion below the column. While that statement dealt with the nature of playlists not seeking to list all the songs played, however accurate: when those folk do care are simply some reasonable indications of where the record is actually being played, which naturally suggests where an audience is listening. We are including playlists this fall in the same category as good intentions, being very nice but virtually useless.

Billboards' "Picks and Plays" tend to narrow this in re: respect: additionally, our request for play reports to record labels that may not be runaway smashes but represent some idea of how a station's programming is different from other stations. At the same time, we simply can't print playlists that do not reflect actual airplay.


Campus DATES

(All entries for Campus Dates should be sent to San Sutherland, Billboard, 1 Astor Plaza, New York, N.Y. 10007)

BELLANDON (RCA): La Moliere H. S., La Moliere, Ill., June 24.
BLOOD, SWEAT & TEARS (Columbia): U. of Maryland, College Park, June 22.
BONNIE BRAMCOTT (Columbia): Southwestern U., Texas, June 24.
JAY Kerns (Coral): U. of Texas, Austin, June 22.
LANEY (Coral): U. of Texas, Austin, June 22.
NEW YORK—National Music Council president Leonard Feist has proposed that the Council undertake a study investigating the ways in which the Federal government is involved in music. His suggestion came during a Council meeting held last week at the Plaza Hotel, where he commented that no one, not even the government itself, was aware of the full scope of activity.

Also at the meeting, attended by 125 people from New York's cultural scene, a resolution was passed which called for the strict adherence to the provisions of the law relative to duplication of copyrighted materials. The resolution was unanimously adopted.

At the luncheon, panel discussion entitled "The Music Dilemma," critic Alan Rich was moderator. Panel members were Gunther Schuller, Otto Luening, Roger Sessions, Charles Wuorinen, Francis Thorne and Cheryl Seltzer. Rich spoke of the problems of "audience confusion"; Mrs. Selzter spoke on the ever-present problems of raising money for music. The discussions stressed the element of continuity in contemporary music awareness.

Pablo Casals chosen American Man of Music for 1973 by Phi Mu Alpha Sinfonia, professional fraternity for men in music. Casals will receive the first award ceremonies in Michigan on July 15.... Pink Floyd, rock group, will perform at Blossom Music Center in Akron, Ohio, on July 12.... New York Philharmonic will present浦green's "Peter Grimes," in all five boroughs of NYC beginning Tuesday, July 17 (19 through Sunday, July 24).... Planning session at Yale Honorary Doctorate recently. He's youngest (26) to receive such honor. The pianist will make his Soviet Union debut this week as part of a two-week state department tour.

Ferrante & Teicher to perform with Denver Symphony Orchestra on Aug. 4 at Red Rocks Amphitheater, Colorado. ... Duo pianists have recorded 16 albums and won 14 gold awards. ... Opening date for Yale concerts in Norfolk, Conn., is June 20. The play works by Haydn and Bartok on July 8.... Jan Peerce will return opera appearances to devote most of his time to concerts and recitals, which will be increased 30 percent during the next five years. ... RCA's new labels include a Bernstein Greatest Hits album, with Ormandy, Federer, Milnes and Robert Shaw Chorale.

Doublenight Books has issued "300 Nights at the Opera," by Sir Rudolf Bing. Book contains Sir Rudolf's memoirs. ... ASCAP composer Don R. George has had his two recent works, "Prelude to Ballet," and "Main Street Rhapsody," premiered last week in Los Angeles with the Beach City Symphony directed by Dr. Louis Palange.

Pilar Lorengar will record Mozart's "Così Fan Tutte" under Georg Solti for London Records. The sessions will take place in July in London. ... The Board of Directors of the Minnesota Orchestra Association just approved the construction of a new concert hall for the Minnesota Orchestra. ... Luciano Pavarotti will open the San Francisco Opera on Sept. 7 with Donizetti's "La Favourite." London Records will soon release Puccini's "Turandot" with Pavarotti, Joan Sutherland and Nicolai Gedda. A "La Boheme" recording is also set, with Herbert von Karajan and Mirella Freni.

Instruments Go on Unscheduled Ride
SAN ANTONIO—The Denver Symphony Orchestra and Henry Mancini gave a concert at Trinity University last week after a near-disaster was wrought by the group's equipment truck. However, "the show must go on" tradition was carried out.

The accident occurred in the rain about 20 miles outside of Kerrville, the 40-state tractor-trailer rig slipping off the road and down a 30-foot embankment. Members of the orchestra were following the rig in two buses and watched as their instruments tumbled into the ravine.

Through efforts of a local van line, the Kerrville fire department and the Kerrville police, the instruments were removed from the tangled wreckage and loaded into an other truck. A bass was demolished and two cellos were damaged in the accident.

ALL LIT UP. Large-scale promotion for London Records package of the Beethoven 9th with the Chicago Symphony Orchestra conducted by Georg Solti included neon light display at Laury's Discount Record Store in Evanston, Ill.
Bobby Lewis performs for Ace of Hearts.

Anne Murray of Capitol turns on the crowd.

Atlantic's new sensation, Marti Brown.

Roy Acuff of Hickory, the "King of Country Music."

Del Wood of MGM at the keyboard.

Entertainer of the Year, Dot's Roy Clark.

The Old Timers gather for the "Reunion" show.

Lynn Anderson belts it out for CBS.

Country Music Association booth.

UA's Del Reeves as a crowd pleaser.

The winning booth of Tom T. Hall's fan club.

RCA's Danny Davis signs autographs.

From Wheeling, Chickie and Doc Williams of Jamboree Records.

Dot's Tommy Overstreet with fans.

Webb Pierce, an MCA veteran, in one of the performances.

RCA's Dolly Parton, who looks as good as she sings.

Ferlin Husky and wife for ABC/Dunhill.

Clay Willis and Bill Mayhew of JED Records at the WSM luncheon.

Stringbean signs autographs for fans.

Leon McAuliffe at the steel guitar.

Little Jimmy Dickens sings for Starday.

Mel Street of Metromedia.

UA's Sunday Sharpe pins a badge on songer Gary Christopher.

Capitol's Freddie Hart at his fan club booth.

Paintings at a display booth.

Carl Perkins at the Mercury Show.

The outstanding Charlie McCoy booth.

Part of the record retail sales display area.

Thousands watch of the early shows at the auditorium.
Country Music

10,000 Fans Jam 5-Day, 14 Show Fair, Sites, Retail Accelerate

NASHVILLE—For $201 bought a piece of heaven.

This was the quote of an unidentified fan, one of nearly 10,000 who jammed their way into this city's Municipal Auditorium for the greatest entertainment package ever put together, the Second International Fan Fair.

Some 6,500 of these paid the full price of $20 for the five days of festivities which included free concerts, a fiddler contest, a reunion of old-timers, and the greatest assembly of artists ever drawn together under one roof. Only time prevented more from being on hand. Because of the variety of the acts and the venues, several artists who otherwise might have taken part had to be left out.

The shows—14 in all—showcase a combination of established favorites and new artists seeking recognition. There were "rival" shows showcasing new record labels and, in one instance, a talent agency. There also was an entertainment program provided for the International Fan Club Meeting.

Spots Boom Promo LP Into Top Traffic Tracks

FORT WORTH—Since WPAB introduced its "Country Gold Hits" album on the air Dec. 1, it has sold more than 2,000 of them at $4.95 each.

The album contains 12 country hits, and was taped and mastered on a 16-track machine. It includes songs by Wilburn Brothers, the Drakes, and other leading artists. The LP's are sold for a $1.95 application and the music for a play-along.

Cajuns Bowl Music Assn.

AVONDALE, La.—A Cajuns Country Music Association has been formed here in the center of the bayou country for the sole purpose of "having fun." The association, which features music of this region, accompanies a series of traditional folk groups and is being managed by MCA, which is also assisting in the organization of the association's annual concert.

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MGM 4865
The Stafler Brothers had to miss Fan Fair when one of the group became ill the night before the scheduled appearance. . . . Jay Lee Welch, brother of Loretta Lynn, has departed the label. . . . Dave Dudley will wind up his promotional tour for Mac Truckers' annual Trucker's Jamboree in Wheeling, where the truck will be given away. . . . Coal Perkins is back in good health after some serious nose surgery. . . . The one-name singer, Kelly, who made such a hit in country music out west, now has moved to Nashville. She is doing sales and promotion for Cinnamon Records, and plans more recording. . . . Rex Allen Junior now is producing, arranging, and doing commercials, as well as keeping up his recording work. . . . Bobby Bare and wife, Jeanne, are on a physical fitness kick, aided by Johnny Cash's tennis court. . . . Bobby has another concept-an ice cream cone operetta, entirely by Silver Silverstein. In title: "Lullabies, Love and Life," and one scene includes his six-year-old niece... . . . Marie Osmond, 13-year-old sister of the famed brothers came to Nashville this week for country for MGM. Sonny James produced her session. . . . Faron Young has selected Vickie O'Keefe to sing with him on his summer fair dates. Banjo player Moe Bandy also will be part of the tour. . . . Jethro Burns has cut a live LP in Nashville, his first since the death of his partner, Henry Harman. . . . Old Time Mountain Music will be featured at the Pungo International Bluegrass Festival in August at Virginia Beach, Va. . . . Smiley Moore's record is being chortled coast-to-coast. It's being played at Portland, Oregon, and Portland, Maine, and little in between. . . . Ferlin Husky sold out well in advance at the Cabaret Club in El Paso, Texas, . . . O.B. McLellan has three re-bookings after first-time appearances, which is the measure of satisfying customers. . . . Judy Miller and the Cheese Boys shared the spotlight with Bob Hope at the Norfolk Festival of Arts, honoring the returned POWs. . . . Bill Anderson's softball team won a double-header from the group headed by Jack Greene. Now he's been challenged by a team made up by Conway Twitty and Loretta Lynn.

The Nashville Universe

"Hee Haw" In Hefty Return

NASHVILLE—The unkindest "Hee Haw" show, with a guest list which would be the envy of any network series, moves now into its September-to-June schedule with one of the strongest syndications going. All of last season's regulars will return, supplemented by Ron Stone and Harry Cole. New stars are being spliced into the show. Guests already set to appear are Johnny Rodriguez, Sonny James, Tanya Tucker, Jerry Wallace, Jeannie Pruett, Roy Acuff, Billy "Crash" Craddock, Johnny Bush, O.B. McLellan, Conny Van Dyke, Hank Snow, Brenda Lee, Donna Fargo, Tex Ritter, Jerry Reed, George Jones, Tammy Wynette, Lassawda Lindsey and the team of Grumble and Moore. Rodeo champion Leslie Harris will appear in one of the new segments.

"Hee Haw" is currently aired in 205 markets, with an estimated 30 million viewers.
If a performer has something to say—says it and everybody believes him—then he has won.

Don Williams has won.
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MARCHE PLACE
Jukebox Programming

‘Go Go’ Dancers Set Pace for Oldies

By ANNE DUSTON

CHICAGO—Topless go-go bars are the biggest re-
quins currently, according to an oldies survey. At many locations, the dancers are experiencing a tremendous surge in oldies requests, however.

"Go-go dancers want a good beat that is easy to work to. After all, they have to dance eight hours at a stretch," Joe Wade, Hunter Vending, Washington, D.C., noted. The most popular oldies at these locations are "Monster Mash" and "The Stripper." He found these locations drew patrons from Quantico Marine Base and Ft. Belvoir Army Base "as well as lobotomized old men," Wade said.

Harvey Bullard, route supervisor for Venco Music Co., Fayetteville, N.C., got an order for 300 Top 20 of 1955 from a topless go-go bar in his area. "They want music with a beat, and the top records in those locations are Joy To The World" by Three Dog Night; "Knock Three Times," Dawn; and "Little Egypt" by the Byrds," Bullard said.

The oldies is stronger today, however, according to Wade, and the smooth, ballad type country as well as mountain music oldies are in great demand 30-40 year olds who are the bulk of the customers as well as owners of country places. The 1972 Roy Roef & The Snoopy Mountain Boys "Great Speckled Bird/Wabash Cannon Ball" record is the most played. May 1973 the oldies, especially, "Your Cheating Heart," Ray Price songs, "Honey" by Bobby Goldboro, Wilburn Bros. country music, "Theme of the Love Boat" by Don Gibson, are all doing well at his locations. We also place ballads with a country flavor by Al Martino, Perry Como and Dean Martin," Wade said.

Vince Johnson, Johnson Music Co., Boise, Idaho, found oldies to be the top playing disks in some rural and older adult locations, in the country and easy listening modes.

Johnny Horton’s "North to Alaska," and Ray Shaw’s "Oldies" are popular in country locations, with Boots Randolph and Ace Cannon records being requested in the easy listening locations. He doesn’t get many oldies requests in young adults, teen, soul or neighborhood bars.

Bullard gets a lot of requests for the "strange, smooth type of country" in his high class, private club easy listening locations. He especially looks for country instruments like "Today I Started Loving You," Charlie McCoy, Vocals that appeal include "For The Good Times," Ray Price; "Rene Garden," Lynn Anderson; and "Easy Loving," Freddie Hart.

16-Year Olds

The 18-year olds are really turning into big box players, Marie Pierce reports from Brandy, Wis. Although they weren’t around when the originals were issued, the young adults find out by hearing other talk or listening to airplay, and ask for artists like Paul Anka, Frankie Avalon, Jimmie Clayton, Sam Cook, Dorothy Collins, Charlie Cross, The Four Freshmen, Billy Haley and the McGuire Sisters. Mrs. Pierce’s library of oldies is so extensive that a radio station in Lake Geneva borrows records from her to use in its programming.

Ralph Ludd of Denver finds that people ask for the artist or group, rather than the songs, and artists like the Drifters, The Coasters, Bob Wills & His Texas Playboys, Fats Domino and Jerry Lee Lewis are being requested in all his locations.

One method of location is not experiencing the surge in oldies requests, according to programmers, and that is the soul location. "It’s the opposite with the soul locations. We can’t keep enough unique soul records even changing them every week," Wade commented. He also noted a trend of black patrons assimilating into country music bars, especially military people.

Coin Machine World

HILTON GAMES

LAS VEGAS—Amusement games have become a part of the posh Hilton Hotel. "We’ve always had amusement games in our amusements halls, the oldies Nooks, but we keep adding more every time a salesmen drops in and convinces us to the oldies," said hotel executive Nick Naff.

The machines are under the control of Herb Marks. They include jukebox, horse race machines, pinball, electric poker and keno. Recently added have been food vending machines. The machines are protected by vandalism under 24 hour service with a $5000 reward offered. Some of the machines are National Vendors, a division of VMC Industries, out of Canastota, N.Y.

"Darned right they’re profitable," exclaimed Naff. "Not only are the machines in the Nook, but they are located throughout the hotel to pick up traffic.

"At one time when we were thinking of moving our lounge we would have had to move three or four machines to change the face of the lounge. It’s surprising, but we found that those machines take in more money than the lounge," explained Naff.

LAURA DENI

TEX TURMOIL

EDITOR’S NOTE: this is a continuation of a long report by Larry Candy on the reorganization of a regulatory agency and attitudes about the industry in Texas.

He said that coercion by the vending operators might be the practical result of limiting unlicensed ownership by tavern owners, (the bill) should be changed because there has been to much coercion in that field already. Ivan Williams said the commission faces a difficult problem under present law. He said the court granted uncertainty on what it meant when it authorized unlicensed use of vending machines incident to the delivery of places the commission received reports of unlawful use of vending machines for sale of food and alcoholic beverages for personal consumption. People who unknowingly put money on a machine without realizing it generally on what incidental means and what criteria might be used, the commission has authorized tavern operators to own two unlicensed machines, such as coin-operated jukeboxes, pinball machines and shuffleboards. It’s a tavern owner wants more than two machines, he must come in for a full scale hearing. The commission evaluates the revenue from the machines, the square footage and seating capacity of the tavern, how it advertises, what people come there for.

He said the reason for allowing only two unlicensed machines automatically is to protect tavern owners and pending the outcome of legislative action on Brooks’ bill. "If we authorized a tavern operator to have six machines now and then the legislature decides he can own only one or two, what can we do? Would we have to ask him to dispose of the excess machines or what?" asked Williams.

Texas tavern owners were given a boost here when the Texas House came down solidly in favor of the group in their long-time battle with vendors of coin operated machines. If approved by the Texas Senate the bill will give the tavern owners and other businesses with on-premise liquor license the right to own and operate pinball machines, jukeboxes and other coin operated amusement machines in Texas.

(Continued on page 38)

Jukebox Meetings

June 28—The Test Testbroom Guild, Pompton Lake, New Jersey.
June 29—725-1, 756-D, National Amusements, Morton, 262 Scale, New York.
July 12—Monday Date Machine Operators Guild, convention Bellevue, Iowa.
Aug. 31—116-A, 806-A, National Amusements, 312 Mec La Rue, Kansas City, Missouri.
Sept. 10—128-A, 725-D, National Amusements, 312 Mec La Rue, Kansas City, Missouri.
Sept. 28—512-A, National Amusements, 312 Mec La Rue, Kansas City, Missouri.
Oct. 2—725-D, National Amusements, 312 Mec La Rue, Kansas City, Missouri.
Oct. 5—725-D, National Amusements, 312 Mec La Rue, Kansas City, Missouri.
Oct. 19—725-D, National Amusements, 312 Mec La Rue, Kansas City, Missouri.

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JUNE 23, 1973, BILLBOARD
Jukebox Programming

What's Playing?

