

Billboard

Pioneer Will Use Acts in \$2 Mil Push

By RADCLIFFE JOE

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

According to Bernie Mitchell, president of the Japanese-owned company, (Continued on page 50)

AUSSIE ALIEN MUSIC QUOTA

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

The quota is expected to increase annually and may reach 30 percent within the next three years as part of the government's program to protect Australian performers and aid in greater employment for local musicians.

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

Disk Execs Study Dual 'Q' Inventory As RCA Hedges

By CLAUDE HALL

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

Last week, even RCA Records was discussing the possibility of dropping its single inventory—and price—policy on compatible quadrasonic albums. There were two reasons: First, confusion at the dealer level. A spokesman for the record company said, "There is no doubt that we're finding some dealers putting our Quadradisics in an isolated bin with other quadrasonic records and not also stocking them in

the regular stereo bins by name of the artist."

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

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

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

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

stereo, but under quadrasonic. We had no problem with the recent Elvis Presley album... it sold more than a million units even though it was a 2-LP set. But that particular album was generally placed near the cash register because it was such a big seller."

Sticker Help

What the RCA executive didn't (Continued on page 67)

Auto-Maker Probe May Aid FM

By MILDRED HALL

WASHINGTON—A bill, pending before Congress to compel manufacturers to make all radios receptive to both AM and FM, got help from the Federal Communications Commission last week. The FCC has asked for detailed information from the four top U.S. auto manufacturers about the reason for the predominance of AM-only radios in their cars, and the large price differentials for customers wanting receivers with FM and FM Stereo in their cars, as against the AM-only standard equipment.

Sen. Frank E. Moss (D., Utah) who introduced the all-channel radio bill (S.585) in January, was particularly concerned about the bad effect on FM revenues from the lag of FM radio reception in autos. The FCC reminded auto manufacturers last week that failure of FM radio service to gain the big morning and evening commuter listening audience held down earnings to such an extent, that the commission had to exempt three classical music AM-FM stations from the program-

ming non-duplication rule to offset the lost revenues.

The commission noted that although almost 35 percent of all commercial radio stations on the air were FM, the broadcast earnings for FM stations were only about 9 percent of the total radio revenues. Also, in 1971, nearly 50 percent of all radios being sold had FM capability—but the auto-radio segment with FM capability was only slightly more than 19 percent (going up to about 23 percent in 1972).

(Continued on page 10)

Col, Cap & RCA To Participate In Juke Confab

CHICAGO—Over a dozen record manufacturers including Columbia, RCA and Capitol will have representatives here for Billboard's Jukebox Programming Conference Saturday (19), the first such event of its kind. Every aspect of the singles market will be explored.

A major topic will be how to develop better communication among jukebox programmers, one-stops and labels concerning quality control. Speakers here on this topic will include Rex Isom, RCA engineer from Indianapolis and a member of the Recording Industry Association of America (RIAA). (Continued on page 52)

Ampex & WCI Renew Contract

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

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

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

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

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

Revive '40's Jazz Label

By ELIOT TEIGEL

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

Thiele will operate the new re-issue label apart from his Flying Dutchman label which records modern jazzmen. Signature was formed by Thiele in 1941 and operated until 1948. It was one of the first small independents recording such artists as Erroll Garner, Coleman Hawkins, Ben Webster, Anita O'Day and Will Bradley, among others.

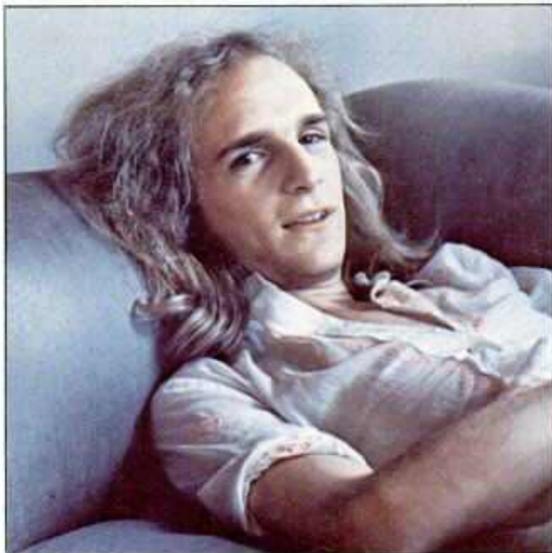
For the past several years the Signature masters have moved around to owners in and out of the record industry.

(Continued on page 75)



CREATIVE MANAGEMENT ASSOCIATES "The Agency For Creative Artists" makes an exciting announcement (inside back cover)

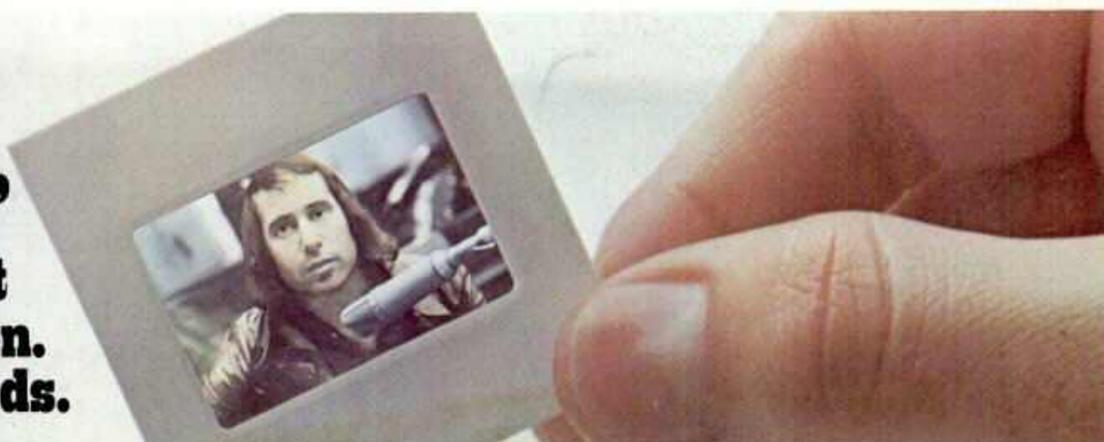
(Advertisement)



"Andy Pratt." 11 uninhibited songs that will bring a major new artist into your life. Featuring the single, "Avenge Annie"—It's on the charts. It's picking up more and more stations every day. And it's just one of the songs on his critically acclaimed debut Columbia album.

(Advertisement)

"Kodachrome."
A song to rank among the best Paul Simon's ever written.
A new single on Columbia Records.



JOHN AND YOKO, MOVE OVER.



Here come Archie and Edith, with their first single, **"Oh, Babe, What Would You Say?"** ⁷⁴⁻⁰⁹⁶² and it's from their brand new album "Side by Side."

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

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



APL 1-0102 APS 1-0102
APK 1-0102

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

CARROLL O'CONNOR, special 90-minute guest, singing his songs on The Dick Cavett Show, May 15.

RCA Records and Tapes

RIAA 1972 Report: Industry Near \$2 Bil

NEW YORK—Combined record and tape sales, at list price value, amounted to \$1.924 billion in 1972 compared with \$1.744 billion in 1971, according to the RIAA.

Record sales in 1972 soared to a new high of \$1.383 billion, an increase of 11 percent over the previous year. Of this total, album sales increased 11 percent from \$1.086 billion in 1971 to \$1.203 billion last year. Sales of singles rose 9 percent, from \$165 million to \$180 million last year.

Total sales of pre-recorded tapes

jumped 10 percent in 1972, totalling \$541 million last year compared with \$493 million the year before. Sales of 8-track cartridges reached \$425 million, up 10 percent from the 1971 total of \$385 million. Pre-recorded cassette volume rose 6 percent to \$102 million from the 1971 total of \$96 million. Reel-to-reel tape sales declined from \$12 million in 1971 to \$8 million last year.

Sales of quadraphonic tapes (8-track and reel-to-reel), totalling \$6 million, were reported for the first time in 1972.

Soul Single Import Stirs Duplicators; Gets \$2 to \$3

By RADCLIFFE JOE

NEW YORK—An imported soul single, "Soul Makossa," is fetching a record price of between \$2 and \$3 in New York record shops because of its unprecedented popularity in the black community.

The record's popularity and its black

market demand is also causing alleged widespread illegal duplicating and distribution, and has so far resulted in a raid spearheaded by Eugene Gold, Brooklyn district attorney, on Town Hall Records and Romaba Records, both of Brooklyn.

The raids also resulted in the seizure of 1,500 allegedly counterfeited copies of "Soul Makossa" at Town Hall Records, and the arrest, on a misdemeanor, of Town Hall president, Ben Reminick.

According to Gold, the raid on Romaba, which was allegedly used as the pressing plant, resulted in the seizure of 1,000 allegedly illegally duplicated records, 1,000 labels, and a master of Soul Makossa, as well as the indictment on a felony charge of Bobbie Robinson of Bobbie's Record Center in Harlem.

Bows in Europe

Soul Makossa, published and released in Europe exclusively by Societe Francais du Son, was written and performed by African entertainer, Manu

(Continued on page 10)

CTI Firm Shuts Calif. Office

NEW YORK—Cartridge Television Inc., manufacturers of the Cartrivision videocassette system, has closed its Palo Alto, Calif. marketing and administrative office, throwing some 300 employees out of jobs.

The company has also halted planned production of its "stand-alone" TVC player, "pending further market developments."

According to sources close to CTI, the Palo Alto facilities will be consolidated into the firm's manufacturing plant at San Jose, Calif. One hundred and twenty people from the Palo Alto facility will be moved to San Jose.

REVIEW

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

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

Sunday

Opening night offered a decidedly mixed bag of performers. Renowned harpsichordist Anthony Newman began the evening on a classically lovely and controlled note. Loudon Wainwright III filled his allotted 45 minutes with songs of unrequited love, deeds left undone and decaying skunks. He exhibited a true magician's gift and transmogrified a cauldron of unpleasant human frailties into songs of uncommon humor and style. His somewhat shy and bemused stage manners only served as further endearments.

The bulk of the SRO audience had obviously been drawn by the instrumental explorations of the Mahavishnu Orchestra. Their music seemed almost self-propelled, as if any other progressions would be unthinkable. Accomplished musicians all, special recognition must be given to John McLaughlin, who managed to say more in one guitar lick than most performers can with a whole bookful of lyrics.

Monday

This was an evening designed to showcase several forms of black music. The house was not sold out. Billy Paul and the Staple Singers received a grand reception from the mostly adult audience; Johnny Nash did not. Which is not to say that Nash's performance

wasn't as exciting or professionally done as the two others. It was, but the majority black audience was turned off by Nash's eight-piece white band and his reggae material, which is neither soul nor rock, but a middle ground which has yet to ingratiate itself with black American listeners.

Billy Paul demonstrated a bagfull of vocal skills from gliding vibrato to repeat phrases, like veteran jazz singers.

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Major Label Branch Trend Perks Indie Distr. Classics

CHICAGO—The trend to major labels controlling their distribution has left a void in classical music product available for independent distributors, according to Dick Schory, head of Ovation Records here, who will bow a line of classical albums this summer as part of Ovation's broadening and expanding operation.

Ovation will shortly open its second regional office, a New York facility that will coordinate production and music publishing, has expanded its jazz line, signed its first new acts in a year including blues veteran Willie Dixon, is set to appoint its first national promotion man and will have its 23 indie distributors to the label's first sales convention in August, said Schory.

Additionally, Schory is being billed nationally as the "Quadfather" in a documentary on how quadrasonic

Pop & Classics Favored By Cassette Users: Study

NEW YORK—Consumers who use blank cassettes for the taping of their own music, as well as those who buy prerecorded cassettes, favor classical and popular music, according to information released by Leisure Time Research, a division of Audits & Surveys, Inc.

Rock and country buffs, according to the survey, tape their music on 8-track blanks. Consumers in the rock and country categories also buy most

of their prerecorded music in the 8-track format.

The percentage breakdown of music preferences according to tape configurations is, for cassette customers, 30 percent to popular music, with 29 percent choosing rock, 20 percent going to classical, 13 percent for country, and 3 percent for show tunes.

Among 8-track customers, 34 percent chose rock music, 26 percent selected popular music, 20 percent

picked country, 13 percent went classical and 4 percent for show tunes.

The survey, based on a national probability sample of 6,000 males over the age of 15, also disclosed that discount stores attracted the largest number of blank cassette purchasers, while the buyers of blank 8-track cartridges went to hi-fi shops. Department stores sold their blank cassettes to the heaviest users of that tape configuration.

According to Richard Lipsey, president of Leisure Time Research, 9.8 million Americans own cassette recorders, while 6.7 million have 8-track units.

Fifty percent of the cassette equipment owners tape their own music, compared with 27 percent of 8-track owners. Despite the growing importance of the cassette in the non-music field, only 18 percent of the cassette equipment owners surveyed used their units to record school equipment.

Leisure Time Research found that more than 60 percent of all tape recorder/players were owned by families with incomes of \$15,000 or more.

The survey further disclosed that 3.6 million owners of cassette recorders/players purchased both blank and prerecorded tape. Another 2.4 million bought blank tape only, and 1.2 million limited their purchases to prerecorded tape.

New formulations in tape obviously played a major role in decisions on blank cassette tape purchases, for the most important feature sought in buying a cassette is, according to the survey, sound reproduction, with price running a distant second. In fact, more than 20 percent of all blank cassette buyers stressed chromium dioxide coatings.

Cassettes of 60-minute playing lengths remained on top of the popularity poll with 64 percent of all blank cassette buyers choosing it over other lengths.

One of the more interesting aspects of the Leisure Time study was that although the automotive market was the most important one for 8-track equipment manufacturers, there were more than twice the number of 8-track players in the home as there were in cars.

The survey stressed that the dominant use to which tape equipment was put was listening to music. It said that 89 percent of all owners of 8-track equipment used their machines for listening to music, while 71 percent of their cassette counterparts did the same.

London Promo On Mantovani

NEW YORK—London Records has launched their 22nd annual "May Is Mantovani Month" merchandising program to focus on the new Mantovani LP release: "An Evening With Mantovani."

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

Mantovani is the only remaining artist from London's original 1948 release. Every Mantovani release has been charted.

E. Altschuler Dies

NEW YORK—Ernie Altschuler, West Coast-based independent producer, died here May 11 at Roosevelt Hospital.

Prior to his career as an independent, Altschuler was with Columbia Records' a&r department and later assumed the post of executive vice president, a&r, with RCA Records. He held that post for three years.

High Court Upholds Format Hearings

By MILDRED HALL

WASHINGTON—The U.S. Court of Appeals here has upheld the right of a citizens' group to demand a hearing from the Federal Communications Commission on the dropping of a progressive rock format in the course of a radio station sale to a new owner who proposed a switch to Easy Listening music.

The court opinion also emphasized the need to hear "music minority" pleas in basic format changes where no alternate source is available—as the court ruled in the precedent classical music format case of WGKA-AM-FM, Atlanta (Billboard, Oct. 18, 1971).

The progressive rock case involves the sale of WGLN-FM, Sylvania, O.,

the lone outlet of its type in the Toledo area. The station was sold by Twin States Broadcasting, Inc., to Midwestern Broadcasting, owner of a Top 40 Toledo AM (WOHO), who switched to a MOR format, changing the call letters to WXEZ. The FCC granted the transfer of WGLN-FM without a hearing, and denied petitions for hearings by the Citizens Committee to Keep Progressive Rock, which is represented by attorney Tracy Westen of the Stern Community Law firm here (Billboard, Aug. 19, 1972).

Variety Urged

The Appeals Court opinion urged the need for diversity in music programming over the common-owned public resources of radio. "In essence," said the three-judge panel, "one man's Bread is the next man's Bach. Bacharach, or Buck Owens and the Buckaroos, and where 'technically and economically feasible,' it is in the public's interest to have all segments represented."

In reversing and remanding the case to the commission, the court has indicated that the FCC should make guidelines clearer and follow them more consistently in the program format cases. The commission's own 1971 primer on station-community relations has recognized that 1. there is an over-

(Continued on page 67)

ABKO Industries Sells Phila. Bldg.

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

The 32,000-square-foot building, almost three times the space the recording company now occupies in the Shubert Theatre Building, is being acquired from ABKO Industries Inc., for \$400,000. Chemical Bank of New York is advancing the funds to the city's Industrial Development arm.

Eight related companies will share the space with the Great Philadelphia Trading Co. They include Philadelphia International Records, Gamble Records, Thom Bell Productions, Gamble-Huff Productions, Inc., Assorted Music, Bell Boy Music, Mighty Three Music and World War Three Music.

NMPA Sets Board; Roll Now Double

NEW YORK—The National Music Publishers Association held its bi-annual election of the board of directors at the Drake Hotel here May 8.

Publisher members elected to the board of directors included: Jean Aberbach, Joseph Auslander, Al Brackman, Leon J. Brettler, Jacques R. Chabrier, Salvatore T. Chiantia, Ernest R. Farmer, Al Gallico, Harry Gerson, Bill Lowery, Ralph Peer II, Wesley H. Rose, Larry Shayne, Alan L. Shulman and Ed Silvers.

Chiantia, president of NMPA, informed the general membership of the progress NMPA made during the past year in legislative matters, legal prosecution of infringers of copyrights and in the involvement of NMPA in territories outside the U.S. It was pointed out that NMPA has been accepted into membership of CISAC (International Association of Performing Societies).

Chiantia also reported that the membership of NMPA has almost doubled in the last few years and that publisher members in the association are now spread throughout the country, giving the association a national scope.

The June 21 board of directors meeting will take place in Nashville, he said. Plans were being made for a board meeting in Los Angeles in September.

recordings are made. The Cox Broadcasting network is showing the program, combined in some markets with playback entertainment product dealer promotions.

Ovation has acquired rights to over 500 classical works and will bring out initially recordings by European orchestras such as the Frankfurt Philharmonic, the Munich Symphony and the Nurenberger Symphony. Schory said the price of the line is still undetermined.

"I really feel that now that RCA has gone back to its own distribution, independent distributors can use a good classical line. It also broadens our base." He said the material will be "war-horse" selections.

Schory said he took a long look at his company at MIDEM in '72 and de-

(Continued on page 38)

Lampoom Links to 2 Chains in Ad/Mdsng.

NEW YORK—National Lampoon has completed an advertising and merchandising tie-in with New York-metropolitan area Korvette stores, and with Tower Records' chain of stores in California, designed to spur record ad-

vertising in the magazine via an in-house ad tie-in.

The new merchandising service will begin with the July issue, according to Lampoon publisher Gerald L. Taylor, when the two chains will take out full-page ads in their respective regional editions of the magazine. Those ads will focus on 12 LP releases, with the titles of featured albums to be selected from product advertised elsewhere in that issue of National Lampoon.

Discounted Prices

In addition, the Korvette chain's 23 record outlets here, and Tower's eight California outlets, will offer featured merchandise at a special sale price. Supportive merchandising materials will include special "As Featured in National Lampoon" browser cards and poster-size blow-ups of the current ad in every store.

Some stores will also locate 12 bin browser racks, again focusing on the Lampoon package, near cash registers. Taylor also noted that each store in both chains has been selling the magazine through the record departments.

The new tie-in was completed by Taylor and by Dave Rothfeld and Ben Bernstein of Korvette's; and Russ Solomon of Tower Records. Taylor further explained that the arrangement was prompted by earlier success with a similar merchandising tie-in for promotion of National Lampoon's own "Radio Dinner" LP.

With the July issue, National Lampoon is expected to pass 700,000 paid circulation. Circulation of the magazine in California is 75,000; in New York area it is 125,000.

MCA Backs WA Junket

LOS ANGELES—A tour of the Wishbone Ash in the U.S. under the aegis of Associated Booking, but with the behind-the-scenes cooperation of MCA Records, is definitely paying off in album sales, according to label vice president of sales Rick Frio. MCA put into high gear an extensive merchandising campaign behind a three-month tour by the group. More than 100,000 LPs were stocked in local outlets where the group was appearing. Working with Miles Copeland, manager of the group, national promotion manager Jeffrey Dengrove coordinated promotion activities such as cocktail receptions for press and radio station program directors in all of the markets. Pat Pipolo, vice president of promotion for the record label, also pointed out that a radio advertising campaign was conducted in each market and the spots tagged the local performance of the group. The group continues with performances at Kiel Auditorium in St. Louis May 16 and after such cities as Tampa, Phoenix, and Portland, will perform at the Paramount Theatre in Seattle May 27.

Cobena, Management Co., Set

NEW YORK—Cobena Management, Ltd., personal management concern, has been formed by Aaron Beckwith, Bill Collier and Esther Navarro. Cobena will develop and manage talent in all fields of entertainment, with offices on both coasts and Canada.

First client to sign with the new firm is singer Ellerrine Harding, whose "We'll Cry Together" single has just been released on Mainstream Records.

Beckwith and Collier are veteran television and motion picture producers. Miss Navarro is a BMI songwriter with extensive background as record producer and theatrical booking agent.

"In the course of our production and direction activities," said Beckwith, "we cast and interview hundreds of talented people, most of them floundering in the business with no guidance or direction. Being equipped to provide this guidance and direction through our experience and contacts in all phases of entertainment, in New York and California as well as worldwide, we have formed Cobena Management, Ltd."

Nashville NARAS' 17 New Governors

NASHVILLE—Seventeen new governors have been elected to the board of the National Academy of Recording Arts and Sciences chapter here.

They are: Skeeter Davis (vocalist); Bill McElhiney (leader); Joe Allison (A&R); Mickey Newbury (songwriter); Terry Woodford (engineer, 1 year); Glenn Sneddy (engineer, 2 years); David Briggs, (musicians); Bill Pursell (arranger); Gayle Hill, (annotator); Minnie Pearl (spoken word).

Elected at large were Bob Beckham, Bill Hall, Buddy Killen, Don Light, Brad McCuen, Roger Sovine and Joe Talbot.

Special Radio Sampler Promotes Crusaders

LOS ANGELES—Blue Thumb Records has pressed 1,500 copies of a "Crusaders Sampler" LP for radio stations. Cuts are taken from the label's two charted double albums, "Crusaders I" and "Second Crusade," with selections made by the group's producer, Stewart Levine.

According to Blue Thumb general manager Sal Licata, the sampler is intended to provide programmers with the Crusaders' most likely airplay songs in a format more convenient than the twin-disk LPs with their many long cuts.

More Late News
See Page 74

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

By JOHN SIPPEL

CINCINNATI—Despite an industry singles slump that continues, Royal Dist. here is going into its 13th year of selling nothing but 45's as a two-city one-stop, serving operators and retailers.

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

erhaus, whose company also includes sale and leasing of coin-operated equipment of all types as well as a Wurlitzer jukebox distributor, both maintain strongly that they will concentrate on 45's.

15,000 Pieces on Hit

Pierce points out that his operation

can still do a comfortable 15,000 singles on a current no. 1 hit from warehouses in Columbus and here. Besides serving operators, Royal now services about 50 stores in central Ohio.

Pierce breaks a retail singles inventory into oldies and current hits. The oldies inventory changes every 30 days, depending primarily on the inventory taken every fourth week. The standard stock is about 1000 pieces, with the variety of titles running from 400 to 500 different. For example, if the inventory indicates heavy soul movement, the accent is on soul vintage. The 400 to 500 different titles are broken up chronologically between 1950 to 1963 hits and then 1963 to 1972, with each half getting about 50 percent of the titles. The spread is all the way from pop and MOR to country and soul.

The average current hit inventory is 90 titles, carrying 30 each in country, soul and pop. A Royal serviceman calls weekly on the account as charts change. As a buying guide, Pierce uses the following station playlists: WING-AM, WDAO-AM, WTUE-FM and WONE, all in Dayton; and WUBE-AM, WSAI-AM and WCIN-AM, all in Cincinnati. He also uses the Billboard pop and Easy Listening charts. The hit singles inventory ranges from as high as 100 of the biggest record to as low as 10 of a disk at the bottom of the 30.

Big Singles Inventories

Stores are serviced with 800-piece, self-service bins, which are made locally, with dividers purchased from Star Title, Pittsburgh, who also overnight juke title strips for Royal. Jim Stockdale, manager of the Columbus branch, which maintains a \$20,000 singles inventory, stays in close touch with Pierce here, where \$25,000 in singles inventory is stocked.

Pierce finds defectives an increasing headache. He intends to air his gripes at the first Juke Box Programming Conference May 19-20 at the Hotels Ambassador, Chicago. He finds that Bell singles, such as the Dawn and Vicki Lawrence huge hits, have been consistently bad recently.

Own Juke Route

Westerhaus points out that Royal gets first-hand experience from its own 75-box route which stretches along Interstate 75 from here to Columbus. Pierce's major complaint with manufacturers is that he is never properly informed changes and additions in oldies catalogs, which he requires the minute they are made.

Pierce states discouragedly that his returns remain steadily at 35 percent. He blames not only the over-exuberance of labels, but also the sporadic guessing that underlies his own buying by Royal personnel. He pointed out that country and soul singles are much easier buying. Country, he said, is only about 25 percent of the return of pop singles, because "the average country hit hangs on the charts twice and three times as long as a pop single today."

Abel Green Dead at 72

NEW YORK—Abel Green, editor of Variety for 33 years, died May 10 of a heart attack. He was 72. Green had succeeded Sime Silverman, founder of the show business weekly in 1933. Green began his career in the business after dropping out of New York University.

He was the author of "Show Biz From Vaude to Video," written in 1951 with Joe Laurie Jr.; co-authored and produced the Philco-Variety Radio Hall of Fame; wrote "Mr. Broadway," a Warner Bros. film about Sime Silverman; and edited "The Spice of Variety." Green was also a member of the Motion Picture Pioneers and ASCAP.

MAY 19, 1973, BILLBOARD

Executive Turntable

Bob Kornheiser named executive assistant to Nesuhi Ertegun, vice president, Atlantic Records and president, WEA International. Kornheiser will work with Ertegun in the album division at Atlantic and WEA International. With Atlantic for 15 years, Kornheiser is a former head of tape sales for the company. Mark Schulman, Ertegun's assistant in the album division for the past five years, has been named director of album product for Atlantic. . . . Samm Kinnard named coordinator of national promotion, CTI Records and Didier C. Deutsch named director of press and information for the label. Kinnard was previously New York promotion man for CTI and Deutsch joins the firm from Carter-Wallace where he was advertising manager—international.

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Harold Komisar named director of marketing, Chess/Janus Records, a newly established position. He was formerly New York branch manager for RCA Records before joining Chess. He was also previously associated with National Tape, Decca and Columbia Records. . . . Fred Edwards promoted to general manager, Evolution/Stereo Dimension Records. He was previously sales manager for Evolution. George Goodwin named East Coast promotion and sales director for the company. He formerly acted as East Coast promotion for Epic Custom labels. Roger Britt joins Evolution as r&b promotion director, coming from a position of East Coast promotion manager, Polydor Records. Roberta Skopp named to the newly established position of director of creative services, joining from the New Design label and B.J. Thomas Management.

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Jane Friedmann named woman counselor for CBS Records group. She continues as manager, administration, Masterworks and Original Cast recordings for the label. . . . Mel Hunger promoted to director of merchandising for Masterwork Audio Products. He was formerly product manager for home entertainments products for the Singer Company and audio buyer for E.J. Korvettes. . . . Michelle Peacock replaces Steve Newell at Heilicher Brothers, Dallas, Texas. She is house promotion girl and was previously a tape buyer for the operation. Newell joins Mercury in Dallas. . . . Sunny Schnier joins the production staff of ABC-TV's "In Concert" series as talent coordinator. She was formerly director of publicity and advertising at Vanguard Records.

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Harry E. Barch joins Chromalloy American Corp. as group vice president. He joins the company from the Glen Alden Corp. . . . Promotions announced at Phonogram Inc. include Tommy Young for southwest regional r&b and Pete Mazzotta for Chicago promotion. . . . Elliot Horne, former executive in marketing, tape a&r and public affairs for RCA Records over the last 11 years, has joined the public relations firm of Solters/Sabinson/Roskin Inc. . . . Timothy A. Cole joins Audiomatic Corp. as vice president. He was previously manufacturing manager of Record Club of America. . . . Dubbing Electronics appointed Jeff Pastolove as national sales manager. He was formerly chief audio engineer with the company. . . . Charles Butler named executive vice president of Dr Cool Productions, Miami. Barbara Pierce named executive secretary of the talent firm.

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Charlie Nuccio and Fred Mancuso will now be heading up national promotion for ABC/Dunhill Records. Dennis Laventhal is now vice president of sales and merchandising, as well as continuing to work closely in the promotion area.

★ ★ ★

Ted Glasser has been named professional manager for Beechwood Music Corp. (BMI) and Glenwood Music Corp. (ASCAP). Glasser was previously West Coast professional manager for MCA Music and a producer with Columbia Records. He will report to Beechwood and Glenwood president Jay Lowy. . . . Larry Heaberlin has joined KAJAC Record Corp. as Iowa sales representative. . . . Don Arnsas has joined Metro Sound in the sales department. He was formerly national promotion manager for Specialty Records.

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In the tradition of "Heifty Hi"
and "Do You Know What I Mean?"
come Lee Michaels' new songs.



The big beat sound of Lee Michaels is back, more rocking and infectious than even three albums ago.

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for Columbia. And it finds Lee inventing new beats and new songs

that once you hear, you won't soon forget.

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now On Columbia Records 
and Tapes



Billboard

The International Music-Record-Tape Newsweekly

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Vol. 85 No. 20

General News

Pick CES Show Seminarists

CHICAGO—Planners of what will be the largest-ever Consumer Electronics Show (CES) have released names of seminar panelists, one panel representing the first time the Electronic Representatives Association (EMA) will participate.

Opening day June 10 panelists, in-

clude distribution panel moderator Raymond J. Hall, executive vice president, ERA (members of this panel are in Rep Rap in the Tape/Audio/Video section); moderator on retailing, Cathy Ciccolella, Consumer Electronics; Ira Fischbein, John Fisher, Melvin Landow, James Renier, Jack Rice and

Dean Ridgley; television moderator Robert Gersen. TV Digest: William E. Boss, RCA; Gene Gold, Sharp, Stan Rametz, Panasonic; John McCallister, Zenith; Robert Warren, Motorola; and G. Lee Smith, Admiral; moderator on TV systems, Aaron Neretin, Merchandising Week; Al Barshop, Panasonic; Gordon Bricker, RCA; L. R. Jesuele, EVR, Ltd.; Donald Johnson, Cartridge Television, Inc.; Dick O'Brien, Sony; and Eric A. Yavitz, Kodak; audio moderator Harry Maynard, Audio Magazine; Sidney Harman, Harman-Kardon; Horst Heistroth, CTE; George Meyerle, BSR; James Parks, Fisher; Stan Seltzer, Olympic; Hiroshi Tada, Sansui; moderator for tape equipment, Lee Zhitto, Billboard; George Derado, TEAC; Shad Helmsstetter, Ampex; William Kist, JVC; Dick Merryman, 3M; S. Takuda, TDK; Fred Tushinsky, Superscope.

Col Films Concert Series; Probe Varied Potentials

NEW YORK—A total of 29 Columbia, Epic and custom label acts were filmed during Columbia Records "Week to Remember," seven-day festival held last week at the Ahmanson

Theatre, Los Angeles. (See review in this issue.)

According to Al Teller, Columbia's director of merchandising and product management, future possibilities for the film include its use as a television special or specials, sequences for regularly scheduled TV shows, promotional shorts, commercials and a full-length movie feature.

Immediate plans call for the footage to be edited and shown at Columbia's annual convention, set for San Francisco in late July.

Audiofidelity & Chiaroscuro Deal

NEW YORK—Audiofidelity Enterprises, Inc. has taken over the national distribution of Chiaroscuro Records, according to president Herman Gimbel. "We ourselves are very impressed with the quality of this catalog, with the type of reviews it has received in the jazz media and with the over-all presentation of the Chiaroscuro product," he said.

NO 'CUPS' IN CALIF. CARS

SACRAMENTO—California Assemblyman Louis Papan is the sponsor of a bill that would make it illegal to wear stereophonic headsets while operating a motor vehicle on a public street.

"The reason," Papan noted is that "with late model cars being virtually soundproof and with the ever increasing use of stereo tape players in the automobile, it is vital that the driver's sense of hearing not be impaired further."

The State Assembly approved the measure by a unanimous vote of 62 to 0, and it now goes to the Senate for ratification.

Letters to the Editor

Alaska's Claim

Dear Sir:

Just got around to reading the February 24th edition of Billboard. Regarding the interview story with Ron Jacobs: I called Juneau, our state capital, and they, like myself, were under the impression that Alaska, not Hawaii, was the 49th State.

Please understand, I have nothing against Hawaii, having been born there but your article of the 24th has thoroughly confused our State Government Officials, which, you'd find, if you lived in Alaska, is not hard to do.

Sincerely,

Lowell H. Purcell
KYAK
Anchorage, Alaska

Lauds Mayfield

Dear Sir:

In all my years in our industry, I have never until now picked up a pen to relate to others what I hope to be constructive criticism on the televised Grammy Awards.

I want to go beyond the obvious need to better both production and sound! I assume that was so obvious, that it has to be better next year, as it has no where else to go! I do want to deal specifically with what I feel is a glaring injustice to a major talent in our industry.

How is it possible in this day and age, with the multitude of problems that surround us and at times seem to overwhelm us, that a truly great artist like Curtis Mayfield, who draws from very personal street experience and thru whose magnificent talent come words and music that become Superfly is not recognized somehow for what he has given.

For our industry not to publicly recognize the humanitarian aspect of what this human being has said to millions thru "Freddie's Dead," not to realize how many souls he has touched with those words, is not to recognize that we do indeed have that multitude of problems!

The criteria for any group to give awards to their own, does have to revolve around a given formula. That formula must, by nature, revolve around taste sales and creative factors. My point is, that this should not be the only criteria used. We must recognize the humanistic element in our industry, a la the Jean Hersholt Award in the giving of Oscars.

I nominate Curtis Mayfield for that award whatever it be called!

Sincerely,

Frank Day
Family Productions
Los Angeles

Court Protects Group Name In Local Area

SANTA CLARA, Calif.—A Superior Court judge here has ruled that a local group calling itself "South Bay Experimental Flash," "South Bay Flash," and "Flash" on various occasions has no right to damages in an un-

fair competition and trademark case from Capitol Records, Inc. (defendants) distributors of product by a British group known as "Flash."

Judge John Brenner also ruled, however, that the local group is entitled to protection in the San Francisco Bay area and that relief is limited to requiring that Capitol "distinguish the British group's business, music or services sufficiently to avoid deception or confusion."

Judge Brenner also ruled that Capitol is "enjoined and restrained" from selling or advertising using the name "Flash" by itself in connection with product distributed or offered for sale in the San Francisco Bay area, and that one of more other words must be used in connection with the group should sale or promotion take place.

No Product Recall

Capitol will not have to recall product already distributed to Bay area dealers, but further distribution must comply with the ruling. Capitol must also send to all disk jockeys in the Bay area on the firm's mailing lists "a satisfactory form of notice requesting that in the future when playing the music of the British group... they make it clear in identifying the group that it is a group from England."

Brenner stated "the name 'Flash' had come to mean plaintiff's group to a substantial member of rock music fans in the San Francisco Bay area" (counties of Santa Clara, San Mateo, San Francisco City and County, Alameda, Contra Costa and Marin) "and that, therefore, in said locality the word 'Flash' had acquired a secondary meaning at a time prior to April, 1972" when Capitol distributed the first LP by the British Flash, the local group having used the name for several years prior to that date.

As far as damages are concerned, "the evidence does not show that plaintiffs lost any bookings, or any opportunities of any kind to perform live, on television or recordings, or in any other way, if any there be, and therefore plaintiffs have not sustained their burden of proving damages."

Sampler Caps Tour by Rich

NEW YORK—A two-month promotional tour on behalf of Epic recording artist Charlie Rich has been capped by the release of a special sampler album featuring 15 of his most popular songs. The album, which is for promotional use only, has been rushed to reviewers and disk jockeys across the country.

In conjunction with the theme of March and April being "Charlie Rich Month," the Epic artist visited 19 key markets nationwide. At each stop, Rich performed for local press and radio station personnel, in addition to holding informal press conferences, distributing albums and autographing photos.

2 Sterling Systems Sought by WCI

NEW YORK—Warner Communications Inc. and Sterling Communications Inc. have reached an agreement in principle wherein WCI's wholly-owned subsidiary, Warner Cable Corp. will acquire Sterling's Manhattan and Long Island cable franchises and systems for \$20 million in cash, according to WCI Chairman Steven J. Ross.

Ayers Does Track

NEW YORK—Polydor Records artist Roy Ayers has completed work on the soundtrack for "Coffy," the new American International action-adventure film starring Pam Grier. Ayers' first complete motion picture score is being rushed into release this week to coincide with a May multi-city premiere.

SPOOKY TOOTH

SO
I BUSTED
YOUR
JAW

SP 4385

You broke
my heart



The return of Spooky Tooth. On A&M Records.

Schwartz Bros. Expects Growth To Exceed Industry's Forecast

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

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

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

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

—Before May 1969, when it opened its first Harmony Hut, the company had sales of \$11 million solely from distribution and rack operations. By the end of 1972, nine Harmony Huts contributed about \$4.7 million in sales, an increase of about \$1 million over the prior year. (This includes four stores opened during the last five months of the year.)

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

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

(Harmony Hut stores stock records, tapes, sheet music, instruments and audio equipment.)

While retailing plays an important growth role at Schwartz Brothers, it will "continue to actively seek new opportunities" in rack merchandising and distribution, according to the company.

It obtained distribution rights to about 70 record and tape labels (in February 1973) formerly marketed by General Distributing Company. With this business, Schwartz Brothers distributes more than 390 labels to retailers along a corridor from New Jersey to Virginia.

"While some (record) manufacturers are beginning their own direct distribution to retailers and rack merchandisers," the report states, "this trend may be temporary and may reverse itself. . . ."

The annual report makes the following statements under "Wholesale Distribution" and "Rack Merchandising" classifications:

"We expect RCA will begin its own direct distribution in Spring 1973. However, because these labels will be available to our rack operation at the same price as our distribution operation would have paid, the impact of this change will be far less on net income than on sales."

"Our greatest growth in distribution operations over the next five years will come from increasing the number of labels distributed and from market expansion."

"Rack merchandise sales increased more than 15 percent during 1972. We do not expect rack merchandising net income to be greatly affected from the loss of Woolworth/Woolco in February 1973, which contributed about \$1.3 million to sales. . . ."

Financial highlights:

Sales—1968, \$11,113,271; 1969, \$12,472,551; 1970, \$16,696,676; 1971, \$19,901,341; and 1972, \$20,520,865.

Net income and per share: 1968, \$317,793 (62 cents); 1969, \$259,821 (38 cents); 1970, \$340,352 (45 cents); 1971, \$472,677 (62 cents); and 1972, \$414,931 (55 cents).

Market Quotations

As of closing, Thursday, May 10, 1973

1973		NAME	P-E	(Sales 100's)	High		Low	Close	Change
High	Low								
27	10	Admiral	5	329	11 1/4	10 7/8	11	+ 3/4	
40 3/4	22 3/4	ABC	12	1527	26 7/8	26 1/4	26 1/4	+ 3/4	
15 3/4	7 1/8	AAV Corp.	6	29	7 1/2	7 1/8	7 1/8	Unch.	
15 1/2	4 3/8	Ampex	7	397	4 5/8	4 3/8	4 1/2	- 1/4	
8 7/8	3 5/8	Automatic Radio	7	54	4	3 5/8	3 5/8	- 3/8	
20 7/8	10 3/4	Avco Corp.	5	291	12	11 3/8	11 3/8	+ 3/8	
15 1/4	8 1/4	Avnet	7	213	9 1/8	8 3/4	8 3/4	- 1/8	
73 3/8	33	Bell & Howell	11	252	34	33	33 1/8	- 3/8	
14 3/4	6 1/4	Capitol Ind.	11	438	10 1/2	9 5/8	10 1/2	+ 1 1/4	
107	36 3/4	CBS	12	381	40 1/2	38	38	+ 1/4	
14 7/8	4 3/4	Columbia Pictures	12	417	5 5/8	5 1/8	5 3/8	+ 3/8	
8 3/8	3 1/8	Craig Corp.	7	68	3 1/4	3 1/8	3 1/8	- 1/8	
14	7 1/2	Creative Management	9	76	7 3/4	7 5/8	7 5/8	+ 1/8	
123 1/8	88 1/8	Disney, Walt	64	1584	96 1/8	93	95 3/4	+ 1 1/2	
6	3 3/4	EMI	14	53	4	3 3/4	3 7/8	- 1/8	
74 3/4	58 1/4	General Electric	21	4387	62	61	61	+ 7/8	
44 3/8	23 3/4	Gulf + Western	6	624	24 7/8	24 3/8	24 5/8	+ 1/4	
16 3/4	8 5/8	Hammond Corp.	8	130	9 3/8	8 3/4	9 1/8	Unch.	
42 1/8	8 1/2	Handyman	9	327	9 1/8	8 1/2	8 1/2	- 1/2	
7	2 3/8	Harvey Group	7	21	3	2 5/8	2 5/8	- 1/2	
64 1/2	32	ITT	10	8051	38 1/2	37	37 3/4	+ 1 3/8	
40 1/2	9	Lafayette Radio Electronics	6	381	9 7/8	9 5/8	9 3/4	- 1/4	
35 3/8	18 1/8	Matsumita Elec. Ind.	10	2957	30 1/2	29 1/2	30 1/2	+ 2	
34 3/4	5 1/4	Mattel Inc.	1803	6	5 3/8	5 3/8	5 3/8	- 3/4	
35 7/8	23	MCA	9	121	24 1/4	23 3/4	23 1/2	- 3/4	
7 1/4	6 1/8	Memorex	20	920	7	6 1/8	6 1/8	- 7/8	
27 1/2	16 3/8	MGM	11	39	17 3/4	17 1/2	17 5/8	+ 1/8	
32 1/8	16 1/2	Metromedia	9	341	19 3/4	19 1/2	19 1/2	+ 1/8	
88 7/8	74 1/4	3M	37	1999	84 1/4	80 1/4	83	+ 3 1/4	
40 5/8	16 3/8	Morse Electro Prod.	9	162	18	17 1/2	17 1/2	- 1/2	
138	80	Motorola	24	1280	107 1/2	101 3/4	103 1/4	+ 7/8	
39 3/4	26 1/8	No. American Philips	8	1647	27 3/4	27	26 7/8	- 1/2	
51 1/2	27 1/2	Pickwick International	17	111	30 1/4	29 3/8	29 3/4	+ 5/8	
25 1/8	8 7/8	Playboy Enterprises	7	1107	11 3/8	8 7/8	9 3/8	- 1 3/4	
45	25 5/8	RCA	14	2256	30 1/4	28 3/4	28 3/4	+ 1/8	
57 1/4	40 1/2	Sony Corp.	41	1653	47	45 7/8	46 1/4	+ 1 1/4	
29 1/8	11 1/8	Superscope	9	615	22 1/2	22 1/4	22 1/2	+ 3/8	
49	24 3/8	Tandy Corp.	15	1205	25 7/8	24 3/8	24 3/8	- 1	
23	6 1/4	Telecor	6	121	6 7/8	6 1/4	6 1/4	- 3/8	
14 7/8	3 3/4	Telex	27	584	4	3 3/4	3 3/4	- 1/8	
10 7/8	3 1/8	Tenna Corp.	4	489	4	3 1/2	3 5/8	+ 1/4	
23 1/2	12 1/2	Transamerica	10	2424	13	12 5/8	12 5/8	- 3/8	
20	13 1/4	Triangle	9	26	13 3/4	13 5/8	13 3/4	Unch.	
17	7 1/2	20th Century-Fox	11	640	9	8 1/8	9	+ 1 3/8	
50 1/4	20 3/8	Warner Communications	9	688	21 3/8	20 1/2	21 3/8	- 3/8	
20 1/4	10 1/2	Wurlitzer	7	64	12 3/8	11 3/4	12 3/8	+ 3/4	
12 7/8	2 1/8	Viewlex	138	27 1/2	2 1/4	2 1/4	2 1/4	- 1/2	
56 3/8	37	Zenith	14	796	41	39	39	+ 5/8	

As of closing, Thursday, May 10, 1973

OVER THE COUNTER*	VOL.	Week's High	Week's Low	Week's Close	OVER THE COUNTER*	VOL.	Week's High	Week's Low	Week's Close
ABKCO Ind.	16	3	2 3/4	2 3/4	Marvin Josephson	1	12 3/4	12 1/2	12 1/2
Bally Mfg. Corp.	863	40 1/2	38 1/2	38 1/2	Mills Music	1	8 1/2	8 1/2	8 1/2
Cartridge TV	480	4 7/8	3 3/4	4	Recoton	100	3 1/8	3	3 1/8
Data Packaging	2	6	6	6	Schwartz Bros.	10	4	3 3/4	3 3/4
Gates Learjet	185	11	10 3/8	11	United Record & Tape	8	3	2 3/4	3
GRT	124	2 7/8	2 3/4	2 3/4	Wallich's Music City	NS	1/2	3/8	1/2
Goody, Sam	16	3 1/2	3 3/8	3 3/8	Omega-Alpha	79	3 3/8	3 1/4	3 1/4
Integrity Ent.	NS	1 3/8	1 3/8	1 3/8	MMC Corp.	NS	7/8	3/4	3/4
Koss Corp.	13	13 7/8	13 3/4	13 3/4	Seeburg	141	17 1/2	16	17

*Over-the-Counter prices shown are "bid" (as opposed to "asked"). Neither the bid nor the asked prices of unlisted securities represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation.

The above contributed to Billboard by Bache & Co., members of the New York Stock Exchange and all principal stock exchanges.

Earnings Reports

MATSUSHITA ELECTRIC (Panasonic)

1st qtr. to Feb. 20:	1973	1972
Sales	\$1,061,192,000	\$932,264,000
Income	69,857,000	61,940,000
Special charge	d7,449,000	
Net income	c62,408,000	61,940,000
bPer share	.77	.68

a—On a consolidated basis; 1972 has been restated to reflect the company's equity in the net assets of associated companies. b—Based on American Depository Shares and in 1973 is on income before special charge. c—Equal to 69 cents a share. d—From losses on foreign exchange resulting from devaluation of the U.S. dollar and the float of the yen-dollar exchange rate in 1973.

The company reports that U.S. dollar amounts have been translated at the rate of 265 yen to the dollar, the exchange rate on the Tokyo foreign exchange market on April 25, 1973.

CREATIVE MANAGEMENT ASSOC.

1st qtr. to March 31:	1973	1972
Revenues	\$2,105,000	\$1,950,000
Net income	34,959	16,485
Per share	.04	.02

SCHWARTZ BROTHERS INC.

1st qtr.:	1973	1972
Sales	\$4,989,640	\$4,738,875
Net income	76,267	87,407
Per share	.10	.12

AUTOMATIC RADIO MFG.

2nd qtr. to March 31:	1973	1972
Sales	\$12,717,000	\$10,965,000
Net income	138,000	134,000
Per share	.06	.05

SIX-MONTHS

Sales	1973	1972
Sales	24,635,000	21,143,000
Net income	563,000	144,000
Per share	.23	.05

SOUNDESIGN CORP.

1st qtr. to March 31:	1973	1972
Sales	\$15,113,000	\$12,812,000
Net income	769,000	674,000
Average shares	2,357,000	a2,030,000
Per share	.33	a.33

a—Adjusted for three-for-two stock split in September 1972.

CAPEHART CORP.

Qtr. to March 31:	1973	1972
Sales	\$8,983,990	\$3,755,428
Net income	572,637	175,961
Average shares	2,571,921	a2,126,566
Per share	.22	a.08

a—Adjusted for a two-for-one stock split in April 1972.



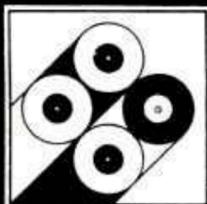
ATLANTIC RECORDS' artist Bette Midler reacts to being named "Performer of the Year" by After Dark Magazine in the presentation of their 1973 Ruby award. Shown with Miss Midler is her personal manager Aaron Russo.

DOROTHEA JOYCE

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



A seed of Enlightenment.



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[213]467-1166

JVC Cutting Center, Inc.



Off the Ticker

PLAYBACK INC., Chicago, a subsidiary of Hydrometals Inc., Dallas, was profitable for the quarter and six-months ended March 31. Playback owns and operates 39 retail stores, "with more than 50 stores planned by the end of the fiscal year," said Fred M. Zeder II, board chairman of Hydrometals.

WARNER COMMUNICATIONS INC., New York, is "confident that all of its operations will increase sales and earnings in 1973," said Steven J. Ross, chairman and president. First quarter earnings rose to a quarterly record of \$14.6 million, or 61 cents a share fully diluted, a year earlier. Revenue rose to \$144.3 million from \$120.8 million. In 1972, the company earned \$50.1 million, or \$2.06 a share fully diluted, on revenue of \$510.3 million. Directors voted to increase the quarterly dividend, with payment in August, to 10 cents from 6 1/4 cents a share. A record date wasn't announced.

TRANSAMERICA CORP., San Francisco, authorized purchase by the company of up to 1.5 million shares of its common stock outstanding.

NORTH AMERICAN PHILIPS, New York, expects 1973 sales and earnings to be "higher than 1972's records," said Pieter C. Vinck, president. Last year, the company earned \$25.4 mil-

lion, or \$3.15 a share, on sales of \$626.9 million.

MATSUSHITA ELECTRIC INDUSTRIAL, Osaka, Japan, producer of Panasonic products, said earnings before a special currency charge rose 13 percent and sales 14 percent in the first quarter ended Feb. 20. Earnings before the extraordinary item increased to the equivalent of \$69.9 million for the quarter from \$61.9 million a year before. Matsushita reported an extraordinary charge of \$7.4 million from losses on foreign exchange following the devaluation of the dollar and the floating of the Japanese yen last February.

MINNESOTA MINING & MANUFACTURING, St. Paul, earnings may exceed estimates, according to a company spokesman. Last year, 3M earned \$2.17 a share, and some analysts' projections say the company will report somewhere between \$2.40 and \$2.50 a share.

SCHAAK ELECTRONICS, Minneapolis, reported record sales and earnings for nine months ended Feb. 28. Earnings were \$218,200, or 61 cents a share, on sales of \$6,460,500, compared with earnings of \$121,000, or 41 cents a share on sales of \$3,164,000 for the same period a year ago.

Daltrey



"GIVING IT ALL AWAY"

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

Daltrey

MCA-328



MCA RECORDS

Early & Consistent 'Q' Effort Pays

By BOB KIRSCH

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

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

"We push quadrasonic through two demonstration rooms, each about 1,600 square feet, newspaper advertising, tie-ins with WXAX-FM which does some 4-channel broadcasting and various promotions," Wood added.

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

Quadrasonic records are displayed on racks near the hardware and tapes are in a separate display market as 4-channel. "We keep JVC's demonstration tapes in each of their 4-channel units," Wood said, "and right now we estimate our sales are about evenly divided between 4-channel and stereo equipment. We were closer to 75 percent quadrasonic at Christmas."

Wood will also give away a quadrasonic disk with each hardware unit purchased, as well as a demonstration tape. "We may give away something as large as a tape deck if the consumer buys a really high-end unit."

'Home' Demonstration

Wood moved into quadrasonic initially simply because it was new. "Just because we're in a small town," he said, "doesn't mean we have to avoid keeping up with the times. We set up one of our demonstration rooms to look something like a living room, so the consumer can get some idea of what 4-channel will be like in his home. Our tapes have been the biggest software sellers so far, since this is what has been available. But as we get more disks in, we find they are beginning to move."

The outlet has tried several promotional ideas in the past year, which Wood said have been successful. One, a continuing "promotion," is the pricing structure. "If a quadrasonic tape lists at \$7.98 we sell it at \$6.86 so the consumer pays an even \$7.00 and avoids an odd penny on the tax. A 4-channel record at \$6.96 sells at \$5.88 so it's an even \$6.00. Who wants to be stuck with a bunch of pennies?"

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

Greendoor employs three full-time staffers and is open from 10:00 AM to 6:00 PM four days a week. Hours are extended to 9:00 PM two days per week. The outlet has been operating since 1967, though Wood had been in the record business previously. "I promoted stereo like quadrasonic and it paid off," he said. "I still do very well with stereo 8-track tapes but I'm only stocking records in 4-channel format. I'm convinced it's not a gimmick, and so are my customers."

AES Show Nets 100 Exhibitors

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

Among topics to be discussed are "Quadrasonic Sound"; "Disk Recording and Reproduction"; "Digital Techniques in Audio"; "Magnetic Recording and Reproduction"; "Tape Reproduction."

Firms with demonstration rooms and/or exhibit space include Sansui Electric Co., JVC, Nippon Columbia, Ltd., James B. Lansing, Altec, Electro-Voice, Shure Bros., 3M Co. and Sony.

Speakers set for the various programs include: Milton Putnam, T. (Bill) of United Recordings Electronics Inds., set to chair the Quadrasonic Seminar; E. G. Trendell of Central Research Labs, EMI, England; John Eargel, Altec; James Cunningham, Sound Market Recording Co.; John Woram, Institute of Audio Research; and Albert Grundy, also of the Institute, all set for the 4-channel seminar.

Set to speak at the Disk Recording and Reproduction Workshop are: Duane Cooper, University of Illinois; Takeo Shiga and Toshiko Takagi of Nippon Columbia, Ltd.; Mike Edson, Capitol; and Bernard Grundeman, A&M Records.

The convention will run through June 15.

Bowie's Folio

LOS ANGELES—West Coast Publications here has issued a historical songbook devoted to singer David Bowie. The 100-page book includes more than 40 color and black-and-white photos as well as lyrics and music to such tunes as "Good Morning Girl" and "And I Say to Myself."

Major Jukebox Ops Attend Chi Programming Meet

CHICAGO—Delegates here Saturday (19) at the Billboard Jukebox Programming Conference represent thousands of jukeboxes, in some cases entire markets and in several instances they are presidents or officers of state organizations of jukebox business people. Some have national status.

J.L. Ray, Crete, Neb., for example, is president of the Coin Operated Industries of Nebraska, the state organization; James Stansfield is head of the Wisconsin Music Merchants, the Wisconsin state jukebox group; Robert Hesch of Rolling Meadows will carry back word to three groups—the Illinois Coin Machine Operators Association, Associated Buyer's Club and Music Operators of Northern Illinois.

Several programmers are from large firms that dominate their respective markets. TAC Amusement, New Orleans, is sending four programmers and operates over 1,000 boxes in the Louisiana city. Les Montooth and program foreman Bill Bush of Peoria, Ill., and Clayton Norberg, Mankato, Minn., represent two firms with over 500 boxes each.

MOA Pres. Set

Additionally, Harlan Wingrave, chairman of the opening meeting welcome program, is president of Music Operators of America (MOA), the national jukebox organization, and all four domestic jukebox manufacturers are sending top engineers.

In almost all cases, delegates from jukebox operating firms are the people who day in day out deal with records and one-stops and who are rarely able

Soul Single

Continued from page 3

Dibango, and imported into this country by African Markets and Imports of Brooklyn.

Its black marketing reportedly began when the French label decided to replace the slow selling flipside—a march written for the 1972 Olympics—with a tune of greater market appeal.

The unprecedented popularity of the record has triggered something of a stampede by several record companies to get their own versions out, and working with Raven Music/Cooper Music (BMI) which claim to have U.S. publishing rights to the song, such firms as Avco Records, Buddah, Mainstream and Town Hall Records which claims to have started a label under which it will release the tune, are already rushing to market.

Avco Records has already released some 70,000 copies by an act called the Simon Kenyatta Group. Buddah's version is performed by All Directions. Mainstream is using a studio group, Town Hall, which declines comment on the DA's action pending against it, is releasing its version by a group calling itself Nairobi Afro Band.

Green Gold

NEW YORK—Al Green's latest Hi single, "Call Me," distributed by London Records, has been certified for a gold record award by the RIAA.

Ellington TV LP to Atlantic

NEW YORK—Bud Yorkin and Norman Lear's Tandem Productions has completed a deal for Atlantic Records to release a two-album soundtrack set from their television special, "Duke Ellington... We Love You Madly." The deal follows negotiations to clear artists already committed to other recording companies.

Appearing with Ellington are Count Basie, Ray Charles, James Cleveland, Sammy Davis Jr., Billy Eckstine, Roberta Flack, Aretha Franklin and Quincy Jones.

to attend the more management-oriented business meetings in their industry.

REGISTRATION LIST

Bobby Vinton	Elizabeth Schaff	Andy Anderson
Patricia Burns	D.M. Steinberg	Bill Stewart
Michael Leonard	John W. Young	Larry Baumach
Ralph Pinesey	Joseph MacQuibey	Bob Johnston
Joseph Caruso	Jean MacQuibey	Ray Potter
Henry Holzerthal	Larry J. Jacomet	Ron Brazwell
Marj Averill	Larry Von Rauden	Don Cihak
Irene Gamin	Richard L. Ford	Paul Galis
Bud La Coe	Robert Gerhold	Bill Bush
Kyle Lyon	Frank Fabiano	Don Owens
Harold Giarrusso	Robert J. Hesch	Col. Jim Wilson
Ralph Chicarel	Red Haseman	Jules Abramson
B.S. Howell	Irv Gorman	Johnny Rodriguez
Barbara Allen	Clayton Norberg	Dick Schary
Sara Darnell	Dick Steinberg	Dick Prutting
Wilton Hobbs	Marshall Frenkel	Tommy Mills
Ronald DeLance	Larry Ruggener	Rex Isom
Judy Jurbemann	Shu Glasman	Stan Niminski
Belle Stansfield	Wayne Vlat	Nolan Crane
Jim Stansfield	Lawrence Lick	John Chapin
Tom Harmeyer	Ruth Sawjka	A.D. Palmer
Jack Pierce	William Findlay	James Fricks
Orma Johnson Mohr	Al Bosh	Carl Davis
Li Christensen	C.E. Bedford	Henry Barkal
Pat Schwartz	Kip Parker	

Pledge Fed Piracy Aid

NASHVILLE—Attorney Dick Frank, acting as legal counsel of the Country Music Association, has been assured of "full cooperation in the prosecution of violations of federal laws prohibiting the unlawful reproduction and sale of copyrighted records and recorded tapes."

Following a meeting in Washington, Frank said the Attorney General's office said the Justice Department and other branches of federal government promised that "violators of the federal laws will be strongly pursued and prosecuted."

The meeting, which was set up by Jules Yarnell, counsel for RIAA, and attended also by attorneys representing National Association of Recording Merchandisers and the Harry Fox Organization, resulted in a tight framework of operations.

Frank said he is convinced that the Department is "wholeheartedly committed to a vigorous prosecution of violators under the Federal Act."