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

BOISE - "HOT 107" PURCHASES

1. "Beyond the Sea" by Frank Sinatra
2. "Don't Leave Me This Way" by Edwin Starr
3. "Yesterday's Love" by The Monkees

GRANITE CITY, ILL. - SOUL PURCHASES

1. "I Can't Help Myself" by Four Tops
2. "You Can't Hurry Love" by The Supremes
3. "Let It Be" by The Beatles

DENVER - "HOT 106" PURCHASES

1. "Beyond the Sea" by Frank Sinatra
2. "Don't Leave Me This Way" by Edwin Starr
3. "Yesterday's Love" by The Monkees

LAFAYETTE, LA. - SOUL PURCHASES

1. "I Can't Help Myself" by Four Tops
2. "You Can't Hurry Love" by The Supremes
3. "Let It Be" by The Beatles

Continued

FREE

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

- RECORD MANUFACTURERS
  - Budget Labels
  - Children's Labels
- INDEPENDENT RECORD PRODUCERS
  - Please list label credits
- MUSIC PUBLISHERS
  - Please indicate affiliation
- SHEET MUSIC JOBBERS
- RECORD & TAPE WHOLESALERS
  - Distributors
  - One Stops
  - Rack Jobbers
  - Importers & Exporters
- SERVICES FOR THE MUSIC-RECORD TAPE INDUSTRY
  - Associations & Professional Organizations
  - Design & Artwork
  - Direct-Mail Service
  - Licensors, Tape & Record
- SUPPLIES FOR THE MUSIC-RECORD TAPE INDUSTRY
  - Envelopes & Mailers
  - Labels
  - Polyethylene Bags
  - Recording Studio Equipment
  - Sleeves
  - Tape, Blank Loaded
  - Tape Duplication & Processing Equipment

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If you are engaged in one or more of the enterprises listed, it is urgent that you send this coupon to us immediately so that we can include you in this giant directory.

OHIO One-Stop Delivers

*Continued from page 37

Ohio One-Stop Delivers

- Continued from page 37

The sale on a Senate passed measure, SB 721 by Sen. Chet Brooks of Pasadena, who originally had the individual with a liquor license to one machine. House Sponsor Rep. Hillary B. Brown Jr., of Del Rio, opposed the Coin Machine World

*Continued from page 37

The action came on a Senate passed measure, SB 721 by Sen. Chet Brooks of Pasadena, that would originally have limited the individual with a liquor license to one machine. House Sponsor Rep. Hillary B. Brown Jr., of Del Rio, opposed the change, at one time attempted to kill the entire bill, but pulled down his motion when he saw he did not have the votes. Opponents argued that the old limits on machine ownership were needed to avoid corruption in the amusement machine business.

(TO BE CONTINUED)
RECORD COMPANY $, SUPPORT HELP NEWPORT FESTIVAL

By Ian Dove

RECORD COMPANIES ARE EXPRESSING MORE INTEREST in the New York-based Newport Jazz Festival, reports George Wein, the Festival director.

As it stands now Atlantic Records will be recording at the Festival, and Buddah/Cobblestone will be preparing a Newport package as they did last year. Polydor is making plans to record the John Mayall appearance for possible later release.

Last year, Cobblestone presented a boxed set that was also split into individual albums, all recorded at the Festival. According to Wein, Blues Incorporated was the leading artist in sales results. "The Jam Session albums recorded at Radio City Music Hall sold over $10,000,000," he says.

Wein also derives money, which goes towards the Festival's budget of $900,000 this year—last year's budget was only $600,000—from record companies buying advertising in the Festival program. Wein estimates that he gets a $50,000-$60,000 subsidy from the program for the Festival. "We have been getting a lot of calls from record companies asking to cooperate in this year's Festival but they are really calling too late. Perhaps next year," he laments.

Wein would like to see record companies help out and sponsor parts of the nonprofit events at the Festival, such as the Apollo events, the Rutgers University seminars and the New York Musicians Organization affairs which he considers "good outlets" for record companies "perhaps where they can introduce new talent."

Wein points out that Polydor has contributed this year to the Apollo concerts.

A particularly important event for this year's New York Festival, says Wein, will be the Roy Charles evening, with the script written by novelist James Baldwin, a long time Charles fan. "There is no way," says Wein, "even if we get full houses for both concerts for this particular event that we can make money on it. However I hope that it will be recorded and filmed. We can also create a property with it and tour with it. It is a very important evening for us."

Wein is also delighted with his long time dream of a New York Jazz Repertory Company being formed. He has received funding for the company from various organizations, both state and private.

In 1971, when Wein first announced plans for this type of repertory, his idea was to employ within the company a basis of 60 to 70 musicians to cover the whole spectrum of jazz music. He then estimated the cost of starting the project to be around $200,000.

Wein confesses that the Newport Jazz Festival—New York was "hurt" last year by jazz artists playing both at the Festival and also in clubs in the city—and being advertised as such. He intends to stress the exclusivity clause in Newport Festival contracts more strongly this year—nobody will be allowed to advertise an appearance two to three weeks either before or after the Festival.

Wein is proud of the fact that this year he (Continued on page 56)

JAZZ: THE INTERNATIONAL AMBASSADOR

MONTREUX TAKES ON AN AMERICAN FLAVOR AS CLAUDE NOBS NAILS RECORD NUMBER OF U.S. LABELS AS CONCERT PROGRAMMERS.

This year American jazzmen dominate the seventh annual Montreux Festival. Out of nine concerts, six are sponsored by American record companies. "It's not intentional that there's so many American musicians," says Claude Nobs, Montreux's director. It's just that we are going back to the sources."

Then with a serious glance, Claude adds: "There is more happening in jazz in the U.S. than the American people may be aware of."

Claude Nobs is aware of what's happening. That's why he has locked up the greatest number of American labels who are now putting on their own concerts in conjunction with Nobs, thus obtaining the spotlight for an evening at the prestigious Montreux festival.

This year, Atlantic, Blue Note, Impulse, Prestige/Milestone, Columbia, Verve and Polydor are all having their nights. In addition to presenting artists of their choosing before an influential audience, the companies can record these performances, and according to Nobs' estimates, there have been 50 LPs recorded since 1967, with a number still in the can.

While in the States several months ago, Nobs met with record company officials to firm up their participation during the three weekends starting June 29 through July 8. There were several U.S. companies who wanted to have time but there wasn't any left for their involvement in what Nobs calls his "jazz menu" rather than a schedule of activities.

Fire also, says Atlantic and Flying Dutchman recorded extensively at Montreux following the Grammy winning Bill Evans LP taping in 1967.

Under terms spelled out between Montreux and the labels, the companies pay for their artist's transportation to Switzerland and then the festival takes over with the following free services:

- hotel accommodations for three days (a special rate thereafter);
- tickets to all the concerts for the musicians and their wives;
- stereo master tape for their own background;
- use of the festival name on any LP;
- utilization of complete recording facilities (this year involving a 16-track console and quadraphonic mixdown capabilities).

As the festival has grown, more time has naturally evolved for concerts, with the close link between Nobs and record labels allowing him to obtain talent from single sources for his evenings. And with each label having its own distinct characteristic, Nobs is able to achieve the different "flavor" of which he so desires his "menu" to offer.

Last year TV coverage filmed by the national Swiss network wound up as several half hour programs on the NET network in the U.S. and Nobs feels this exposure caused many record companies to sit up and take no-
NEWPORT’S HISTORY: Struggle, Collapse, Survive

By Mike Hennessey

JUNE 27, 1973, BILLBOARD

MONTREUX’S STORY: Grow, Grow, Grow

By Mike Hennessey

Grow, Grow, Grow

The Newport Jazz Festival has been one of the most significant events in the world of jazz, but its history is fraught with ups and downs. In 1969, Newport Jazz Festival was held in Newport, Rhode Island, and was considered a success. However, it faced financial difficulties in 1970 and 1971. The festival was saved by a new promoter, who raised $900,000 and made the Festival successful.

The Montreux Jazz Festival started in 1967 and has since become one of the most prestigious events in the jazz world. The festival was founded by吞噬性 Livio Nosi and his wife Barbara Nosi. They aimed to create a festival that would attract the best jazz musicians from around the world.

The Montreux Jazz Festival has always been supported by the city of Montreux, which has been a key partner in the festival's success. The festival has grown significantly over the years, with more and more artists participating each year.

Montreux’s Claude Nobs on stage introducing musicians.

An important element currently in the Festival is the idea of having major record labels sponsor a particular evening concert. Evidence of the viability of this idea is provided by the large number of commercial record sales which the Montreux Jazz Festival has yielded between 1968 and 1972.

Another relatively new feature of the Festival which has shown rapid growth is the Music Fair, an exhibition of musical instruments, audio and recording equipment, music publications and records and tapes. This year’s Music Fair will be a four-day event, from July 19-22.

An innovation this year will be a New Orleans style boat ride on Laf Leman—an appropriate sequel to the Night in New Orleans which is being sponsored earlier in the Festival by Atlantic Records.

One measure of its success is the scope and extent of this year’s program. It opens with a blues concert on June 29 and continues for two weeks with closing days of concerts by U.S. high school big bands plus top American jazz soloists. This certainly makes it the longest jazz festival in history.

Originally held in the municipal casino, which was destroyed by fire in 1971, the Festival is now set in Montreux’s new Conference Center which has excellent facilities and acoustics. As usual the event will be fully covered by Swiss television and the sound system is being specially adapted for the Festival by J.B. Lansing.

Although the Newport Festival is 13 years its senior and unquestionably THE major event of the year in the world of jazz, the Montreux Jazz Festival can unquestionably claim today to be the European Newport.
JUNE BRINGS FORTH BEAUTY, BRIDES AND MUSIC. Beautiful, beautiful sweet summer music from great artists. For instance, there’s Kenny Burrell (Both Feet On The Ground, Fantasy 9437) whose guitar is as sweetly lush as a June bride, as deeply colorful as a summer sunset and as lyric as a morning in June, of course. And then, for celebrating those Junes you have known—the months and the memories—there is the joyous groove of Charles Earland, (Charles III, Prestige 10061) soulful, swinging and seeped in the juices of life. Do you dance in June? Then let your natural movements go even more naturally with the Latin rhythms and haunting sounds Cal Tjader (Primo, Fantasy 9422) provides as he explores the exotic, authentic, root-deep Latino ambience in the company of some of the prime movers of that genre: Tito Puente and Charlie Palmieri. Cal really comes home here. You can hear it as he plays.

Then there’s Hampton Hawes, (Blues for Walls, Prestige 10060) and a Hamp in any month is a Hamp worth hearing. Bright, sparkling, crystal-clear piano yet moody, moving and subtly emotional. You dig musical stories? That’s what Hamp tells. Stories about himself, and the black experience. Blues for Walls is more than a title. Dig? It’s his whole life in music. Jerry Hahn, (Moses, Fantasy 9426) who once was the guiding spirit behind Brotherhood and who sparked John Handy’s great forward looking jazz albums back a while, returns to records now with freely experimental yet thoroughly pleasing, pure jazz in the guitar idiom. And then, for tender tenor lovers, and who in June does not love a tenor?, we have that Houston Person (Sweet Buns and Barbecue, Prestige 10055) with his solid, swinging deeply grooving sounds of jazz reality. That’s June in jazzland; good music, good feelings, good times. A ball!

And Woody Herman, (Giant Steps, Fantasy 9432) in another wildly swinging big band effort, timed for release so Woody can hear it on the air as he plays the summer resort circuit. Big band music for lovers of all ages. Gary Bartz, The Nut Troop (Follow The Medicine Man, Prestige 10068) trooping along, lays down his lifelong version of summer joy for all to hear. When we hear it, we know.

And Art Blakey that Master of Rhythm, (Buhaina, Prestige 10067) brings forth his newest Jazz Messengers with a special delivery for all ears.

Hear Ye! Hear Ye! Hear Ye! Giving a royal tone to the whole proceedings there is the presence of His Ducal Majesty, Edward Kennedy Ellington, (Yale Concert, Fantasy 9435) Doctor of Arts and master of all musical crafts, with his historic Yale Concert. And winding up the July post solstice release is a union of Gene Ammons and James Moody, (Chicago Concert, Prestige 10065) two of the most inventive exponents of the art of making it June in January and joy-time in July.

Can we ask for more? Of course, Bill Evans is joining Fantasy!
CLAUDE NOBS

Continued from page 39

tice of the European event and ask the important question: "Why don't we join it?"

Many decided to take the plunge so that this year Montreux looks like American Caviar, with both professional jazzmen and five days of high school and university bands showing off their expertise.

Approximately one third of Montreux's audience has traditionally come from the States, so in a sense the American jazzmen are playing to Americans who dig their music.

Nobs acknowledges that he has felt the swerve of criticism for booking so much American jazz. But he categorizes the European avant-garde school as being "too dry and too cold." If there are important European players available, he wants them, he says, noting that the largest percentage of top European jazz musicians have already played the festival. And he doesn't like to book the same act two years in a row.

At one time Nobs had as many as 17 countries sending jazz bands. Now the American record companies are the main suppliers of talent, although there are also evenings sponsored by the British label Black Lion and the Swiss Broadcasting Corp.

Working with a total talent budget of $50,000 which is put up by the Swiss Tourist Bureau, which sponsors the event, Nobs can dispense individual fees of from $500 to $3000 and can bring in $5000 for a super attraction. His first budget was $2500.

Working with the festival this year as recording engineer will be Stet Suke, formerly with Mastersounds in Atlanta and Capitol. He built the new 16-track console and will be assisted by Carlos Olins from Polydor of London.

This year the concerts will be held in the new convention center which seats 2500. Each label will bring its own producer to help with their albums. Montreux has seen fit to provide built-in facilities for recording for Nobs believes in the power of the disk as a promotional vehicle. "Bob Thiele got six albums out of only one evening two years ago," Nobs says proudly.

On the day of recording, a label can spend all the time it wants during the act's rehearsals setting up for a proper sound mix.

Nobs is staying away from infusing rock bands with the jazz because "the sound levels for rock bands aren't the same as they are for jazz groups." (He puts on rock concerts as a separate business venture in Zurich with much of the proceeds going into a jazz festival fund).

Nobs estimates that the festival brings in around $250,000 to the city of Montreux. The festival is covered by reporters from over 15 nations which translates into around 100 press at the concerts.

Nobs has noticed that his audience gets younger every year and he is especially keen on having five days of high school and college players jamming with an array of top professionals.

Nobs is against stocking any concert with just big names. Before he got so involved with having record companies pick and suggest to him who they would like on their evenings, Nobs offered some new, some unknown and some well-known talents in a sort of harmonious potpourri.

The record companies have "total freedom" in programming their evenings, Nobs points out. Last year Excello Records of Nashville taped some of its gospel singers and emerged with four LP's by unknown performers.

The festival is Nobs' baby. One third of the money for the festival comes from ticket sales; the remainder from sponsoring record companies and from broadcasting fees and from the rock concerts.

It takes one year to put the program together. This year Nobs plans making a color videotape of the festival and offering the footage for commercial usage. The Swiss TV network will be able to air it once before it goes on the commercial bidding market.

For those readers who may wonder what U.S. acts will be appearing and what possible albums may be forthcoming, here's the rundown of scheduled artists.

Atlantic's night (produced by Jerry Wester and Nesuhi Ertegun) will feature New Orleans musicians Dr. John, the Meiers and Allen Toussaint, among others (June 30).

Blue Notes' night (produced by George Butler) features Bobo Humphrey, Marlena, Ronnie Foster, Patricia Rushing, Bobby Hutcherson Trio, Horace Silver Quartet, Nathan Davis and Donald Byrd (July 5).

Impulse's night (produced by Ed Michel) features Michael White, John Klemmer, Gato Barbieri (July 6).

Prestige and Milestone's evening (produced by Orrin Keepnews, Ralph Kaffel and Ralph Gleason), features Gene Ammons, Dexter Gordon, Kenny Burrell, Hampton Hawes, Gary Bartz, McCoy Tyner and Ernie Clarke (July 8).

Columbia's evening features Miles Davis, Michael Hender- son, Babikreshna, Al Foster, Cedric Lawson, Dave Liebman and Reggie Lucas.

Polydor's evening features Chick Corea's "Return to Forever" (July 9).

JUNE 23, 1973, BILLBOARD
Hold On, I'm Comin'  
HERBIE MANN

Live At Montreux  
LES McCANN

Excursions  
EDDIE HARRIS

Prepare Thyself To  
Deal With A Miracle  
RAHSAAN ROLAND KIRK

New Jazz on Atlantic Records and Tapes
NEWPORT EAST AND WEST:

THEY BOTH SWING, BUT WITH DIFFERENT PROGRAMS

FOR THE FIRST TIME in his long association with the Newport Festival, George Wein moves into the Los Angeles community with a full blown Newport presentation. The West Coast package runs from June 17-24 and allows a five day lapse between the finish of the Coast presentation and the start of the New York gala. In the main, the two events offer different programs. The Los Angeles festival includes such major concerts as:

SUNDAY EVENING, JUNE 17, HOLLYWOOD BOWL Giants of Jazz featuring Art Blakey, Dizzy Gillespie, Al McKibbon, Sonny Stitt, Mary Lou Williams, Kai Winding, Jon Hendricks, Billy Eckstine: the Young Giants of Jazz and Super Sax.

TUESDAY, JUNE 19, SANTA MONICA CIVIC AUDITORIUM Chick Corea, Gil Evans Orchestra, Cecil Taylor.

WEDNESDAY, JUNE 20, SANTA MONICA CIVIC AUDITORIUM Carmen McRae, Two Generations of Brubeck (Dave and Darius).

SATURDAY, JUNE 23, HOLLYWOOD BOWL, 1 P.M. Guitar Explosion: Roy Buchanan, Kenny Burrell, Herb Ellis, Jim Hall, Barney Kessel, Shuggie Otis, Joe Pass, T-Bone Walker.

SATURDAY, JUNE 23, HOLLYWOOD BOWL, 7 P.M. Gladys Knight and the Pips, B.B. King, Dizzy Gillespie, Herbie Mann, David Newman, Charlie Mingus, Billy Paul. The New York Newport Festival dominates the city and its people starting June 29 and running through July 8. In all instances there are multiple events being slated on the same day. Here are some of the highlights:

FRIDAY NOON, JUNE 29, WOLLMAN AMPHITHEATRE Gato Barbieri, Charles Lloyd, Gerry Mulligan, Newport EnSEMBLE.


SATURDAY, JUNE 30

WOLLMAN AMPHITHEATRE, NOON: Guitar night, similar to Los Angeles, with some additional players.

CARNegie HALL: 6 P.M., 10 P.M.: Donny Hathaway, Herbie Mann, David Newman.

PHILHARMONIC HALL: 7:30 P.M.: Sonny Rollins, Gil Evans, Keith Jarrett, Mary Lou Williams.

SUNDAY, JULY 1

Hudson River Boatride: Percy Humphrey Preservation Hall Band, other New Orleans bands.