Auto-Makers

Continued from page 1

The FCC pointed out that, according to the American Research Bureau Radio Market Data, the auto drive-time hours coincide with advertising "prime time" for radio. For this reason, the FCC finds correlation between earnings of FM broadcasters and the meager sale of auto radios with FM capability.

The FCC tactfully asked Ford, Chrysler, American Motors and General Motors to help the commission "ascertain why FM radios appear less popular with auto owners." It partly answers its own question when it comments on the price gap (in a 1:2:3 ratio) in auto radios receiving AM, FM monophonic and FM stereo—although home table radios in these categories do not have the same price gap.

The FCC has asked the car manufacturers if their radios are manufactured in whole or in part in the U.S. or abroad, and do they buy their radios from a single source that is an affiliate or in any way tied in with the auto corporation. Finally, the FCC asks if the cost would be less if the car firms bought radios competitively on the open market, and wants an estimate of how prices would compare with present AM-FM car radios if the manufacturers of automobiles sold nothing but AM-FM radios in their cars.

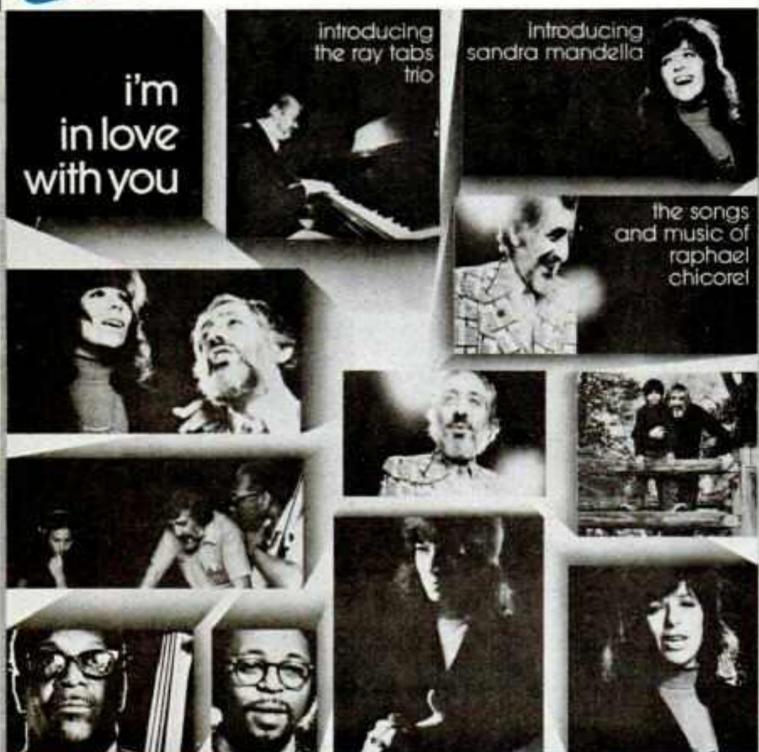
Four Tops Gold

NEW YORK—The Four Tops have gone gold with their ABC/Dunhill single, "Ain't No Woman."

MAY 19, 1973, BILLBOARD

Copyrighted material

they love it!



"Smooth and melodic"
— Mike Marion, WFEM, New York

"It's a blend of voice and instrumentation. A perfect mood-setter. An album with honesty and feeling."
— Tom Sprtel, WISN radio

"A very delightful album!"
— Gene Elzy, WJR Radio, Detroit

"I played the instrumental selections one morning and received four calls in 20 minutes praising the album. It's lyrical and today."
— Ron Cuzner, WFMR Jazz Disc Jockey

"The musicians were recorded in Chicago. Sandra's vocals take up one disk of the two record set; Chicorel (who penned all the material) sings a few himself, coming off like a Mel Torme..."
— Cash Box-Pop Best Bets, April 14, 1973

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THERE ARE TWO MILLION REASONS WHY YOU SHOULD PLAY BLACK OAK ARKANSAS' NEW SINGLE HOT AND NASTY & HOT ROD #ATCO 6925

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

Albany, Georgia
Albuquerque, New Mexico
Alexandria, Virginia
Americus, Georgia
Ames, Iowa
Asbury Park, New Jersey
Asheville, North Carolina
Athens, Ohio
Atlanta, Georgia
Baton Rouge, Louisiana
Beckley, West Virginia
Belleville, Illinois
Bend, Oregon
Berkeley, California
Birmingham, Alabama
Bloomington, Illinois
Boonesville, Mississippi
Boston, Massachusetts
Bowling Green, Kentucky
Buffalo, New York
Burlington, Iowa
Chandler, Indiana
Charlotte, North Carolina
Charleston, South Carolina
Chattanooga, Tennessee
Chicago, Illinois
Cincinnati, Ohio
Cleveland, Mississippi
Cleveland, Ohio
College Park, Maryland
Colorado Springs, Colorado
Columbia, South Carolina

Columbus, Georgia
Cullowhee, North Carolina
Dallas, Texas
Davenport, Iowa
Dayton, Ohio
Denver, Colorado
Des Moines, Iowa
Detroit, Michigan
Dothan, Alabama
Dubuque, Iowa
El Dorado, Arkansas
Elon, North Carolina
Emporia, Kansas
Evansville, Indiana
Fairmont, West Virginia
Fayetteville, North Carolina
Fitchburg, Massachusetts
Flagstaff, Arizona
Ft. Smith, Arkansas
Ft. Wayne, Indiana
Gadsden, Alabama
Gainesville, Georgia
Greensboro, North Carolina
Hazleton, Pennsylvania
Hempstead, Long Island, New York
Hollywood, Florida
Houston, Texas
Huntington, West Virginia
Huntsville, Alabama
Indianapolis, Indiana
Jackson, Mississippi
Jacksonville, Alabama

Jacksonville, Florida
Jonesboro, Arkansas
Joplin, Missouri
Kankakee, Illinois
Kansas City, Missouri
Kingsport, Tennessee
Kirksville, Missouri
Knoxville, Tennessee
Largo, Maryland
Lawrence, Kansas
Lawton, Oklahoma
Lexington, Kentucky
Lexington, Virginia
Lincoln, Nebraska
Little Rock, Arkansas
Long Beach, California
Los Angeles, California
Louisville, Kentucky
Lubbock, Texas
Madison, Wisconsin
Marion, Ohio
Marion, Virginia
Martin, Tennessee
Memphis, Tennessee
Miami Beach, Florida
Milwaukee, Wisconsin
Minneapolis, Minnesota
Mobile, Alabama
Monroe, Louisiana
Monticello, Arkansas
Montreal, Quebec, Canada
Murray, Kentucky

Nashville, Tennessee
New Orleans, Louisiana
New York, New York
Niles, Illinois
Norfolk, Virginia
Oakland, California
Oklahoma City, Oklahoma
Orlando, Florida
Ottumwa, Iowa
Panama City, Florida
Parkersburg, West Virginia
Peoria, Illinois
Pittsburgh, Kansas
Pittsburgh, Pennsylvania
Plattsburgh, New York
Pocatello, Idaho
Portland, Oregon
Providence, Rhode Island
Quebec City, Quebec, Canada
Radford, Virginia
Richmond, Virginia
Rockford, Illinois
Rockingham, North Carolina
Russellville, Arkansas
Salem, Virginia
Salt Lake City, Utah
San Antonio, Texas
San Bernardino, California
San Francisco, California
Saratoga Springs, New York
Savannah, Georgia
Scherverville, Indiana

Seattle, Washington
Seneca, South Carolina
Sheboygan, Wisconsin
Shreveport, Louisiana
Sioux City, Iowa
Sioux Falls, South Dakota
South Bend, Indiana
Spartanburg, South Carolina
Spokane, Washington
Springfield, Illinois
Springfield, Missouri
St. Louis, Missouri
St. Petersburg, Florida
Starkville, Mississippi
Sterling, Illinois
Tampa, Florida
Tifton, Georgia
Topeka, Kansas
Tulsa, Oklahoma
Vancouver, B.C., Canada
Vancouver, Washington
Virginia Beach, Virginia
West Palm Beach, Florida
Wheeling, Illinois
Wheeling, West Virginia
Wichita, Kansas
Wildwood, New Jersey
Willowbrook, Illinois
Winston-Salem, North Carolina

BOOKING: PREMIER TALENT



Signings

LaBelle, r&b female vocal trio featuring **Patti LaBelle**, has signed an exclusive recording contract with RCA Records. . . . **Back Door**, three-man jazz-blues group, has signed with Warner Bros. First album will be produced in London during May by **Felix Pappalardi**. . . . **Three Man Army**, a group of veteran musicians bringing their talents from varied rock backgrounds to a first joint effort as a group, has signed with Warner Bros. Records. . . . **Johnny Pate** has been signed by producer **Roger Lewis** to do the musical score for MGM's "Shaft in Africa" starring **Richard Roundtree**.

Buddah Records has signed **Denny Greene**, a former lead singer with **Sha Na Na**, to an exclusive recording contract. Greene's first single release will be "Lonely Town, Lonely Streets," written by **Bill Withers**. . . . **Ringling Brothers, Barnum & Bailey Records** has signed **The Expedition** with **James Clark**, a New England rock group. Their recordings will be released on Sweet Fortune Records through Paramount. . . . Signed to Musicor Records is **Tony Darrow**, whose first single for the label will be "San Juan Dreaming," produced by **Steve Metz** and **Norman Bergen** for the Three Star Organization.

Duct Butter, pop, country and r&b group, has signed an exclusive recording contract with Warner Bros. Records. First album is now being recorded in California under the guidance of co-producers **Chuck Davis** and **Larry Mizell**. . . . **Jake Jones**, a St. Louis-based group who have toured and performed with the **James Gang**, **James Taylor** and **Poco**, has joined the Greene Bottle label. First album will be "Advance Chess," to be released in June. . . . **Leo Sayer** has signed with Warner Bros. A songwriter setting out as a solo artist, Sayer wrote all the material on Who vocalist **Roger Daltrey's** solo album. Sayer will be produced by **Adam Faith**.

Also signing with Warner Bros. Records is **Atlas**, British rock group to be produced by **Lou Reisner** of "Tommy" fame and managed by **Barry Krost** and **Rab Noakes**. . . . **The Checkmates, Ltd.** have signed an exclusive contract with **Bob Phillips**, president of RPM, Ltd., for representation in all fields. Already set is a two year deal at the Flamingo Hotel for \$400,000. . . . **Ivory**, rock fivesome featuring keyboards, has signed with Playboy Records. Group has signed for management with Alexander Westbrook Associates.

Joe Raposo, composer-lyricist of the **Carpenters'** hit, "Sing," and music director of both "Sesame Street" and "The Electric Company," has been signed to write the theme and score for the National General film, "Maurie."

Zeppelin Is Top Draw

NEW YORK—A seven-year record set by The Beatles in 1965 for drawing the largest crowd to a single concert performance anywhere in the United States, was shattered May 5, by the British rock group, Led Zeppelin, when the latter group attracted close to 57,000 persons at the second night concert of their current U.S. tour in Tampa, Fla.

The Beatles' 1965 record was 55,000 at a single performance held at Shea Stadium, N.Y. That concert grossed \$301,000. The Zeppelin Tampa concert grossed \$309,000.

Led Zeppelin also broke another attendance record on the opening night of their tour, May 4, when they drew 49,236 paying customers to Brave Stadium, Atlanta, Ga. The previous record for this stadium was also held by the Beatles when the group appeared there in 1965. At that time, 33,000 people saw the show. The Led Zeppelin appearance grossed \$246,180 for the group.

Future of America Fair Is Seen as Drawing 500,000

NEW YORK—Top name recording talent will be utilized to help draw an expected 500,000 persons to the Future of America Fair, a special 11-day fair slated to be held at the Arlington Park

Yarrow Host Of Kerrville

KERRVILLE, Tex.—Peter Yarrow will return to the second annual Kerrville Folk Festival as host and featured performer during two afternoons devoted to original songs by new folk performers.

The 1973 festival will be held on the grounds of the Texas State Arts and Crafts Fair in the Kerrville Municipal Auditorium on May 24-28. Admission has been set at \$3.50.

Rod Kennedy, Festival producer, said the event will begin the night prior to the fair, with five evening concerts to include Steve Fromholz, Mance Lipscomb, Kenneth Threadgill, Bill and Bonnie Hearne, Jerry Jeff Walker, Allen Damron, Robert Shaw, Michael Murphy, Townes Van Zandt, Dick Barrett, Carolyn Hester and B.W. Stevenson. Eight more acts are being added to the schedule.

Yarrow, known for his involvement in the New Folk concerts during the Newport Folk Festivals, introduced some 25 new folk performers to Kerrville fans last year. New Folk performers are writer-performers of their own original material, with many already holding national recording contracts.

Race Track in suburban Chicago this summer.

Madison Square Garden Corp. is promoting the fair, which will utilize the race track site, with its 20,000-seat grandstand, adjacent resort hotel, 750-seat performing arts theater and parking and services.

Set to begin Aug. 24, the fair will offer key recording artists in evening concerts to climax each day's events. A 17-acre amusement park, an indoor exhibit hall and livestock and agricultural show facilities will be offered, with arts and crafts, performing arts, sports and recreation, educational displays, demonstrations and other special features expected.

Skitch Henderson has been designated as musical director of the series, which will offer, on various evenings, the Osmonds, Springfield Revival, Lynn Anderson, Boots Randolph, the Nashville Brass, Johnny Cash, Engelbert Humperdinck, Kenny Rogers and the First Edition, Dawn featuring Tony

Brewer Returns From U.K. Date

NEW YORK—Teresa Brewer has just returned from the U.K. where she completed a newly recorded version of her past hit, "Music, Music, Music." The new version features rock guitarist Albert Lee and the British band Head, Hands & Feet.

While in Europe, the singer also traveled to Stockholm to record an album of Bessie Smith songs with the Count Basie orchestra. An early May release is set for the single and the album entitled, "The Songs of Bessie Smith," on Flying Dutchman Records, according to Bob Thiele, label president and director of a&r.

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

Cosby Set for Magic Mountain

LOS ANGELES—Bill Cosby opens the all-star summer concert series at Magic Mountain amusement park here on Memorial Day Weekend (26-28).

The complete entertainment roster for the park is set to include Donna Fargo (June 1-3); the Pat Boone Family (8-10); Doc Severinsen and the Now Generation Brass, featuring Today's Children (15-17); the Lennon Sisters (19-24); Bobby Goldsboro (June 26-July 1); Kenny Rogers and the First Edition (3-8); Phyllis Diller (10-16); Jose Feliciano (17-22); the New Christy Minstrels (24-29); Frank Gorshin (July 31-Aug. 5); The Supremes (7-12); Freda Payne (14-19); Frankie Avalon (21-26); Bobby Darin (Aug. 28-Sept. 2); and Roger Williams (3-9).

Sage, Dead Coast Date

LOS ANGELES—The New Riders of The Purple Sage and the Grateful Dead have been signed as first acts of the season at the outdoor University of California at Santa Barbara stadium on Sunday (20).

Pacific Presentations is promoting the show, the first since a Crosby, Stills and Nash date several years ago. The field lies idle all year, since the university no longer fields a football team.

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

Studio Track

By SAM SUTHERLAND

Ben Sidran is hardly a household word: he wears no glitter, breaks no equipment and has consistently eschewed his possible rocker's tendencies to focus instead on a self-professed, good-humored "missionary" approach to exploring the relationship between jazz, blues and rock'n'roll, good ol' and otherwise.

Inside the industry, however, Sidran is drawing increasing attention as an educator and producer. In the former incarnation, he has published his doctoral thesis on black music and is now experimenting with educational approaches to both music and its industry (more to follow on that one); in the latter role, his earlier work with **Steve Miller**, as a studio member of the band, and then as producer, was followed by his own albums, **Tony Williams'** last LP and the recording debut of **Sylvester** and **The Hot Band**.

Now Sidran is winding down between assignments, having just finished his own album and the next LP outing by Epic's **Glencoe**. The next Sidran Blue Thumb work was produced by Sidran and partner in **Bulldog Productions**, **Bruce Botnick**. That work promises to be a source of pleasure both for Sidran's followers and authorities on the potent Madison camaraderie that resulted most notably in the earlier Miller bands.

Recorded at **Paragon Studios** in Chicago, as well as at **Full Compass Sound**, in Sidran's home base of Madison, Wis., "Puttin' In Time On Planet Earth" will feature Sidran's usual musical friends, **Phil Upchurch**, **Clyde Stubblefield** and **Tony Williams**. Aid-

ing and abetting that core will be four other Madison alumni: **Steve Miller**, **Tim Davis** and organist **Jim Peterman**, all of the original Miller Band, along with **Curley Cooke**.

Also participating: **Sam Linde**, **Frank Rosalino**, **Jose Soares**, **Laudir de Oliveira** and **Bill Perkins**.

The Glencoe sessions were handled at CBS's London studios, where Sidran worked with the band. Glencoe selected Sidran for his work on "Recall The Beginning," Steve Miller's last album (prior to his anthology).

★ ★ ★

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

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

Normally taught as a three-week course by the Institute, the seminar has been developed for those interested engineers who were unable to enroll in the extended course due to normal working hours.

IAR is setting the fee at \$295, including cost of all texts. If interested, you might contact **Irv Diehl** at IAR, 64 University Place, New York 10003. Deadline for registration is this Tuesday (15).

(Continued on page 14)

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Studio Track

• Continued from page 13

Out at the Village Recorder in Los Angeles, one man's success has spelled some quick scheduling hassles for general manager Dick LaPalm, following the emergence of producer Tommy Kaye as a recording artist and performer in his own right.

Kaye's personal appearances have forced him to push back sessions previously set for April and May, leaving the Village with holes to fill but no ill feeling; indeed, the studio's understandably pleased at the pick-up in Kaye's career.

Meanwhile, the Village's own Rob Fraboni has kept occupied with the Sisters Love, produced for Motown by Gloria Jones; American Spring, produced for Columbia by Marilyn Wilson; Jimmie Spheeris's new LP, just released and produced for Epic by Felix Cavaliere; Jim Hall, with Steve Paley producing for Epic; MCA's Gospel Brass, produced by Jim Price, and, a cappella fans take note, the Persuasions, produced by Alan Malamud for MCA.

Just to polish things off, Fraboni also mixed down the next Beach Boys single for Brother Records.

In the other rooms there, Quincy Jones has been mixing Aretha Franklin's most recent Atlantic material, working with the Village's Nat Jeffrey and Jones' own engineer, Phil Schier; the Sylvers and Five Flights Up have been working with producer Keg Johnson and engineers Gil Fortes and Jim Shifflet on their respective projects for Pride; and Walt Wagner has been in to work on sessions for Columbia with producer Bob Alcivar.

Finally, Skip Taylor used the Village for recent sessions with Canned Heat

for United Artists, and Harvey Mandel for Janus Records.

★ ★ ★

At A&R Studios in New York, Herd leader Woody Herman has just completed three sessions with producer Ozzie Cadena and engineer Phil Ramone for his next Fantasy album. Among the tracks included will be Herman's treatment of the Coltrane work, "Giant Steps."

★ ★ ★

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

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

★ ★ ★

Also at Sigma Sound: B.B. King, who recently completed an LP there with none other than Dave Crofford producing for ABC. Sessions were completed in three days, during which B.B. received able support from Stevie Wonder.

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

★ ★ ★

Last Straw: Frank Zappa, just in for new sessions on his next LP at Ike Turner's Bolic Sound in Inglewood.

Lumpy gravy rolling on the river ...?

Col's "Week to Remember"

• Continued from page 3

and his sensitive touch really came through. The Staple Singers were the exemplification of fun in music, heating up the house with their delightfully energetic soul cum gospel mixture, with Mavis, as usual, ringing forth all her marvelous bleeding blues skills.

Tuesday

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

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

The New Riders of The Purple Sage have uncovered nothing new or outrageous, but they do what they do very well and with more than a little bit of inspiration. The mode is country, mellow and laid back yet ready to set off sparks at a moment's notice. Joined by Grateful Dead members Bob Weir, Keith Godchaux and Donna Godchaux they transformed the staid Ahmanson into a veritable hoe-down.

Wednesday

Miles Davis and entourage opened,

doing one unannounced 24-minute number. It's pitiful to see such talent as Miles never doing anything but acting as a percussion instrument. His longest trumpet solo was two seconds. The 80 percent black 15 percent white audience loved it though.

Earth, Wind and Fire grabbed off the biggest reaction of the night. Group is a bit too demonstrative at times. Singing or playing, they continually break it up. Group needs to cut down on volume behind the capable singers. Bill Cosby was the often hilarious host.

Pianist Ramsey Lewis was completely acoustic, with his drummer and bassman (using upright string bass) standing out continuously. He got a solid response from those over-25's in the audience for his totally funky set.

Thursday

The art of comedy is a very delicate thin line existing between the funny and the abrasive. Procter & Bergman (late of the Firesign Theater) moved precariously along that line but managed to invoke genuine laughter from the packed house. They introduced Albert Hammond who performed his usual pleasant but completely forgettable set.

Taj Mahal remains an anachronism, a performer of rare talent he has yet to attain the full recognition his music deserves. His set was immeasurably enhanced by the inclusion of the Pointer Sisters on back-up vocals. These four lovely flowers helped breathe new life into such standbys as "Old Brown Hen" and "Oh Mary Don't You Weep."

Kenny Loggins & Jim Messina have ascended into the stratosphere of rock superstardom at a rather astonishing rate. Even in its formative stages there was no doubt that theirs was a band of unique magic and import.

Like a chameleon the music drifts from country to jazz to rock. They've gotten looser in the last six months, a feeling of spontaneity and actual enjoyment permeates every note. The night belonged to them and nothing could have squelched the waves of joyous warmth that swept from the audience to them and then back again.

Friday

A full house of adults for the middle of the road presentation was treated to three fine stars: Maxine Weldon, whose broad-mouthed phrasing and sensuous dramatics totally captivated the audience; Peter Nero, who combined jazz and classical styles into a pop gumbo and Johnny Mathis, whose silken voice sounded as fresh as it has for all these years.

Ms. Weldon, a local bistro singer, was superb in her first major concert appearance and with the right exposure could be a major "new" performer, despite her many years working before international audiences. All three artists worked with a large orchestra. Mathis's strength in interpreting new and old songs engulfed the audience and it was nice hearing him offer his own treatment of "Killing Me Softly With His Song" and "A Lone Again Naturally."

Saturday

Country night brought in a mixture

of traditional country fans and L.A. longhairs for a full house which received all of the acts, Charlie Rich, Lynn Anderson and particularly Johnny Cash and his troupe with strong enthusiasm.

Rich does not make many personal appearances away from his Southern base, and when he does his fans turn out in droves. Combining his standard jazz/blues/country mix on piano and vocals. Rich ran through some of his biggest numbers including "Lonely Weekends" and "Behind Closed Doors." Ms. Anderson, a late substitute for George Jones and Tammy Wynette, received extremely strong response from the crowd, especially with their rendition of Tammy's "Stand By Your Man," which the crowd forced her to sing a second time. Closing with her biggest hit, "Rose Garden," she was as adequate a "substitute" as anyone could ask for.

Johnny Cash, fresh from a stint at Hilton in Las Vegas, brought much the same act with him. Cash appeared without the opening acts of Carl Perkins and the Statler Brothers, but Perkins played his usual fine lead guitar. Cash sang much of his older material, including "I Walk the Line," and included a great train medley with screens on each side of the stage flashing movies of railroad life. June Carter joined for several duets and Cash, as he usually does, left a totally satisfied audience.

America Fair

• Continued from page 13

Orlando, Mac Davis, Don Rice III, the Statler Brothers, Bobby Goldsboro, Donna Fargo, Art Linkletter, Bob Hope and Joey Heatherton.

Vernon G. Wendland, administrator of the Wisconsin State Fair in Milwaukee until 1971, has originated the fair, which is projected as an annual event.

Also appearing daily will be the Sound Generation. Admission prices are set at \$3 for adults and \$1 for children 6-12. Children under six years will be admitted free when accompanied by adults. Advance tickets will be priced at \$2.25 for adults.

Hours for the Future of America Fair will be from 10:30 a.m. to 10:30 p.m. on weekends and Sept. 3, and from 11:30 a.m. to 10:30 p.m. on weekdays.

Big Bands for Philly Concerts

PHILADELPHIA—The big band sound will get a major boost this summer during the August festival of free, open-air concerts at the Robin Hood Dell sponsored by the city's Department of Recreation.

Acts set for the giant outdoor amphitheatre for Tuesday nights (with Wednesdays as rain dates) include Duke Ellington (July 31); Count Basie with the Hazel Scott Trio (Aug. 7); Buddy Rich and Louis Belson (14); Benny Goodman (21) and Lionel Hampton (28).

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Who/Where/When

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

BUDDY ALAN (Capitol): Paul Saube Arena, Montreal, Canada, May 13; Civic Center, Oklahoma City, Okla., May 14-15; Bethany, Okla., May 16; Coliseum, Spokane, Wash., May 17; Portland, Oregon, May 18; Opera House, Seattle, Wash., May 19; Vancouver, B.C., May 20; Branding Iron, San Bernardino, Calif., May 26.
DAVID AMRAM (RCA): Promo, Toronto, Canada, May 21-June 4.
BILL ANDERSON (Decca): Ill. Country Opry, Petersburg, Ill., May 26; Frontier City, Onsted, Mich., May 27; Ontelaunee Park, New Tripoli, Pa., May 28.
LYNN ANDERSON (Columbia): Sahara Tahoe, Lake Tahoe, Nevada, May 30.
ARGENT (Epic): Auditorium Theatre, Rochester, N.Y., May 17; Carnegie Hall, N.Y., May 18; Capitol Theatre, Passaic N.J., May 19; Masonic Temple, Detroit, Mich., May 21; Allen Theatre, Cleveland, Ohio, May 22; The Arena,

Minneapolis, Minn., May 25; McCormick Place, Chicago, May 26; Constitution Hall, Washington, D.C., May 27.
BURT BACHARACH (A&M): Australian Tour, May 9-19; HIC Arena, Honolulu, Oahu, Hawaii, May 21.
JIM BAILEY (United Artist): Civic Auditorium, Atlanta, Ga., May 18; Carnegie Hall, N.Y., May 20.
THE BAR-KAYS (Stax): The Sugar Shack, Boston, May 14-20; Davis Hall, Warren, Ohio, May 25; Reed's Arena, Youngstown, Ohio, May 29.
SHIRLEY BASSEY (United Artist): Jones Hall, Houston, Texas, May 26; Masonic Temple, San Francisco, June 1.
BATTEAUX (Columbia): Vancouver, B.C., May 29-June 3.
HARRY BELAFONTE (RCA): Dane County Coliseum, Madison, Wisc., May 31.
BLOOD, SWEAT & TEARS (Columbia): Munich Circuskronne, Germany, May 25; Frankfurt, Ja-

rundehalle, Germany, May 26; Dusseldorf, Rheinhalle, Germany, May 27; Nuremburg, Messehalle, Germany, May 28.
DAVID BLUE (Asylum): The Main Point, Bryn Mawr, Pa., May 17-20.
BLUE OYSTER CULT (Columbia): Civic Center, Amarillo, Texas, May 15; Henry Levitt Arena, Wichita, Kansas, May 16; Warehouse, New Orleans, La., May 26; Nashville, Tenn., May 27.
TONY BOOTH (Capitol): Paul Saube Arena, Montreal, Canada, May 13; Bethany, Okla., May 16; Coliseum, Spokane, Wash., May 17; Portland, Oregon, May 18; Opera House, Seattle, Wash., May 19; Vancouver, B.C., May 20; Frontier Club, Minneapolis, Minn., May 23; St. Cloud, Minn., May 24-26.
DAVID BROMBERG (Columbia): The Egress, Vancouver, B.C., May 29-June 2.
JIM ED BROWN (RCA): San Antonio, Texas, May 18; Bryan, Texas, May 19; Heart of Texas

Coliseum, Waco, Texas, May 25; Riviera, Texas, May 26; Columbus, Ohio, May 30.
SAVOY BROWN (London): Coliseum, Odessa, Texas, May 26; Coliseum, El Paso, Texas, May 27.
BRUSHARBOR (Capitol): Nashville Beach, Long Beach, Calif., May 25; Knotts Berry Farm, Los Angeles, Calif., May 26-28.
DORSEY BURNETTE (Capitol): Nashville Beach, Long Beach, Calif., May 18; Branding Iron, San Bernardino, Calif., May 19.
JETHRO BURNS (RCA): Arena Auditorium, Duluth, Minn., May 25; Convention Hall, Wichita, Kansas, May 26.
JERRY BUTLER (Mercury): Apollo Theatre, N.Y., May 11-16.
HAMID HAMILTON CAMP (Elektra): Salt Tavern, Newport, R.I., May 17-20.
GLEN CAMPBELL (Capitol): Harrah's Club, Lake Tahoe, Nevada, May 17-30.

CANNED HEAT (United Artist): Sydney, Australia, May 26.
VIKki CARR (Columbia): Riviera Hotel, Las Vegas, Nev., May 30-June 12.
CARTER FAMILY (Columbia): West Milfin, Pa., May 27-28.
JOHNNY CARVER (Epic): Belleville, Ill., May 18; St. Roberts, Mo., May 19; Milwaukee, Wisc., June 1-2.
HARRY CHAPIN (Elektra): The Post House, Southampton, N.Y., May 19-27.
CHICAGO (Columbia): Tampa Stadium, Tampa, Fla., May 26; Braves Stadium, Atlanta, Ga., May 27; Cumberland Co. Auditorium, Fayetteville, N.C., May 30; Coliseum, Richmond, Va., May 31; Hampton Roads Coliseum, Hampton, Va., June 1.
VAN CLIBURN (Red Seal): Pittsburgh, Pa., May 19; Fresno, Calif., May 25.
JERRY CLOWER (MCA): Sheraton Biloxi Motor Inn, Biloxi, Miss., May 22; Sheraton Hotel, Nashville, Tenn., May 23; Telephone Co., Offices, Bay Springs, Miss., May 25; City Park, Jena, La., May 26.
COMMANDER CODY (Paramount): Cowtown Ballroom, Kansas City, May 26; Galaxie Theatre, Des Moines, May 27.
THE COMMODORES (Motown): Spectrum, Philadelphia, Pa., May 18; Dayton, Ohio, May 19; Columbus, Ohio, May 20.
BOBBY COMSTOCK: Chicago International Amphitheatre, Chicago, May 26; St. Paul Civic Center, St. Paul, Minn., May 27; Madison Square Garden, N.Y., June 1.
RITA COOLIDGE (A&M): Memorial Auditorium, Ocean City, Md., May 27; Convention Center, Louisville, Ky., June 1.
ALICE COOPER (Warner Bros.): Seattle, Wash., May 26; Vancouver, Canada, May 27; Metropolitan Sports Center, Minneapolis, May 30; Milwaukee, Wisc., May 31.
CHICK COREA (Polydor): Jazz Workshop, Boston, May 14-20.
FLOYD CRAMER (RCA): Duluth, Minn., May 25; Wichita, Kansas, May 26.
DICK CURLESS (Capitol): Bolton Lake House, Bolton, Conn., May 24; Sea Fair Lounge, Portland, Maine, May 25-26; Lancers Cafe, Forestville, Conn., May 27.
BOBBY DARIN (Motown): Mt. Airy Lodge, Mt. Airy, Pa., May 26; Latin Casino, Philadelphia, Pa., May 28-June 3.
DANNY DAVIS & THE NASHVILLE BRASS (RCA): Wichita, Kansas, May 26; Six Flags/Mid-America, St. Louis, Mo., May 27; Julia Sanderson Theatre, Springfield, Mass., May 30.
SAMMY DAVIS JR. (MGM): J.F.K. Foundation Concert, Washington, D.C., May 30-June 5.
SKETER DAVIS (RCA): Ft. Stewart, Ga., May 19.
DEEP PURPLE (Warner Bros.): Felt Forum, N.Y., May 26-30.
DETROIT (Rainbow): Armory, Bay City, Mich., May 18.
BO DIDDLEY (Chess): Chicago, May 26; St. Paul, May 27; Madison Square Garden, N.Y., June 1.
DIRTY MARTHA (Castle): Erlton Lounge, Cherry Hill, N.J., May 8-13; T'z Zodiac, Gloucester Heights, N.J., May 15-20; Oasis, Wildwood, N.J., May 30.
BO DONALDSON & THE HEYWOODS (Family): Portland, Oregon, May 26; Seattle, Wash., May 29.
DOOBIE BROTHERS (Warner Bros.): Indiana, Pa., May 14; Temple Civic Center, Rochester, N.Y., May 17; Carnegie Hall, N.Y., May 18; Capital Theatre, Passaic, N.J., May 19; Masonic Theatre, Detroit, Mich., May 21; Allen Theatre, Cleveland, May 22; Minneapolis Arena, Minneapolis, May 25; Auditorium Theatre, Chicago, May 26; Constitution Hall, Washington, D.C., May 27.
JOE DROUKAS & HIS CRAZY MAN BAND (Sweet Fortune): Sandy's Concert Club, Beverly, Mass., May 23-26.
PETER DUCHIN (Capitol): Wedding, Lincolnwood, Ill., May 19; Pierre Hotel, N.Y., May 21; White Palace, Wheeling, W. Va., May 25; Wedding, Far Hills, N.J., May 26.
RONNIE DYSON (Columbia): Elmwood Casino, Windsor, Ont., Canada, May 28-June 11.
BILLY ECKSTINE (Stax): Circle Star Theatre, San Carlos, Calif., May 17-20; Mill Run Theatre, Niles, Ill., May 22-27.
STONE EDWARDS (Capitol): Deb's Club, Creston, Wash., May 25-26.
ELEPHANT'S MEMORY (Apple): Lola's Jersey City, N.J., May 20; Bananafish Park, Brooklyn, N.Y., May 23-24; The Coventry, Queens, N.Y., June 1-2.
ENGLAND DAN/JOHN FORD COLEY (A&M): Carnegie Hall, N.Y., May 22.
EXILE (RCA): Circus, Indianapolis, Ind., May 27.
BARBARA FAIRCHILD (Columbia): Ft. Lauderdale, Fla., May 27; Atlanta, Ga., May 30.
MIMI FARINA (A&M): Celebrity Theatre, Phoenix, Ariz., May 19.
JOSE FELICIANO (RCA): Place deArts, Montreal, Canada, May 28; National Arts Center, Ottawa, Canada, May 29.
LESTER FLATT (RCA): Freemont, Ind., May 12-13; Troy, N.C., May 19; Fairborn, Ohio, May 31.
FLO & EDDIE (Reprise): Exhibition Park, Vancouver, B.C., May 26; Metropolitan Sports Center, Minneapolis, Minn., May 30; Milwaukee Arena, Milwaukee, Wisc., May 31.
FOUR SEASONS: Memorial Hall, Dayton, Ohio, May 13; Stardust Club, Waldorf, Md., May 18-19; Playboy Club, Great Gorge, N.J., June 1-2.
FRASER & DeBOLT: The Main Point, Bryn Mawr, Pa., May 10-13.
FRIENDS OF DISTINCTION (RCA): Ghetto, San Francisco, May 17-20.
DAVID FRIZZELL (Capitol): Blue Moon, Columbia Falls, Mont., May 13.
RORY GALLAGHER (Polydor): Felt Forum, N.Y., May 26-30; 2001 Club, Pittsburgh, Pa., May 29.



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Details and specs on the Model 10 are available for the asking. At the same time we'll tell you about our new Series 70 Recorder/reproducers.

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(Continued on page 15)

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There Was A Girl

Tie A Yellow Ribbon Round The Ole-Oak Tree
Sing

The Night The Lights Went Out In Georgia

The Twelfth Of Never

Dueling Voices
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Peaceful

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Bah Bah Conniff Sprach (Zarathustra)

Neither One Of Us

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Who/Where/When

• Continued from page 16

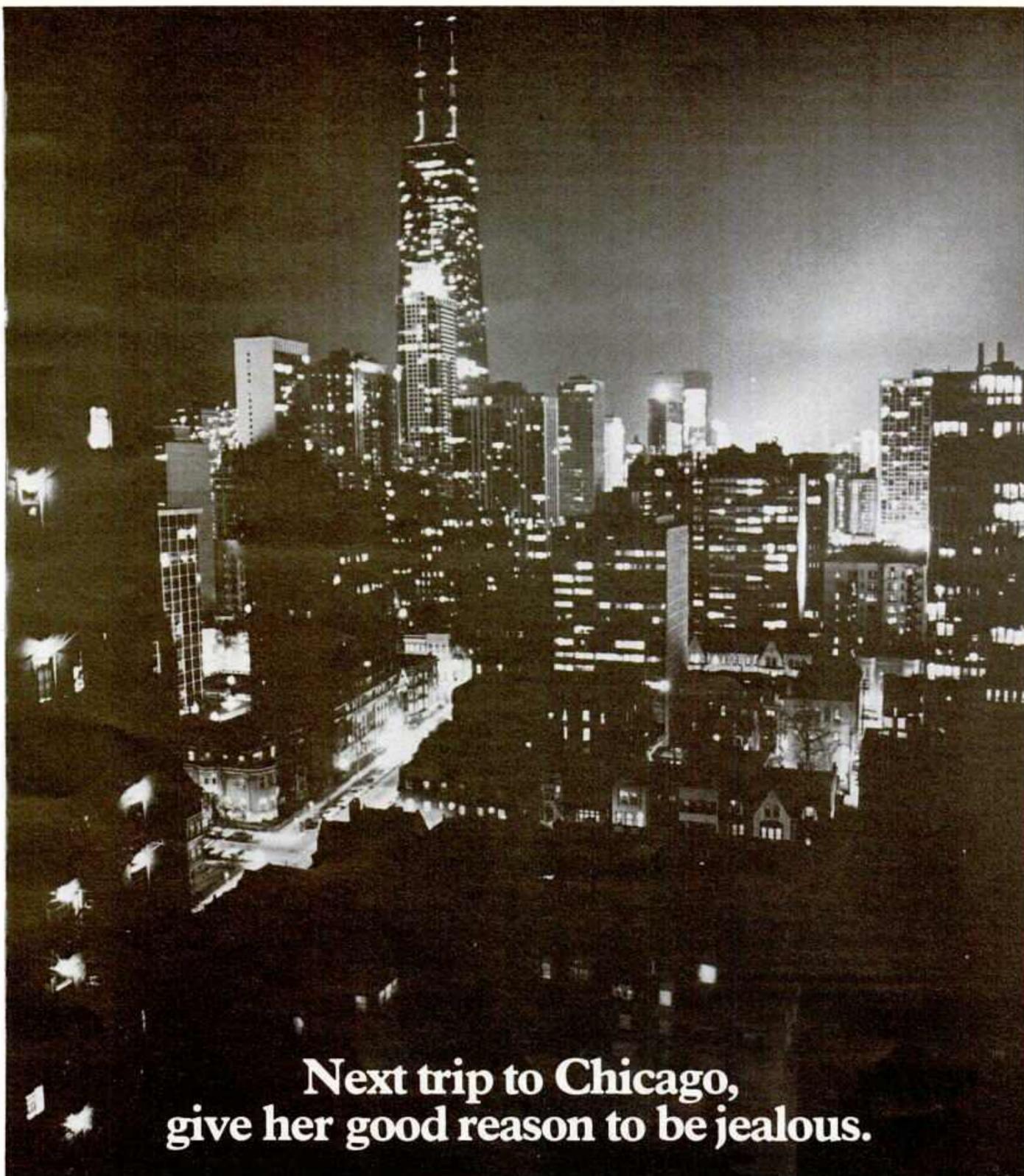
CRYSTAL GAYLE (MCA): Topeka, Ind., May 19; Heart of Texas Coliseum, Waco, Texas, May 25; Greenville, Tenn., June 1.
GLADSTONE (ABC): Civic Center, Helena, Mont., May 30.
BOBBY GOLDSBORO (United Artists): Six Flags Over Georgia, Atlanta, Ga., May 20; Bachelor's Three Club, Ft. Lauderdale, Fla., May 24.
BENNY GOODMAN: Rainbow Grill, N.Y., May 31-June 16.
STEVE GOODMAN (Buddah): Armadillo Theatre, Austin, Texas, May 26; Majestic Theatre, Dallas, Texas, May 27.
DOBIE GRAY (MCA): Ebbetts Field, Denver, Colo., May 8-13; Keystone, Berkeley, Calif., May 17-19; Six Flags Over Texas, Arlington, Texas, May 25.

JACK GREENE/JEANNIE SEELY (MCA): Heart of Texas Coliseum, Waco, Texas, May 26; Indianapolis 500, Indianapolis, Ind., May 28; Carolina Area, May 31-June 1.
GYPSY (RCA): Pershing Auditorium, Lincoln, Nebr., May 17; Wilmer, Minn., May 18.
EDDIE HADDAD & KANYON (MGM): Casino Lounge, Hilton Hotel, Las Vegas, May 30.
LARRY HARLOW ORCH. (Fania): El Havana, San Juan, N.Y., May 27; La Mancha, N.Y., June 1.
FREDDIE HART (Capitol): Municipal Auditorium, Columbus, Ga., May 24; Disney World, Orlando.
JOHN HARTFORD (Warner Bros.): Oak Hill, Ark., May 27.
ISAAC HAYES (Stax): Olympia, Detroit, Mich., May 20.
CAROLINE HESTER (RCA): Folk Festival, Kerri-ville, Texas, May 24-28; Rubaiyat, Dallas, Texas, May 29-June 3.

DOC HOLLIDAY (Metromedia): Max's Kansas City, N.Y., May 11-15.
HOLLIES (Epic): Municipal Auditorium, Sheboygan, Wisc., May 26.
DR. HOOK & THE MEDICINE SHOW (Columbia): Memorial Stadium, Escondido, Calif., May 20; City Auditorium, Albuquerque, N.M., May 22; City Auditorium, Colorado Springs, Colo., May 23.
HOOKFOOT (A&M): Zodiac Club, White Oak, Pa., May 20; 2001 Club, Pittsburgh, Pa., May 21; Max's Kansas City, N.Y., May 23-28.
HOT TUNA (RCA): Winterland, San Francisco, May 18-19.
JAN HOWARD (MCA): Ill. Country Opry, Petersburg, Ill., May 26.
HUMBLE PIE (A&M): Madison Square Garden, N.Y., May 29.
IDES OF MARCH: Charlottesville, Va., May 19; Flint, Mich., May 26; Saginaw Civic Center, Saginaw, Mich., May 27.

IF (RCA): Smiling Dog, Cleveland, Ohio, May 15-21.
STONEWALL JACKSON (Columbia): Beltsville, Md., May 27.
SONNY JAMES (Columbia): Anaheim, Calif., May 26; Fresno, Calif., May 27.
WAYLON JENNINGS (RCA): Columbia, S.C., May 13; Milwaukee, Wisc., May 17; Martinsburg, W. Va., May 25; Hagerstown, Md., May 26; Richmond, Va., May 27.
LOIS JOHNSON (MGM): Cannons Nite Club, Quincy, Ill., May 28-31.
SAMMY KAYE: Murat Temple, Indianapolis, Ind., May 26.
THE KENDALLS (Dot): Ft. Wayne, Ind., May 26.
EDDIE KENDRICKS (Motown): Phelps Lounge, Detroit, Mich., May 11-20; Sugar Shack, Boston, May 28-June 3.
STAN KENTON (Phase 4 Stereo): Inn of the Seventh Mountain, Bend, Oregon, May 13; Elks Lodge, Roseburg, Oregon, May 14; Woodlake

Inn., Sacramento, Calif., May 16; Airport Plaza Hotel, Millbrae, Calif., May 18; Concerts By The Sea, Tedondo Beach, Calif., May 28; Phoenix Civic Plaza, Phoenix, Ariz., May 29.
ALBERT KING (Stax): Carnegie Hall, N.Y., May 13.
CAROLE KING (A&M): Central Park Sheep Meadow, N.Y., May 26.
JOHN KLEMMER (ABC): Hermosa Beach (Light-house), May 29-June 10.
GLADYS KNIGHT & THE PIPS (Buddah): Fiesta Club, Sheffield, England, May 27-June 2.
LEO KOTTKE (Capitol): Coliseum, Nassau, N.Y., May 18; Coliseum, New Haven, Conn., May 19; Coliseum, Providence, R.I., May 20; The Great South-East Music Hall, Atlanta, Ga., May 22-27; Ozark Mountain Folk Festival, Eureka, Ark., May 28.
STEVE KUHN (Buddah): Babes Kay Board Lounge, Detroit, May 31-June 3.
JAMES LAST (Polydor): Sudbury, Canada, May 26; Thunder Bay, Canada, May 28; Brandon, Canada, May 30; Regina, Canada, May 31; Saskatoon, Canada, June 21.
LAURENCE & ROSELLE (A&M): Carnegie Hall, N.Y., May 22-23.
DICKIE LEE (RCA): Juwan Knight Club, Columbus, Ga., May 16-17.
THE LETTERMEN (Capitol): Palmer House, Chicago, May 31-June 13.
LIGHTNIN' (Rainbow): NEA Conference Center, Battle Creek, Mich., May 19.
L'L ZIGGY & THE ZEU (Zeu): Dynamite Lounge, Bettendorf, Iowa, May 16-17; Holiday Ballroom, Chicago, May 20; Bridgeview Theatre, Valparaiso, Ind., May 25-26.
LA WANDA LINDSEY (Capitol): J.P.'s, Tucson, Ariz., May 15; Cow Palace, Colorado Springs, Colo., May 16; Silver Saddle, Pueblo, Colo., May 17; Elk's Lodge, Los Alamos, N.M., May 19.
CHARLES LLOYD (A&M): Great Southwest Music Hall, Atlanta, Ga., May 8-13; Smiling Dog Saloon, Cleveland, Ohio, May 22-27; The Bitter End, N.Y., May 30-June 4.
LOGGINS & MESSINA (Columbia): HIC Auditorium, Honolulu, Hawaii, May 27.
CHARLES LOUVIN (Capitol): Bluegrass Park, Camp Springs, N.C., May 26.
LORETTA LYNN (MCA): Civic Center, Salisbury, Md., May 25; Capitol Music Hall, Wheeling, W.Va., May 26; Sunset Park, West Grove, Pa., May 27.
MALO (Warner Bros.): Fox Theatre, Salinas, Calif., May 13; Palace Theatre, Milwaukee, Wisc., May 17; Pirates World, Miami, May 18; Coliseum, Jacksonville, Fla., May 19; National Guard Armory, Tampa, Fla., May 20; Municipal Auditorium, Waterbury, Conn., May 25; Exhibition Hall, Civic Center, Philadelphia, May 26.
HENRY MANCINI (RCA): Memorial Auditorium, Wichita Falls, Texas, May 17; Memorial Auditorium, Shreveport, La., May 18; Jones Hall, Houston, Texas, May 19.
BARBARA MANDRELL (Columbia): Richmond, Va., May 27; Stroudsburg, Pa., May 28.
MANDRILL (Polydor): Ector County Coliseum, Odessa, Texas, May 26; County Coliseum, El Paso, Texas, May 27.
CHUCK MANGIONE (Mercury): The Main Point, Bryn Mawr, Pa., May 31-June 3.
MANFRED MANN (Polydor): My Father's Place, Roslyn, N.Y., May 22-24; Zodiac, McKeesport, Pa., May 27; Smiling Dog, Cleveland, Ohio, May 29-June 3.
JERRY McCLENDON (Raven): Ranch Inn, Elko, Nevada, May 2-15.
MEGAN McDONOUGH (RCA): Charlottes Webb, Rockford, Ill., May 16-20.
ELLEN McILWAINE (Polydor): Sycamore Park, Schwenksville, Pa., May 11-13.
DON McLEAN (United Artists): Osaka Kosei Nenkin Hall, Japan, May 29; Hiroshima, May 30; Yubin Chekin Hall, Tokyo, May 31-June 3.
SERGIO MENDES & BRASIL '77 (A&M): Circle Star Theatre, San Carlos, Calif., June 1-3.
BILLY MERNIT (Elektra): Metro Club, N.Y., May 10-14.
LEE MICHAELS (Columbia): Civic Auditorium, Long Beach, Calif., May 26; Civic Auditorium, Santa Monica, Calif., May 27.
MILKWOOD (Paramount): Hilly's, N.Y., May 14-16.
MELBA MONTGOMERY (Capitol): Kenosha, Wisc., May 13; Hara Arena, Dayton, Ohio, May 18; Reeds Ferry, N.H., May 20; New Bern, N.C., May 24.
GEORGE MORGAN (MCA): Elks Lodge, Montrose, Colo., May 25; Monte Vista, Colo., May 26.
ANNE MURRAY (Capitol): Danny Thomas Benefit, Memphis, Tenn., May 19; Disney World, Orlando, Fla., May 25-27.
WILLIE NELSON (Atlantic): Max's Kansas City, N.Y., May 16-21.
PETER NERO (Columbia): Academy of Music, Philadelphia, May 31.
NEW BIRTH/NITELITERS (RCA): Club Harlem, Atlantic City, N.J., May 13; Terrace Ballroom, Newark, N.J., May 25; State Theatre, Harrisburg, Pa., May 26; Aquarius Theatre, Boston, May 27; Babe Bell Boat Ride, N.Y., May 28.
THE NEW SEEKERS (MGM/Verve): Westbury Music Fair, N.Y., May 29-June 3.
NITZINGER (Capitol): San Antonio, Texas, May 13; Brook Hollow Country Club, Dallas, Texas, May 19; Mother Earth, Austin, Texas, May 20; Gerties, Dallas, Texas, May 25-27.
PHIL OCHS (A&M): Grendel's Lair, Philadelphia, May 15-16; The Stable, E. Lansing, Mich., May 17-19; Aragon Ballroom, Chicago, May 25.
OSBORNE BROTHERS (MCA): Municipal Auditorium, Springfield, Mass., May 21; Worcester Polytechnic Institute, Worcester, Mass., May 22; Memorial Auditorium, Lowell, Mass., May 23; L&M Theatre, Philadelphia, May 25; Pete's Pike Farm, Amelia, Va., May 26-27.
OSMONDS (MGM): Portland, Oregon, May 26; Seattle, Wash., May 28.
BUCK OWENS (Capitol): Ottawa, Ont., Canada, June 1.
WILL PATE (RCA): Starwood, Los Angeles, May 16.



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Talent in Action

IAN WHITCOMB
HOLLY NEAR

Ash Grove, Los Angeles

If you're looking for a concise knowledgeable, madcap, thoroughly entertaining evening covering pop history from rago to rock, Ian Whitcomb, United Artists recording artist, is the man to see.

Whitcomb bases his show loosely around "After The Ball," his excellent book chronicling pop from ragtime days to the present. Alternating on uke and piano, with aid from ragtime pianist Dick Zimmerman, Whitcomb begins in the 1890's and moves up a decade with each song, punctuating the breaks with completely charming and informative chatter.

The last numbers include Whitcomb's one major rock hit, the falsetto, pumping "You Turn Me On," his contribution to today's rock scene in "Blue Funk Baby" and finally his most recent composition and the ultimate in happy lunacy, "Wurzell Fudge, the Village Idiot." Whitcomb is a performer who should be able to function in any environment and one able to adapt to many styles, and it's a pity he doesn't perform more often.

Holly Near was an extremely pleasant surprise. She writes and sings songs of all kinds, running from rock to sentimental ballads to protest, and is near-brilliant on all. Her two sisters, Timothy and Laurel, joined for several numbers, with "Satin Doll" a highlight.

BOBKIRSCH

HAROLD MELVIN &
THE BLUE NOTES

Copacabana, New York

With a touch of Motown choreography and a sound that reflected fitness, Harold Melvin & The Blue Notes laid it on the line in their club debut here as to why they are one of the hottest acts on Gamble and Huff's Philadelphia International label.

Opening their act with a medley of Top 40 and show tunes of the 60's, the group glided into the r&b sound to which they have been so readily indenti-

fied—such as "If You Don't Know By Now," a two-million seller for the group, and "I Miss You." Throughout the set, the group's five voices blended ever so nicely and wove a sense of excitement through the near-capacity audience—which responded in kind with the customary finger snapping and swaying.

Harold Melvin's name fronts this act, but one couldn't help getting the feeling that the group's real strength lies in the unity of individual performances—Melvin himself stays to the side during most of the act without lessening his overall influence on the group.

They closed the show with "One More Time," a fun loving piece on satisfying love. Unfortunately, it didn't carry over into an encore for the audience cries of "one more time." Nevertheless, the group is solid and is moving in creative directions.

JIM MELANSON

BONNIE RAITT
LITTLE FEAT

Max's Kansas City, New York

Bonnie Raitt's emergence as one of the most promising of contemporary performers has been covered here in a variety of reviews of her earlier performances. At Max's, she more than lived up to that earlier promise, capping her earlier successes as a supporting act by handling the top of the bill with equal grace. Her repertoire continues to grow steadily, with satisfying results (such as Joni Mitchell's "Midway," performed earlier at Carnegie Hall and now a beautifully controlled staple of Miss Raitt's sets). She records for Warner Bros. Records.

Accompanying Miss Raitt for the last portion of her set, and shining during their own opening set, was Little Feat, a band that has been confined to a cult following since its recording debut for Warner Bros. several years ago.

The present line-up is an expanded one, but the primary strength remains Lowell George, a guitarist, vocalist and writer of obvious promise. George's slide work is stunning; his vocals are potent; his writing, while somewhat uneven, manages to tap some rather subtle, original distortions of our usual expectations for rock bands.

George is not a one-man show, and neither is Little Feat. Happily, the entire band runs on a tight suspension, making supple, rhythmically explosive arrangements seem nearly automatic.

Little Feat is clearly much more than a charming aberration, a state their earlier cult status may have suggested. The potential power of the band is enormous, and easily within reach given time to season their material. At present, their vocal energy, and the sheer precision of their playing, make them a joy; as for the future, we can only wait eagerly.

SAM SUTHERLAND

WAYLON JENNINGS
JERRY JEFF WALKER

Troubadour, Los Angeles

A country act at the Troubadour is somewhat unusual, but Waylon Jennings is an unusual performer, able to play straight country or his personal brand of rock with enough skill to appeal to any audience.

Jennings is, without doubt, a country artist. But with his all-electric band, strong vocal abilities, wry sense of humor and renegade image, he stands a better chance than most country performers to make a strong cross into the pop field. His choice of material, including his recent hit, "You Can Have Her, I Don't Want Her," and several Willie Nelson tunes was just right for the mixed audience of freaks and traditional country fans.

Jennings walked easily through several equipment breakdowns, commenting that he would have trouble playing one of the extra instruments because it was "a rock and roll guitar." Backed by a six-man band, he provided Los Angeles with one of the most professional and consistently enjoyable evenings in some time.

Compared to the professionalism of Jennings, Jerry Jeff Walker was a disaster. Once he started singing, particularly on favorites such as "Mr. Bojangles" and "L.A. Freeway," he was excellent. He was 30 minutes late starting, however, took several minutes tuning between each tune and spent much of his stage time calling for wine.

BOBKIRSCH

MAC DAVIS
HELEN REDDY

Carnegie Hall, New York

Capitol's Helen Reddy and Columbia's Mac Davis moved into Carnegie Hall on the last leg of their 52-city tour. It's a compatible coupling with Davis' performance the stronger to the two. Miss (Ms) Reddy sings pleasantly enough, but seems removed from the depth of her material. Each song is treated like the one before it. Even her first big hit, "I Don't Know How to Love Him," failed to convey the kind of emotional wallop, say, Dinah Shore's version packed. She earnestly delivers her Grammy-winning Lib anthem, "I Am Woman," but even that sounded empty without the dominant female chorus found on the single. Ms. Reddy addressed herself to an appreciative audience with television variety hour humor. She begins her NBC-TV summer series on June 21.

Davis simply oozed southern hospitality in a set displaying a sincere attempt to please with his funky brand of catchy country-flavored ballads and rockers. He beautifully crafted a rapport with his friends out there in the dark by tracing his early songwriting career and giving examples of his various tunes made famous by others. Relying on a cooking rhythm section, augmenting his own acoustical guitar playing, Davis' deep, down-home voice perfectly complimented his strong material: "Watching Scotty Grow," "In the Ghetto" and "Something's Burning" led up to his own success with "Baby Don't Get Hooked on Me." He encoored with his most covered composition "I Believe in Music."

PHIL GELORMINE

Creative Trends

Staples' Hit Skein Returns Fandom

LOS ANGELES—Roebuck "Pop" Staple said, "What's really nice now is that we're starting to see some of our old familiar fans from the gospel shows coming around to the rock concerts. When we first started to cross over to pop, there was a lot of resentment among the gospel audience. We were even accused of being sacrilegious."

Mavis Staple, who with Pop's other two daughters, Cleo and Yvonne, make up the group, added, "We really feel as if we're doing the same things as always with our music, except we're using different material."

The Staples are one of the few successful rock acts today that insist every song they record must carry a message, generally a message of personal uplift and racial harmony packaged in a happy but intensive beat.

They choose their songs from the massive output of Stax staff writers during conferences with their producer, Stax executive vice president Al Bell. Bell has been asking the Staples to turn in a gospel album as a change of pace. The Staples are hesitant. "The people didn't know how to react to Aretha's gospel album," said Pop.

More definitely in the works is a Stax-produced TV documentary special about the Staples' life and music. The group has been with Stax ever since they decided six years ago that the current level of rock would allow them to reach a wider audience than the specialized black gospel market.

The Staples feel that a key step in finally breaking through as a major rock attraction was the cutting of their last two albums with the Muscle Shoals Sound Rhythm Section. "We sang our earlier pop releases over pre-recorded instrumental tracks," said Cleo. "But it

just didn't have the same feeling as recording with live musicians in the studio. We can really cook with musicians that we feel loose with and who can follow us as we change things during a take."

The Staple Singers have been per-

forming together for 21 years, starting as a family hobby in their Chicago living room. "We've been disappointed over and over in our career," said Pop, "so we didn't let ourselves put too much hope on 'Respect Yourself' until it really started to put us across."

After 2 Years Of Charting & 9 Hits, Dawn Waits Breaking

By NAT FREEDLAND

LOS ANGELES—Dawn, just coming off their biggest single yet ("Tie A Yellow Ribbon Round the Old Oak Tree"), has two things bothering them. The first is a plethora of fake Dawn groups taking lucrative dates around the country. The second is that they're not considered an importantly heavy rock act despite their consistent success.

As for the first beef, their current remedy is to accept all the TV appearances they're offered, thus displaying the faces of the genuine Dawn. All along, whenever any imposter group is tracked down, Dawn's lawyers send aggressive letters and so far this has been enough to stop the fakes without legal action.

The trio hopes to cure its second gripe by increasingly winning acceptance for their musicianship and versatility. Dawn's guiding light, veteran singer-publisher Tony Orlando, points out, "We haven't been off the charts for two years. We had nine hit singles in that time and were rarely below the top 50."