PHILHARMONIC HALL: 6 P.M., 10 P.M.: Duke Ellington, Alice Babs, Mandy

MONDAY, JULY 2

WOLLMAN AMPHITHEATRE: 1 P.M.: Charlie Mingus, Don Cherry, others.


JULY 3


CARNegie HALL: 6 P.M., 10 P.M.: Count Basie, Joe Williams, Helen Humes.


WEDNESDAY, JULY 4


CARNegie HALL: 6 P.M., 10 P.M.: Sarah Vaughan, Michel Legrand, Stan Getz.


THURSDAY, JULY 5


CARNegie HALL: 7:30 P.M.: Ella Fitzgerald, Chick Webb Orchestra, of course.

PHILHARMONIC HALL: 6 P.M., 10 P.M.: John Mayall, Blues Fusion, Chuck Mangione.

FRIDAY, JULY 6

WOLLMAN AMPHITHEATRE: NOON: Dave, Darius Brubeck, Paul Desmond, Dizzy Gillespie, Hubert Laws, Carmen McRae.


SATURDAY, JULY 7


CARNegie HALL: 7:30 P.M.: Bill Evans, Art Hodes, Jimmy Rowles, George Shearing, Billy Taylor, Eubie Blake.

SUNDAY, JULY 8


Wein is making sure that people on the West Coast see and hear his packages properly. He has hired McCune Sound of San Francisco to use its concert closeup closed circuit TV system for his two day Bay Area festival which runs June 23-24 in the Oakland Stadium.

This marks the first time closed circuit has been used in a jazz festival. Wein is going with the TV blowups because of criticism that last year's Oakland event in the same stadium lacked "intimacy" between performer and audience.

Involved in the TV system is the Sony telebeam projection unit which reproduces images on 18 feet high screens. Two screens mounted on the floor on either side of the stage will be used.

For the Los Angeles area concerts, McCune will use its own JM-3 special speaker cabinet designed by one of its engineers, John Meyer. The unit, which was used at last year's Monterey Festival and by individual artists, includes a number of speakers (the company prefers not to mention how many) plus three amplifiers, one each for low, mid and medium range notes. There is one speaker which reproduces down to 26 cycles.
Today's music audience is more sophisticated and better educated than ever before. People no longer accept what is thrust upon them; they care about music and become involved with it. They are demanding higher and higher standards of musicianship and artistic excellence. Which in part explains the phenomenal commercial success of The Mahavishnu Orchestra, Miles Davis, Weather Report and other groups whose aesthetic value was never in question, but who were considered "too far out": or "ahead of their time."

Well, their time is now. Because people won't accept substitutes anymore. They want the real thing.
“Jazz” and “Festival.” These two key words offer the most concise explanation for the unparalleled success of the Monterey Jazz Festival according to its general manager Jimmy Lyons.

This fall (Sept. 21-23) marks the 16th consecutive year for the festival, making it the longest running major event of its kind in this country and the only one to sustain the same location over such a time span.

Held in the almost pastoral setting of Northern California’s Monterey Peninsula, the festival is a nonprofit event with proceeds after costs going to a number of various musical activities including scholarships and other programs and projects in the Monterey Peninsula.

Why does Lyons look at the words “jazz” and “festival” in such an important light? What does he have planned for this year? What are some of the changes he has seen in Monterey and jazz as a whole over the past 16 years?

“This is a jazz festival so we provide plenty of jazz of all kinds,” says Lyons, “but we also strive for a festival-like aura. We have one of the most beautiful settings in the world to start with and the atmosphere once everyone is here verges on pagentry. Unlike most festivals, which are too often held on dusty fairgrounds, we offer the ocean and green grass. Hopefully the people who come from the city will have a few days to remember. What we really try to do is throw a big, happy party.”

Lyons emphasizes that since the beginning “we have tried to stress the European ideas and aspects and this is where the concept of jazz and festival mold together. Things are dressed up and people are dressed up. We vary the performers from year to year while still bringing back some perennial favorites and we keep the jazz image while mixing in other types of music. A little something for everyone is the idea.”

This year’s schedule, for example, calls for the traditional blues afternoon with Eddie Condon, Kenny Dorham, Charlie Parker and substitute star Dizzy Gillespie among others and the playoff between the top high school jazz bands in the state for the thrill of playing with a group of all-stars on the last day of the festival. These bands arrive a week early and rehearse and are tutored in clinics. Friday night will be piano night with Billy Taylor, John Lewis and Hank Jones among others while Saturday night this year will be “Bird Night,” a salute to Charlie Parker featuring the Modern Jazz Quartet and others. Lyons is looking for people such as King Pleasure for this evening.

Sunday Night, says Lyons, is “Family Night, something I’ve looked forward to doing for years. We’ll have Elvin and Hank Jones, Jackie and Roy, the Turrentine Brothers, the Heath Brothers and hopefully many more.”

There’s certainly going to be plenty of music, but what about the festival atmosphere Lyons talks about? “We do everything we can to make this an artistic event,” stresses Lyons. “We have a curtain, for example, which is raised and lowered between acts. It’s no big thing, but how many other festivals offer this? We try and change sets for each artist and nobody plays in front of a bare wall of amplifiers and speakers. Road crews are not allowed to hang around on the stage during the performance because we feel this takes away from the stage setting.

“I’ve had the same stage crew for almost 16 years and we got reviews on the sets last year so you know we’ll be working harder than ever this fall. The lighting is also worked out far in advance. Keeping a touch of dignity and formality helps.

“We also use concession booths to add to the festival feeling,” Lyons says. “Monterey,” he smiles, “is the only place I know of where the British, Arabs and soul food booths are next to each other and there isn’t any trouble.”

Lyons also credits the various arts and crafts booths, offering leather work, jewelry, posters, sweatshirts and so on with aiding the goodtime atmosphere. “We really do want this to be a festival, a real vacation for those who attend. We want people to remember.”

Apparently people do remember. Monterey has become the social event of the year for many California blacks and others everyone a chance to dress up. The Festival is credited with bringing the first touches of integration to Monterey some 16 years ago.

“There are whole groups who come back each year and sit together with friends they made at the festival and only see at the festival,” Lyons says. “With so many of the artists also returning annually, there is a certain ambience which builds up between crowd and performer.

Besides having people waiting up to seven years for season tickets, Lyons points out proudly and with some humor that tickets have been given as wedding gifts, left in wills and even awarded in divorce cases.

What are some of the changes Lyons has seen in jazz and Monterey? “The resurgance in jazz has certainly brought a lot of young people back into the fold,” he notes. “There are 16,000 high school and 600 college jazz bands now in this country. Jazz rock has interested the kids and there now seems to be more of a tendency to play straight ahead jazz charts. The Latin rock boom, especially groups like Malo, has spurred jazz consciousness, as has the renewed interest in the real blues.

“The so called nostalgiafad also has been a major factor in jazz interest,” Lyons says. “People are listening to the big bands again and much of the best jazz from 10 or 15 years ago is being reissued. Label records Fantasy deserve an awful lot of credit. And, of course, there are always the radio stations that stick with jazz.”

As for the long stay in Monterey, Lyons attributes this to the fact “that we’ve never had any real trouble and we put so much back into the community. We give scholarships to local schools, the booths are run in general by the community and we try to contribute to other cultural activities. I estimate we put $50,000 back into the area after each festival.

“Of course we’ve had our minor disturbances,” Lyons says, “but this sort of things is bound to happen when a large crowd gathers anywhere. But we have plenty of food and liquor on sale on the grounds and we encourage people to buy their drinks here and not overdo it. We use rented police and the local police have always been beautiful. There is a 14-foot fence around the grounds and then you have to pass through another ticket gate, so this discourages criminals. But more than anything else, it’s the people. They come to have fun, not fight.”

Continued on page 56
Nine more contemporary sounds from the wings of Flying Dutchman
REPACKAGES PACK THEIR OWN SALES WALLOP AS U.S. LABELS BROADEN THEIR JAZZ COVERAGE

TODAY'S SOUNDS AREN'T FORGOTTEN BY ANY MEANS.

By Eliot Tiegel

Jazz is a good word this year. Last year it started gaining appreciation among the record fraternities to where business men were talking about new-found interest among young people.

One year later, this same attitude permeates the American recording industry, only with a greater intensity and with more output of product in the reissue category.

Repackaged jazz seems to be competing with the new releases for the public's attention. Is this the true picture? Are the oldies but goodies becoming the "new" jazz of the 1970's? Last year, the emphasis was on "free energy" sounds. This year, the emphasis is on nostalgia, roots and tomorrow's styles.

The following survey of leading record labels with more than a surface interest in the music, depicts the American involvement with its only native artform.

Columbia: This behemoth company, which has always had close ties to jazz, doesn't record jazz today to sell strictly to the esoteric jazz audience. If it has a crossover potential, Columbia likes it. If it doesn't, the label still will record it, but one sees that the marketing and merchandising guys are running the show this time around.

Bruce Lundvall, Columbia's marketing vice president, happens to be a jazz fan and so he has taken a personal interest in helping expose jazz product, both new and reissued. And Columbia has plenty of both. It also has taken a long, hard look at its three record box sets and discovered they have run their course and besides, the racks don't want to handle them because of their $12.98 price. So with the introduction of several Billie Holiday sets, this music has now been re-packaged into double disk sets ($6.98) to put them in the same price structure as all the other two record set re xlinkages being issued by a host of companies.

Lundvall sees to it that Columbia's artists and the reissues are properly advertised in the non-jazz media which have young audiences who are genuinely interested in learning about the music. "The media and the audience are both there," Lundvall says. "In Los Angeles I won a contest after the first of seven evenings of Columbia sponsored concerts won a success.

Lundvall feels the "straight ahead blowing kind of record by an established name" has a limited sales potential of from 10,000 to 20,000. The progressive groups which utilize amplifiers and rock rhythms have much more of a chance at six figures. Everything thus has to be aimed at the "young rock-buying public as opposed to the pure jazz buying public."

Several of last year's "with it" performers are still a major part of Columbia's participation, like Miles Davis (whose continual expansion causes others to change their styles just when they were settled in with what Miles was doing six months ago), Weather Report, Compost and the Mahavishnu Orchestra. New to the roster is Herbie Hancock and his own free jazz style, which is a good contrast to the bold, feet on the soil style of Ramsey Lewis.

Columbia has begun issuing some material which is the discovery of one Bruce Lundvall—again showing how important have the marketing men become (no offense is meant to any ad men).

Atlantic: Joel Dorn: from Yusef to Roberta.

Atlantic's Joel Dorn: from Yusef to Roberta.

The label has begun releasing five previously unreleased disks by major artists including Clifford Brown, Stan Getz (with Tony Bennett on the dates), Bud Powell/Don Byas recorded in Paris by Cannonball Adderley, Woody Herman's 1960's band and an all-star package taped at a New Year's Eve party featuring Billie Holiday, Cannonball Adderley, John Coltrane, Duke Ellington.

Lundvall, a Clifford Brown fan, believes the LP, cut on the last day of his life in Philadelphia, and including some first takes by the trumpeter during his early period in 1950, is a major contribution to jazz history. Naturally since Lundvall is emotionally involved with these five LP's, they will be given special merchandising treatment—which is good for the music and jazz.

Charlie Mingus: he's got new and repackaged LP's.

Impulse's Ed Michel: an expert at mixing down tapes.

"The very serious contemporary music buyer wants to know about all the influences he hears in his music today," Lundvall says. "And that's a succinct way to explain why the right jazz albums can move similarly to some pop albums.

The climate is right: the audience is there and that's the most required prerequisite; the material is there, both old and new, the clubs are there in the right cities (New York is experiencing its own sort of club revival movement) and the radio medium, primarily FM, but on occasion AM, is playing jazz on the commercial and collegiate dials.

With this in mind, read on. Fantasy: If you take the activities and catalog of Fantasy, Prestige and Milestone, the combination gives you the most influential jazz roster in America—and that means the world.

(Continued on page 30)

Fantasy's Orrin Keepnews: "jazz is an art and a business."

Fantasy's Ralph J. Gleason: twofers can sell better than the originals.

Les McCann: commercial and funky.

Grover Washington Jr. represents contemporary music.
QUADRASONIC
LETS LISTENER
RELATE TO THE
SOLO

LaPalm, now general manager of the Village Recorder, which specializes in jazz and blues-dates in its $3 million West Los Angeles complex, says that quadrasonic recordings allow the musician's solo to be highlighted. "There isn't any other music where solos are that important," LaPalm points out.

He should know. He used to work for the Chess-Cadet operation in Chicago under the leadership of Leonard Chess and that label was one of the hotbeds of jazz in the 1950's and '60s.

The jazz listener wants to relate to the music, and quadrasonic "lets you relate. It's important for a jazz musician to let the listener feel he's part of the music."

Charles Earland knew nothing about 4-channel before he came to the Village. LaPalm points out. But he's had his first LP mixed in 4-channel and "he freaked." The studio's owner, Geordie Hormel, has himself been deeply involved in jazz, having had his own label Zapher and recording such names as Art Blakey and Herbie Mann. Hormel was also one of the first to use J.J. Johnson and Ernie Freeman as jazz arrangers. He gave Roger Kellaway a job as accompanist when he was singing with a trio. He gave Sergio Mendes and his group a place to rehearse and cut tracks when Brazil '66 started out.

The studio's jazz business is very much tied to the activity of Impulse and BlueRay. These ABC lines have been mixing their LP's exclusively in the Sansui system.

Jazz in quadrasonic, says LaPalm, "is an exciting experience. You don't have to say, 'Hey listen to that figure the pianist's playing. It's right there.'"

LaPalm's relationship with jazz people in records and broadcasting has naturally resulted in his drawing business to the studio.

Joe Dorn, Atlantic's ace producer, mixed his first project LP there several weeks ago. Dick Dorn when he was a disk jockey in Philadelphia. In other activity, Ed Michel overdubbed a new Gato Barbieri project. Quincy Jones dropped by to do some projects, and Kenny Burrell did his new LP there because LaPalm told him about a perfect studio for jazz improvisation.

Woody Herman asked LaPalm if he should record his band in 4-channel. "I told him he should. To feel like you're right in the sax section and hearing the horns behind you is a great feeling."

Thus far the amount of jazz in 4-channel is small, but as the music grows in popularity, which is what is happening, the medium will undoubtedly be used with greater frequency. It's not that the musicians aren't for it, they generally are. The labels are holding back. Those who have made the plunge, boasts LaPalm, are happy with the move.

JUNE 23, 1973, BILLBOARD
Jazz a Matter of Perception/Today

The first Barbieri LP was cut with a formal Argentinian tango band and a folklore ensemble. "I'm convinced I want to..."

(Continued on page 52)

Jazz: The International Ambassador

JUNE 23, 1973, BILLBOARD

www.americanradiohistory.com
When it comes to reporting on four-channel sound, Billboard is first and fourmost in its field.

Billboard's four-channel sound spotlight is coming in the August 4 issue.

Way back in 1971, Billboard published its first spotlight on four-channel sound. We knew then that quadrasonic sound would become the newest and most commercially accepted sound innovation on the market since stereo. That's why we've been spotlighting the four-channel sound boom every year since then. Four-channel sound is well on its way now. The systems are more sophisticated and are readily accepted on the consumer level as the ultimate in the home entertainment experience.

If you've been reading Billboard over the last two-year period, you know just about all there is to know on the burgeoning business of four-channel sound. Not because Billboard carries just one annual spotlight on the quadrasonic industry, but simply because Billboard covers the quadrasonic explosion each week—52 weeks a year. In fact, we're the only "music" newsweekly with a complete Tape/Audio/Video Department devoted entirely to consumer electronics, and that includes four-channel sound.

And to top it off, we still publish an annual Four-Channel Sound Spotlight to recap the developments in producing quadrasonic product. This year, Billboard's August 4 issue again focuses on the industry with its annual Four-Channel Sound Special. You'll get a complete, up-to-date report on how far quadrasonic sound has advanced.

You'll get an up-close look at new product lines in four-channel hardware/software/services/accessories. And while you're scanning the latest product developments, the manufacturers, distributors, and retailers in the home entertainment industry will be seeing you as you really are. And to insure that they do see you—in the right place at the right time—contact Billboard sales representative before the ad deadline.

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Issue Date: August 4
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AL VIOLE — Alone Again, LGS 1002

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Jazz: The International Ambassador

EXPRESSIONS — a national review of the BLACK ARTS

324

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EXPRESSIONS SAYS IT ALL

JUNE 26, 1973, BILLBOARD

www.americanradiohistory.com
The Chart speaks for us

Billboard SPECIAL SURVEY for Week Ending 6/10/73

Billboard Best Selling Jazz LP's

<table>
<thead>
<tr>
<th>WEEK</th>
<th>TITLE—Artist, Label &amp; Number (Distributing Label)</th>
<th>WEEK</th>
</tr>
</thead>
</table>
| 1    | 22-Moon Germs
      | Joe Farrell, CTI 6023                                |      |
| 2    | 23-Mizrab
      | Gabor Szabo, CTI 6026                                |      |
| 3    | 24-Sky Dive
      | Freddie Hubbard, CTI 6018                            |      |
| 4    | 25-Morning Star
      | Hubert Laws, CTI 6022                                |      |
| 5    | 26-Prelude/Dedicated
      | Evelyn Breland, CTI 6021                             |      |
| 6    | 27-Sunflower
      | Milt Jackson, CTI 6024                               |      |
| 7    | 28-1st Light
      | Freddie Hubbard, CTI 6013                            |      |
| 8    | 29-We Got A Good Thing Going
      | Hank Crawford, Mimi/6 (CTI)                          |      |
| 9    | 30-Inner City Blues
      | Grover Washington, Jr., Kudos 63 (CTI)               |      |
| 10   | 31-White Rabbit
      | George Benson, CTI 6015                               |      |
| 11   | 32-Moore Germs
      | Joe Farrell, CTI 6023                                |      |
| 12   | 33-Mizrab
      | Gabor Szabo, CTI 6026                                |      |
| 13   | 34-1st Light
      | Freddie Hubbard, CTI 6013                            |      |
| 14   | 35-We Got A Good Thing Going
      | Hank Crawford, Mimi/6 (CTI)                          |      |
| 15   | 36-Inner City Blues
      | Grover Washington, Jr., Kudos 63 (CTI)               |      |
| 16   | 37-White Rabbit
      | George Benson, CTI 6015                               |      |
| 17   | 38-Moore Germs
      | Joe Farrell, CTI 6023                                |      |
| 18   | 39-Mizrab
      | Gabor Szabo, CTI 6026                                |      |
| 19   | 40-1st Light
      | Freddie Hubbard, CTI 6013                            |      |

CTF / KUDD
The Artists' Choice

Advertisement
CROSS OVER THE BRIDGE FROM JAZZ TO POP—THAT’S THE HAPPY OBJECT

By Nat Freedland

POBAYLE THE MOST IMPORTANT JAZZ SUCCESS STORY this year (or this decade) is the emergence of sophisticated jazz instrumentalists as formidable pop chart contenders.