Orlando admits that when he first heard "Tie A Yellow Ribbon" and de-

cid to present it to his Dawn associates, Telma Hopkins and Joyce Vincent, he cautioned them, "You won't like this song, you'll think it's too corny, but I'm convinced it's a top 10 record."

Their current "Tuneweaving" album was conceived as Dawn's first collection of more sophisticated material, with songs such as Allan Toussaint's "Freedom For the Stallion." But when "Yellow Ribbon" broke big, it was shoehorned into the album and has so far dominated the rest of the cuts in respect to any radio and public awareness.

"We were really surprised by the depth of feelings 'Yellow Ribbon' aroused," said Orlando. "Everywhere we tour, people come up and tell us how the song touched them. At the time of its release all the Vietnam POW's were coming home and people read that situation into the lyrics." So although "Yellow Ribbon" was written about a much more general situation of a prisoner returning home, it became a song for America's returning war prisoners, overcoming records hooked far more directly to this theme.

In describing Dawn's career goals, Orlando explains, "We feel that the business needs more acts that consistently make hit records and can also entertain." He believes that Dawn has sharpened its performing abilities to the point where the group could effectively host a television variety show.

Meantime, Dawn has become one of the top headliners on the lucrative state fair circuit. They are making something of a specialty of state fairs, feeling that their largely MOR image puts them less in demand for colleges and standard rock concert packages.

They are also establishing themselves as a draw in exclusive nitery showrooms, with their next scheduled appearance at San Francisco's Fairmont Hotel. Dawn has been touring most of the time, with New York Orlando's home base and Detroit the home of the two girls who began their careers as soul backup singers.

As a matter of fact, it was Telma who said "Shut your mouth" to Isaac Hayes on "Shaft."

Native Film Could Ignite Reggae Fad

By BOBKIRSCH

LOS ANGELES—Reggae, Jamaica's most popular music and a major chart force in England and Europe, may soon be reaching more American ears as a result of "The Harder They Come," a Jamaican film featuring reggae star Jimmy Cliff.

Soundtrack album for the movie is on the new Mango label, founded as a reggae specialty firm by two veteran record men, Island's Chris Blackwell and Shelter's Denny Cordell.

"The Harder They Come" has been playing around the country for several months without notable box office success, though reviews have been generally quite favorable. Set in Jamaica, the motion picture deals with a young man (Cliff) who ventures to Kingston from the poverty stricken countryside to make it as a singer. He makes hits but no money, turns to dope dealing and eventually is shot down as a murderer.

In addition to viewing the "inside" of Jamaica's music industry, the picture seems all the more realistic through the use of non-professionals in all major roles (giving excellent performances on the whole), fine location photography and subtitles to aid in understanding the various Jamaican dialects. Should the movie become a major success, it will provide the American public with its first wide and sustained exposure to reggae through the music which throbs consistently in the background.

Reggae is no stranger to the U.S., nor is Cliff who enjoyed a fairly successful hit here several years ago with "Wonderful World, Beautiful People." But the movie made no real impact until it opened in Boston at the Orson Welles Theatre several weeks ago. The theatre consists of a large and small auditorium, and according to theatre manager Larry Brown, the movie opened in

the larger for a week, was moved to the smaller but returned to the large room just as quickly. It is his biggest grosser since "Reefer Madness."

Band in Boston

Why has the movie been a success in Boston? According to Michael Ochs, a personal manager who acted as a promotional consultant for the movie and soundtrack, "Boston was the first city that I know of where a concentrated promotion was set up. We brought Jamaican director Peter Henzell in and made him available for radio and press interviews, handed out flyers in all the local record stores and at all concerts

(Continued on page 74)

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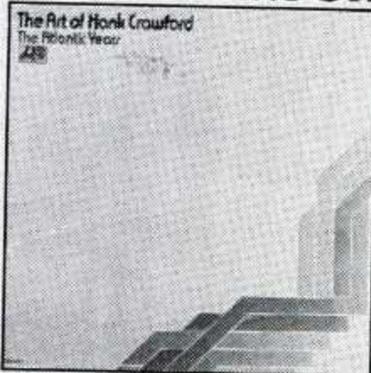
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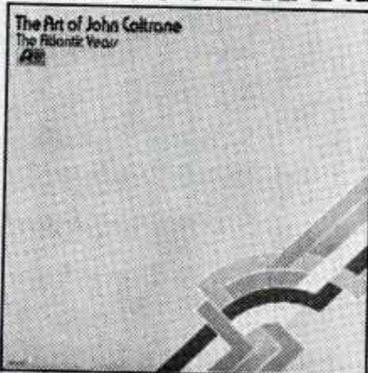
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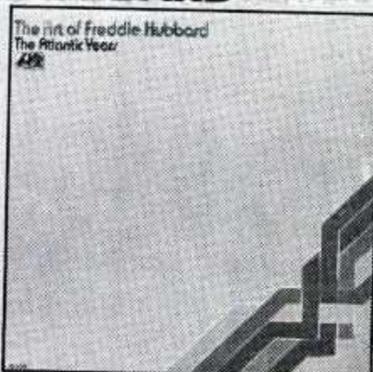
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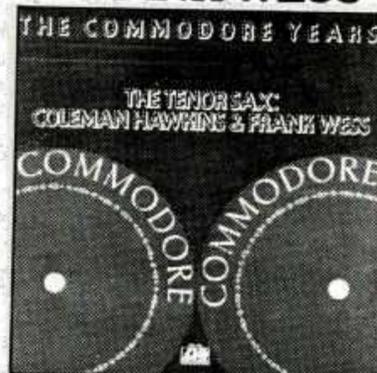
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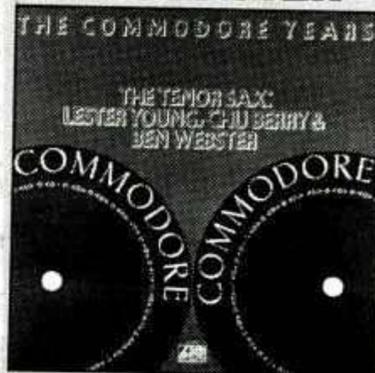
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ATLANTIC RECORDS



AND TAPES

STARTER STATION:

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

By CLAUDE HALL

ANAHEIM, Calif.—Because of the unique overall sound of KEZY-AM and the manner in which the sound is constructed and controlled by program director Arnie McClatchy and music director Jack Alexander, the radio station not only has become one of the most important exposure outlets for new records in the nation, but is competing quite favorably with such dominant Top 40 operations as KHJ-AM.

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

Dan Mitchell, shortly after becoming manager of the station some six years ago, set out to better establish the station in its own community and one of his first changes was to install McClatchy as program director. And, to illustrate how stable the station has been since then, KEZY-AM hasn't had an air personality staff change in the past three years, almost an impossibility for a station in a large market.

But the keys to the radio station's success rest undoubtedly on its music blend and the fact that the station feels playing new records is important.

New Records Assist

"And we can go out on a limb on a new single because we can balance the sound to make it fit better than the ordinary radio station," McClatchy said.

Alexander, the music director, slates every record throughout the broadcast day. Each individual record is slated regarding how it fits in the overall sound that the station wants to achieve. Even oldies are not treated as oldies, but in respect to how they fit the overall sound.

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

Country Syndication

BOSTON—"Cowboy Church," an hour weekly country-flavor inspiration show hosted by singer-songwriter Stuart Hamblen, is now being syndicated through Hap Day Industries here. Hap Day is a division of Diamond P Productions in Los Angeles, which is owned and guided by Harvey Palash. The Hamblen show has been featured each Sunday on KLAC-AM, Los Angeles country music station.

Program for Blind

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

McClatchy said, "... a happiness and familiarity."

Familiarity

Besides the music, a lot of this "familiarity" is achieved by the air personalities who are constantly out in the community at business and social events. The public has developed a very positive identification with all of the KEZY-AM personalities. And listeners in both Los Angeles and Orange Counties have direct telephone communication to the air personality in the studio and can telephone him while he's on the air.

Mark Dennis does the 6-9 a.m. show, followed by McClatchy until noon, then Gary Marshall does the noon-4 p.m. show and Jim Meeker comes on the air until 8 p.m. Dave Sebastian does the 8-midnight show and Paul Freeman handles the all-night show.

KEZY-AM has a playlist of about 35 records; this varies from 30 to 40 records. "And we may add, in a given week... well, we've added as many as five, but we usually don't add that many."

"However, it's very important to play new records and we can give exposure to new product because the deejay doesn't have control of the music. Through proper balancing, we can eliminate more turnout factors. At another radio station, for example, an air personality might like a particular record and play the heck out of it even though it might actually be a turnout factor... or become one fast."

"No. 2"

KEZY-AM is now, according to

Radio Veteran To Syndication Firm

LOS ANGELES—Joseph P. Cuff & Co., a radio jingles and syndication firm, has been launched here by veteran radio man Joe Cuff. First product from the firm is a jingles package called "Image I" featuring 23 of the top musicians in Los Angeles and the radio station's choice on vocals of the best group in Dallas or Los Angeles, depending on the sound the station wants to achieve.

Stations who've already contracted to feature the new jingles include WGR-AM in Buffalo, WSAI-AM in Cincinnati, and WLCY-AM in Tampa. Cuff also did the jingles for the syndicated programs of Alan/Tuna Productions, Los Angeles.

Future plans call for a series of radio specials for syndication and one or more 24-hour music services, Cuff said.

Cuff was recently head of American Independent Radio for Drake-Chenault Enterprises and previously headed up Robert E. Eastman Radio.

many record promotion executives in Los Angeles, the No. 2 station in regards to influencing sales of singles. And this entails more than just its willingness to go on new product.

As a courtesy, the station keeps every copy of every single received by the station... even though it may not put it on the air. These singles are filed, by artist, for six months. "Because there are so many times we didn't go on a record right away, then found we didn't have a copy when the record eventually made the national charts and we realized we'd have to play it."

When new records come into the station, Alexander screens them. Then McClatchy and Alexander sit down and listen, anywhere from one-to-three times a week, to records. Alexander, incidentally, listens to every record received by the station.

There are several factors which mean the success or failure of a record in the listening session:

"Factors"

- Is the record good?
- What kind of record company put it out?
- What kind of product support will the record company give the record if the station puts it on the air?

"Product support in the stores is really important. Many times, we have gone on a good record and the record was not even stocked into the local record stores. If we know that the record company is good at promoting product and getting that product into record stores in our audience area, and also following up on the record and getting other stations to go on it, we are more prone to go on the record ourselves."

Recently, KEZY-AM was reluctant to go on a record by Barry White, "because the label was so off the wall. Jack Alexander and I talked about it, but eventually decided to take a chance on the record because it was already happening in the soul market. I think we were among the very first Top 40 sta-

(Continued on page 25)

Programming Conference Welcomes Top Executives

CHICAGO—The first annual Billboard Jukebox Programming Conference, which will be held here at the Hotels Ambassador May 19-20, will also focus on the very important role that radio stations play in jukebox programming. Just added to the roster for the panel session on "How Radio Station Programmers and Jukebox Programmers Work Together" is Ray Potter, national program director of the Walton Broadcasting chain which includes such stations as KERP-AM in El

Talent Countdown



The Brady Bunch

How do you turn a nice bunch of kids into a super group? Well, start with a headstart, as did Paramount Records with the Brady Bunch Kids because, after all, an hour-and-a-half of television exposure each week on ABC-TV network is valuable exposure. But, the record company label quickly found it had a problem—Top 40 stations were reluctant, to say the least, to play the single "Zucker's Famous Pig" by the group. Okay, "so what we did was a big promotion on KHJ-AM in Los Angeles," said promotion executive Vikki Cooper. The station gave the first 1,000 people tickets to see the movie "Charlotte's Web" and meet the Brady Bunch. At KLIV-AM in San Jose, Calif., the first 600 people to show up at a local theater were to get free tickets to the movie and the chance to meet the kids—20,000 showed up. On April 21 at KTAC-AM in Tacoma, Wash., the movie and the appearance

of the group drew so many phone calls that the phone company estimated 250,000 users experienced some trouble. The phone company asked KTAC-AM program director Derek Shannon to only do the promotion in non-business hours and end it soon. KOL-AM in Seattle did a picnic promotion with an Easter egg hunt to meet the Brady Bunch Kids. So, the group has been responsible for attracting fantastic audiences and will no doubt do extremely well as they head out for a month's nationwide tour this week.

Will the single be a hit? "Who knows yet?" said Ms. Cooper. "Who'll play it? Radio Stations are supposed to serve their audience and it's obvious that a large part of their audience likes the Brady Bunch Kids, as we've proved with our promotions."

Fortunately, because of the promotions, some stations are already going on the record. Ms. Cooper believes the group could do as well as the Partridge Family on records, if given the chance. The group is seen on ABC-TV Saturday mornings via an hour cartoon show and with a regular half-hour show Friday nights.

Group includes Barry Williams, Maureen McCormick, Chris Knight, Eve Plumb, Mike Lookinland, and Susan Marie Olsen.

ABC-TV Fetes Clark's 20th Anniversary Twice

LOS ANGELES—With the experience of 3,300 "Bandstand-type" shows behind him, Dick Clark celebrates his 20th anniversary on ABC-TV twice—a 90-minute special airing June 19 at 11:30 P.M. and a compacted one-hour version in the regular "Bandstand" slot June 23.

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

time local shows on WFIL-TV, Philadelphia, and the last 11 years on ABC-TV weekly. He did approximately 2,600 local daily shows and almost 600 weekly segments. Between commuting from Philadelphia to New York and his local show, there was a time in the early 60's when he was doing 17 hours of recorded talent and dance shows weekly.

Clark continues to expand his TV Richard A. Clark, who started as general manager at WRUN-AM, Utica, N.Y., in 1947. He's still in radio, advising his son on the operation of KPRO-AM, San Bernardino-Riverside. The younger Clark served his apprenticeship as a disk jockey before he got the Philadelphia local TV show.

Clark has seen advancement from the large square permanent set he used at WFIL-TV to his present network operation of over 200 stations. But he still feels TV is missing the boat with the "biggest single thing in entertainment today—records." A step in the right direction, he feels, has been the improvement of sound with the addition of key FM-stations in areas carrying the second channel of stereo on some video music shows. "They don't allow you to build an elaborate, special set. Good TV is not just watching the act pick a guitar. Woodstock was a happening event and filmed as such. Give the audience 25 percent of the screen time. Make that home viewer feel he's there. Beads of perspiration on the closeups still play. Shoot the singer so he's close enough to give the illusion he's in the viewer's arms."

Clark continues to expand his TV penetration. Upcoming are such specials as "Travelin'" which will star Roger Miller, Milton Berle, Della Reese, Bobby Goldsboro and others, with air date coming; Robert Flack, 30-minute show on ABC-TV June 19; "Rockin' The Palace," one-hour of the first vaudeville contemporary music; and two more ABC-TV "In Concert" 90-minute shows, to be aired Oct. 12 and 26.

MAY 19, 1973, BILLBOARD

REGISTRATION FORM

Please register me for the sixth annual **BILLBOARD RADIO PROGRAMMING FORUM**, August 16-18, Century Plaza Hotel, Los Angeles, Calif. (If you wish to register others besides yourself from your organization, please send names and titles on your letterhead and enclose payments.)

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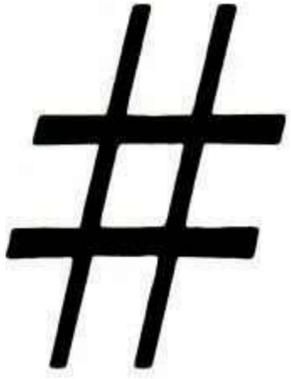
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it's moving up the charts
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Vox Jox

By CLAUDE HALL
Radio-TV Editor

Cat Simon, late of KHJ-AM in Los Angeles, turned up at WKRQ-FM in Cincinnati as program director and afternoon air personality replacing Chris Bailey. . . . RCA Records continues to have some excellent seminars for college students. Appearing at a recent seminar in the RCA studios in Los Angeles were Jose Feliciano, KCBQ-AM music director Mardi Nehrbass, San Diego; KEZY-AM music director Jack Alexander, San Bernardino, Calif.; KUDE-AM program director Ted Brown, Oceanside, Calif.; KGFJ-AM air personality Don Tracy, and a bunch of RCA Records executives. . . . Edward B. Newsome has been promoted from general sales manager to general manager of KSK-AM, St. Louis. He started his radio career as an announcer with WGH-AM, Norfolk, Va. Once worked in record promotion for Decca Records in Chicago.

David Blair, 601-798-8840, needs a medium market air personality job; four years of experience. . . . Steve Bridges has departed KLEU-AM, Waterloo, Iowa, and is looking for a programming-management job in a small market or air personality work in medium market. 309-764-8885. . . . The first annual Jukebox Programming Conference sponsored by the Billboard gets underway May 18 at the Hotels Ambassador, Chicago, with a cocktail party and the next day the sessions get down to the nitty gritty. This meeting would be very advantageous to radio people. Registration is only \$60 to: Jukebox Programming Conference, Billboard Magazine, 150 N. Wacker St., Chicago, Ill. 60606. Among the radio people who'll be speaking there are Bill Stewart, Ray Potter, Bob Johnston, and Jonathan Little. I'll be moderating that particular panel myself, trying to keep Larry Baunach, Paramount Records, Nashville, under control (you know how violent he gets when agitated).

Lee Gray has left WKLO-AM in Louisville, Ky., where he'd been for a considerable spell, to join KMYO-AM, Little Rock, Ark. Also joining KMYO-AM is Dave McCee from WHAS-AM in Louisville. Looks as if Terrell Metheny at KMYO-AM raided the entire Louisville city. . . . Jim Bush is the new music director of KORJ-FM, Orange City, Calif.; station is going to a million-seller format. Ho hum, another "original" and "creative" programming idea.

Mike Shepard has shifted from

Monument Records to Starday-King Records, Nashville. . . . Bob Hogan is leaving WJPS-AM, Evansville, Ind., and is looking. Has first ticket. 812-426-0486. . . . Bob Pond, who'd worked many whiles in the Phoenix area, has moved to Los Angeles and is looking for radio work. 213-462-7855. . . . Corrie Chauser is now doing a 5-10 p.m. show Sundays on WXYZ-AM, Detroit; she'd been with the BBC's Middlesbrough station, England. . . . If you want to keep up on what's going on in soul radio, one of the best things I know is a publication put out by Jewel Records, Shreveport, called "Straight From the Horse's Mouth." The May issue featured items on Bill Haywood of WOL-AM, Washington, and Chris Turner of WHAT-AM, Philadelphia. The issue also featured an item on Emma Austin, WRDW-AM, Augusta, Ga. I think you could get on the mailing list of the magazine, free, by writing Stan Lewis at the record label. Better yet, call him.

Among the other things you can get free in this here world is a demo of "Continental Country," the three-hour weekly syndicated show produced by Diamond P Enterprises, 7715 Sunset Blvd., Los Angeles. Or, better yet, call George Savage, director of marketing, and the phone number is: 213-874-1512. The show is hosted by MGM Records artist Jerry Naylor and some of the great coups the show has scored in recent weeks (the show is already on more than 65 radio stations) includes an interview with Gene Autry, who never gives interviews.

G. Stephen Green, program director for three years at WHYZ-AM, Greenville, S.C., has left the station. Joe Johnson, afternoon drive personality for over two years at the station, has been appointed program director and music director. Jim Squire from WKYB-AM in Hemingway, S.C., will do the 10 a.m.-2 p.m. show. Larry Mills continues in the mornings. Johnson does 2-6 p.m. and Charlie Burkett does 6-signoff. . . . Jeffrey Martin Messerman, currently operations manager and night personality at WTBU at Boston University, has become general manager of the campus station replacing John Gambling, son of WOR-AM, New York, air personality John Gambling. So that's where the third John Gambling has been bidding his time until he also goes to WOR-AM.

(Continued on page 26)

Anaheim AM-er Makes Hits

Continued from page 22

tions to play White's 'I'm Gonna Love You More,' but now, of course, everybody is on it. Actually, one of the deejays had heard that record on a local soul station and told us about it. We

pulled it out of our files and listened to it again."

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

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

MP OUT WITH NEW JINGLES

CLEVELAND—A new jingles package called "Flyin' High" has been launched by Meridian Productions, reports sales manager William C. Moyes.

The 20-cut package was originally produced for WKYC-AM, 50,000-watt clear channel station here. Since the sale of the NBC-owned station, the series has been expanded to fit various format. It was produced by Lee Bush and Frank Gari.

Demos are available from Meridian Productions.



Joseph P. Cuff & Company

Image I

"The Best I've Heard in Ten Years!!"

Jim Davis, P.D., WSAI/Cincinnati

"The perfect pack for '97DJ.' Far superior to what had been on our air in New York."

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"The Taft stations in Buffalo found the best of both worlds. Moderate and ballad cuts for WGR...high energy, fast basics for WGRQ."

Larry Anderson, P.D., WGR/Buffalo

"KIMN has dominated Denver radio for 15 years. Image I fits our sound and style like a glove."

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"Vocal blend and a cappella work are superb!"

Jeff Alan, Alan-Tuna Productions

"Image I really pulled our sound together. Flow and jock acceptance increased 100%!"

Charlie Brown, P.D. WLCY-AM
Tampa-St. Petersburg

"The first time such widely acclaimed recording talent has been used so dramatically for station imagery!"

Steve Cheney, Op. Mgr., WLCY-FM
Tampa-St. Petersburg

"We called over ten different producers. Eight submitted product and Image I got our vote hands down!"

Greg Williams, P.D., KGKL/San Angelo

Thank you, gentlemen. Future customers will be in good company.

Call or Write:
Joseph P. Cuff & Co.
16120 Woodvale Rd.
Encino, Calif. 91316
(213) 783-5708

Vox Jox

• Continued from page 25

Arthur H. Holt, WGPA-AM, Bethlehem, Pa., writes: "Things are moving ahead very nicely here with the FM station—WEZV-FM—where I am setting up a good music format on BPI automation, using a 2,000 event MOS brain to control modular sequential tapes. I plan to go to syndication with the finished product some time in the Fall, something much easier to do now that I have a 'laboratory station' to work out these ideas."

Hal Martin is the new program di-

MORE FROM THE GREAT WEENIE IN THE SKY...

(the Galaxy's most beloved DJ joke sheet) Time And Temp Jacks, pay attention!

Dear Mr. Weenie:

I have been meaning to write you for some time regarding this unusual sheet you send monthly. I have taken the service for six months now, and without a doubt your material is the BEST I have ever SEEN or HEARD of. It makes one wonder how (censored) remains in business.

I've been working mornings here for the past 6 months and the Weenie has been a tremendous tool. (no pun) Occasionally I read in your newsletter where one of your subscribers expound on the adaptability of your material. The service is the best. While some have written that 80 or 90% of the lines are effective I honestly think the average is higher.

Bill Stewart sends his regards. He put me on to the service when I began.

Sincerely yours
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rector of KFRC-AM, San Francisco. He'd been program director of KNUS-FM, Dallas. . . . Larry Fisher, program director of KWBB-AM in Wichita, Kan., says: "Our cowboy hat is off to Roy Wunch and Gene Neovich of Columbia Records; Pete Buha of Music II, distributor for RCA Records; Kris Black of Buck Owens Enterprises, and others" for flooding the station with country product. . . . Ed Sandford has been promoted to general manager of KFSD-FM, classical station in San Diego; he'd been sales director. . . . Jim Gabbert, owner and general manager of KIOI-FM, San Francisco, has been awarded the Golden Mike Award by the Institute of High Fidelity for the station's pioneering efforts in both stereo and discrete quadrasonic broadcasting. . . . Mike Harrison has been appointed program director and morning personality at KPRI-FM, San Diego; he'd been morning personality at WNEW-FM, New York.



GABBERT

KROQ-AM, Los Angeles, is near to the purchase of KPPC-FM Los Angeles, which would give Charlie Tuna and Jimmy Rabbitt and the rest much broader coverage and probably really put the team on the listening map. Gary Bookasta, president of KROQ-AM, would be reluctant for me to put it that way, of course, because he has been fighting the good battle for that station since the day one. For example, the station just won in its "little" debate against the Los Angeles police depart-

ment, who'd been trying to bill them for police attention (not exactly asked for) at the big concert the station had promoted for public service. Last week, the Police Commission voted 3-0 in favor of the station to return the station's bond of \$50,000. In any case, Bookasta was in Washington last week filing the last papers to obtain KPPC-FM. KPPC-FM only the week before had changed format to big band music, but KROQ-AM management filed protest saying that a format change while the station was pending sale weakened the value of the station. So, KPPC-FM changed back to progressive. Thus things are looking better for KROQ-AM and its staff. Bookasta also wants me to firmly state that all of his air personalities have contracts. Okay.

Steve Kirk, early-morning man at WING, Dayton, Ohio, is doing his own live TV show periodically on Dayton's WHIO-TV, sponsored by a Fairborn, Ohio, auto dealer. Steve still commutes from his home in Cincinnati to Dayton, five days a week, a 125-mile round-trip. . . . The line-up at Cincy's WSAI Radio comprises Chuck Morgan, midnight-6 a.m.; Dick Biondi, 6-10 a.m.; Pat Berry, 10 a.m.-noon; Jack Shaw, noon-4 p.m.; Bob Goode, 4-8 p.m., and Buddy Baron, 8 p.m.-midnight.

Bob Ward is now program director of WWVA-AM, Wheeling, W. Va., replacing Bill Quay, who resigned as program director but will continue his 9-noon show. Ward is music director and does the 3-7 p.m. show. . . . Rick Hughes is the new program director of WMEE-AM in Fort Wayne, Ind., a station managed by old buddy Burt Sherwood, who says he'll be seeing me at the sixth annual Billboard Radio Programming Forum Aug. 16-18 at the Century Plaza Hotel, Los Angeles. Notice how I snuck in that there spot advertisement? . . . Jim Kern, afternoon drive personality at WJNO-AM, West Palm Beach, Fla., has been appointed operations director of the station. He's been at the MOR station three years. Lineup includes Ray Marsh 6-10 a.m., music director Bill Curry until 2 p.m., Jim Kern 2-6 p.m., Dave Edwards 6-midnight, and syndicated music from Peters Production until 6 a.m.

Skip Broussard, president of All Media Services, Atlanta, reports that he's alive and well. "I'm consultant to some energetic stations in growing markets, have an 8-track studio nearing completion, and am awaiting results of many frequency searches. I have an electric partner who is a genius broadcast engineer. Both of us are committed to getting our own station and I'm sure it won't be too long before we do." . . . KIOI-FM in San Francisco has registered their call numbers as a trademark. General manager Jim Gabbert adds: "As they say, imitation is the sincerest form of flattery. You know by now that K-101 was the first radio station in the country to use the concept of digital call letters. Since then we have seen the birth of W104, W102, K99, K100, etc."

Pete Larkin has joined WMAL-FM, Washington, in the 2-6 p.m. slot. He'd been program director at WKTK-FM in Baltimore. . . . Jerry Wright, general manager of KUBY-AM in Fort Worth, writes that he wasn't "bitter" about Jonathan Fricke leaving the station in the middle of ratings, but I hope he has two flats and gets caught with the 10 cases of Coors I sent Jerry Scabolt." He added that Tom McCall of WPNX-AM in Columbus, Ga., is the new operations manager of the country station and "last weekend when Tom was in to talk about his new job, we ran into so many people at Love Field we started to have a seminar—Jody Miller, Bill Williams, Charlie Rich, Lloyd Green, Johnny Duncan, Charlie McCoy, Gene Ferguson, and Tex Davis."

Lineup at KILE-AM, Galveston, Tex., includes Dan Gallo morning drive, program director Rex Russell, music director Tony Cavener in afternoon drive, and Randy Caloon, with Steve Ryder and Mike Augustus handling weekend work. . . . Deep in the heart of Harrisburg, Ill., you'll find Paul Davis 6-10 a.m., Scott Davenport 10 a.m.-2 p.m., Mike Miles 2-7 p.m., and Gary Hamilton 7-midnight. Programming consultant of WEBQ-AM is Ron Hamilton. . . . Michael Watkowski, 603-444-2860, is looking for a new position; claims that WLTN-AM in Littleton, N.H., wouldn't give him a week's vacation after a year of work. Married, one child, willing to give 100 percent. . . . Chris Miller, who'd been doing weekend air work at WQDR-FM, Raleigh, N.C., will now also work at research assistant at the progressive station.

Joe Guerra, 714-283-5187, has completed three years at Career Academy and has a third ticket and seeks any radio position either full, part-time, or relief. Hours are no consequence. He's a Vietnam veteran with Bronze Star and three Purple Hearts. Says: "I'm very confident of my ability, but my attempts to secure auditions have met with little success." Come on, would some of you guys give this man a chance. . . . Bryon Holden reports that he just started last week at KGOE-AM in Thousand Oaks (Los Angeles area), and that he's a former Don Martin student and for me to tell Don Imus to move over. Don Imus who? . . . Lineup at KQIV-FM, Lake Oswego, Ore., includes Steve O'Shea 6-10 a.m., Faith until 2 p.m., Jeff Clark 2-6 p.m., program director Joe Collins 6-10 p.m., Larry Scott until 2 a.m., and Mike S 2-6 a.m. . . . Robert Wolf is looking for small or medium market position. 806-372-9234.

The lineup at WHOO-AM, Orlando, Fla., includes music director Rick Taylor 6-9 a.m., program director Clay Daniels 9-noon, Ray Beale noon-3 p.m., Mike Burger 3-6 p.m., Gary Roberts 6-midnight, and Johnny Parker midnight-6 a.m., with Dutch Edwards and Andy Wilson working weekends. . . . Berry Burks, music director of KNOX-AM, Grand Forks, N.D., would like to get back southward to a warmer climate; he's afraid he's going to wake up one morning with a snow snake in his bed. Has eight years in Top 40 behind him or beside him or whatever. Call him at 701-775-3546. . . . Terry Havel, music director of WMIR-AM, Hwy. 50 East, Lake Geneva, Wis., 53147, says that for a minimal charge he'll send anybody a tape of just about any record. "Between the station and myself we have an oldie record library of over 6,600 records." Lineup at the station includes Steve Swanson 6-

10 a.m. and again 11-noon, Frenchy Boutan 1.3 p.m., music director Terry Havel 3-6 p.m., Mike Terry 6-signoff. Bob Cook works weekends. Gerry Dexter is program director.

WOR-AM, New York, is adding a live audience to the Bob and Ray show 3:15-7 p.m. daily. Station used to have live audiences some of the time back about seven years ago. And you thought that kind of radio was dead, eh? . . . Paul Crosswhite has joined KNX-FM, Los Angeles, as a staff announcer (and you thought staff announcers were a thing of the past, too, eh?). He'd been at KJOI-FM, Los Angeles. . . . Sometimes I get the strangest impression that we often go backwards faster than we go forwards. . . . J.J. Bowman has joined WTAR-AM, Norfolk, to do weekends. He'd been with WGH-AM in that city.

Mike McCormick is out at WLS-AM, Chicago, where he'd been program director several years. He'd done a good job for the station for all this time and made the mistake of getting one bad ratings book. Damned good man. . . . Bob Sherwood is leaving WGCL-FM, Cleveland, over a difference in programming policies with management; he can be reached at 216-255-7698 if you're interested in hiring a good program director and/or air personality. One of the other guys resigned at the station about the same time and others may be interested in better positions. . . . Russ Weed, now at KLAQ-AM, Denver, is looking for major market country or Top 40 position. 303-986-9104. . . . Cliff Nagler, 213-399-0248, is looking for a deejay job. Had a year at WCOS-FM, Columbia, S.C., and sports a degree in broadcasting from the University of South Carolina. . . . Peter J. Nadel, 912-432-2717, is looking for a news director position. . . . Alan Irwin, 212-741-2679, had been with Bonneville Program Services, New York, the past couple of years; he's seeking a good music director job, preferably with a major market station.

More about the WLS-AM, Chicago, thing: Word among the record promotion people is that the departure of Mike McCormick won't be too badly missed: "you can count on one hand the record people who were welcome in his office." On the other hand, WCFL-AM was much more receptive to new records and the feeling among the record industry is that basically two things led to the success of WCFL-AM over WLS-AM: One, playing new product; two, the combination of programming consultant John Rook and station manager Lew Witz. So, the WCFL-AM success is, by and large, a feather in the consulting cap of John

(Continued on page 28)

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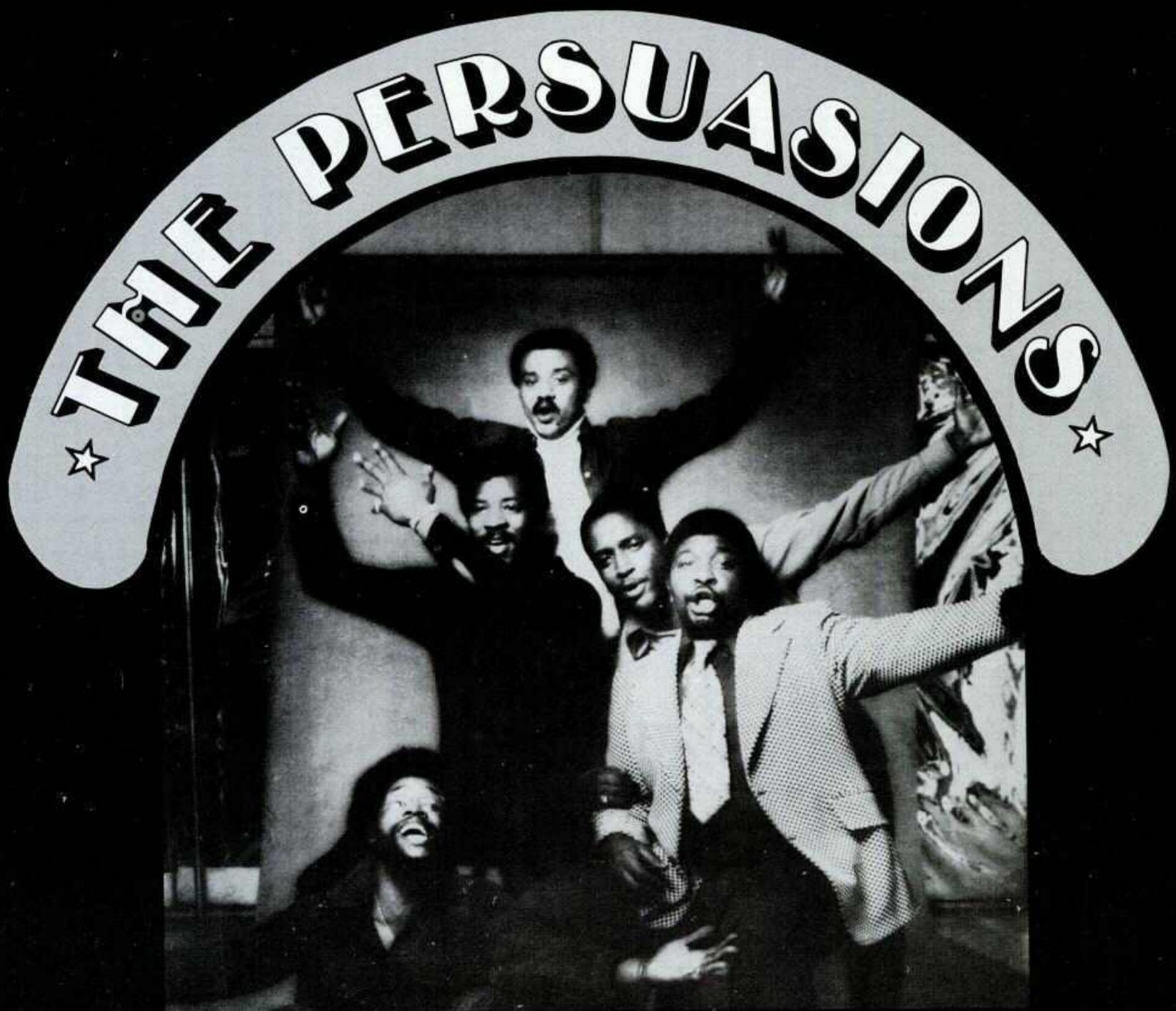
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"ACAPPELLA" WITH THE PERSUASIONS INITIAL ALBUM "WE STILL AIN'T GOT NO BAND" MCA-326

MCA RECORDS

Vox Jox

• Continued from page 26

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

Dave McCaulay, 617-922-0798, is looking for a Top 40 position; he's been working in the New England area but is willing to go anywhere. Admits he has minimal experience, but "I also have a tremendous background in rock music."

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

Anthony Seagraves graduates from Madison College in Harrisonburg, Va., in a week or so. Has been working at the campus station and part-time at local commercial stations. Wants radio work. 703-638-2559. . . . Lineup at KUTY-AM, Palmdale, Ca., includes music director **Mark Beauchamp** 6-9 a.m., **Chris Hampson** 9-noon, **Jimmy Music** noon-2 p.m., **Cruck Deluxe** 2-4 p.m., and **Kenyon W. Lacy** 4-signoff. . . . More about WCFL-AM, Chicago, in this note from programming consultant **John Rook**, Los Angeles: "Almost a year ago, you made a statement

that many said was impossible. WCFL-AM has been trying to defeat WLS-AM for years, yet never really doing it. I started to consult WCFL-AM in May of 1972. Since then, WCFL-AM has finally beaten WSL-AM in the ratings. This latest Hooper again shows that WCFL-AM clearly is the top rocker in Chicago. I put a format and some people together and a damned good manager named **Lew Witz** has policed and promoted the station to the top. In a way it's a little sad to think that one of the giants in the business has fallen. But I wanted to thank you for your belief in me. And someone at WLS-AM owes you a bucket of beer."

Ronnie Knight has been named music director of WYNE-AM, Appleton, Wis. . . . **Larry Kenny** will be doing the 6-10 a.m. show at WJJD-AM-FM, Chicago, as of May 14. **Craig Scott** is the new program director of the country station; he'd been at WSLR-AM, Akron, Ohio. Kenny had been with WKYC-AM (now WWWE-AM) in Cleveland and before that with WIRL-AM in Peoria. . . . The staff at KFXD-AM, Boise, Idaho, includes program director **Fred Novak**, morning drive personality **Jack Sunday**, afternoon drive personality **Jim Saint John**, **Gary Bryan**, **Chuck Love**, **Dave Miller**, with **J. Donovan West** and **Tom Scott** doing weekend work. . . . **John K. Dew** has been appointed station manager of WFAA-AM, Dallas. He'd been general manager of WWWW-FM, Detroit. He once spent eight years at WXYZ-AM, Detroit.

Paul Michels has been appointed director of programming and operations for WFNC-AM, Fayetteville, N.C. He's been program director of WFBS-AM in Spring Lake, N.C. . . . At FKTM-AM-FM, Fort Morgan, Colo.,

you'll find **Mason Dixon**, **Jane Reynolds**, **Bob Morey**, **Wayne Fouraker**, **Jim Dyson**, **Ralph Worthington**, and production director **Dan Ramsey**. Format is MOR with a mixture of standards. . . . **Walt J. O'Brien**, previously program director of WRLC at Livingston College, New Brunswick, N.J., is now in promotion at JEM Records, South Plainfield, N.J. JEM deals in import records.

Lineup at KYMS-FM, progressive station in Santa Ana, Ca., you'll hear **Don Shafer** 6-10 a.m., **Phil Tary** between 10 a.m. and 3 p.m., program music director **Bill Phoxx** 3-7 p.m., **Tom Roberts** 7-midnight, **Dave Wolf** midnight-6 a.m., with **Jim Shay** on weekends. . . . Here's a note from SP4 **Fred Holland**, Far East Network, Okinawa, Box 30223, APO SF 96239: "I couldn't help but drop a line after reading in Vox Jox about one of our fellow AFRTS stations as well as a former member of our staff—**J.W. Walker**, program director of KUPK-AM, Garden City, Kan. Tell Dave or J.W. we said hello. We just wanted to let the world know that we AFRTS stations exist. FEN Okinawa's star evening newscaster **Vince Gibbons** leaves us in May for Denver. Anybody interested? The lineup at the Big 650 here at FEN Okinawa includes **Pat Madden**, **Tom Branley**, **Kerry Spaulding**, **Sgt. Dave Musgrave**, and **Fred Holland**. I've also been asked to report that wild man **John Smith** is leaving JORO-AM, Naha, Okinawa, Japan, soon for South Dakota. He wants to know if any Rapid City area stations are interested in him as a personality."

DPE Selling Country Show

LOS ANGELES—"Continental Country," the three-hour weekly syndicated radio program produced by Diamond P Enterprises here, will dedicate two separate shows to the Country Music Hall of Fame. **Bill Ivey**, director of the Country Music Foundation, will be on both shows. The tributes will be within the "Glory Road" hours and the hour to be aired May 19 weekend will feature guests **Tex Ritter** and **Eddy Arnold**. The May 26 weekend will feature **Gene Autry** as guest.

The syndicated radio show is now heard on 65 radio stations coast-to-coast including **KLAC-AM** here and **WIRE-AM** in Indianapolis.

Jo Walker, executive director of the Country Music Association, helped coordinate the tributes with **Phillip Browning**, producer of the show, and **Frank Furino**, executive producer. The shows will feature music from the Hall of Fame archives.

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Soul Sauce

BEST NEW SINGLE OF THE WEEK:

"JUBILATION"
EDWIN HAWKINS
SINGERS
(BUDDAH—BDA 360)

BEST NEW ALBUM OF THE WEEK:

"PILLOW TALK"
SYLVIA
(VIBRATION—VI 126)

By JULIAN COLEMAN

Viacom Enterprises of New York, which packages TV shows on a syndication basis, has signed Bill Withers to a development contract for a prospective network situation-comedy for next season, according to firm's vice president Irv Wilson. Ron Rubin will produce the show.

Noted entertainer Mable John has signed a new recording contract in London. Miss John will record for Contempo Records. The label is owned by John Abbey, also owner of the London-based Blues and Soul Magazine.

The 13 radio stations, owned and operated by RKO General, have subscribed to the "Minority Report," a daily 3½ minute feature produced by the Black Audio Network. According to Larry Olivierre, BAN vice president, the program is a concise wrap-up of the major black interest stories of the day reported with the voices of the newsmakers.

HOTLINE:

Breakout in New York: "Soul Jamaica" by Carlton Moore on the Buddah label. This disk is already number 11 at WWRL-AM and has sold over 20,000 in the "big apple" alone. . . . Coming from Playboy Records, two folk-blues albums, Phillip Walker's "The Bottom of the Top" and Leadbelly, the legendary 12-string guitar master's only known concert performance recorded live August 15, 1949. . . . Beautiful Zion Missionary Baptist Church Choir's "I'll Make It All Right," now playing as a hit on WVON-AM, Chicago, WAWA-AM, Milwaukee, and WBLS-FM, New York. . . . The king of party records, Rudy Ray Moore is back, this time with "I Can't Believe I Ate The Whole Thing." The album will be distributed by Kent Records, Los Angeles. According to the poop sheet from Scepter, "Leaving Me" by The Independents is headed for gold. . . . Curtis

Mayfield's "Back In The World" album due in June. . . . MCA's recording artist Dobie Gray signed to perform at Six Flags Over Texas amusement park, Arlington, Tex., May 25. . . . From Quadran Records in Atlanta, Ga., "This Loneliness," by The Naturals. Visiting Soul Sauce recently was Lloyd Price who has 11 gold

records to his credit. Price records and heads up the A&R department for GSF Records. His latest single disk "Love Music," is gaining good airplay attention in many markets, also dropping in to say hello was Sylvia Robinson of Mickey and Sylvia fame. Sylvia's "Pillow Talk" is currently the number 10 record in the country.



AVCO RECORDS new singing group, Congress Alley shown here discussing plans for the group's recording direction with Don Martin, A&R administrator for Avco Records (seated far left) and Vinny Testa (seated in center), the group producer.

Billboard SPECIAL SURVEY for Week Ending 5/19/73

BEST SELLING Soul Singles

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This Week	Last Week	Weeks on Chart	Singles	This Week	Last Week	Weeks on Chart	*STAR Performer—singles registering greatest proportionate upward progress this week
			TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licensee)				TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licensee)
★	4	8	LEAVING ME The Independents, Wand 11252 (Scepter) (Our Childrens/Mr. T./Chenita, BMI)	★	30	7	FENCEWALK Mandrill, Polydor 14163 (Mandrill/Intersong U.S.A./Chappell, ASCAP)
2	2	9	PILLOW TALK Sylvia, Vibration 521 (All Platinum) (Gambi, BMI)	26	28	4	BAD, BOLD & BEAUTIFUL The Persuaders, Alco 6919 (Cotillion/Asman, BMI)
★	7	7	I'M GONNA LOVE YOU JUST A LITTLE MORE BABY Barry White, 20th Century 2018 (January/Sa-Yette, BMI)	★	32	4	GET OFF MY MOUNTAIN Dramatics, Volt 4090 (Columbia) (Grovesville, BMI)
★	6	9	I CAN UNDERSTAND IT New Birth, RCA 74-0912 (Unart/Tracebob, BMI)	★	35	4	I CAN MAKE IT THROUGH THE DAYS (But Oh Those Lonely Nights) Ray Charles, ABC 11351 (Tangerine, BMI)
5	1	11	FUNKY WORM Ohio Players, Westbound 214 (Chess/Janus) (Bridgeport, BMI)	★	41	3	I DON'T WANT TO MAKE YOU WAIT Delfonics, Philly Groove (Bell) (Nickel Shoe, BMI)
★	9	8	WITHOUT YOU IN MY LIFE Tyronne Davis, Dakar 4519 (Brunswick) (Julio/Brian, BMI)	★	42	3	INTERNATIONAL PLAYBOY Wilson Pickett, Atlantic 2961 (Assorted, BMI)
7	3	9	YOU ARE THE SUNSHINE OF MY LIFE Stevie Wonder, Tamla 54232 (Motown) (Stein & Van Stock/Black Bull, ASCAP)	31	33	5	DON'T LET IT GET YOU DOWN Crusaders, Blue Thumb 225 (Famous) (Four Knight, BMI)
★	15	6	GIVE YOUR BABY A STANDING OVATION Dells, Cadet 5696 (Chess/Janus) (Conquistador, ASCAP)	★	37	2	THINK James Brown, Polydor 14177 (Fort Knox, BMI)
9	8	17	MASTERPIECE Temptations, Gordy 7126 (Motown) (Stone Diamond, BMI)	33	36	3	LOVE & HAPPINESS Earnest Jackson, Stone 001 (Green, BMI)
★	20	4	ONE OF A KIND (Love Affair) Spinners, Atlantic 45-2692 (Mighty Three, BMI)	34	34	5	HERE IS WHERE LOVE IS Bobby Wilson, Chain 2101 (Mafundi, BMI/Gabern, ASCAP)
11	11	7	ALWAYS Luther Ingram, Koko 2115 (Columbia) (Klondike, BMI)	★	45	2	I'LL ALWAYS LOVE MY MAMA Intruders, Gamble 71071 (Columbia) (Mighty Three, BMI)
12	13	7	IT'S HARD TO STOP (Doing Something When It's Good to You) Betty Wright, Alston 4617 (Atlantic) (Sherlyn, BMI)	36	38	4	SAY YOU LOVE ME TOO Charles Mann, ABC 1134 (Ampco/DaAnn, ASCAP)
★	16	8	ARMED AND EXTREMELY DANGEROUS First Choice, Philly Groove 175 (Bell) (Nickel Shoe/Six Strip, BMI)	37	40	3	BROTHER'S GONNA WORK IT OUT Willie Hutch, Motown 12220 (Jobete, ASCAP)
★	17	12	I'VE BEEN WATCHING YOU South Side Movement, Wand 11251 (Scepter) (Van Leer, BMI)	38	39	3	INSTIGATING (Trouble Making) FOOL Whitnauts, GSF 6897 (Access/Wesline, BMI)
★	22	6	NATURAL HIGH Bloodstone, London 45-1046 (Chrystal Jukebox, ASCAP)	★	46	2	WITH A CHILD'S HEART Michael Jackson, Motown 1218 (Jobete, ASCAP)
16	5	8	CISCO KID War, United Artists 163 (Far Out, ASCAP)	★	40	1	THEY SAY THE GIRL'S CRAZY Invitations, Silver Blue 801 (Polydor) (Oceans Blue/Mardis, BMI)
17	18	6	SUPERFLY MEETS SHAFT John & Ernest, Rainy Wednesday 201 (Mainstream) (Rainy Wednesday, ASCAP)	41	43	2	DOING IT TO DEATH J. B.'s, People 621 (Polydor) (Belinda, BMI)
★	21	8	I'M DOING FINE NOW New York City, Chelsea 78-0113 (RCA) (Mighty Three, BMI)	★	42	1	TIME TO GET DOWN O'Jays, Philadelphia International 73531 (Columbia) (Assorted, BMI)
★	24	8	WILL IT GO ROUND IN CIRCLES Billy Preston, A&M 2420 (Irving, BMI)	★	43	1	DRIFT AWAY Dobie Gray, Decca 33057 (MCA) (Almo, ASCAP)
★	27	3	DADDY COULD SWEAR, I DECLARE Gladys Knight & The Pips, Soul 35105 (Motown) (Jobete, ASCAP)	44	44	3	WHAT IT TAKES TO GET A GOOD WOMAN (That's What It's Gonna Take To Keep Her) Denise La Salle, Westbound 215 (Chess/Janus) (Fame, BMI)
★	26	5	BREAKAWAY Millie Jackson, Spring 134 (Polydor) (Gaucho/Belinda/Unichappel, BMI)	45	47	2	BECAUSE OF YOU Jackie Wilson, Brunswick 55495 (Hog, ASCAP)
22	14	8	YESTERDAY I HAD THE BLUES Harold Melvin & The Blues, Philadelphia International 73525 (Columbia) (Blackwood, BMI)	★	46	3	I GOT TO BE MYSELF The Rance Allen Group, Gospel Truth 1208 (Columbia) (East/Memphis, BMI)
★	31	2	FINDERS KEEPERS Chairmen of the Board, Invictus 1251 (Columbia) (Gold Forever, BMI)	★	47	1	FOREVER Baby Washington & Don Gardner, Master 5 9103 (Stereos Dimension) (Jobete, ASCAP)
24	23	7	PEOPLE ARE CHANGING Timmy Thomas, Glades 1709 (Sherlyn, BMI)	48	50	2	LOVIN' ON BORROWED TIME William Bell, Stax 0157 (Columbia) (East/Memphis/Azrock, BMI)
				49	49	2	I'LL MAKE IT ALRIGHT Zion Baptist Church Choir, Myrrh 115 (Word, ASCAP)
				★	50	1	MISDEMEANOR Foster Sylvers, Pride 1031 (MGM) (Dotted Lion/Sylco, ASCAP)

Billboard SPECIAL SURVEY for Week Ending 5/19/73

BEST SELLING Soul LP's

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This Week	Last Week	Weeks on Chart	LP's	This Week	Last Week	Weeks on Chart	*STAR Performer—LP's registering greatest proportionate upward progress this week
			TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licensee)				TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licensee)
1	1	5	SPINNERS Atlantic SD 7256	★	31	7	MF5B Philadelphia Int'l KZ 32046 (Columbia)
2	2	10	MASTERPIECE Temptations, Gordy G 965 L (Motown)	27	27	6	I'M IN LOVE WITH YOU Detroit Emeralds, Westbound WB 2018 (Chess/Janus)
★	6	9	BIRTH DAY New Birth, RCA LSP 4797	28	26	26	360 DEGREES OF BILLY PAUL Billy Paul, Phil. Int'l KZ 31793 (Columbia)
4	3	10	NEITHER ONE OF US Gladys Knight & The Pips, Soul S 737 L (Motown)	29	24	8	SKY DIVE Freddie Hubbard, CTI CTI 6018
★	7	21	PLEASURE Ohio Players, Westbound WB 2017 (Chess/Janus)	30	33	13	COMPOSITE TRUTH Mandrill, Polydor PD 5043
★	8	9	2ND CRUSADE Crusades, Blue Thumb BTS 7000 (Famous)	★	37	3	NATURAL HIGH Bloodstone, London XPS 620
7	5	27	THE WORLD IS A GHETTO War, United Artists UAS 5652	★	40	3	MUSIC & ME Michael Jackson, Motown M 767 L
8	4	8	A LETTER TO MYSELF The Chi-Lites, Brunswick 754188	33	30	7	MR. MAGIC MAN Wilson Pickett, RCA LSP 4858
9	10	30	I'M STILL IN LOVE WITH YOU Al Green, Hi XSHL 32074 (London)	34	28	32	SUPERFLY Soundtrack/Curtis Mayfield, Curtom CRS 8014 ST (Buddah)
10	9	12	BLACK CAESAR/SOUNDTRACK James Brown, Polydor PD 6014	★	43	3	BLACK BYRD Donald Byrd, Blue Note BN LA 047 F (United Artists)
11	11	26	TALKING BOOK Stevie Wonder, Tamla T 319 L (Motown)	36	34	6	ONE MAN BAND Ronnie Dyson, Columbia KC 37211
★	19	4	I'VE GOT SO MUCH TO GIVE Barry White, 20th Century T 407	37	39	3	THE O'JAYS IN PHILADELPHIA O'Jays, Philadelphia International KZ 32120 (Columbia)
13	12	24	LADY SINGS THE BLUES Diana Ross/Soundtrack, Motown M 758 D	38	36	32	ALL DIRECTIONS Temptations, Gordy G 962 L (Motown)
14	15	9	LIVE The Isleys, T-Neck TMS 3010-2 (Buddah)	39	25	13	THE POWER OF Joe Simon, Spring SPR 5704 (Polydor)
15	13	19	GREEN IS BLUES Al Green, Hi SAL 32055 (London)	★	48	2	FIRST TIME WE MET Independents, Wand WI 684 (Scepter)
16	18	20	LAST DAYS IN TIME Earth, Wind & Fire, Columbia KC 31702	41	45	3	THE MACK Willie Hutch/Soundtrack, Motown M 766 L
★	20	5	LIVE AT CARNEGIE HALL Bill Withers, Sussex SXBS 7025-2 (Buddah)	★	—	1	CALL ME Al Green, Hi XSHL 32077 (London)
18	16	32	BACK STABBERS O'Jays, Phil. Int'l KZ 31712 (Columbia)	43	46	9	PREACHER MAN Impressions, Curtom CRS 8016 (Buddah)
19	17	16	ACROSS 110th STREET Bobby Womack, United Artists UAS 5525	★	49	1	EBONY WOMAN Billy Paul, Philadelphia International, KZ 32118 (Columbia)
20	14	14	WATTSSTAX—THE LIVING WORLD Various Artists, Stax STS 2-8010 (Columbia)	★	—	1	BEST OF THE Spinners, Motown M 769 L
21	22	29	ROUND 2 Stylistics, Avco AC 11006	46	47	2	KEEP THE DREAM ALIVE—MARTIN LUTHER KING, JR. Various Artists, RCA VSPX 6093
22	21	32	UNDERSTANDING Bobby Womack, United Artists UAS 5225	★	—	1	SAVE THE CHILDREN Intruders, Gamble KZ 31991 (Columbia)
23	23	27	KEEPER OF THE CASTLE Four Tops, ABC/Dunhill DSX 50129	48	50	2	LIVE Ray Charles, Atlantic SD 2-503
★	29	4	SKYWRITER Jackson Five, Motown M 761 L	★	—	1	BEST OF THE Four Tops, Motown M 764 D
★	32	4	AFRODESIAC Main Ingredient, RCA LSP 4834	★	—	1	MINDFUL Maxayn, Capricorn CP 0110 (Warner Bros.)

What's Happening

By SAM SUTHERLAND

Service Station: At KCPK, California State Polytechnic U., Pomona, Barry Hillery has taken over the post of music director, following the graduation of Tom Baker. Hillery is now making the rounds, and folk interested in meeting him can contact the station at 3801 West Temple Ave., Pomona 91768. . . . **Bruce Wallack**, music director at WKDU, Drexel U., in Philadelphia, wryly notes that the extremely dedicated staff there will continue to selflessly spin records throughout the hot Philly summer: in short, Wallack reminds the record folk that the station will be on, and service should be continued.

★ ★ ★

At KUSF, U. of San Francisco, music director and program director Steve Zimmerman reports that that station's annual **Radio Fellow Award** is being given this year to **Tom Campbell** of KNEW, in recognition of his involvement with public service radio and armed forces broadcasting.

★ ★ ★

Walt O'Brien, formerly this column's contact at WRLC, Livingston College, New Brunswick, N.J., is now happily situated at **Jem Records, Inc.** That firm is not an obscure polka label, nor is it a hole-in-the-wall record store: folks in the East already know Jem as a major importer of British and European records, and, as O'Brien notes, such releases are not only finding a consumer market here, but making increasing impressions on college and commercial playlists.

O'Brien is now involved with Jem's expansion of its promotion department. As a college radio man, he noted, he searched long and hard for a reliable source of import product. His search has ended, but he is now trying to help other folk out. He may be reached at Jem, P.O. Box 362, South Plainfield, N.J. 07080.

Incidentally, O'Brien notes that Jem is making import copies available at cost to radio folk, since promo copies have in the past, been unavailable. Now, he adds, promo copies are on the horizon, so import product should become increasingly accessible for college programmers.

★ ★ ★

East Coast Blues

Last week's programming seminar at the **Pratt Institute** in Brooklyn was, by design, a modest affair; only N.Y. metropolitan area college stations were invited, with problems endemic to that area as the seminar's targets.

The turn-out was even smaller than anticipated, and, to some extent, actually provided a solid rapport. In that sense, the seminar was fruitful; but, in a much larger sense, the meeting reflected the failure of college radio in New York and elsewhere in the East to really utilize the resources available for powerful, responsive cooperative broadcasting.

Perhaps the presence of powerful commercial media does inhibit student broadcasting here. At the same time, it seems curious indeed that stations can't take advantage of that situation to find new ways of breaking old patterns.

One observation at Pratt seemed to sum up the feeling, shared by participants, that college radio here isn't really responding to its public: when **Jim Cameron** polled students on their recognition of the anniversary of the Kent State slayings, most students confessed that they hadn't even remembered.