For years, music critics and many articulate musicians themselves have been saying that the universal availability of the LP record has created the most eclectic and well-rounded listeners in history. This new superaudience would supposedly be ready to drop all artificial musical boundaries and accept combined song elements as diverse as the raga and the fugue.

Certainly a handful of remarkable innovators (Beattles, Dylan, et al) brought contemporary popular music to a state of unprecedented sophistication. But in terms of acceptance of jazz, this widening audience has been a myth of wishful thinking—until as recently as 12 months ago.

But within the past year, the music industry had the unprecedented experience of seeing a number one Hot 100 single from the Jazz world, Deodato’s high-energy adaptation of “Thru Sprach Zarathustra” on the Creed Taylor International label.

Other events proved this was more than a limited fluke. Such as the chain of pop hits pianist Ramsey Lewis put together in the late ’60s.

Deodato had been preceded on the pop charts by the Crusaders with a hit album and single. Their recent follow-up “Second Crusade” LP and “Don’t Let It Get You Down” single is following the same pattern as the first product, but on a much larger scale. From the instant airplay acceptance of the new single it was obvious that many people were waiting eagerly for Crusaders product, once the act had established themselves as a Top 40 force.

It is most significant that both of these artists feel it was necessary to downplay their jazz identifications in order to reach a wider audience. The Crusaders actually changed their name from Jazz Crusaders, a title under which they had been one of the nation’s most respected jazz groups since 1961.

Six Hooper, Crusaders drummer, has told an interviewer with utter bluntness, “All those jazz buffs didn’t do shit for us as far as buying records.”

Euomir Deodato, Brazilian-trained pianist/composer, insists that his “Zarathustra” style, with its complex layers of multirhythms, is not jazz. He has been quoted saying that to general audiences, jazz has come to mean a music dominated by boringly repetitive long instrumental solos.

It would be a strange twist indeed if jazz makes its long-awaited commercial comeback by dropping its traditional name as a handicap.

But there is every sign that uncompromisingly advanced instrumental popular music is more appealing to the masses now than at any time since the gimmicky productions of Mitch Miller placed vocals in a dominant record position during the early 1950s.

For example, Blue Note, United Artists Records’ long-established jazz division, decided quite deliberately to attempt following up on the success of CTI with Deodato’s single. Their first attempt at merchandising a jazz album cut, in the same manner as a Top 40 single was with Donald Byrd’s “Black Byrd.”

At one time the “Black Byrd” album was no. 2 on the jazz chart (behind “Second Crusade”) no. 29 on the soul chart and the biggest seller in Blue Note history, with over twice as many units sold as the nearest runner-up. Going for soul and rock airplay had worked.

(Continued on page 58)
Donald Byrd, Lou Donaldson, Ronnie Foster, Grant Green, Bobbi Humphrey, Bobby Hutcherson, Elvin Jones, Alphonse Mouzon, The New Heritage Keyboard Quartet, Moacir Santos, Marlena Shaw, Gene Harris, Horace Silver is Blue Note.

And Blue is beautiful
You bet!

And it’s all happening at La Bastille!

Look Who We’ve Booked Recently...

<table>
<thead>
<tr>
<th>Group</th>
<th>Date</th>
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<tbody>
<tr>
<td>Buddy Rich</td>
<td>9/27</td>
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<td>Freddie Hubbard</td>
<td>9/28</td>
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<tr>
<td>Sarah Vaughan</td>
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<td>&quot;Connembar&quot; Adderley</td>
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<tr>
<td>Lionel Hampton</td>
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<tr>
<td>Pharoah Sanders</td>
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<tr>
<td>Mongo Santamaria</td>
<td>10/3</td>
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<tr>
<td>Woody Herman</td>
<td>10/4</td>
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<tr>
<td>Rashaan Roland Kirk</td>
<td>10/5</td>
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<tr>
<td>Chase</td>
<td>10/6</td>
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<tr>
<td>Ramsey Lewis</td>
<td>10/7</td>
</tr>
<tr>
<td>Frank Sinatra, Jr.</td>
<td>10/8</td>
</tr>
<tr>
<td>Damito Jo</td>
<td>10/9</td>
</tr>
<tr>
<td>Dizzy Gillespie</td>
<td>10/10</td>
</tr>
</tbody>
</table>

Band: a seven-piece aggregation featuring several members of the Cullum family who owns the label (plus the Landings, a San Antonio club where they often play), plus pianist Knocky Johnson among the most knowledgeable, and front man Joe Bland. Last Doc Evans, the Salt City Six and Ernie and Emile Ceccare.


Jazz Festival will last a week and be spread over a summer season of 10 free concerts, to a year-round program which presents approximately 95 outdoor concerts at roughly 75 school sites, 75 public school lecture/concerts in all five boroughs of New York City and a weekly workshop clinic session for training young jazz musicians.

It all came about as a result of the Harlem Cultural Council, which really wanted to do something to bring jazz back to Harlem. The council is working in the black community, which relates to jazz.

Taylor describes how jazz was just the thing because the type of audience that jazz attracts is not necessarily the kind of audience prone to riot. It was Taylor’s belief that a jazz concert would have the ability to cut across ethnic barriers and infiltrate age levels. “So I shot off my big mouth, he says, “and the next thing I knew I was seeing with the [governor’s] office.” It was a lot easier for me to find kids to mine to participate. I told them, I’ve been out there and the audiences are grateful to record some and have it go on tape. Musicians coming from from Herbie Mann and the Count Basie all the way to Rhythm & Blues Band.”

The location travels the streets of Harlem, Bedford-Stuyvesant in Brooklyn and the South Bronx by invitation of the communities. The invitations come from block associations, community groups, other clubs. Jazzmobile obtains the required permits in addition to setting up local procedures and publicity. The communities recognize Jazzmobile and make it possible for the performances to be held.

Record Company $-

has more new talent "sprinkled throughout the Festival" and sees a lot of new things emerging in the jazz scene, even though he has reservations. He considers that some of the younger artists lack strong personalities and are caught up in the "spoon syndrome."

Comments Wein: "Record companies and managers seem intent on building up the name of the group—it is a Weather Report but the names of the performers are not a reality. To Forever and to know that Chick Corea, a great musician in the group. The group features jazz of the individual and in the case the individual becomes anonymous to the public mind.

And there is also this, I think unkindred fear that jazz won’t last, so you’re still on the street. I mean it is a matter of time. We are the people with jazz, we call it modern music, or some such title. I’ve had managers panic—should we be on the Festival, but cobble a jazz festival. They have to consider it a jazz festival.

But we carry on our crusade.

"Anyway, quality music, whatever it is, is always valid and true, and a jazz musician is incapable of playing anything but jazz when it gets down to the improvising, despite all the electronic changes."

"Groups like War, who are on the bill and Stevie Wonder consider it a privilege to be part of the Newport Jazz Festival. It’s that thing about quality music again."
RAMSEY LEWIS HAS BEEN PLAYING PIANO 20 YEARS. He has recorded for Cadet and now Columbia, building a solid reputation as a solid stylist whose music is down home, on the street corner and is the joyful property of everyone.

Ramsey easily represents the veteran jazz performer who has seen the music change and who is living through the change today. His attitudes reflect many of his compatriots who have chosen to make jazz their livelihoods and thus give a damn about what’s going on for they plan to be around for years to come.

He’s been with Columbia since September of 1971 and has had two LP’s and three singles released. He recently upgraded his Cadet hits for a greatest hits package, adding electronic piano and synthesizer to the trio sound to produce what Ramsey calls “today’s jazz rock thing.”

The jazz musician today is “freer and not harmonically and rhythmically bound,” he says one morning in Los Angeles over coffee. “It no longer approach a tune on the piano in a limiting way. I just sit down and let the chos fall. I’m not aiming at a jazz audience (like he used to 10 years ago), just at people, at people’s hearts.”

Ramsey’s comments reflect the concept which most pop or rock musicians hold that their art transcends boundaries and should be heard by all people. His music, too, has a newer, more open sound. It’s not just “Hang On Sloopy” in a simple 4/4 style with some soulful soul chords thrown in to make it palatable for the 45 disk pickers.

Ninety percent of Ramsey’s gigs are concerts. He’s aware in his own listening to new developments in jazz: “I’m not necessarily hearing innovative things,” he answers. “I’m hearing new ways of doing and saying things.” What does he hear in Miles Davis’ music? “A reflection of what he’s done over the years; he still plays some bebop licks.”

Are electronic instruments (in Ramsey’s case all electronic keyboards or synthesizers) the key to long life and happiness? Ramsey won’t turn to all electronic keyboards and he sees other pianists turning back to acoustic instruments because they’re so challenging. “There are still bugs in the electronic instruments and the tone has never been as warm as that from an acoustic piano.”

Ramsey believes the jazz musician is faced with a “major challenge more now than at any other time. It’s a challenge on the positive side. The audience is there and it is very broad minded. So the jazz musician can play whatever is in his heart.”

The challenge? “It’s to project and communicate his art commercially in terms of technique and sincerity.”

The driving passion to be commercially successful puts the jazz musician in a binding emotional state. He wants to retain his feelings about being true to his art while at the same time recording a form of music which can be enjoyed and supported by more than the small jazz community which has traditionally kept jazz alive, and in some instances, has formed a closed circle around the players and music to where it belongs to “them”—the elitist jazz critics or jazz snobs.

What Ramsey is saying is that today the jazz musician (Continued on page 58) Concerts keep Ramsey going.

RAMSEY LEWIS REPRESENTS THE MUSICIAN IN TRANSITION

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JUNE 23, 1973, BILLBOARD Jazz: The International Ambassador
AVANTE-GARDE ASSN. HAS STRONG OVERSEAS SUPPORT

By Earl Paige

Through the ASSN. for the Advancement of Creative Musicians (AACM) is far better known in Europe and Asia than in Chicago. It was founded in 1965, its president, Richard Abrams, does not see Europe as the "promised land."

"Our roots are here in the Midwest. This is where we must grow," he says. AACM specializes in avant-garde jazz. Nevertheless, Abrams notes that there is a curious reversal at work in AACM's acceptance in Europe. "Europe usually follows the U.S. in many music trends, but in our case we were accepted there first. We even find ourselves in nightclubs in Europe with AACM inscribed on them. Of course, our records preceded us, and that's why they knew us."

The organization of AACM is rather loosely knit and just the struggle of obtaining gigs and keeping things going creatively has harnessed its growth on the business side. Its current headquarters is actually a day care center called Child City, where regular Sunday concerts are held (soon to be expanded to two or three a week) and where AACM members teach inner-city youngsters and are involved in community activities. AACM's current goal is to buy a building in which will serve as its headquarters and be available for concerts as well.

AACM members are recorded mostly by Delmark, a Chicago label owned by jazz and blues specialist Robert Koester, though one LP is now available on Atlantic by the Art Ensemble of Chicago. Four albums have been issued by AACM, and three by Bobbi Nessa, Madison, Wis., jazz dealer. Abrams says AACM has its own label too, but that the lack of funds has prevented any development of it.

The four original members of AACM when it was incorporated as a non-profit organization were pianist Abrams; Vic Chenard, another pianist; Philip Cohran, strings and bass, and Steve McColl. John S. Jackson is secretary. It has since grown to envelop 30 musicians with the best known groups, perhaps, being the Art Ensemble of Chicago and Abrams own sextet.

Members of the Art Ensemble are saxophonist Joseph Jarman and Roscoe Mitchell, trumpeter Lester Bowie, bassist Malachi Favors and drummer Don Moye, though to hear them in concert readily reveals they are skilled in many other instruments as well.

Besides Abrams, his sextet consists of Kalaparusha Agra Dita (Maurice McIntyre), tenor sax, clarinets, flute, bari and many other instruments; Alvin Fielder, a pianist; Reginald Willis, bass; Leo Smith, trumpet; Wallace McMillan, reeds, and Steve McColl, percussion.

Abrams, personable, confirmed vegetarian, who neither drinks nor smokes, whose experimental band in the early 60's was known as Adventurists, says "I prefer to call AACM music "black music." I'm very much into black consciousness."

If he uses the term "jazz," it is just as a convenient category name. "Jazz has come to be applied to everything, it has a negative meaning to us." Nevertheless, he continues to refer to AACM musicians in terms of "third-generation" post-Charlie Parker musicians.

Critic John Litweiler notes that Abrams' group particularly used African rhythms and John Cage-inspired "sound against silence" as extensions of the atonality and dissonance that characterizes much of the group's sound.

Asked what he thinks of the blues, Abrams says, "We play the blues, but we use space in a different way. Gothic has progressed, it has nothing to do with the kind of measure we used to think of it having." He sees AACM's brand of music developing in a path that grew out of slavery, a revolutionary force but not one bent on destruction.

Abrams says the idea of black music as he sees it developed long before the "Black Power" slogan came into vogue. "The awakening came from the music and the music came from the people and music is returning to the people."

Commenting on AACM, Koester says: "Jazz is accepted in Europe just as the ballet is here. But in America, jazz has to be entertainment. This is why AACM came to be known so well over there, because of the different climate surrounding jazz."

From Jazz to Pop

Performers like those mentioned so far are making the most obvious jazz records into popular acceptance. But there are still other directions to a jazz-rock fusion which have begun winning new success.

Perhaps the most striking example is John McLaughlin's Mahavishnu Orchestra, whose latest album "Birds of Fire" had been an LP on the Top LP's chart for 17 weeks at deadline. Guitarist won the award for "most popular artist" at the Rolling Stone's annual music awards competition.

McLaughlin's Mahavishnu band, formed in 1969 and now in its third year, is a major force in the current fusion scene. Their most recent album, "Birds of Fire," was recorded live at the Fillmore East in New York City.

The Mahavishnu Orchestra includes postfixes such as Tony Levin on bass, Pat Metheny on guitar, Jan Hammer on keyboards, and Billy Cobham on drums. The group's sound is a combination of rock and jazz, with elements of funk and soul.

The success of the Mahavishnu Orchestra has led to interest in other fusion bands, such as Return to Forever, led by guitarist Stanley Clarke, and Weather Report, led by saxophonist Wayne Shorter. These bands have contributed to the growing popularity of fusion music in the late 1970s.

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Jazz Has a Home With European Labels

Despite the fact that jazz record sales in Europe are, even on the most optimistic estimates, running at less than five percent of the total market, there are nevertheless an impressive number of labels devoted to jazz. Perhaps one of the most prestigious is MPS, a German company based in Vienna, and run by a thorough-going jazz enthusiast, Hans Georg Brunner-Schweer.

MPS has a catalog of around 250 albums, 80 percent of which are jazz LPs and artists represented include Oscar Peterson (who has recorded a total of 16 albums for the label), Dizzy Gillespie, Count Basie, Art Van Damme, Freddie Hubbard, Milt Buckner, Sugar Canoe Harris, the Clarke-Boland Big Band, Stefano Grappelli, Lee Konitz, Barney Kessel, Don Ellis and Monty Alexander.

The Peterson albums on MPS are regarded by many critics as the best work the pianist has laid down, particularly the series of six albums released under the title, “The Way I Really Play.”

A recent major release on MPS has been the three-album set from the Colorado Jazz Festival of 1971, produced by Don Schlitten and featuring Clark Terry, Kai Winding, Uriee Green, Joe Newman, Harry Edison, Teddy Wilson, James Moody, Zoot Sims, Bud Johnson and Flip Phillips, among others.

Another lively jazz label in Germany is ECM, based in Munich, which has produced some excellent recordings by top jazzmen, among them Keith Jarrett. Jarrett’s solo recording, “Facing You” won a Grand Prix at the 1972 Montreux Festival and won widespread critical acclaim. Jarrett has also recorded another important disk for ECM, “Ruta y Daila” with drummer Jack DeJohnette.

Foremost among the specialist jazz labels in Britain is Black Lion, a label founded by Alan Bates and distributed in the UK by Polydor. Black Lion has produced some excellent jazz product in the last year or so including albums by Johnny Griffin, Dexter Gordon, Ben Webster, Thelonious Monk and many other big jazz names. An offshoot of the label is the Freedom catalogue which concentrates on the more profound and esoteric jazz.

Other jazz labels in the UK include Spotlite, which specializes in rare Charlie Parker recordings among others, Cadillac, 77 (a label of mostly mainstream and old time jazz) run by record retailer Doug Dobell), VJM and Debel.

Small jazz labels also flourish in France and one of the most recent arrivals is ADI, the Association pour le Developpement de la Musique Improvisée, which is a group of French musicians, under the leadership of Didier Levallet. They have a theatrical studio, produce subscription records and organize concerts and festivals.

Three of Europe’s stylists: Polish violinist Michal Urbaniak (left), Czechoslovakia’s top saxman Jiří Sliva (below) and Poland’s saxman Włodzimierz Nahorny (right).
WILE JAZZ cannot easily be said to flourish spectacularly in Western Europe, it certainly enjoys a greater degree of popularity in the East European countries where some of Europe's most successful and durable jazz festivals are held.

Poland's main jazz festival, writes Roman Waschko, is the Warsaw event, fruit of the 1964 Festival Jazbarnecz, which is now in its 16th year. The Festival had inauspicious origins—beginning as an amateur student festival held in a wooden shed. But today it is one of the most important in Europe. Last year, for example, the festival presented Charlie Mingus, Elvin Jones, Cannonball Adderley, Jimmy Smith, James Moody, Art Farmer and Illinois Jacquet.

Aside from the Warsaw event, there is a student festival held every March in Wroclaw, The East Fair, which is very much a jump-off point for Polish musicians, most of whom made their first breakthrough at the event, including saxophonist Wladzimir Nahorni, who was a prize winner at the International Competition in Vienna in 1964.

Oscar Peterson and his trio performs at the Prague Festival.

Not so quiet as the Warsaw Jazz Jamboree, but just as important, is the Prague International Jazz Festival which this year celebrates its 10th anniversary. The festival is directed by Billboard's Czech correspondent, Dr. Lukomor Dozuca, who writes:

The Prague festival affords practically the only opportunity to bring international groups and soloists to Czechoslovakia. Among the top American artists who have participated are Duke Ellington, Buddy Rich, Dizzy Gillespie, the M&J, Charles Lloyd, Roland Kirk and Oscar Peterson.

The festival is usually held for four nights over the last weekend in October and takes place in the underground Lucerna Hall which has a capacity of 3,000. However, this never produces sufficient receipts to pay the fees normally demanded by the managers of top artists, mostly only works must count on receiving their fees in local, non-convertible currency.

In past years, American artists have usually been supplied by George Wein and his European representative, Simone Girinbrev, through their "Newport Festival In Europe" package, but in some cases the organizers have also made individual deals with other managers.

The Prague Festival normally concentrates on European talent with a wide coverage of the East European scene and overseas artists are not too numerous. However, many critics, managers and festival directors come to Prague and quite a number of jazz groups owe the beginning of a successful career to a well-received performance at Prague.

All the concerts are broadcast and televised for later viewing on jazz programs of the many television companies. At the same time, the festival organizes co-operate closely with the local record companies, Supraphon and Panton, for whom they try to prepare special productions. The practice of the first few years, when Supraphon just released an album of highlights from the festival was soon dropped in favor of more complex solutions, including, more recently, the production of international bands which have rehearsed several days before the festival and then recorded special albums in studio.

Since 1970, the festival was sponsored by Czechoslovak Musical Instruments Factory. This proved profitable for both parties as international stars coming to Prague also test new types of instruments, which considerably boosted the sales of these instruments in the West. Since 1970 the festival has been organized under the auspices of the Czech Ministry of Culture as it is now regarded as a cultural event of outstanding importance. This year the main organizer will be the Czech concert agency, Pragokoncert. Both Supraphon and Panton time the release of new jazz albums to coincide with the Festival. The records are put on sale during the event in special booths in the festival hall and sales are surprisingly good.

What is claimed to be the world's oldest jazz festival—it celebrates its 23rd anniversary this year—is the Zurich Jazz Festival, an event which has for most of its life been confined to amateur groups, as the rotating Swiss correspondents. However, last year's event featured only professional musicians and this formula is certainly for the year's festival which is set for Sept. 10-15.

Another innovation is the sponsorship of the Festival by Migros, the largest Swiss supermarket chain which already sponsors classical concerts.

Scandinavia's two main jazz festivals are those held at Porti in Finland and Molde in Norway.

Esper Eriksen writes from Oslo: The Molde event is Norway's biggest jazz happening and this year's festival, set for July 30 to Aug. 4, will have 36 items on the program ranging from traditional to modern theatre.

The festival is organized by Otto Sestrem Jr., head of the Storyville Jazz Club with Peter Peterson handling the PR. The program this year will include a New Orleans workshop at the Varde Slus and an appearance by the Clark Terry Big Band at the Hotel Nobel. Pianist Keith Jarrett, who appeared last year, will make a return visit this year as will Gary Burton, and other artists include blues singer Willie Mabon and gospel singer Bessie Griffin.

A major surprise will be the appearance of ragtime pianist Lennie Blake, who made his professional debut in 1901; and there will be a performance by a rather junior New Orleans clarinettist Albert Nicholas, 73, who has been based in Europe for many years.

Slightly overshadowed by the Molde Festival is the Kongsberg Festival in Norway which runs from June 28 to July 1. Kongsberg has been in existence for nine years now, compares with Molde's 13, and this year it will feature composer-arranger-trumpeter Gerald Wilson who will direct the Northern Jazz Workshop. Another feature will be a jam session featuring Herbie Mann, Eddie London, Houston Person, George Mraz, Joe Beck and others.

The Poraj Jazz Festival, writes Kari Helgopatko from Helsinki, was inaugurated in 1966 when it attracted only 1,000 spectators. Total attendance was 10,000 for the event, however, 20,000 will be regarded as the best of all. Headliners were Cannonball Adderley, Chick Corea and Yusef Lateef.

This year, the event, which runs July 13-15, will feature the Clark Terry Big Band, Horace Silver, Keith Jarrett and McCoy Tyner among others, and festival manager Yrjö Kangas says that the event's budget of $60,000 will be covered mainly by ticket sales.

Porj, with its beautiful setting, is one of the most attractive jazz festivals in Europe. Last year it drew some 3,000 tourists from the Scandinavian countries, central Europe and the United States.

This year, the European Jazz Federation will be meeting in Perugia and as a special gesture the opening day will be devoted to European groups including the Rhytmuswagen Quartet with Nannie Porse (Sweden), the Sarmonto-Kontinventen (Finland), the Wolfgang Daumer (West Germany) and the Tommaso Stanko Quintet (Poland).

The most important jazz festival in Italy, says Billboard's Italian correspondent, Gerico Ruscillo, is the Bologna Festival, which is usually held in October or November and which has been running for 13 years.

The festival draws a crew of around 6,000 for each of its three nights and is organized by veteran jazz enthusiasts Alberto Alberti and Ciclo Fori who get backing from the Bologna municipality.

The international content of the package is invariably supplied by George Wein, since a Newport package is usually swimming through Europe at this time of year.

A smaller festival is the Bergamo event, now in its fifth year, which was a sell-out success last March when it featured a number of American and European musicians, and making its debut this year is the Verona Jazz Festival which will be held almost immediately after the Montreux andsystem.

On these events are from the Monorex Festival and will feature some of the Montreux stars. The venue will be the famous Arena di Verona.

The Bergamo Jazz has always been a relatively fertile one for jazz, writes Billboard's Dutch correspondent, Bas Hageman, and there is a growing interest in both live performances and in records. On the festival front, Holland's leading record company, Philips, has put out a new live-off-the-stages LP featuring its signature, promoted here by impresario Paul Ackel; and for 15 years there has been a jazz festival at Lostredereck organized by Max van Praag in conjunction with Prapel.

However, the Dutch State Broadcast Association, the NOS, has taken over sponsorship of the festival and it will now be held in the Singer Concert Hall near Amsterdam (Aug. 21-22) and be known as the International Jazz Festival.

Features this year will include a series of jazz recitals by the Mel Lewis' own Big Band, the Mijk van Dijk Big Band, the Jimmy Shand Trio, the Daniele Sevplits and Brass led by Peter Herbolzheimer, the Diamond Five and the Dutch Rein de Graaf/Genk Vennik Quartet.

In Belgium, the major jazz festival is that which is held each year in Bilzen towards the end of the summer. The festival was inaugurated in September 1965 and confined strictly to jazz and blues acts. However, over the years the jazz content declined and the accent was put increasingly on pop and rock acts.

Jack Dupree was the biggest name appearing at the first Bilzen Festival. This year's event, sponsored by the local television production, included stars such as Nathan Davis, Jon Eardley, Erleklei Uilen, Eddie Boyd, Carmell Jones, Mal Waldron, Benny Bailey and Yusuf Lateef. From these and other shows released highlights and the event appeared on the Friday and Saturday and gained for this normaly peaceful rural village a certain notoriety as a result of small riots, soft drugs, and other non-musical happenings.

Larry Coryell, John McLaughlin, Jaki Byrd and Gato Barbieri appeared in 1971, and last year the big names were Sonny Rollins and Charles Mingus.

For many years the Antikes Jazz Festival of France was one of the leading jazz events in Europe and featured all the major jazz artists such as Duke Ellington, Count Basie, Louis Armstrong and many more. However, with a change in the make-up of the municipality following local elections five years ago, the festival came to an end.

Best, however, was the Nice jazz festival which took place from August 11 to 28. Promoted in conjunction with the French state television, the Nice Festival was a major American act from the Rolling Stones, to Chateaurouillon will this year feature Chick Corea's group. Last year the event had Jean-Luc Ponty, Tony Williams and a CTI package. The festival is staged in a room overlooking the town and shows every sign of becoming one of Europe's major jazz events.

France also has an annual festival in Dunkirk which is sponsored by the theatre and jazz group and held in conjunction with the French jazz magazine Jazz Magazine.

The British jazz scene is a depressing one. The number of jazz and/or blues festivals has shrunk from a modest few during the 1950's and early 1960's to absolutely nothing.

Probably the most notable consequence was the Richmond Jazz Blues Festival. But during the last couple of years of its existence, there were more rock and R&B acts than jazz and blues artists.

The annual music festival held on the grounds of the legendary country home of John Denworth and Cleo Laine, in Wavendon, Bucks, has always made a point of featuring the kind of jazz that the late George Wein had by his host and his wife—but the festival, in keeping with the concept of the Wavendon All Music Festival, is not devoted exclusively to the jazz scene.

Only bright hope for the future is the possibility of a two-weeks festival to be staged under the auspices of the Camden Arts Centre, London, in either September or October, 1973.
RONNIE SCOTT'S IN LONDON IS EUROPE'S LEADING CLUB

Easily the most important jazz club in Europe today is Ronnie Scott's Frith Street London which, for more than 14 years has been presenting top American and European jazz acts.

Among the major talents which have been showcased at Scott's over the years are Buddy Rich, Woody Herman, Stan Kenton, the Claude Bolton Big Band, Stan Getz, Freddie Hubbard, Zoot Sims, Johnny Griffin, Illinois Jacquet, Milt Buckner, Anita O'Day, Esther Phillips, Barney Fasse, Chick Corea, Gary Burton, and practically every major name in British jazz.

Other clubs in London, like the Flamingo, the 100 Club and the Marquee, which used to feature jazz extensively, now concentrate almost exclusively on rock music, but jazz has found refuge in many London and provincial pubs, even if only on a once-weekly basis.

One of the best-kept secrets in the jazz industry is Ronnie Scott's. During the last decade it has been the only jazz club in London to be consistently successful. It has been the place to go to see the best American and European jazz musicians, and it has also been a showcase for young British talent.

The club is named after one of the most famous British jazz musicians, Ronnie Scott, who was a leading tenor saxophonist in the 1950s and 1960s. He was also a successful record producer and composer, and his influence can be heard in the music of many of the musicians who have performed at Scott's.

Ronnie Scott's is located in Soho, a district of London known for its vibrant nightlife. The club has a small stage and a cozy atmosphere, with a bar that is as famous as the music. Ticket prices are reasonable, and the club features a wide variety of acts from around the world.
The Continent Has Its Share Of In Resident U.S. Players

CANDINAVIA—PARTICULARLY SWEDEN AND DENMARK with their liberal social climate—has a strong lure for expatriate American jazz musicians, particularly black musicians who seek refuge from racial discrimination and an opportunity for free expression of their music.

Copenhagen is a major center for American jazz musicians, partly because of the existence of the Montmartre Jazzclub and partly because Danish radio gives a number of broadcasting and arranging opportunities to jazz musicians.

Dexter Gordon has been living in Copenhagen for many years and recently celebrated his 50th birthday with his friends in the business at the Montmartre Club. An even longer-term resident is pianist Kenny Drew, a frequent guest at the Montmartre and on television, where he often accompanies visiting artists with his trio of Niels Henning Ørsted Pedersen on bass and Alex Riel on drums.

Ben Webster, the great tenor saxophonist who lived in Holland for some time but has now moved to Copenhagen and another new arrival in the city is former Oscar Peterson drummer Ed Thigpen who has joined the Sven Asmussen Quartet.

Sax and flute player Sahib Shihab, for many years a mainstay with the Clarke-Boland Band, has lived in Denmark for more than 20 years and is known for his own publishing company there and other projects that include Horace Parlan and Ray Pitts, who is also the leader of the Danish Radio Big Band.

In Sweden, bassist Red Mitchell has made his home for the last five years and, in addition to working as a studio musician and on local jazz recordings, has made tours with Sven Asmussen and Alice Babs and with the DJöy Gillespie group in 1970.

Since the death of Don Byas and the departure of Ben Webster, Holland has no major American jazzmen in residence, but Belgium is home to two drummers—Al Jones, who has been an Antwerp resident for 10 years, and Stu Martin, who also plays Moog synthesizer. Stu Martin originally came to Europe as a member of the Quincy Jones band and has been a resident for around eight years in the quiet village of Sint-Pieters-Kapelle, in the hills of Brabant.

France is rich in American jazzmen, although many need to travel beyond the French borders to find regular work. Johnny Griffin has been a long-time resident—but even more senior are drummers Kenny Clarke, pianist Joe Turner (residental at the Gallois), trumpeter Bill Coleman and blues singer Memphis Slim.

Hal Singer has been a French resident since the mid-sixties and Aaron Bridges, a solo pianist and a disciple of Art Tatum, has been resident in the Living Room for more than a decade. Opposite him is pianist/vocalist Alice Dare, also a Paris resident.

In neighboring Switzerland live veteran clarinetist Albert Nicholas and tenorist Lucky Thompson and in Austria reside top jazz trumpet man Art Farmer and bass player Jimmy Woode.

Because of the existence of many big bands, Germany attracts top calibre jazz musicians including trumpeters Benny Bailey, Carmell Jones, and Buzzy Reece, saxophonists Léo Wright and Herb Geller, drummers Joe Harris, Billy Brooks and Tony Inns, trombonist Jiggs Whigham, vibraphonist Dave Pike and several others.

Clarinetist Tony Scott is based in Italy, hovers between Rome and Milan, and Britain is the home of blues singer Champion Jack Dupree and trombonist Nat Peck.

Aside from those musicians permanently based in Europe, there are many like Don Cherry, Phil Woods, Steve Lacy, Stan Getz, Keith Jarrett, and Jimmy Gourley who spend a great deal of time in Europe.
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Chemical Lags Peril to Tape

By INGRID HANNING

CHICAGO—Tape carrying and storage cases are becoming elaborate. An example at CES was a unit from Display Media of Addison, Ill. The Stereo 8 library is a walnut wood grain cabinet with concealed storage for 40 8-track cassettes.

The front panel reverses to show all labels in full view. James Walsh, president, said, "These units are popular because the tapes don't catch dust or become dog-eared. The unit is styled to complement furniture and stereo components. Black plastic encloses the cabinets. The cabinet sells for $34.95 retail. The same unit, holding 70 cassettes in plastic covers, retails for $35.95.

The firm also introduced a wood cube cabinet with a black vinyl top which could be used as an end table or foot stool, holding 80 Lps. An additional unit can be placed under the top, which holds either cassettes or cartridges.

Savvy of New York introduced a revolving carousel Model MR-24 which holds 24 cartridges or 44 cassettes. Unit comes in four colors, and retail at $159, or $129.25 with the carousel turned off. Includes two sets of clips and a handle. The unit is a 22" x 22" x 22" box, weighing 40 lbs. If you're a tape collector, you can buy six special-effect tapes in a special set. The set includes a set of 24 tapes with images of the moon, space, and the earth. The tapes are also available separately at $24.95 each.

CHICAGO—The home audio center of the future as envisioned by Zenith Radio Corp., was being demonstrated at the company's Michigan Avenue Salon, to a select group of dealers. The Zenith 4X Future concept can handle twelve different modes of receiving or producing sound. The instrument receives AM, FM and stereo FM, in addition to Zenith's 4-channel four-channel broadcast system. It plays mono, stereo and four-channel discrete records, cassettes and 8-track tapes.

Electronic controls, besides selecting the audio function, allow the user to scan the radio dial, change stations in a fast forward or fast reverse action, adjust tone and volume controls, and select four predetermined AM or FM stations. The speakers can also be adjusted to the best listening position for any area of the room.

The unit has four of the new Allegro speakers. Two are connected to the main cabinets, while the other two speakers are wireless and are controlled by signals from the plugged-in speakers.

The unit is designed for a remote control unit using the four-channel discrete broadcast carrier system with lights that indicate when four-channel sound is being received.

The complete 4X Future system carries current audio developments as well as previewing some of the developments of the future, Walter S. Fisher, president, Zenith Sales Company, said.

Tape Carrying, Storage Cases More Elaborate

June 23, 1973, Billboard
CES Trend ‘Q’—Berkowitz

By BOB KIRSCH

CHICAGO—Quadrasonic is here and is beginning to meet acceptance at all levels. This is one of the major trends to emerge at the Consumer Electronics Show here, according to Panasonic assistant general manager Jeff Berkowitz.

Berkowitz also feels there is more emphasis toward the youth market in tape, with better quality and higher prices than at previous shows as well as feeling the show is becoming more of an audio show than ever.

"Four-channel is certainly here if this show is any evidence," Berkowitz said, even though there has been a lot of interest at all levels, including dealers and manufacturers. The market has settled down now and is leaning more and more toward quadrasonic. Above the $200 level, four-channel is becoming the dominant factor.

Berkowitz pointed to the many 2-channel/4-channel combinations in receivers at the show as an example, and added that while the software situation in disk remains in a somewhat unsettled situation, the industry is likely to see more of these "universal" systems.

"Our sales on 4-channel receivers have been very successful," he added, "and I think by the end of the year the quadrasonic end of the audio business should be about 70 percent. One important reason for this is that the dealers have been getting behind the configuration. We’ve been helping dealers with a lot of promotions and programs and it has paid off.

"It’s not only us," Berkowitz added. "Most of my competitors have done a good job getting behind quadrasonic in both their own promotions and aiding dealers."

Berkowitz said one of the most common questions asked by dealers was why should there be a switch to quadrasonic? "We tell the dealers that it’s an issue of evolution," he said. "We took monaural and expanded it to stereo and try to achieve a sound closer to a natural environment. Now, with four-channel, we can come closer to this goal than ever before.

"There has also been a general upgrading of stereo as a result of quadrasonic," he said. "We’re seeing good demand for stereo in a number of price ranges.

As far as looking to the future, Berkowitz sees the manufacturer going to more attractive design to appeal to the younger buyer, especially in tape. But he is also going to better features and a somewhat higher price, which the more sophisticated young buyer is now willing to pay.