★ ★ ★

PICKS AND PLAYS: WEST—California—KVCR-FM, San Bernardino Valley College, San Bernardino, Von Johnson reporting: "Isn't It About Time," **Stephen Stills/Manassas**, Atlantic; "You Can't Always Get What You Want," **Rolling Stones**, London; "Dy'er Maker," (LP cut, Houses of the Holy), **Led Zeppelin**, Atlantic. . . . KALX-FM, U. of California, Berkeley, Pelzel and Stevenson reporting: "Sextant," (LP), **Herbie Hancock**, Columbia; "Penguin," (LP), **Fleetwood Mac**, Reprise; "Atlantis," (LP), **Sun Ra**, Impulse. . . . KPCS-FM, Pasadena City College, Pasadena, Leonard Leon reporting: "Believing," (LP), **Alice Stuart**, Fantasy; "My Feet Are Smiling," (LP), **Leo Kottke**, Capitol; "With Pleasure," (LP), **Fraser & DeBolt**, Columbia. . . . KUSF, U. of San Francisco, Steve Zimmerman reporting: "Master of Eyes," **Aretha Franklin**, Atlantic; "What A Wonderful Thing Love Is," **Al Green**, Hi; "Walk On The Wild Side," **Lou Reed**, RCA. . . . KDVS-FM, U. of California, Davis, Mike Jung reporting: "Larks' Tongues In Aspic," (LP), **King Crimson**, Atlantic; "Return To Forever," (LP), **Chick Corea**, ECM (Import); "Call On Me," (LP), **Bobby Bland**, ABC/Bluesway. . . . KHSU-FM, Calif. State U., Humboldt, Arcata, Richard Taylor reporting: "Warm Love," **Van Morrison**, Warner Bros.; "14 Golden Recordings From Duke/Peacock Records," (LP), Various artists, ABC; "Sweetnighter," (LP), **Weather Report**, Columbia. . . . KCPK, Calif. State Polytechnic U., Pomona, Barry Hillery reporting: "Drunk Man," **Eddie Harris**, Atlantic; "Singing/Playing," (LP), **Larry Carlton**, Blue Thumb; "Live," (LP), **Uriah Heep**, Mercury. . . . KEG, Sacramento, State College, Sacramento, Ron Porter reporting: "So Very Hard To Go," **Tower of Power**, Warner Bros.; "Bursting At The Seams," (LP), **Strawbs**, A&M; "Blue Ridge Rangers," (LP), **Blue Ridge Rangers**, Fantasy. . . . KLAV, Los Angeles Valley College, Van Nuys, Kevin Stein reporting: "Panic in Detroit," (LP cut, Aladdin Sane), **David Bowie**, RCA; "Easy Money," (LP cut, Larks' Tongues in Aspic), **King Crimson**, Atlantic; "Four Corned Room," (LP cut, World Is A Ghetto), **War**, United Artists.

★ ★ ★

WEST—Oregon—KLCC-FM, Lane Community College, Eugene, Dave Chance reporting: "Bonnie Koloc," (LP), **Bonnie Koloc**, Ovation; "Music Box," (LP), **Barbara Mauritz**, Columbia; "The Original Tap Dance Kid," (LP), **Jimmie Speeris**, Columbia. . . . KSOR-FM, Southern Oregon College, Ashland: "Son of Cactus," (LP), **New Cactus Band**, Atco; "Brand New Kind Of Love," **Bobby Goldsboro**, United Artists; "Everything's Been Changed," **Fifth Dimension**, Bell.

Buffalo Folk Fest Talent Line-up

BUFFALO, N.Y.—Traditional folk artists shared the stage with contemporary songwriters, blues veterans, bluegrass groups and rock bands during the 1973 Buffalo Folk Festival, which was held on the campus of the State University of New York in Buffalo during the weekend of May 11-13.

Three days of afternoon and morning workshops, along with three evening concerts, were organized by Sub Board 1, Inc., the nonprofit student corporation coordinating the event.

Artists who appeared, either as hosts for the workshops or in concert or both, included John Fahey, Steve Goodman, Lou Killen, Diana Markovitz, David Nichtern, Roosevelt Sykes, Martin, Bogan & The Armstrongs, Eric Kaz, Leon Redbone, Tracy Schwarz, Leo Kottke, Track Nelson, Putnam County String Band, Dan Smith, Loudon Wainwright III, John Cohen, Marshall Dodge, Paul Cadwell, Sara Grey, Maria Muldaur, John Prine, Don Reno, Bill Harrell & The Tennessee Cut-Ups, Hound Dog Taylor, Hazel Dickens, Bill Staines, Sonny Terry & Brownie McGhee.

Pratt Seminar Reaches New Programming Areas

NEW YORK—A disappointing turnout was offset by strong discussions on several usually untouched areas of programming during a college radio programming seminar held at the Pratt Institute in Brooklyn. Organized by station WPIR and its music director, Jeff Riman, and program director Dave Weinstein, the meeting invited New York metropolitan area campus stations to confer on individual and collective problems.

While several stations expected failed to appear, the remaining students, along with representatives from several major labels, Jim Cameron of WLIR-FM in Hempstead, N.Y., and Sam Sutherland of Billboard explored classical programming, public affairs broadcasts, internal station politics and other areas of college broadcasting often overlooked at larger gatherings.

John Evans, classical music director at WHRW, Harpur College, S.U.N.Y., Binghamton, provided a detailed breakdown of programming needs for classical music. Evans offered basic guidelines for classical libraries offering "a respectable span of classical music," as well as various methods of catalog control. Evans also offered possible approaches to presentation of classical product, suggesting that stations organize detailed program notes for each piece of music rather than simply announce compositions.

That discussion was followed by the suggestion that area stations regularly programming classical product should remain in contact for possible exchanges in programming ideas.

College Radio and the Community public affairs was discussed at length, with Jim Cameron, director of WLIR-FM's Public Watermelon series and producer of that station's public affairs spots, trading suggestions for creating effective public affairs programming.

The need for station involvement in community programming needs was further underscored as area stations reported their involvement with community news and music programming.

At Fordham University's station, WFDU-FM, it was noted that bluegrass programming during prime time had created a new and loyal audience for the station, while offering further support for the resurgence in bluegrass concert activity in the North. Also important in offering unusual music programming for the community was

Canadian LP Pkg To College Radio?

By SAM SUTHERLAND

DOWNSVIEW, Ont.—Canadian record companies are examining a proposed six LP "documentary" designed to promote Canadian music in the U.S. and Canada via college radio. The project, originated by Claude Vickery, music director at York University's Radio York here, was initially unveiled in early April, but recent developments are altering the project's timetable.

"Concert Canadian," as the project's coordinators have titled the package, is being geared for September release, with Vickery slated to produce, promote, manufacture and distribute the documentary to campus stations. Vickery's conviction that college radio can expose the music effectively has been emphasized throughout his proposal, which details the ratio of music programming and commentary, outlines the budgetary needs for the project and makes initial suggestions regarding possible talent and material included.

Initially, the package was expected to include from 30 to 40 Canadian artists who had released product in Canada but whose recognition was "confined to a Canadian audience." Any Canadian artist who has appeared on Billboard's Top LP's or Hot 100 charts would not be eligible.

Vickery now notes, however, that a "conservative" wait-and-see response from many quarters of the music industry there, coupled with some concern that the project should promote that industry itself, has resulted in further clarification from the program's creators.

The emphasis, Vickery continues, is on the music itself, with prime consideration being given to proven Canadian talent that has never achieved full exposure in Canada and particularly in the U.S. Programming guidelines are now being adjusted to provide a more in-depth glimpse of individual artists, with the probable maximum number of artists now set at 20.

At the same time, new artists will also be included, and Vickery is now focusing on inclusion of French-speaking Canadian talent as an integral part of the package.

September Deadline

From the outset, Vickery has anticipated possible delays in securing funding for the project. The ten-week production timetable originally set for a May 1 kick-off can be pushed back to June and still permit distribution of the finished package at the beginning of September.

Stations would then promote the package utilizing materials included in the mailing, with the series to begin airing on Sept. 17 in half-hour segments regularly scheduled daily.

Selection of artists will be handled by a board, consisting of Vickery and three others, in an effort to maintain objectivity while creating effective programming segments. Also emphasized is the quality of the LP package, which, Vickery asserts, will be crucial to station penetration. A proposed design

(Continued on page 67)

Campus Dates

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

ARGENT (Epic): Ohio U., Athens, May 20; U. of Cincinnati, Ohio, May 23.
ROY AYERS UBIQUITY (Polydor): N.Y. Community College, Brooklyn, May 19.
JIM ED BROWN (RCA): Arkansas College, Batesville, May 13; Heart of Texas College, Waco, May 25.
HARRY CHAPIN (Elektra): Alfred State U., Alfred, N.Y., May 14.
COMMANDER CODY (Paramount): Case Western U., Cleveland, May 21; U. of California, Santa Barbara, Isla Vista, June 1.
DICK CURLESS (Capitol): Belfast H.S., Belfast, Me., May 31.
JIM DAWSON (Buddah): Hofstra U., L.I., N.Y., May 15.
DETROIT (Rainbow): Northwood Institute, Midland, Mich., May 15.
DILLARDS (Anthem): Kent State U., Kent, Ohio, May 17.
DOOBIE BROTHERS (Warner Bros.): U. of Cincinnati, Ohio, May 23.
EARTH, WIND & FIRE (Columbia): U. of Tennessee, Knoxville, May 13.
JONATHAN EDWARDS (Capricorn): U. of Toledo, Ohio, May 25.
ELEPHANT'S MEMORY (Apple): Bergen Catholic H.S., May 18.
EXILE (RCA): Eastern H.S., Louisville, Ky., May 19.
JOHN HARTFORD (Warner Bros.): Kent State U., Kent, Ohio, May 17; Humboldt State College, Arcata, Calif., May 25-26.
IDES OF MARCH (RCA): Western Illinois U., Macomb, May 13; U. of Chicago, May 24.
STANK KENTON: College of the Siskiyous, Weed, Calif., May 15; College of the Sequoia, Visalia, Calif., May 17; San Mateo H. S., San Mateo, Calif., May 19; College Park H. S., Pleasant Hill, Calif., May 21; Fairfield H. S., Fairfield, Calif., May 22; San Jose City College, San Jose, Calif., May 23; Poly H. S., Riverside, Calif., May 25-27.
ROBERT KLEIN (Brut): U. of Toledo, Ohio, May 14; Lehman College, Bronx, N. Y., May 18; Prom, Newark State College, Westmount Country Club, N. J., May 22; Suffolk Community College, L.I., N.Y., May 25.
LEO KOTTKE (Capitol): Michigan State U., East Lansing, May 31.
LED ZEPPELIN (Atlantic): U. of New Mexico, Albuquerque, May 23.
LI'L ZIGGY & THE ZEU REVUE (Zeu): Illinois Central College, East Peoria, May 18.
MAHAVISHNU ORCHESTRA (Columbia): U. of Cincinnati, Ohio, May 13; Lowell State College, Lowell, Mass., May 25.

MAIN INGREDIENT (RCA): Garritt College, Montgomery, Ala., May 13.
MALO (Warner Bros.): U. of Wisconsin, Madison, May 16.
HENRY MANCINI (RCA): Taylor Co. College, Abilene, Tex., May 15; Heart of Texas College, Waco, May 16.
ELLEN McILWAINE (Polydor): U. of Buffalo, N.Y., May 17.
MOM'S APPLE PIE (Brown Bag): Fernun College, Greenville, S.C., May 18.
MELBA MONTGOMERY (Capitol): Central H. S., Findlay, Ohio, May 27.
MARTIN MULL (Capricorn): U. of South Alabama, Mobile, May 24-25.
RICHARD NADER'S ROCK & ROLL REVIVAL: Miami U., Oxford, May 20.
NITTY GRITTY DIRT BAND (United Artists): U. of Tennessee, Knoxville, May 19.
PHIL OCHS (A&M): U. of California, Davis, June 1.
PROCTOR/BERGMAN (Columbia): South Florida State, Tampa, May 18.
BILLY PRESTON (A&M): Northern Illinois U., DeKalb, May 17; U. of Southern Illinois, Edwardsville, May 18.
RARE EARTH (Rare Earth): Southern Illinois U., Edwardsville, May 18; Tidewater Community College, Portsmouth, Va., May 20.
BOZ SCAGGS (Columbia): U. of Hawaii, Honolulu, May 13.
EARL SCRUGGS (Columbia): Union College, Schenectady, N.Y., May 13; Kent State U., Kent, Ohio, May 17; Montgomery College, Rockville, Md., May 18; U. of Tennessee, Knoxville, May 19; Western State U., Gunnison, Colo., May 24.
SONS OF CHAMPLIN (Columbia): Chico State College, Chico, Calif., May 24.
BRUCE SPRINGSTEEN (Columbia): Michigan Tech. U., Horton, May 18.
STONEGROUND: Merced Junior College, Merced, Calif., May 25.
STORIES (Buddah): U. of Buffalo, N.Y., May 17; N.Y.U., New York, May 18.
SONNY TERRY & BROWNIE MCGHEE (A&M): U. of Buffalo, N.Y., May 13.
ERNEST TUBB (MCA): Thomas Jefferson H. S., Port Arthur, Tex., May 24.
LOUDON WAINWRIGHT III (Columbia): U. of Toronto, Ont., May 18; U. of Rhode Island, Providence, May 19; Suffolk Community College, Selden, N.Y., May 25.
WEATHER REPORT (Columbia): U. of Southern Illinois, Carbondale, May 18; U. of Illinois, Chicago, May 19.

MAY 19, 1973, BILLBOARD

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A&M
RECORDS
SINGLE RELEASE

At a time when Paul Williams is filling houses from New York to New Delhi, when his numerous appearances on the Tonight Show and The Midnight Special are revealing the impact of his sparkling personality, and when the hit songs that he's written are becoming standards, we'd like to present...

**LOOK
WHAT I
FOUND**

(AM 1429)

A new love song from
PAUL WILLIAMS
On A&M Records

Produced by Michael Jackson

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



SP 4327



SP 4367

Copyrighted material

LEE MICHAELS—Nice Day for Something, Columbia KC 32275. With his debut set for the label, Michaels returns to the sound which has been most successful for him in the past—keyboards accompanied only by drums and the artist's fine, distinctive vocals. Cuts are also relatively short compared to recent efforts, which seems to be most effective for the artist. LP includes usually excellent keyboard work and a number of potential hit singles.

Best cuts: "Your Breath is Bleeding," "So Hard," "Went Saw Mama."
Dealers: Michaels enjoys strong following. Display heavily.

RICHIE HAVENS' PORTFOLIO—Stormy Forest SFS 6013 (MGM). Havens' piercing, probing voice and his natural propulsion are the proper ingredients in propelling this musical program. Without the use of regular drums, Havens and his guitar associates create a flowing undercoating for his powerful vocal style. The material is offbeat for this performer: songs made famous by others, but all ingrained with a quality of intense care. Havens is the kind of singer who can explode like a stupendous weapon, and the listener gains all the fallout. Playing on these dates are Eric Weisberg on steel pedal guitar, Jerry Friedman on electric guitar, Paul Williams on amplified acoustic guitar and Eric Oxendine on bass.

Best cuts: "What's Going On," "I Don't Need Nobody," "Tight Rope."
Dealers: the LP includes 10 ink sketches by the artist as a bonus. His music can be stocked in the pop and folk areas.

CAROLYN HESTER, RCA 10086. Good mix of country, rock and folk from veteran singer. Best cuts: "Comin' On Back to You," "Peaceful Easy Feeling." Uses discrete quadrasonic system.

MOSE JONES—Get Right, MCA 329. Al Kooper has created another BS&T type band with more emphasis on rock than jazz. Lead singer Bryan Cole sounds like David

Pop

ROGER DALTRY—Daltrey, Track MCA-328 (MCA). The Who's lead singer steps out on his own with this excellent solo effort, featuring songs ranging from rock to folk to almost MOR in tone. Daltrey's voice has appeared to be getting better and achieving wider range in the last several Who LP's, and with this set he is at his best to date. Always the possessor of an extremely powerful voice, he seems more controlled than ever here, able to shout or sing the softest ballads. Peter Townshend has always received most of the credit for the Who's success, but this set shows the major factor Daltrey is. String and big band arrangements are also new to the singer, but he works brilliantly with them.

Best cuts: "One Man Band," "Giving it All Away," "Hard Life," "Thinking."
Dealers: As lead singer of the Who, Daltrey is known to virtually every rock fan in the land, and he is still a part of that group. Display prominently with group and as solo.

LETTERMEN—Alive Again Naturally, Capitol SW 11183. In a very legitimate, yet subtle way, this vocal trio has probably been responsible for influencing the soft sound of much of today's rock music. If you don't believe that, listen to the sophis-

ticated softness on this new on-location taping done at Brigham Young University and fixed up in the studio. This group is as good as any vocal group extant today. Having been in show business for so many years has given it a professional crispness and discipline which keeps out extraneous notes. They have used the blending of two songs into a whole number on three occasions to make beautiful music. But the whole "concert" is delightful.

Best cuts: "Listen to the Music/I Believe in Music," "Put a Little Love in Your Heart/Black and White," "The First Time Ever I Saw Your Face."

Dealers: this is a consistently classy, good selling act which keeps playing before its public. Showcase it.

SPEEDY KEEN—Previous Convictions, Track MCA-331 (MCA). Former lead singer of Thunderclap Newman (who scored so heavily several years ago with "Something in the Air") has come up with what may be one of the sleeper albums of the year. A fine mixture of original material, some '50's rock and a Dylan tune and the interesting falsetto voice of Keen make this LP something to watch. Instrumentals are also top notch.

Best cuts: "Old Fashioned Girl," "Something Else," "Positively 4th Street."
Dealers: Display with artists but handmade sign telling of former affiliation should aid customer recognition and sales.

also recommended

Clayton-Thomas. Best cuts: "What Kind of Woman Would Do That," "Barroom Sweeper."

EDDIE MOTT—No Turning Around, MCA 325. Fine gentle vocal work augmented by a countryish rock band, but with Gerry Mulligan's baritone added on one track, "Reaper." Best cuts: "Old New Hampshire," "Waitin' Out the Winter."

GENTLEHOOD, Columbia KC 32032. Pleasing, well harmonized rock. Best cuts: "Bridges on Progress Day," "Hey John."

BROTHERS—Rainbow Rider, Columbia KC 32178. Excellent, melodic set fitting rock or folk. Best cuts: "Don't Let Me Down," "Wonder."

Country

GUY & RALEA—Country Songs We Love to Sing, Ranwood R-8110. One of the surprise (pleasant) packages of the week. Fresh from the Lawrence Welk show, this husband-wife team sing mostly country standards in beautiful duet style that makes it a take-home-and-keep type. They sing country the way it was meant to be performed.

Best cuts: "I Have Loved Me a Man," "Love Can Move Mountains."
Dealers: Liner notes by Welk add to the commerciality.

FLOYD CRAMER—Super Country Hits, RCA APD1-0155. No one plays country piano like Cramer, and his selectivity is outstanding. Some of the most successful

tunes of all times included in this one, and it should add to the store of instrumentals the jocks have been asking for.

Best cuts: "Crystal Chandelier," "Battle of New Orleans."
Dealers: Good souvenir picture on the back cover includes Chet Atkins and Ray Stevens.

Soul

TYRONE DAVIS, Dakar DK 76904 (Brunswick). All the trappings of today's commercial soul sound are represented: Davis singing in a gentle manner; a conga adding a pulse beat; strings and horns offering snips of emphasis and songs about Willie Henderson, Richard Parker, and Monk Higgins.

"baby." Good and bad, hollow and sad thoughts about "baby." The LP flows easily from track to track—a tribute to the three producers who worked on the project:

Best cuts: "Wrapped Up in Your Warm and Tender Love" (with a touch of reggae), "I Got a Sure Thing."

Dealers: Can be stocked in soul and pop categories.

also recommended

JERRY WASHINGTON—Right Here is Where You Belong, Excello 8027 (Nashboro). Impressive debut for this multi-sounding vocalist with strong instrumental backing and fill in chorus. Best cuts: "Baby Don't Do it to Me," "Common Law Woman."

Religious

THE BEAUTIFUL ZION MISSIONARY BAPTIST CHURCH CHOIR, Myrrh MST 6514 (Word). This is modern gospel rich with the heritage of yesterday but propelled by the spirit and emotion of today's singers and augmented by a rhythm section of piano, bass, guitar, organ and drums. This Chicago-based group exemplifies the most exciting aspects of large choral gospel singing: the fervor of believers is a just cause, the happy hand clapping excitement and the rise of the solo voice leading all the other members in the calls and repeats.

Best cuts: "I'll Make it All Right," "Thank You Jesus."
Dealers: this is an exciting group which has been gaining airplay for its "I'll Make it All Right" single in certain parts of the country.

VARIOUS ARTISTS—Precious Lord, Columbia KG 32151. In the field of gospel composition, Thomas A. Dorsey has a great reputation. This double set presents a number of stellar gospel singers doing new interpretations of some of his works.

Such as Bessie Griffin, Marion Williams, Alex Bradford, the Dixie Hummingbirds and Delois Barrett Campbell. The sound of gospel is thus traversed across a broad highway of styles, with the more fervent the most exciting. But in each instance, Dorsey's devotion comes clearly through in his lyrics. The music brings the church home where it belongs.

Best cuts: "What Could I Do," "My Desire," "Old Ship of Zion."

Dealers: This is a good sampler type of gospel LP which can be used to introduce customers to other black patrons of the art.

also recommended

BESSIE GRIFFIN—Testimony, Nashboro 7125. Slow, rich and open vocals with piano and organ support from this veteran message carrier. Best cut: "Move on Up a Little Higher" (the most uptempoed tune in the set).

Classical

SCHUBERT'S GREATEST HITS—Cliburn/Boston Pops (Fiedler)/Philadelphia Orch. (Ormandy)/Orch. of Naples (Vaughn), RCA ARL1-0114. Included are the "Unfinished" Symphony, offered complete a large section of Rosemunde, with Marche militaire, Serenade, Ave Maria, and a Moment musical as bon-bon fillers. A

strong package for the broad market aimed at.
Dealers: Familiar, light classical music. Pre-sold artists. Stock it.

CONSTELLATIONS: THIRTY GREAT STARS IN FAVORITE ENSEMBLES—Angel S-36948. Nine opera excerpts, offering some of the most popular vocal trios and

quartets, plus the showstopper sextet from Lucia, and all featuring top singers of recent years. Artist credits on the cover read like a veritable who's who of operatic talent. A sales natural.

Dealers: Another entry in the heavily promoted "Angel Voices" series.

(Continued on page 34)



bet you can't love just one...

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



ALL IN THEIR FIRST BELL ALBUM!



BELL 1119

SERGIO MENDES AND BRASIL '77

Love Music

PRODUCTION AND SOUND BY BONES HOWE

BELL RECORDS
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Billboard's Top Album Picks

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• Continued from page 32

also recommended

RAMEAU: PIECES DE CLAVECIN—Albert Fuller, Nonesuch H-71278. A solid chunk of the harpsichord output of the 18th-century French master whose works must figure in the collection of every dedicated aficionado. Fuller is an expert interpreter. **DEBUSSY/RAVEL/GRIEG**—Walter Gieseking, Piano, Seraphim (Angel) 60210. Gieseking's coloristic ability was unmatched in projecting the subtle charm of the pieces contained here, chosen from recordings made in the mid-1950's. Most short

works, the most substantial is Debussy's "Suite bergamasque." **SEEGER: STRING QUARTET (1931); PERLE: STRING QUARTET NO. 5; BABBITT: STRING QUARTET NO. 2**—The Composers Quartet, Nonesuch H-71280. Prize-winning ensemble is gaining a solid following as perhaps the most exciting interpretive group dealing with contemporary chamber literature. The playing here is remarkably strong and persuasive, and the recording sensational for its clarity.

HENZE: VIOLIN CONCERTO NO. 1; ZIMMERMANN: VIOLIN CONCERTO—Lautenbacher, Orch. of Radio Luxembourg (Gruber/Kohler), Candide (Vox) CE 31061. The Zimmermann is new to the catalogue, while the Henze is available on another, high-price label. Both are arresting works, competently performed here, and in this attractive deluxe package a lure for contemporary music buffs.

Comedy

BILL COSBY—Fat Albert, MCA 333. Cosby has to be one of the most humorous people in the world; he scores with a wide range of appeal from gentle chuckle to

gusty belly-laugh. This album, which focuses on his famous legendary character coast-to-coast, is undoubtedly one of the best Cosby projects to date. Best cuts: "Fat Albert's Car," "My Wife and Kids."

Dealers: Cover depicts cartoon of Fat Albert from CBS-TV series. Could stock in pop and children's section, though this isn't really a children's album.

Bubbling Under The Top LP's

201—**ROY WOOD'S WIZZARD**, Wizzard's Brew, United Artists LA 042 F
202—**JOHN STEWART**, Cannons In The Rain, RCA LSP 4827
203—**STEELEYE SPAN**, Parcel of Rogues, Chrysalis CHR 1046 (Warner Bros.)
204—**TOM T. HALL**, Rhymers and Other Five and Dimers, Mercury SRM 1-668 (Phonogram)
205—**JOHNNY CASH**, Gospel Road, Columbia KG 32253
206—**MIRACLES**, Renaissance, Tamla T 325 L (Motown)
207—**MICHAEL STANLEY**, Tumbleweed, PWS 106 (Famous)

208—**LOU REED & THE VELVET UNDERGROUND**, Pride PRD 0022 (MGM)
209—**FAIRPORT CONVENTION**, Rosie, A&M SP 4386
210—**WILLIE HUTCH/SOUNDTRACK**, The Mack, Motown M 766 L
211—**RICHARD HARRIS**, His Greatest Performances, Dunhill DSX 50139
212—**JOHN KAY**, My Sporting Life, Dunhill DSX 50147
213—**TUFAMO & GIAMMARESE**, Ode SP 77017 (A&M)
214—**VARIOUS ARTISTS**, Ann Arbor Blues & Jazz Festival '72, Atlantic SD 2-502
215—**CHARLOTTE'S WEB**, Soundtrack, Paramount PAS 1008 (Famous)

216—**RAY CHARLES**, Live In Concert, Bluesway BLS-6053 (ABC)
217—**RUFUS**, ABC ABCX 783
218—**MONTY PYTHON**, Previous Record, Charisma CAS 1063 (Buddah)
219—**IRENE**, Original Cast, Columbia KS 32266
220—**SONS OF CHAMPLIN**, Welcome To The Dance, Columbia KC 32341
221—**GABOR SZABO**, Mizrab, CTI 6026
222—**THE GRASS ROOTS**, Alotta' Mileage, Dunhill DSX 50137
223—**HEADS, HANDS & FEET**, Old Soldiers Never Die, Atco SD 7025

Pop album picks—titles deemed headed for a post among the first 100 places on the Top LP chart. Pop also recommended LP's are titles thought to wind up among the lower half posi-

tions. Other category LP's are deemed to break in the top and lower half of the their respective charts in a similar fashion. Review editor—Eliot Tiegel.