How would Berkowitz sum up the show? "Much of the show was just a show," he said, "and this can be a bad thing. The dealer is getting a chance to see what’s going to be in the market this fall, not a group of prototypes. Obviously, quadrasonic would seem to be the main feature at the show, but there are several other points worth mentioning.

"One of these points," he continued, "is that all product is becoming more quality oriented. The days of the gimmick feature is falling by the wayside, primarily because consumer awareness and sophistication is getting higher all the time. The show is also becoming an audio show, with tape and audio products more dominant all the time. And in those categories, the consumer is not looking for low-end merchandise and neither is the dealer. The loss leader or purely low-end good may have seen his day.

Berkowitz also feels that technology is becoming more important to the consumer, and this is one reason why the show lacked a great deal of low-end merchandise. Along with the better technology goes the higher prices, but this is what the consumer wants," he said.

"Talking about the battle or lack of it between the various 4-channel systems, Berkowitz said that "discrete and matrix will probably coexist for quite some time. There is a lot of software in both areas and a lot of consumers own equipment of each kind."

"Again, you have the receivers incorporating CD-4, SQ and regular matrices, which is one indication of all that will be around. As for quadrasonic in general, it should keep growing providing dealers continue to do a good job. In our training programs we tell dealers that hardware and software should go hand in hand. If he’s purely a hardware man, we will try and put him in touch with record contacts. If he carries hardware and software, we will try to show him various means of display."

Headphone Technology Advancing

By ANNE DUSTON

CHICAGO—The electrified headphone was launched by several manufacturers at the Consumer Electronics Show here, catching some consumers by surprise. At least one manufacturer was totally unexpected.

Headphone manufacturers were able to impart some of the excitement to the audio listener, with a number of new technologies to enhance the headphone experience.

Carroll showed seven models ranging down from the APL-16 with style top at $750 a pair to the APL-101 walnut at $139 a pair. Other models include the APL-201 (vinyl) at $156 a pair, the APL-201 (walnut) at $173 a pair and the APL-101 (vinyl) at $189.95.

Avic Corp. showed three models ranging from the model 100 (a two-way at $79.50) to model 103 (a three-way with floor stand at $139.50). Fabriola had a line ranging from $49.50 to $199.95 to the "Wall of Sound" model A111T at $399.95 and $279.55. Microl/Acoustics Corp. showed models ranging from $149.50 (with regular grille) at $130 to $269 at $249.

The influence of JBL’s foam grilles was seen in such exhibits as Whirlpool Foam Products and Republic Packaging Corp., each offering a different type for custom designed fronts. Dealer manager Dick Uranga of Whirlpool explained that the foam material can be sold at $1 a square foot and comes in a wide range of styles and colors.

Private label specialist Speaker Systems Inc. showed a wide assortment of product available. Price schedules ran from $10 to $50.

Concorde Audio Corp. showed a number of four-channel systems from four-channel. The Auto Quaid I CD decoder quadratically encoded tapes, records, and FM multiple.

Midland introduced speaker system Model 17-512 in handsome wood finish. The model is $59.95.

Sleck Styling in High Gloss white molded cabinet is offered in Zenith’s new Avalon, an I/M/FM tuner-amplifier with separate speaker cabinets. Unit has jacks for additional components. List is $99.95.

Motorola announces the TM412S automatic reverse tape player with tumour door which can be closed while tape is playing. Side lever controls, dual channel amplifier, and pushbutton repeat are featured. List: $64.95. Speakers are optional at extra cost.

Automatic reverse cassette player with FM/AI/MF multiple accepts tape short and long and has elevator system that lowers tape into place. Panasonic’s Q747, also features automatic fast forward and rewind pushbuttons.

‘Q’ Boosts Private Label Speaker

By BOB KIRSCH

‘Q’ has been developed to increase profile of several manufacturers who have been invited to design a series of "private label" speakers. The new series includes several models with high performance characteristics.

Pfannstiel has the hard to find needles

When you have a problem in finding the needle you need — your chances for a "fix" might be increased by today's letters: "Write today for your free tradeshow information about becoming a Pfannstiel dealer and have the complete line of diamon and sapphire phonograph needles!"
Tape Sales Idea Boom — Vend Unit

CHICAGO—The merchandising of prerecorded tapes is the target of unprecedented techniques in terms of new tape holders, display cases and now the second tape cartridge/cassette vending machine to bow in the last three months.

Soma Manufacturing, a wing of Hellicher Bros., bowed a tape holder at the Consumer Electronics Show (CES) here (see separate story) and Creative Store Equipment was among several at CES with store display case breakthroughs (Billboard, June 16).

The vending machine is the idea of tape industry veteran Peter Gushi, whose concept is quite different from that of Donald Huckabae, head of Prefid Dist., which is test marketing a cassette single concept (Billboard, Mar. 31).

Gushi, along with advertising agency head Don Hackenstedt and another principal, make up the ownership of the private venture company Visual Vending Systems headquartered in Chicago, which has just patented a device to cover the paper money/credit card activated 48-in. high, 55K, 12-deck unit that will list for around $3,500, accommodate at least 50 selections and hold a maximum of 300 brack-track cassettes.

Actually, the Gushi unit can vend almost any packaged item. He was assisted in its development by Professor Felix Masciotti, currently with Motorola and former BSB and Robert B. Kyles, of the Illinois Institute of Technology research center and now teaching at Loyola.

Tape Duplicator

J. D. Strand, regional sales manager of Neotronics, believes that in the next six to 12 months he will start receiving a new generation of what he terms hot press ferrite heads, which he says have now been supplied to computer firms and are available in very limited configurations. What has been wrong with ferrite? "First, it’s expensive," Strand said, "and we have gap erosion, where the ferrite in the gap areas breaks off in microscopic chunks." In the meantime, Neotronics, here pushing its line of consumer-oriented products now numbering over 40, is counting on its mini-metal heads, which Strand claims combine very low retentivity and high coerciveness, a critical combination. The effect is that the head doesn’t hold onto the magnetisation long and releases as soon as the electric current stops and results in a head with little “memory.” The idea now is to develop ferrite with these properties and this is what Neotronics, and undoubtedly other firms, are trying to do.

CHICAGO—Mass merchandiser buyers of hardware, such as W. B. Wilfong of Goodyear Tire & Rubber in Akron, believe there will be serious shortages of certain key entertainment equipment items this fall and that buyers and independent retailers must start planning more in advance.

In a long interview at the Boman Astronetics exhibit here at Consumer Electronics Show (CES), Wilfong expressed his opinions on the rather mysterious surge in consumer confidence and quadrasomic, particularly the problem of demonstrating it in small size stores.

Buyer for 1,536 outlets, Wilfong said Goodyear is having a better season, but he is concerned about deliveries and is already allocating for the second quarter, 1974. "I believe buyers and vendors will have to figuratively live together during the next few months to insure there will be delivery on certain key items."

One item he sees possible delivery problems on is components in the $159-$299 price point area. "Low end components have not been selling because the consumer has been trading up. I think that the manufacturer and the retailer are yet to understand why the consumer is buying with more confidence. Perhaps they just look around and see prices are up and up and up. I sure they should buy what they want right now. They are over-extending themselves in durables probably."

Wilfong sees several factors behind the uncertainties of manufacturers. He mentioned re-evaluation, uneasiness in the Orient and Watergate. "I think factories such as GE, which manufactures off-shore, have a good reason to wonder about availabilities and prices of parts."

Goodyear, divides its operation into 45 districts and allows department managers a good deal of autonomy. "I work out programs for their promotion. I will come to them and say I have a promotion for July, August and September. I ask them to take an inventory and give me an estimate of their needs. It is very hard to plan promotions and get the necessary feedback for our vendors. One promotion may only do 700 pieces and then the next could be sell-out."

Wilfong sees perhaps 15 percent of Goodyear’s hardware sales coming in quadrasomic this year. He is using only one car stereo model in quadrasomic, an RCA. In home equipment, he is using more 4-channel models in GE and RCA and to some extent.

One problem is with demonstration, particularly in the smaller stores. "We have had waiting rooms for people who are having tires installed and I am turning these into music rooms."

He said one demonstration idea tried so far has been to show a quadrasomic unit with two speakers in a wall display and to hang two speakers from the ceiling. "This way, people walk into this area and realize the difference. But we have seen a problem with fire ordinances which prohibit fixtures hanging from the ceiling. We may go to single beams secured to the floor."

As with many other buyers at CES, he sees hardware settling down because most equipment offers capability for matrix and discrete. "I am reminded of the 45 vs. LP situation of years ago and how the speed turntable evolved to limit any confusion. I think we will see a matrix with the buttons and the consumer learning finally how to operate his quadrasomic system."

500 McCrory Outlets — Continued from page 1

of America, is teaming with hardware buyer Jeff Stewart in a typical razor and blades operation. "They feed off each other," said Lauer in describing the idea of merchandising disk and tapes along with players and accessories.

Typically, stores have 100,000 to 200,000 square foot departments with $6,000 to $8,000 in software inventory geared to turn four or five times a year. Wild exceptions to this exist. In Houston, for example, an outlet with a base software inventory of $9,000 at 125% or $13,000, with much of it in soul singles, Lauer said.

"We are in the music business to make money and we intend to be competitive. We don't look at the departments as loss leader type operations and where we see a market where we can't be competitive and make around 25 percent on a nick-jobber, we don't have a department."

McCrory, part of a giant complex that includes the S. Kilun stores and a large part of the Lerner women’s wear shops, has six operation branches that each report to the G. Michael Co., based in York, Pa.

Lauer wants to see it set up to work with about six rack jobbers, some national and others regional.

WOLLENSACK will show its cassette stereo recorder deck Model 4766 with Dolby tape and FM broadcast noise reduction circuits at the winter Consumer Electronics Show Unit will be available in mid-May and will retail at around $300.

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Other Tape Stories

This Issue

- "Q" in U.K., German Cassettes, Finnish Blank Tape (International)
- Hellicher’s Cartridge Display Holder (General News)
- Unlicensed Duplicator Action at CES (General News)
Tenneco 2-Step

Chicago--Tenneco Corp. is refining its dual one- and two-step marketing philosophy according to Ronald A. Steinberg, president of the marketing vice president with a complete distributor program including a list of 1337, advertising support and displays. It will market the one-stop Ranger line, which is pioneered as a direct brand, but a greater effort will be made to have the Tennaco brand distinct and separable. The new systems at CES were a matrix car unit at $1979 (RR-TX), a 1979 in-dash car unit at $1979 (TTX-137), and the hit the booth


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SALES DYNAMITE from DynaSound!

The existing new model 3200 list


young people want it most and is willing to spend the most effort," expressed Harvey Rose. "There is enough business for independents as well as mass merchandizers," he continued.

In 1976, it was brought out, over 50 percent of the color TVs sold were purchased by independent retailers. The independent retailers agreed they must band together and offer advantages to consumers in order to compete. Jack Rice noted the similarity between Mop and Pop groceries versus large food chains, and independent retail outlets selling electronics equipment.

Service
Eighty percent of NARD M members have their own service departments. Many members attended association-sponsored service training seminars and have consequently turned this sideline into a very profitable one.

Steinberg, chairman of NARD's service committee, told the lower price mass merchandisers pay for components, which he emphasized that everyone, mass or independent, must spend the same amount for service which is simply labor with well-defined costs. "Thus, the independent has a chance to catch up."

Rice explained what one manufacturer told him: "If you don't estimate a job, you won't have it to sell."

Rice continued by saying, "The independent must control labor costs. You must justify the higher prices we charge."

Apparently it is difficult to find young people willing to enter the Service field. Full-time. Particularly trained. With an(Continued on page 7)

Cases More Elaborate

Continued from page 65

This time attack style in four colors listing for $12.50. It holds 30 cases.

Etched in the factory car case. Custom Mfg., in Fayetteville, N.C., introduced a complete line of cases with prices as low as $15.00.

Metro Products of Warren, Mich., exhibited its existing line of molded plastic cases, as well as a new line. Among the new cases, the firm introduced a new line.

Add Nuc is a tape library storage system of four cassette or cartable. It is priced at $20.00, and a home unit is $15.00.

And Sim is a tape library storage system of four cassette or cartable. It is priced at $20.00, and a home unit is $15.00.

Vaccines andTC vaccines, as well as the tape library is priced at $20.00, and a home unit is $15.00.

Car Stereo

RCA Unveils TVC Catalog

Continued from page 65

Car stereo is still in the car retailer. RCA pioneered with a full electronics line, and the company intends to run a pilot production program this year.

Here are a few of these units will be placed on selected retail floors and in consumer homes later this month. The production schedule to start data on dealer and consumer reaction at the earliest date. "These inputs," Miller continued, "will be used to confirm and provide a full check of each product.

Miller promised that production units of the system should be available by the end of the first quarter of 1974. He continued, "Initially, production will be made available at competitive prices, and we will move progressively toward national distribution as production permits."

Miller said RCA remained confident that a sizable consumer market will develop and that a significant opportunity also exists in the institutional and commercial market for the systems.

prior to the market introduction of the systems which carry an option of several elements. The camera unit and the camera lens at about $300. RCA Stereo sells its test units to conduct sales and service training programs at its Indianapolis plant. The "camera" unit can be equipped primarily for distributor personnel.

However, he added, "we are even more pleased with the fact that dealers too, are thoroughly trained in these areas.

Miller said that service training will be critical, for although the product has been greatly simplified, it still requires the use of specialized equipment; and research underscores the importance of proper sales training for the operators.

When the system goes to market, RCA will also make available a package of services for the sale of blank video cassettes in playing lengths of 15, 30 and 60 minutes. The 15-minute cassettes will list for about $30.

June 23, 1973, Billboard
The Electrotechnology-Headphone Technology Advancing

- Continued from page 66

The headphones use a permanently charged electrostatic diaphragm. Its performance was compared to the electrostatic, but it does not require a separate power supply, and can be manufactured at a much lower cost.

The major problem of the electrostatic diaphragm, which is sensitive to high and low humidity conditions, is circumvented, according to manufacturers. The other major advantage of the headphones is that it is lightweight and in-built material with high melting point. Usually materials include Mylar, Teflon and Copper which is heated to just below melting point, usually 425° to 1200°F, and then placed in an electrostatic field to polarize the positive and negative charges.

Loss of charge, or bleeding, was carried by a Telephonics physicist at 5 percent, with a stabilization of 95 percent. The electromagnetic diaphragm, a major research area in the headphone technology, has calculated at 10,000 years, according to the Telephonics expert. Telephonics, as a market leader, requires an impeding matching adapter to boost voltage.

While some manufacturers were unaware of the electrostatic technology, others, like Panasonic, were working on the idea but expressed doubt about the reliability at this time. Companies showing off their new line of headphones included Panasonic, Rye, Telephonics and Audio-Technica.

Telephonics, in the Electronics Instrument Systems Corp., Huntington, N.Y., included an electrostatic model TNH-26 in its first headphone line introduced at the CES. The model has a frequency range of 0-24,000 Hz, and a distortion rate of 0.2 percent.

By EARL PAIGE and ANNE DUSTON

**Tape/Audio/Video**

**Tape Care Accessories Abound**

**Software Key To Video Systems**

**Electret-Headphone Technology Advancing**

- Continued from page 66

The Electrotechnology-Headphone Technology Advancing

- Continued from page 66

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Sure, you guys make great car stereo units... But is your advertising message riding in the right vehicle?

It is if it’s in Billboard. Okay, Billboard is the number one music newsweekly, but there’s a lot of key manufacturers and marketers of home entertainment products—hardware, software and accessories—who are cashing in on the impact that Billboard carries in the world of consumer electronics.

Did you know that Billboard is the only “music” magazine with full coverage on entertainment electronics and accessories? It is, and it goes where the new home entertainment action is: the buying influencers responsible for supplying mass merchandisers, retailers and specialty stores.

Why not get your fair share of this rapidly growing market through Billboard’s unique, unduplicated reach?

For a private screening of the Billboard consumer electronics story, call Ron Willman, Manager of Consumer Electronics Sales, 1 Astor Plaza, New York, NY, 10006 (212) 764-7300, or a Billboard account executive in your area near you.

It’s your move.

Tape Audio Video

Tape Care Accessories Abound

- Continued from page 69

The company markets cleaning and lubricating kits, aerosol tape cleaner and a complete line of blank cassette tape.

From Longines Symphonette comes a professional 4-head cleaner which is non-abrasive and takes 10 seconds to use. It incorporates a switch-switcher and has a built-in bleeder which is always included and comes with the product. The manufacturer’s suggested list price is $2.99. Both are blister-packed.

'Q Cleaner'

Lebo stocks a complete line of tape care items with an auto tape cleaner, a 4-track and 8-track auto units which removes dust, oxide and dirt particles from the player, selling for a suggested $3.50. Lebo has introduced a 4-channel stereo cassette cleaner at $4.95. For inexpensive tape cartridge protection, Lebo provides protective dust plugs for all 4, 6 and 8-track cartridge tops and retails at forty-nine cents per pair. The suggestion list price is $2.78 for four dust plugs and store for $2.99. Both are blister-packed.

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IFPI Meet to Hear Of Gains vs. Piracy

Continued from page 1

against unauthorized duplication, has been rapid, reflecting both the declining sales of the music industry and the increasing pressure of the IFPI, which, by diplomatic standards, has worked wonders in recent years. The IFPI in Geneva last September raised its estimate of the number of cassette units sold worldwide in 1987 to 400 million from 350 million in 1986. The country's market is the top 50 countries in IFPI's report, based on sales of audio cassettes and cassettes and cassettes. The IFPI report shows that the number of cassette units sold in the world has increased by 15% in 1987, reaching 400 million units.

HAMBURG—In Germany the growth rate of the cassette market has continued to increase, according to Helmold Waldenhanger, market manager of Polydor. Waldenhanger said that in Germany in 1972 the cassette market increased by nearly 50 percent. He said, "This is remarkable," he said, "especially considering the growth of the cassette market in other parts of the world. In Japan and Sweden, for example, there has been a growth of 20 percent in the last year."

"In the international cassette and 8-track market, the cassette is becoming more important as a supplier of software. A large amount of interesting new cassette software is being introduced into Japan and Japan, which has a strong interest in high-quality equipment. When I visited Japan last year I noted that Japanese hardware manufacturers are becoming more interested in high-quality equipment than before on the development of high-quality cassette equipment. However, it is not certain how well this equipment will be able to compete in the Japanese market."

"Japan is important because of its interest in the Japanese market. This trend towards high quality cassette equipment, which is also backed by the European hardware industry, is very important for the future of the cassette market. In the software field, Japanese companies are very active in this area and there is no problem in the blank cassette market, particularly in the lower market. However, in Japan the cassette market is still very small and has not been influenced by the European perceiving cassettes market."

"People make the mistake of believing that the compact-cassette system is not as popular here as in the United States. However, in Japan, one of the leading markets for cassette products, there is a very small market for new cassette products. In Japan, there is also a very small market for new cassette products. The cassette market in Japan is still very small and has not been influenced by the European perceiving cassettes market."

"In the marketing strategy, the hardware industry—on which we in the cassette market—will continue to grow, and the cassette market will continue to grow. The cassette market is an important factor in the cassette market. The cassette market is an important factor in the cassette market. The cassette market is an important factor in the cassette market. The cassette market is an important factor in the cassette market. The cassette market is an important factor in the cassette market. The cassette market is an important factor in the cassette market. The cassette market is an important factor in the cassette market. The cassette market is an important factor in the cassette market. The cassette market is an important factor in the cassette market. The cassette market is an important factor in the cassette market. The cassette market is an important factor in the cassette market. The cassette market is an important factor in the cassette market. The cassette market is an important factor in the cassette market. The cassette market is an important factor in the cassette market. The cassette market is an important factor in the cassette market. The cassette market is an important factor in the cassette market. The cassette market is an important factor in the cassette market. The cassette market is an important factor in the cassette market. The cassette market is an important factor in the cassette market. The cassette market is an important factor in the cassette market. The cassette market is an important factor in the cassette market. The cassette market is an important factor in the cassette market. The cassette market is an important factor in the cassette market. The cassette market is an important factor in the cassette market. The cassette market is an important factor in the cassette market. The cassette market is an important factor in the cassette market. The cassette market is an important factor in the cassette market. The cassette market is an important factor in the cassette market. The cassette market is an important factor in the cassette market. The cassette market is an important factor in the cassette market.
Kraul exits Metronome—Post Given to Weber

HAMBURG—Metronome managing director, Lothar Kraul, has announced that he will give the directorship of the Hamburg firm to Dr. Gerhard Weber on July 1. Twelve years ago, on his 33rd birthday, Kraul said that he would retire on July 14, 1971, his 43rd birthday. His resignation comes just 13 days earlier.

Kraul said that he is leaving Metronome for private business reasons. He will remain in Hamburg but will devote himself more to his pressing factory in Lasnburg and to activities in his native Denmark. Kraul has headed Metronome for 17 years. He has built it up from a relatively unimportant concern to a leading company in Germany.

He and his team created the soul movement in Germany, discovered progressive music for the German market and built up artists such as Siw Malmkvist and Mireille Mathieu. He is one of the first senior members of the IFPI and of the German Record Industry Federation, of which he is still chairman.

On leaving Metronome, Kraul said, "One can expect a good rate of growth for the second half of the year." His reasons for this prediction are primarily the newly engaged artists Erik Silvester and Dorth. Degado has also brought success to Metronome with "Alo Sprach Zarathustra."

Weber also has an optimistic view of the future. He said, "We have a new concept which is already having effect, a powerful sales team, a recording team which is systematically building up a repertoire and a new promotion department."

Kraul still maintains a 5 percent interest in Metronome (which is 25 percent owned by Deutsche Grammophon) and also has an interest in the Dutch company which owns 50 percent of the German company.

DUBLIN

EMI issued a maxi-single by the Dubliners. It's on Columbia and the three tracks are from different albums. They are "Peggy Gordon" (from an Irish collection), "Whiskey in the Jar" (More of the Hard Stuff) and "The Irish Navy" (Seven Deadly Sins). The Pattersons and Ian Whitcomb will represent Ireland at the Kroke Festival. The Patterson's latest single is "If I Were Dreaming." (Polydor), written by Christine Patterson and her husband Michael O'Don. Polydor also issued an Ian Whitcomb's Ember album, "You Turn Me On." EMI released "Pure Gold on EMI," a 20-track composite album that includes the Four Tops, "Keeper of the Cards," the Jackson 5's "Lookin' Through the Windows," Muddy's "Crazy" and Irish singer Kenny's "Heart of Stone."

Rod McKuen appeared in concert at the Quinley Theater. The show was arranged after he had told EMI that hundreds of copies were turned away after his Dublin concert at the same venue last year was sold out. So, O'Se, who had a hit last year with "The Manchester Rambler," has signed with a new label, ROS Records and will have a 14-track LP on sale soon. ROS Records is a division of the Rea-O'Donell theatrical agency, which started about 6 months ago.

Kodo is a new country-rock band consisting of three Irishmen, two Scotsmen and an Englishman. ..... Danny Doyle's "A Daisy a Day" entered the charts at 7. Horst's "Deep Down" at 11, and Dickie Rock's "The Last Waltz" (not to be confused with the Engelbert Humperdinck disc) at 15.

Brian Harkin has taken over as lead singer of the Plunderman from Dermot Heaghy, who is leaving the showband scene to concentrate on cabaret. Harkin debuts with "It's Not Love."

Canada's Cartoon Showband will visit Ireland during October to film a television special for showing on St. Patrick's Day 1974. Members of the band are from Derry, Galway, Fermanss, Waterford and Wicklow, and there will be filming in these areas... Besides the original Donna Fargo disc, there are local covers of "Punny Face" by Dolly Daniels, "Green County and Peter Roddy and the Trend."

Jonathan Kelly's latest album is "Waltz Till They Change the Backdrop" (RCA) and his new single is "Let the People Sing." Polydor is planning to issue the first-ever single by Frank Patterson on Phillips. The Connestr County tipper-casen tenor has a new album, "My Dear Native Land." (Phillips), which includes "With the Right Kind of Music," "The Streeting Lovers," "The West's Awake" and "Believe Me, If All Those Endearing Young Charms."

He will be seen shortly on RTE Television in a series of four half-hour programs. Polydor has changed its working hours to give the press an extra half-hour of summer sunshine. The new times of arrival and departure are 8:30 a.m. and 5 p.m. Said general manager John Woods: "It should help the trade, too, because it gives the staff an hour out of the earlier part of the day to process orders."

KEN STEWART

(Continued on page 74)

DATE: NOW & IN THE FUTURE

TO: All Record Companies & Music Publishers in the U.S.A. and Around the World

FROM: Bobby Weiss/ONE WORLD OF MUSIC

SUBJECT: Licensing of Your Catalogues

Dear Friends in the Industry:

I am pleased to let you know that ONE WORLD OF MUSIC is now available to assist you in placing your catalogues in the hands of the very best record and music companies anywhere in the world.

If an American company is seeking the proper representation in the international music market or if companies overseas desire to place their catalogues in the U.S.A. or other foreign markets, ONE WORLD OF MUSIC can prove to be of invaluable assistance.

Therefore, we suggest you consider ONE WORLD OF MUSIC for any of the following international categories of doing business in an honest and efficient manner:

(1) Placement of U.S.A. record and music publishing rights with international companies.

(2) Acquisition of foreign masters and copyrights for distribution in the U.S.A. and elsewhere, in behalf of American firms.

(3) Representation of companies outside of the U.S.A., in either placing their record-music publishing catalogues in foreign markets, or acquiring rights to record-music publishing catalogues from other territories in their behalf.

(4) Proper representation with the vast U.S. military market overseas in the sale of record, tapes, and record accessories.

(5) Coordinating international exploitation and placement of motion picture themes/soundtracks in behalf of film production companies.

As a professional skilled in international negotiation, representation and creative marketing of record and music publishing catalogues, we welcome your inquiries. Let ONE WORLD OF MUSIC BE YOUR WORLD OF BUSINESS!

Thank you!

ONE WORLD OF MUSIC • 1155 N. La Cienega Boulevard, #806, Los Angeles, California 90069 • (213) 659-2534
CABLE: WEISSWORLD LOS ANGELES

From the Music Capitals of the World
<table>
<thead>
<tr>
<th>VINCENT</th>
<th>26</th>
<th>MAMI MAMI</th>
<th>19</th>
<th>Lucio Dalla (Eur.)/Pin.</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td>CECCO_DILE ROCK</td>
<td>27</td>
<td>IL FAPPAGALLO</td>
<td>20</td>
<td>Sergio Cavalli (Ciao)</td>
<td>5</td>
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<tr>
<td>HARMONY</td>
<td>28</td>
<td>IN A BROKEN DREAM</td>
<td>21</td>
<td>Polyester Lee (Bunton) (Ciao)</td>
<td>3</td>
</tr>
<tr>
<td>SYLVIA'S MOTHER</td>
<td>29</td>
<td>SUPERSTITION</td>
<td>22</td>
<td>Sam &amp;合作伙伴 (H.P./Tanaka)</td>
<td>3</td>
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<td>UN GRANDE AMORE E NIENTE PIU'</td>
<td>30</td>
<td>DELIVERANCE</td>
<td>23</td>
<td>Mike (M.I.) (dub. Eni.)</td>
<td>3</td>
</tr>
<tr>
<td>TI NELLA MIA VITA</td>
<td>31</td>
<td>ROLL OVER BETHOVEN</td>
<td>24</td>
<td>Big Band (Hos/Hos)</td>
<td>3</td>
</tr>
<tr>
<td>TO YOUR'S SO VAIN</td>
<td>32</td>
<td>UNA BELLE HISTOIRE</td>
<td>25</td>
<td>Jimi Hendrix</td>
<td>4</td>
</tr>
<tr>
<td>SERENA</td>
<td>33</td>
<td>COME UN RAGAZZINO</td>
<td>26</td>
<td>Jimi Hendrix</td>
<td>4</td>
</tr>
<tr>
<td>PIR'O PIR'O RAGAZZI</td>
<td>34</td>
<td>UNA SERATA INSIEME A TE</td>
<td>27</td>
<td>Jimi Hendrix</td>
<td>4</td>
</tr>
<tr>
<td>ULTIMO TANGO A PARIGI</td>
<td>35</td>
<td>DOLCE FRUITS</td>
<td>28</td>
<td>Jimi Hendrix</td>
<td>4</td>
</tr>
<tr>
<td>ANDRE MOIO</td>
<td>36</td>
<td>UNA MUSA</td>
<td>29</td>
<td>Jimi Hendrix</td>
<td>4</td>
</tr>
<tr>
<td>I'D LOVE YOU TO WANT ME</td>
<td>37</td>
<td>I GOTCHA</td>
<td>30</td>
<td>Jimi Hendrix</td>
<td>4</td>
</tr>
<tr>
<td>LOVE</td>
<td>38</td>
<td>COSA SI PUO' DIRE DI TE</td>
<td>31</td>
<td>Jimi Hendrix</td>
<td>4</td>
</tr>
<tr>
<td>WHO WAS IT</td>
<td>39</td>
<td>MI HA STRAPPATO IL VISO TUA</td>
<td>32</td>
<td>Jimi Hendrix</td>
<td>4</td>
</tr>
<tr>
<td>L'UNICA CHE</td>
<td>40</td>
<td>COSA SI' SPOSA</td>
<td>33</td>
<td>Jimi Hendrix</td>
<td>4</td>
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<tr>
<td>MA COME MI TATTO</td>
<td>41</td>
<td>NE' DI PAPA'</td>
<td>34</td>
<td>Jimi Hendrix</td>
<td>4</td>
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<tr>
<td>LAMENTO D'AMORE</td>
<td>42</td>
<td>GET DOWN</td>
<td>35</td>
<td>Jimi Hendrix</td>
<td>4</td>
</tr>
<tr>
<td>BETHIN'</td>
<td>43</td>
<td>HELLO HODEY</td>
<td>36</td>
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<td>4</td>
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<tr>
<td>LA BANDIERA DI SOLE</td>
<td>44</td>
<td>UN SORRISO E PIU' PEVERONI</td>
<td>37</td>
<td>Jimi Hendrix</td>
<td>4</td>
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<td>IL SOLO DOMANI</td>
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</tbody>
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**45 GIRI**

1. **CROCODILE ROCK** - Elton John - Internazionale
2. **VINCENT** - Don McLean - United Artists
3. **HARMONY** - Artie Kaption - C.B.S.
4. **SYLVIA'S MOTHER** - Dr. Hook and the Medicine Show - C.B.S.
5. **YOU'RE SO VAIN** - Carly Simon - Elektra
6. **TI, NELLA MIA VITA** - Wess e Dori Ghezzi - Durium
7. **I'D LOVE YOU TO WANT ME** - Lobo - Philips
8. **GET DOWN** - Gilbert O'Sullivan - MAM.
9. **COME SEI BELLA** - I Camaleonti - C.B.S.
10. **UNA SERATA INSIEME A TE** - Johnny Deviti - Columbia - C.B.S.
11. **L'UNICA CHANCE** - Adriano Celentano - Clan
12. **FLYING THROUGH THE AIR** (da: • PIU' FORTE RAGAZZI •) - Oliver Ornado - R.C.A.
13. **UN GRANDE AMORE E NIENTE PIU'** - Peggy Lee - C.B.S.
14. **IL MIO CANTO LIBERO** - Lucio Battisti - Numero Uno
15. **HARMONY** - Ben Thomas - Durium
16. **I GOTCHIA** - Joe Tex - Mercury
17. **LAMENTO D'AMORE** - Mina - P.D.U.
18. **AMARA TERRE MITRA** - Domenic Modugno - R.C.A.
19. **LA BANDIERA DI SOLE** - Fausto Leali - Philips
20. **CLAIR** - Gilbert O'Sullivan - MAM.
21. **BLOCKBUSTER** - Sweet - C.B.S.
22. **CHI SARA'** - Massimo Ranieri - C.B.G.
23. **COSA SI' SPOSA** - Pooh - C.B.S.
24. **STARMAN** - David Bowie - R.C.A.
25. **LES KISS THE DYE** - Rossano - C.B.S.
26. **WHERE THE UNION** - Strawbs - A&M
27. **PARDE ME SIR** - Joe Cock - Cube.
British Decca Into 'Q' Tape Market

LONDON—British Decca at the end of this month will become the latest U.K. major-record company to move into the quadrachannel market with the release of six titles from the 4-channel catalog of London, Decca's U.S. subsidiary.

The tapes are: "Sousa Marches" by the Grenadier Guards; "Chickenshed Plays Bach" by Frank Chacksfield and his Orchestra; "This Is My World" by Edmundo Ros and his Orchestra; "Quadrophonic World Of Phase 4" by various artists; "Annunzio Mantovani"; and "Blues" by the Moody Blues.

All the cartridges are priced at £7.04 with the exception of the Moody Blues item which will retail for £8.22.

Graham Smith, Decca's tape marketing manager, told Billboard, "We've been planning to make other items from London's 4-channel catalog available in this country and that when the quadrachannel market becomes a significant size, Decca will start producing its own 4-channel tapes at its Bridgenorth, Shropshire, duplicating plant.

He added: "We are viewing this release as the first step at first hand what sort of market there is for 4-channel cartridges. Therefore we should make quadrachannel releases and what sort of music 4-channel buyers want."

Another major firm currently releasing 4-channel cartridges include EMI, Pye, through its Precision subsidiary, CBS and RCA.

Although the release of the cartridges finally indicates some form of commitment to the 4-channel market by Decca, the company appears to be no nearer making a decision over which quadrophonic system it is going to adopt for records.

FINNISH RECORD INDUSTRY

HELSINKI—Love Records, one of the few Finnish companies which has opened its own retail outlet in the capital city of Helsinki, has been offering mainly domestic and imported products by Love Records.

"We have dreamed about our own record store ever since the company was established in 1966 because major distributors boycotted us and we had a hard time trying to find suitable outlets," Love general manager Arvo Blom told Billboard. "However, at present we have no intention of opening additional stores. We leave that to companies like Mikkari, Paso and Westerlund, who already own some 40 percent of the high class record stores."

Love Records is no longer boycotted nowadays. There are two music stores in the city on the top 30, Reeling And Rocking by Rauni "Badding" Somerjoki and Crocodile Rock by MikaelKuokkala both giving an additional boost to the rock'n'roll revival.

Internationally Love has formed a link with the first label in the same field, which will release Jim Pembroke's LP "Wild Ivory" and the new Wigwam's tour, with the best selling act, Taasavallafer Presidentti, being handled by EMI in Britain while Sonet retains rights for Sweden.

RAHA, Finnish Agency, Income 21 Mill in '72

HELSINKI — Raha—samaatustus, the Parliament-controlled organization established to raise charity income by maintaining jukeboxes, radio stations, record stores, jukebox game operators, had a turnover of over 83 million Finnish markka ($21 million) in 1971.

About 80 percent of this derived from the pajazoo game, which is played with 20 or 50 penny coins. The rest came from jukebox operations (15 percent) and records (five percent). RAHA has some 5,000 pajazz, 2,000 jukeboxes (out of the Finnish total of 1,200) and 90 route operators.

The net income of RAHA, which employs around 100 people, 30 of them field agents and a full-time staff of 100 at its Helsinki headquarters, was 51 million Finnish markka (about $13 million) this year.

All this amount has now been distributed to over 300 foundations and communities associated with public health service, handicapped people, pensioners, youth education and similar organizations.

OVER 2000

INTERNATIONAL NEWS

Music from the World

Continued from page 72

TOKYO

Diana Ross will give her first Japan performances June 29 in Tokyo and July 4 in Osaka, according to Kyodo. The Ventures will be performing in eight Japanese cities during July and August.

In other Japanese music news, Mel Taylor and His Dynamites appear in Tokyo July 24, at which time Taylor will introduce his new group, according to Toa Nothing.

Moreover, Naoya Suga, planning to record a solo album on such labels as Tokyo's Columbia, Atlantic and Pepsi, is reported to be having discussions with an American music company.

STOCKHOLM

Family Four, who were Sweden's representation in the International Song Festival in 1971 and 1972, have been signed by RCA... While the Berglund company were producing with silver disk awards for their singles of "Tom och Lina" and "Lina, och Jan," Måmmene has signed Gusta Lindholm, and will release his first single album this year.

Dutch duo Mac and Kate Kisson are touring Sweden this month.

Meteore have signed a contract with EMI for their next album, which is scheduled for release early next year.

Contact has been advised by his doctor due to recent illness. A new group, the Biscuit Record Committee, which was particularly vociferous when EMI refused to sign the group, has submitted a series of meetings later this year with sales executives from several companies in an attempt to discuss "mutual problems." Letters asking for the meetings, which will take place in August, September and October, have been sent to the managing directors of all of the major companies, and the replies received by the committee at date, all have welcomed the meeting.

The record dealers are to be informed in a mailing shortly of a new scheme by CBS/WEA to restrict stock to a total of 50,000 (at $69.50) for record and tape product. This is an attempt by the distributors to stem the tide of pirated 'vinyl'.

CBS's new budget label will be launched later this year, possibly in October. CBS president and managing director John O'Reid is currently preparing the new label for the label which will be backed up by a major sales campaign... Capital Radio, London's only independent music station, has received its first advertising booking—"Unilever," courtesy of the station's rate card. Capital has also appointed a program controller—Derek Jones, previously with the BBC's ATV's Apollo moonlight programs.

RICHARD "PAUL" ROBSON

SYDNEY

Buster Noble is making farewell appearances with "Nuggets" and "Musilla." Amigo is preparing to release new M7 singles "Wild Koala Bear" and "Young Carvel."" Both titles are being released in Australia, and Charisma's "50 Million Blowflies" is set for release in New Zealand... M7 group Family, recently produced with Brian May of Queen, are in session with Barry Maquarrie. They will promote their new single "Halloween Day."
We’d like to sell you a product that isn’t working.

Color television took years to appear. But the potential was there.
We have a product with great potential. Perhaps you’ve heard of our name, but not known what we do. We’re the National Alliance of Businessmen. We’re in business to help America’s disadvantaged citizens. Products of the ghetto, poverty, poor education and life’s bad breaks. Our purpose is to make the American system work, by seeing that everyone who wants to work can become a fully participating citizen.

If you read on, you’ll see why 30,000 NAB participating companies have found it good business to employ and train a million disadvantaged persons. Thousands of talented executives have been loaned to us by America’s leading corporations.

We formed by presidential mandate to serve as a catalyst between government and business. Business provides the jobs and government finds the persons to be hired and trained. Most companies pay the training cost themselves. Companies that cannot afford to take on the task of employing and training the hard-core unemployed can be given financial support by the government. We think this partnership between government and business is good for our society to deal with its problems.

We have programs that deal with the hard-core unemployed. Hiring, training and retraining the disadvantaged across America. Transforming the disadvantaged into full citizens — people with hope, training and the experience that helps them move within our society.

Our youth programs represent the preventive side of the Alliance. If we can keep kids in school, they’ll be less likely to fall into the continuing cycle of poverty. We have programs to give disadvantaged youth summer and year-round employment and training, and others designed for career guidance, motivation and practical business education.

And because thousands of Vietnam-era veterans are having trouble finding jobs, we have responded to a presidential request to find jobs for hundreds of thousands of Vietnam-era veterans.

With 500 full-time loaned executives manning offices in 164 cities, we are fully committed to helping the nation solve one of its most pressing problems.

As President Nixon has said: “The National Alliance of Businessmen has displayed a remarkable capability to mobilize the American business community to a national problem.”

We have a product to sell. And programs that make it easy to buy. Contact the National Alliance of Businessmen. Help us get our product and our country working.

The National Alliance of Businessmen.

The Jobs People

1730 K Street, N.W., Washington, D.C. 20006
LEON RUSSELL-Leon Live, Shout! STC 90187 (Capitol). This is a spectacular three-record set at Long Beach, Calif., last year, Leonard's secret weapon. Busy and gutsy, a white man singing black music on a Thursday night and colliding head-on with the Sunday preacher. The blunt piano style soars into all the space, driving the backup band and female vocal unit. All of Leon's best known tunes are included in the concert. There is a great harmony feeling in the presentation, a band snapping energy which flows through the music, tying all the energy together. Leon is a perfect leader for all the musicians working this concert. The non-stop playing will fit the listener better than in any other album.

Sly & The Family Stone-Fresh, Epic KE 31214 (Columbia). A psychokill has been a dull affair with Sly's lyrics, which are often incoherent and perhaps symbolic of the parallel's lifetime which has been so controversial to say the least. This source references to Sly's recording of his first album in 1969 and to change some of his personal habits. You have to know the man and the background of his life as a superstar. Fortunately the lyrics to his 10 tunes are printed on the inner sleeve, so you can follow Sly's progress and record time: "In Time: Thankful," "Tempt Th'Thou's and tell her all the life I'm Left Up To Me." Of the several cuts the mix is uneven, so that while Sly sings, the girls and guys sound like they're backing him up. And they are. Sly's playing is eccentric, but it's not at all out of line, one of the unsung soulful, "Sly and the Family Stone," an album that is the most clever cut on Sly's album.


Sly's sound is inevitable, impressive, a lot of energy and ideas, but with old school.

CASHMAN A-West: Moonstruck, ABC Doublet DL 50141 (ABC). This slightly clipped, melodically intense sound of pioneer New York rock'n'roll shines with both adult sophistication in Cashman's West and secondhand Atlantic. Artistic as well as commercial, featuring a stunning collection of Alan Vega's cultural impact as "King of Rock 'n' Roll." The writer-singer-producer gets all a cove in the mix with "AM-FM Blues." But let's stop in this corny relationship to some strong idea or two embedded in the glittering production.

Best cuts: "King of Rock 'n' Roll," "AM-FM Blues.""}

Best cuts: "King of Rock 'n' Roll," "AM-FM Blues.""}

POST-A Close View, Capitol SMAS 11291 (Capitol). An interesting album that presents tone on their second album. Featuring Larry Lee's excellent writing and clean LPs. Open up a sequel to their last '69 record, "King of Rock 'n' Roll," that stage needs to escape at least. At six of the album's that have that quality, standing out in quality. It should be ready for U.S. concert tour-

Best cuts: "Lover's Lane," "Take Me In Your Arms." You can have unique ability to make hippy love-toned things come across as current and compelling.


The album is very popular and is an essential example of the art that has produced this kind of album.


This is an interesting album that has produced this kind of album.


This is an interesting album that has produced this kind of album.


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<tr>
<th>WEEK</th>
<th>RANK</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>PRODUCER</th>
<th>LABEL</th>
<th>DISTRIBUTING LABEL</th>
<th>NO. OF WEEKS</th>
</tr>
</thead>
<tbody>
<tr>
<td>26</td>
<td>171</td>
<td>&quot;I'M GONNA BE A GOOD BABY&quot;</td>
<td>Shelly &amp; The Shells</td>
<td>Joe Sample</td>
<td>Columbia</td>
<td>Columbia</td>
<td>62</td>
</tr>
<tr>
<td>26</td>
<td>172</td>
<td>&quot;I'M GONNA STOP TALKING(Ever Get the Feeling?)&quot;</td>
<td>Joe Sample</td>
<td>Joe Sample</td>
<td>Columbia</td>
<td>Columbia</td>
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<tr>
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<td>&quot;I'M GONNA STOP TALKING(Ever Get the Feeling?)&quot;</td>
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</tr>
<tr>
<td>26</td>
<td>174</td>
<td>&quot;I'M GONNA STOP TALKING(Ever Get the Feeling?)&quot;</td>
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<tr>
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<td>175</td>
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<td>178</td>
<td>&quot;I'M GONNA STOP TALKING(Ever Get the Feeling?)&quot;</td>
<td>Joe Sample</td>
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<td>Columbia</td>
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<td>62</td>
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History repeats itself.

In the tradition of Frankie Valli & The Four Seasons, the string of hits continues.

From the major motion picture, Tom Sawyer, comes another hit single:

“HOW COME”
The Four Seasons with Frankie Valli
Produced by Bob Gaudio
Motown Single #M1255

Listen to what’s happening at Motown. You’ll hear the times change.

©1973 Motown Record Corporation
**Chart Talk**

**Pop**

CAT STEVENS—The Hurst (4:18); producer: David Stevens; writer: Cat Stevens; BMI.

The most successful of the non-jazz LP’s, 1972.

**Country**

BILLY WALKER—The Hand of Love (2:49); producer: Jim Vennos; writer: Jerry Fuller, Bill Rice, Jack & Bill (ASCAP); MGM 45002. Walker may be better known for his up tempo tunes, but here he handles a ballad as few can. A masterfully written song, he gives it gentle treatment. Flip: No info.

**Also Recommended**

SLY & THE FAMILY STONE—If You Want Me to Stay (2:58); producer: Sly Stone for Fresh; writer: S. Stewart; Shortenin’. BMG 10117 (London). Sly is one of the few major artists whose voice and overall production texture tends to sound different with each album. But it’s still unorthogonally Sly in another clear-eyed look at the caustic and telluric elements of human relationships, set to another samplable monster of a riff. Vocal is placed up front and deals with a lover who wishes he could be more faithful than he is. Flip: No info available.

**Country**

BILL ANDERSON—The Cover of My Life (3:30); producer: Owen Bradley; writer: Bill Anderson; Statler Music (BMI); MCA 40029. Ever so softly he sings this quiet ballad from his latest LP, and it shows the remarkable restraint he has in his excellent voice. It’s another Anderson beauty. Flip: No info.

PAT ROBERTS—Here Comes My Little Baby (2:18); producer: George Rich; writer: J. Randy, E. Richer, Brougham Hull (BMI); DOT 1474S. This young man seems to improve with each outing, and here his fine musical tone gives justice to this fine potential. Flip: “Love Lives Again” (2:30); producer: same; writer: George Rich, C. Taylor, M. Richer. A decent sounding flip.

**Also Recommended**

SHIRL MILLETT—Family Man (2:47); producer: Joe Alton; writer: Shirl Milette; Hill and Range/Last Row (BMI); Capitol 3642.

WYNNE STEWART—Love Ain’t Worth a Dime Unless It’s Free (2:04); producer: Bobby Rowe; writer: Wynne Stewart; Liberty (BMI); RCA 40034.

MARTI BRICKMAN—Love Shine (2:20); producer: David Briggs; writer: Ruby Burke & Gaye Barron; Chappell (ASCAP) & Hear Chappell (ASCAP); Atlantic 40030.
Hallmark

Letters to the Editor

Continued from page 3

SUGARLOAF IN UA Fee Suit

SUGARLOAF—Chicky Music is suing United Artists records for a sum, over $145,826.43, allegedly due to Sugarloaf.

The Superior Court action, filed last week, charges that an early 1972 audit of UA showed "improper and

acts, Managers, Deny Link

Continued from page 5

Sugarloafin UA Fee Sult

Continued from page 3

NORM REXFORD: Year to Year

The Los Angeles Times, which has long been a supporter of "Poppins' Rerun Spawning Pack," has run a cover story on the band's recent success.

The Los Angeles Times article, written by Jim Curd, a music writer for the newspaper, focuses on the band's rise to fame since the release of their debut album, "Poppins' Rerun Spawning Pack." Curd notes that the band's success has come after years of hard work and dedication, with the band members working tirelessly to perfect their craft.

In the article, Curd highlights the band's unique sound and the positive impact they have had on the music industry. He notes that the band's success is a testament to the hard work and dedication of the band members, who have been working together for years.

The Los Angeles Times article also includes quotes from members of the band, who speak about their journey to success and the challenges they have faced along the way. The band members express gratitude for their fans and the support they have received from the music industry.

The article concludes with a quote from the band's lead singer, who says, "We never thought we'd be here. But we're grateful for every moment of this journey, and we can't wait to see where it takes us next."
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Albert Hammond turns a hit single into a hit album. Again.

Albert's much awaited second album has just been released. But the title song, "The Free Electric Band," is already a hit across the land.

It's happening the same way that Albert's first album, "It Never Rains in Southern California," became such a huge smash. A great single preceding the release of a startling album.

Singer, songwriter, hitmaker, Albert Hammond and his "The Free Electric Band." On Mums Records and Tapes

Distributed by Columbia Records
Puzzle: The band that ate Chicago.

Five of Puzzle's seven members are from Chicago. Two of them grew up together. In Chicago, Puzzle played their first big dates in Chicago. They learned about brass and blues and the Chicago sound. They ate it up. They played it out. And they left Chicago. Now they've returned. With an extraordinary album that's not from anywhere you've ever been. And the city of Chicago is eating it up. Listen to the airplay. Look at the sales. Your city is next.

Listen to what's happening at Motown. You'll hear the times change.

Produced by Bob Cullen
U.S. Attorney Bows Probe—Leiberson Upholds Code

Continued from page 1

the Clive Davis and David Wyn-shaw dismissals and a Federal grand jury in the situation: "We are getting kicked for the industry's problem. If you really filter it out it's one statement from one person that I think is going to end up on a long time."

Leiberson denied that people in CBS were under investigation by the Federal authorities and stated that "nobody, but nobody" in CBS' own in-house investigation by the law firm of Cravath, Swaine and Moore. He emphasized that the in- vestigation was "not a cover-up." Support of the company following the Davis ousting has been "very positive," he commented. "We have received a lot of positive re- sponse—no negative feedback. Our problems, if we have problems, go back to individuals."

In a reference to reports concerning "payola" tactics which were allegedly being investigated, Bruce Lundvall, vice president, mar- keting, stated: "We are not affected at all in this area—our pricing is very competitive with our competition."

Discussing the policy of CBS fol- lowing the Davis dismissal, Leiberson said: "One of the things that did go wrong perhaps was the emphasis placed on rock music here. Out of some 100 stations, I don't know if there are 50 are M/T, 100 rock, 75 classical and a 100 with the rest in the country. Our strength is that we have it all. We are going straight forwards, right across the board."

"Personally, my ambition is to produce a rock'n'roll hit." RCA headquarters, was attended by Leber- son, Irwin Seelig, Lundvall, Ron Schuster, Don Ellis, Jack Craig, Bob Atchison, Steve Popovitch and Kip Cohen.

Gradest Sues U.S. Web Link

Los Angeles—England's Sir Lew Grade, the film producer, has filed a libel suit against the publication of his AVT entertainment complex, ATW operated by Paul S. Pasternak, Monte Comer, containing Beatley copyrights, and ATW, Swooe and Wel- beck Markets.

Samuel Trust, formerly with BMI and head of Capitol's Beechwood Music, is U.S. director of the ATW Music Group with main offices in Hollywood.

Clifford Stone heads the ATW country music division. The veteran country publisher's Centsong is part of Beechwood. Though based in Hollywood, Stone will set up a Nashville office and bring in ATW writers Molly Bee, Katy Adams, Cameron Zinman, Michael Meeks, John Tisher, Charles-century, Bucher Park on the West Coast and Anthony Francis and Tobby Wilson. Irving Cherin is New York administrative officer. In Hollywood, Frances Ami- liott is copyright supervisor and Diane Parker is administrative director.

Hampton TVer Int'l Distrib

New York—"The Lionel Hampton Special," a one hour program devoted to the world-famous jazz great for worldwide distribution, except for the U.K. and Canada, by the television distribution arm of a new division, according to Dan Goodman, executive vice president of the Pabstorg subsidi- ary.

The special, taped in Toronto, stars Hampton with Johnny Mercer, Bob Kuhn, Jack Papini, Teddy Wilson, Mel Torme, Cat Anderson, Jerry Mulligan, Zoot Sims, Dan Smith, Bob Consilvio, Hank Cullum and Mike Wofford and Patrician is executive producer.

Pleasure in N.Y.

New York—"Pleasure," a Wisconsin-based music publishing/production complex, will open offices here during the first week of July, according to Raphael Chicherol, president of the firm.

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Late News

Inside Track

We are in the midst of one of the best years in our history," said Jack R. "The Music, and a look at the many independent labels. . . . National Association of Independent Record Dis- tributors has tentatively set its next meeting for Denver, Sept. 20-22... On June 20, Columbia Records sued the Stax label, claiming that a U.S. and unlicensed release by Stax is a trademark infringement. . . . At least two Los Angeles promotion- men have retained a music lawyer "just in case" they get called in any payola investigation.

April/Blackwood claiming the title of hottest music publishing company in Los Angeles, Art "One of the late July, the Los Angeles Music Guild will produce the last "Starry Night" on A&M" will be mar- ried soon to an Austrian girl... Mrs. Susan Connington, Paul J. "Second to the Rose," which was written by Jack "A New York debut last week at Max's Kansas City, is a former "Mr. Fox" record for Public Affairs... Michael R. "To whom a tribute song "Pride of Studebaker" is dedicated... to his wife, and his band, and the . . .

Grateful Dead. Promoters are Shelly Fink and Jim Harkness. . . . "The Music" . . . Rundgren will produce the next Grand Funk Railroad al- bum and is already rehearsing on Mark Farner's Michi- gan farm.

"Jesus Christ Superstar" Universal film signed pub- licly with Screen Gems and United Artists. . . . Jim "Over the Years," which did for Public . . . Michael R. "To whom a tribute song "Pride of Studebaker" is dedicated... to his wife, and his band, and the . . .

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Guy Chandler's "Thanks To You" will be remembered as one of the year's most entertaining albums...

GUY CHANDLER
THANKS TO YOU

Produced by Ed Gillum
Arranged by John Rodby

Produced and Personal Manager: ED GILUM • 4350 Coldwater Canyon Avenue, Studio City, California 91604 • (213) 984-3685

ALABAMA WOMAN
ONE TIN SOLDIER
TREE-HOUSE OF GOLD
TIME
LOVE AND NOTHING MORE
BELLE MEADE GIRL
THEY PLAYED THE PALACE
AND THE BIRDS STILL SING
CHILDREN, CHILDREN
THE BIGGER THE LOVE
CRYIN' ALL NIGHT
THANKS TO YOU
Loleatta Holloway sings "Mother of Shame"

A MICHAEL THEVIS ENTERPRISE
General Record Corporation, 174 Mill St., Atlanta, Ga. 30313

"turning dreams into realities ... a total entertainment concept!"—Michael Thevis

.....the Hotlanta Sound