Bubbling Under The HOT 100

101—**C'UM ON FILL THE NOIZE**, Slade, Polydor 15069
102—**COME LIVE WITH ME**, Roy Clark, Dot 17449 (Famous)
103—**BAD WEATHER**, Supremes, Motown 1225
104—**WHAT'S YOUR MAMA'S NAME**, Tanya Tucker, Columbia 4-45799
105—**BLUES BAND OPUS 50, Part 1**—Siegel-Schwall Band/San Francisco Symphony Orchestra, DDG 15068 (Polydor)

106—**LOVE & HAPPINESS**, Earnest Jackson, Stone 001
107—**INTERNATIONAL PLAYBOY**, Wilson Pickett, Atlantic 72961
108—**MISDEMEANOR**, Foster Sylver, Pride 1031 (MGM)
109—**MY HEART JUST KEEPS ON BREAKING**, Chi-Lites, Brunswick 55496
110—**IF THAT'S THE WAY YOU WANT IT**, Diamond Head, Dunhill 4342
111—**NEVER, NEVER NEVER**, Shirley Bassey, United Artists 211

112—**HELLO STRANGER**, Fire & Rain, Mercury 73373 (Phonogram)
113—**POWER TO ALL OUR FRIENDS**, Cliff Richards, Sire 707 (Famous)
114—**THERE'S NO ME WITHOUT YOU**, Manhattans, Columbia 45838
115—**BEWARE OF THE STRANGER**, Hypnotics, Reprise 1140
116—**LEGEND IN MY TIME**, Sammy Davis Jr., MGM 14513
117—**YESTERDAY & YOU**, Holly Sherwood, Rocky Road 30,068 (Bell)
118—**MAMA'S LITTLE GIRL**, Dusty Springfield, Dunhill 4344

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

ALBUQUERQUE: KRST-FM, Steve Suplin
AUSTIN: KRMH-FM, Joe Gracey
BALTIMORE: WKTK-FM, Barry Richards
BABYLON, N.Y.: WBAB-FM, John Vidaver
CLEVELAND: WMMS-FM, Mark Beltaire

DALLAS: KAFM-FM, Jack Robinson
HARTFORD: WHCN-FM, Paul Payton
MIAMI: WBUS-FM, Michael Dean
MILWAUKEE: WZMF-FM, Steve Stevens
PHILADELPHIA: WMMR-FM, Jerry Stevens

PROVIDENCE: WBRU-FM, Andy Ruthberg
ROCHESTER: WCMF-FM, Bernie Kimball
SACRAMENTO: KZAP-FM, Robert Williams
ST. LOUIS: KSHE-FM, Shelley Grafman
TORONTO: CHUM-FM, Benjy Karch

TUCSON: KWFM-FM, Allan Browning
UTICA, N.Y.: WOUR-FM, Mark Fox
VALDOSTA, Ga.: WVVS-FM, Bill Tullis
WASHINGTON, D.C.: WMAL-FM, Phil de Marne

JOAN ARMATRADING, "Whatever's For Us," A&M: WZMF-FM
ARTHUR, HURLEY, & GOTTLIEB, "Arthur, Hurley, & Gottlieb," Columbia: WCMF-FM
JOAN BAEZ, "Where Are You Now My Son," A&M: WVVS-FM, KAFM-FM, WZMF-FM
BARABAS, "Barabas," RCA: WMMS-FM, KRMH-FM
D. BEAVER, "Combinations," TMI: WMAL-FM, WVVS-FM
DAVID BLUE, "Sweet Baby And The Angel," Asylum: WBUS-FM, WHCN-FM, CHUM-FM
DAVID BOWIE, "Aladdin Sane," RCA: WBUS-FM, KZAP-FM, WMMS-FM, WVVS-FM, KAFM-FM, WBRU-FM, CHUM-FM, WBAB-FM, WOUR-FM
DAVID BROMBERG, "Demon In Disguise," Columbia: WKTK-FM
ARTHUR BROWN, "Kingdom Come," Polydor: WKTK-FM
BROTHERS, "Rainbow Rider," Columbia: WCMF-FM
DAVE BRUBECK, "We're All Together Again For The First Time," Atlantic: KWFM-FM
LARRY CARLTON, "Singing/Playing," Blue Thumb: WBRU-FM
LIONARD COHEN, "Live Songs," Columbia: KWFM-FM, WMMR-FM, WZMF-FM, KRMH-FM, WHCN-FM, WBAB-FM
LARRY CORYELL, "The Real Great Escape," Vanguard: WMMS-FM, WBAB-FM, KRMH-FM
COUNTRY GENTLEMAN, "Country Gentleman," Vanguard: WMMR-FM
CROSS COUNTRY, "Cross Country," Atco: WMAL-FM, WBAB-FM
ROGER DALTRY, "Daltrey," Track (MCA): KAFM-FM, WCFM-FM, WMMS-FM, WMMR-FM
CHARLIE DANIELS, "Honey In The Rock," Kama Sutra: WMMR-FM, WKTK-FM
CHRIS DARROW, "Chris Darrow," United Artists: KZAP-FM

JIM DAVIS, "Take Me As I Am," Metromedia: WZMF-FM
BO DIDDLEY, "London Sessions," Chess: WKTK-FM
PHIL EVERLY, "Star Spangled Springer," RCA: WHCN-FM
FAITH, "Faith," Brown Bag Records: KWFM-FM
JOSE FELICIANO, "Compartments," RCA: WMMS-FM, WMAL-FM, KRST-FM, WKTK-FM, WBAB-FM
STEVE FERGUSON, "Steve Ferguson," Asylum: KRST-FM
HARBUS, "Harbus," Evolution: WMAL-FM
HEADS, HANDS, & FEET, "Old Soldiers Never Die," Atco: WBRU-FM, CHUM-FM
ISAAC HAYES, "Live At The Sahara Tahoe," Enterprise: WBAB-FM
RICHIE HAVENS, "Portfolio," Stormy Forest: KAFM-FM, KZAP-FM
NICKEY HOPKINS, "The Tin Man Was A Dreamer," Columbia: WOUR-FM, WMAL-FM
MOSE JONES, "Get Right," MCA: WCMF-FM
MICHAEL KAMEN, "New York Rock 'n Roll," Atlantic: WBUS-FM, WHCN-FM, WBAB-FM
JOHN KEEN, "Previous Convictions," MCA: WZMF-FM, WMMS-FM, KSHE-FM
JO ANN KELLY, "With John Fahey, Woody Mann, John Miller, & Alan Seidler," Blue Goose: WVVS-FM
BONNIE KOLOC, "Bonnie Kiloc," Ovation: CHUM-FM
PETER LANG, "Thing At The Nursery Window," Takoma: KRMH-FM
MELANIE, "At Carnegie Hall," Neighborhood: WBAB-FM
LEE MICHAELS, "Nice Day For Something," Columbia: KWFM-FM, WMMS-FM, KZAP-FM, WHCN-FM
MARTIN MULL, "And His Fabulous Furniture In Your Living Room," Capricorn: WMMR-FM

MICHAEL MURPHY, "Cosmic Cowboy Souvenir," A&M: WBRU-FM, KRMH-FM, KAFM-FM, WVVS-FM, WKTK-FM, WHCN-FM
PAUL McCARTNEY & WINGS, "Red Rose Speedway," Apple: WMAL-FM, WBUS-FM, WMMS-FM, KSHE-FM, WOUR-FM
PERSUASIONS, "We Still Ain't Got No Band," MCA: WMMR-FM, WCMF-FM
PROCTOR & BERGMAN, "T.V. Or Not T.V.," Columbia: KZAP-FM
SONS OF CHAMPLIN, "Sons Of Champlin," Columbia: KWFM-FM, KZAP-FM, KRST-FM
STEELEYE SPAN, "Parcel Of Rogues," Chrysalis: KRMH-FM
KING CRIMSON, "Lark's Tongue In Asp," Atlantic: WBUS-FM
ORIGINAL SOUNDTRACK, "Multiplication Rock," ABC: WHCN-FM
JESSE ED DAVIS, "Keep Me Comin'," Epic: WHCN-FM
JOHN STEWART, "Cannons In The Rain," RCA: CHUM-FM
THE SON SEALS BLUES BAND, "The Son Seals Blues Band," Alligator: KWFM-FM, WMMR-FM
PAUL SIMON, "There Goes Thymin' Simon," Columbia: KZAP-FM
SPOOKY TOOTH, "You Broke My Heart, So I Busted Your Jaw," A&M: KZAP-FM, WVVS-FM, KAFM-FM, WBUS-FM, KRMH-FM, WHCN-FM, CHUM-FM
URIAH HEPP, "Live," Mercury: WBAB-FM
WEATHER REPORT, "Sweetnighter," Columbia: WCFM-FM, WMAL-FM, KWFM-FM, KRMH-FM, WKTK-FM, WMMS-FM
MICHAEL WENDROFF, "Michael Wendroff," Buddah: WKTK-FM, WHCN-FM
YES, "Yessongs," Atlantic: WKTK-FM, WHCN-FM, KSHE-FM, WBAB-FM, WMMR-FM, WCMF-FM, WMMS-FM, WBUS-FM, KAFM-FM
LINK WRAY, "Be What You Want To Be," Polydor: WZMF-FM

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Latin Music

'Barren Creativity' Scored by Palmieri

By JIM MELANSON

(This article is the first of a regular series on the creative personnel, artists and record company executives in the Latin music industry.)

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

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

Palmieri stated that he sees himself "outside of the current music scene. I want to go as far out as I possible can on the piano—and if it means shocking people, I will."

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

Musical Heritage

Palmieri has musical heritage himself. Born here of native Puerto Rican parents, Palmieri first became interested in music through lessons in school. Beginning on the drums he soon gave them up for the keyboard and started his own school band. Today he wonders what the outcome might have been if he remained on the "skins." Doing his apprenticeship with name bands such as Vicente Valdez, Johnny Segui, Bobby Santiago, and Tito Rodriguez, Palmieri formed his own group in 1961. He was soon signed to Alegre Records and eventually recorded three albums for the label. Next

came Tico Records—where he remained, quite successfully, until his recent signing with Harvey Averne's newly created Mango Records.

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

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

Latin Fest 3 In N.Y. June 2

NEW YORK—Latin Music Festival III has been scheduled for Madison Square Garden here June 2, according to Richard Nader, the festival's promoter and producer.

Featuring the return of songstress La Lupe and bandleader Tito Puente on the same stage, the festival will also feature Ismael Rivera, La Selecta, Azteca, Tipica '73, Joe Cuba, and WHOM disk jockey Paquito Navaro.

Nader said that La Lupe, who had appeared in the second Latin festival, and Puente, who performed in Nader's original Garden festival, were approached "independently of each other" to appear on the same bill together—and end a long-standing feud between the two artists to never appear together. Nader stated that he "convinced them that the current renewed interest in Latin music was suffering because of their quarrel."

Promotion for the festival will include radio spots, consumer print advertising and in-store displays. Tickets will be sold through Ticketron and the Garden box office.



ARGENTINIAN SINGER and composer Leonardo Favio, right, signs an exclusive, world-wide, recording contract with Parnaso Records. Joining Favio for the occasion is Roger Lopez, president of the label. The signing follows Parnaso's recent opening of a factory and sales offices in Argentina.

Latin Scene

MIAMI

Julio Iglesias came into Miami like a hurricane. The Alhambra Records artist arrived to the screams of hundreds of fans at the airport, and continued his success story with three sold out nights at the Club Montmartre and a concert at Gusman Philharmonic Hall—sold out two days before the concert. Iglesias performed brilliantly with the aid of four musicians who travel with him. This young singer has a fabulous career ahead of him if his three day stay in Miami is any indication. . . . Los Rovers (Audio Latino) follow into the Montmartre. . . . Johnny Pacheco (Fania) played a dance May 5 and the doors were closed at 10 PM. He drew

one of the largest crowds of dancers ever in this city. His new LP is selling well. . . . Tico Records has come through with two winners in their new LP's by Tito Puente and Joe Cuba.

Los Morochucos have just released a single on Audio Latino. This trio is noted throughout So. America for their brilliant guitar work as well as their voices. . . . "The Hits of Leo Marini" and Carlos Argentino's "Lo Que Pueblo el quiere," both on Audio Latino, are starting to take off in sales. . . . La Lupe (Tico) opened May 8th. . . . "Por Amor" is the title of the new LP by Roberto Carlos (Miami). . . . Arcano has signed Nicola DiBari, Italian singing star.

Local disk executives, both American and Spanish, agree that business is lousy. Hopes are that record buyers will take their IRS refund checks and buy some records. . . . Roger Wyatt, director of Spanish programming at Channel 6 announces an additional 6 hrs. of Spanish programming weekly. . . . Tata Ramos (Gema) is now at the Centro Espanol. . . . The Antiques' LP on Funny is doing very well locally. . . . Tony Pabon (Rico) made his first appearance here at a dance Saturday (12). . . . Willie Colon (Fania) due here June 16 for a super dance spectacular, teaming up with Conjunto Universal (Velvet) and Jovenes del Hierro (Sound Triangle). The Jovenes are now appearing on Friday nights at the new club Numero Uno, on Miami Beach. . . . La Playa Sextet, through its leader Paul, has reappeared from the past and is playing at the Sands Hotel, but without Maria. The popular sextet made many hit records on Mardi Gras and were one of the most popular dance groups until they broke up some 10 years ago. . . . Los Chavales de Espana opened at the Carillon Hotel for a four month stay.

ART (ARTURO) KAPPER

PUERTO RICO

Yolandita Monge (Audio Vox), young Puerto Rican singer and the label's top seller, has a new single "La Musica" "Dejare La Llave" on which Roberto Montiel directs. Enrique Mendez manages and produces the Monge records. At the recent International Horsemanship Festival held in San Juan they had a very special bugler giving the different calls. It was trumpeter Doc Severinsen (RCA) whose young son was a member of the U.S. team.

Julio Iglesias (Alhambra) Spanish singer, stopped in San Juan for one day to tape his now-established Mother's Day television one-hour program that will be shown over the Channel 11 chain. Serralles Distillers sponsors.

ANTONIO CONTRERAS

Latin Award Night in N.Y.

NEW YORK—The club Cheetah here will be the scene of Latin Awards Night Sunday (19). Being produced by Richard Bonilla Management, Ltd., the evening's fare will feature presentations for Latin acts in a variety of categories. Ballots for the presentations are being collected through local retailers and dance halls.

Categories for the awards include best band, best male vocalist, best female vocalist, most promising orchestra promoter of the year, best arranger, best record, best album design, best

producer, best album, and best announcer. All awards are for 1972 projects.

Nominated to date are Tito Rodriguez, Tito Puente, Willie Colon, Ray Barreto, Eddie Palmieri, Johnny Pacheco, Larry Harlow, Grand Combo, Johnny Ventura, Machito, Ismael Miranda, Hector Lavoe, Celia Cruz, La Lupe, Tipica '73, Graciela, Charlie Palmieri, and Cheo Feliciano. Presenting the awards will be disk jockeys Dick (Richard) Sugar, Joe Gaines and Polito Vega.

Billboard SPECIAL SURVEY for Week Ending 5/19/73

Billboard Special Survey Hot Latin LP's™			
IN NEW YORK			
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	
1	NORMAN PONCE Has Regresado Viejo Amigo, CYS 1372	11	ISMAEL NIRANDA CON ORQ HARLOW Oportunidad, Fania, 00419
2	TEDDY TRINIDAD Yo Quiero Amarte Una Vez Mas, Fania, 00421	12	ISMAEL RIVERA Esto fue Lo Que Trajo, El Barco, Tico, 1505
3	TITO RODRIGUEZ 25th Anniversary, TR 500	13	CAMILO SESTO Algo de Mi, Pronto, 1002
4	NELSON NED Volume III, U.A. Latino 31083	14	JOSE MIGUEL CLASS Quien Quiere Un Corazon, Neliz
5	LOS ANGELES NEGROS Y Volvere, Parnaso, 1070	15	NESTOR ZAVARCE Como Lloro Un Estrella, Discolandia
6	WILLIE COLON El Juicio, Fania, 00424	16	SANDRO Te Espero, CYS 1363
7	RAY BARRETTO Que Viva La Musica, Fania, 00427	17	LOS ANGELES NEGROS Vol. 5, Parnaso, 1105
8	VICENTE FERNANDEZ Volver, Volver, CYS 1333	18	JOE PASTRANA Don Pastrana, Parnaso, 1106
9	REY ROIG La Bola, Mericana	19	ORCHESTRA HARLOW Tribute to Arsenio Rodriguez, Fania, 00404
10	JUAN MARCELO Vivo Solo a Mi Manera, Arcano 3207	20	WILLIE COLON Cosa Nuestra, Fania, 384
IN LOS ANGELES			
1	VICENTE FERNANDEZ Volver, Volver, CYS 1333	11	CONJUNTO AFRICA Todos Tienen Una Maria, Peerless, 1641
2	JULIO IGLESIAS Rio Rebelde, Alhambra 10	12	LOS BLUE ANGELS Espera, Peerless, 25023
3	INDIO Sin Tu Amor, Miami 6069	13	CORNELIO REYNA Cornelio, Musart, 1507
4	YOLANDA DEL RIO Amor A Lo Ranchero, Arcano 3202	14	"JOHNNY JETS" Peerless, 1606
5	LOS HABITARIOS Nunca Diles, Peerless, 1618	15	VICTOR ITURBE Veronica, Miami 6043
6	LOS SOLITARIOS No Siento Amor Por Ti, Peerless 1618	16	MARIA DEL LOUDES De Manana en Adelante, Arcano 9117
7	LOS MUECAS Que Inocencia, CYS 1351	17	DANDY BELTRAN Saludo A Mejico, Dan-Ed 4008
8	LOS BABYS Porque, Peerless, 1609	18	CARLOS Y JOSE Las Cuatro Letras, Belart
9	CHALO CAMPOS Elisa, Latin 120	19	RAFAEL Volvere A Nacer, UA Latino
10	JUAN TORRES Organo Melodico, Musart, 1521	20	ELIO ROCA Para Que Voy A Negario, Miami 6042

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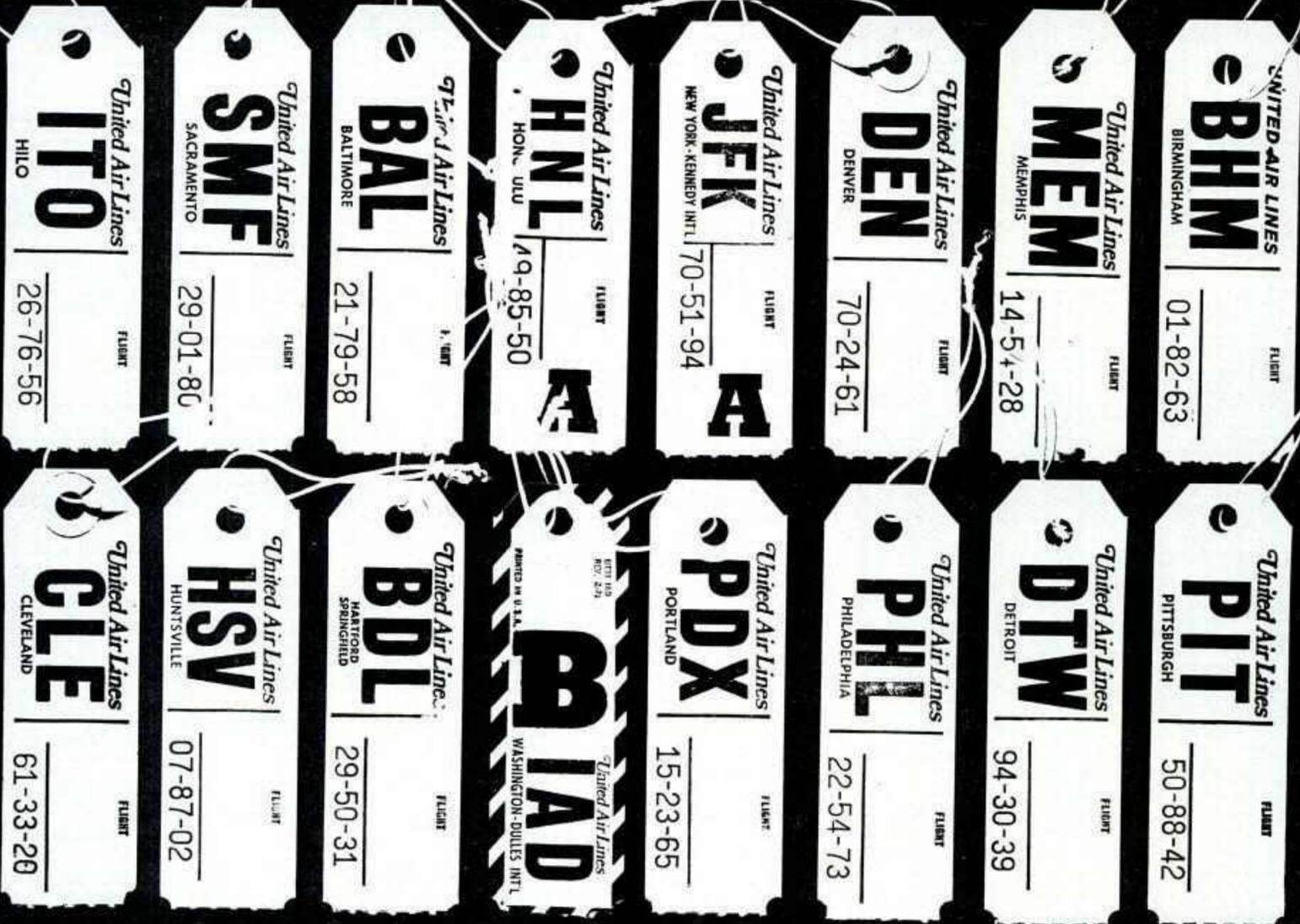
Your reply will be 100% anonymous and will in no way obligate you to any purchase. Thank you for your help.

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No, I do not believe the company should install a Payroll Savings Plan.

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Classical Music

Vox Into Distrib Deal With Cetra

NEW YORK—Rights to the Cetra line of opera recordings, most recently held by Everest, have been acquired by Vox Productions for distribution in the United States and Canada. First releases of the Cetra material under its new auspices will bow in the fall, according to George Mendelssohn, Vox president.

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

In one case, a new label is to be introduced. Called "Musical Traditions

of the World," it will consist largely of ethnic material. Oriental sources will be tapped through an arrangement with Nippon Columbia, Mendelssohn said, while CBS France will supply folk recordings from the Mid-East as well as from regions of France. These, too, will be debuted here in the fall.

In the case of Nippon Columbia, certain standard classical works will also be licensed by Vox. One set being considered by Mendelssohn is a complete edition of the Beethoven symphonies, performed by the NHK Symphony Orchestra under the direction of Hiroyuki Iwaki.

Rights to selected items from the catalogs of BMI and English Decca have also been acquired by Vox, Mendelssohn reported. Included among these titles will be an historic set of recordings originally done for The Sibelius Society. Top-ranking artists figuring in the license arrangements with the British-based companies include Heifetz, Ricci, Beecham and Szell.

Cleveland Orch. Records In U.S. For London 'Q'

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

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

Minshull visited Cleveland several weeks ago for discussions with Maazel and Maxwell. Representatives of Decca's technical staff have visited Cleveland twice to settle the details of the recording schedule. Masonic Auditorium was selected by their engineers after careful appraisal of all available recording sites in the area. The recording will be made both in stereo and quadraphonic sound.

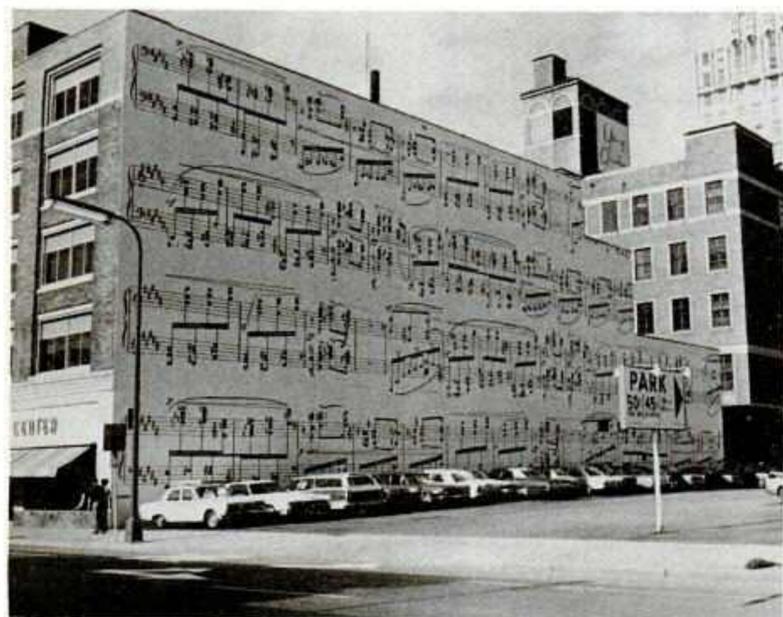
Maxwell said "We are very happy that The Cleveland Orchestra will now be represented on the London label. The technical excellence of London recordings has won worldwide respect and acclaim over many years of pioneering and experience. While we hope that this recording will mark the beginning of a long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

Audio Fidelity, Harlequin Deal

NEW YORK—Harlequin Records, formed a year ago as a mail-order label will now be marketed through regular retail channels as part of the Audio Fidelity family of labels. The arrangement was made by Fred Miller, Harlequin founder, who will remain as chief of a&r and occasional artist, by AF.

Miller's goal is to search out unusual repertoire by well-known composers and feature American artists as performers. As a working musician himself, he is distressed by the increasing number of classical records produced abroad by domestic companies. Recent records have presented Engelbert Brenner in a little-known English horn sonata by Paul Hindemith, and the young trumpet virtuoso Gerard Schwarz in a collection of French-influenced pieces, among them selections by Honegger, Ibert and Jolivet.

With about 10 more albums planned for this year, items scheduled for early release include a collection of Beethoven oboe trios, an album of trio sonatas for baroque lute, clarinet works by Poulenc, and a program of pieces for synthesizer played by Miller himself.



WALL ON WALL music at Schmitt Music Co. in Minneapolis, continues as a big attention item, especially to musicians who recognize that the bottom three notes in the first measure should be octaves. The composition is "Gaspard de la Nuit," chosen by the prominent Minneapolis music and record dealer for its visual effect. A salesman demonstrating a piano at the Chester E. Groth Music Co., across the street from Schmitt, was one of the first to point out the error.

Major Label Branch Trend Perks Indie Distr. Classics

Continued from page 3

decided to trim six staff people and concentrate solely on singer Bonnie Koloc, investing \$210,000 by the end of the year in her tours and promotion.

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

More recently, Laura Yeater's second LP has been released along with four more Black Jazz packages and Koloc's third LP, which Schory claims has sold 30,000 copies in four days. Ovation has signed Kellee Patterson (Miss America runnerup in '71) as a jazz singer; Jene Carn, wife of Doug Carn, as another jazz singer; Johnson & Drake, a folk rock duo from Min-

Audio Fidelity Series on Tape

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

The catalog contains over 50 selections of standard classical repertoire by artists such as Alfred Wallenstein, Emanuel Vardi, Walter Goehr, Arthur Winograd, P. Entremont, Michael Gielen, and Hans Swarowsky and has been a source of repeat business for the company. In addition to the individual LP's, a highlight of the 1st Component Series is a seven-record boxed set, gold stamped on white vellum of Beethoven's Ninth Symphony.

neapolis; Killer Frog, local acoustic/electric rock band; Jeffrey Stoner, a black pop singer.

With the move into classical, Schory said his label is almost complete except for country, where he is 'cooling it.' He said: "I have come around to where I will not sign an act unless I've worked six months and sometimes a year with them. When they say they're ready to go into the studio, I generally figure at that point they have six months more work to do before they really are ready to be recorded."

Schory claims all this increased activity has occurred with internally-generated capital and that sales in March were 27 times a year ago and in April 17 times a year ago, with April traditionally the "toughest month for distributor collections."

"We are at the point," Schory said, "where it's no longer a matter of begging distributors to work the line. They want us to succeed as much as we want it." Schory has changed wholesalers in certain markets and now has Southland (Atlanta), Music Merchandisers (Boston), Best & Gold (Buffalo), Summit (Chicago), P.I.K.S. (Cleveland), Heilicher (Minneapolis/Dallas), Pan American (Denver), Merit (Detroit), Nylen (Honolulu), Record Merchandising (Los Angeles), Record Sales (Memphis), Music Sales (Miami), Taylor Electric (Milwaukee), All South (New Orleans), Alpha (New York), Chips (Philadelphia), Associated (Phoenix), Commercial (St. Louis), Alta (Salt Lake City), Independent (San Francisco), ABC (Seattle) and Schwartz (Washington).

On the classical product again, he said he is studying carefully the \$2.98 price range, will release in all tape configurations and will record in the U.S. as well as Paris and London this fall.

Ovation has licensing pacts in 32 countries now.

Billboard Top 40 Easy Listening

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licensee)
1	1	6	DANIEL Elton John, MCA 40046 (James, BMI)
2	5	9	AND I LOVE YOU SO Perry Como, RCA 74-0906 (Yahweh, BMI)
3	3	9	YOU ARE SUNSHINE OF MY LIFE Stevie Wonder, Tamla 54232 (Motown) (Stein & Van Stock/Black Bull, BMI)
4	6	6	IT SURE TOOK A LONG, LONG TIME Lobo, Big Tree 16,001 (Bell) (Famous, ASCAP)
5	7	9	WILDFLOWER Skylark, Capitol 3511 (Edsel, BMI)
6	10	4	MY LOVE Paul McCartney & Wings, Apple 1861 (McCartney/ATV, BMI)
7	4	8	THE RIGHT THING TO DO Carly Simon, Elektra 45843 (Quackenbush, ASCAP)
8	9	8	THINKING OF YOU Loggins & Messina, Columbia 4-45815 (Jasperilla, ASCAP)
9	2	11	OUT OF THE QUESTION Gilbert O'Sullivan, MAM 3628 (London) (MAM, ASCAP)
10	11	6	I'M DOING FINE NOW New York City, Chelsea 78-0113 (RCA) (Mighty Three, BMI)
11	8	14	TIE A YELLOW RIBBON ROUND THE OLD OAK TREE Dawn, Bell 45318 (Five Arts, BMI)
12	17	10	PLAYGROUND IN MY MIND Clint Holmes, Epic 5-10891 (Columbia) (Vanlee/Emily, ASCAP)
13	14	4	STUCK IN THE MIDDLE WITH YOU Stealers Wheel, A&M 1416 (Hudson Bay, BMI)
14	19	4	FOOL Elvis Presley, RCA 74-0910 (Chappell, ASCAP)
15	16	4	TEDDY BEAR SONG Barbara Fairchild, Columbia 4-45743 (Duchess, BMI)
16	12	10	DRIFT AWAY Dobie Gray, Decca 33057 (MCA) (Almo, ASCAP)
17	27	4	CLOSE YOUR EYES Edward Bear, Capitol 3581 (Eeyor, CAPAC)
18	20	7	EVERYTHING'S BEEN CHANGED Fifth Dimension, Bell 45,338 (Spanka, BMI)
19	22	7	PERCOLATOR Hot Butter, Musicor 1473 (Meadowlark, ASCAP)
20	29	3	I'M LEAVING YOU Engelbert Humperdinck, Parrot 40073 (London) (Do-Gooder, ASCAP)
21	28	4	BAD, BAD LEROY BROWN Jim Croce, ABC 11359 (Wingate/Blendingwell, ASCAP)
22	26	8	THE INDIANA GIRL Marty Cooper, Barnaby 5013 (MGM) (Wilbur/Martin Cooper, ASCAP)
23	31	2	A LETTER TO LUCILLE Tom Jones, Parrot 40074 (London) (MAM, ASCAP)
24	23	20	DAISY A DAY Jud Strunk, MGM 14463 (Seven High, ASCAP)
25	33	2	NEVER, NEVER, NEVER Shirley Bassey, United Artists 211 (Peer International, BMI)
26	25	4	COSMIC SEA The Mystic Moods, Warner Brothers 7686 (Medallion Avenue/Ginsong, ASCAP)
27	36	2	BEHIND CLOSED DOORS Charlie Rich, Epic 5-10950 (Columbia) (House of Gold, BMI)
28	-	1	WHAT ABOUT ME Anne Murray, Capitol 3600 (Hudson Bay, BMI)
29	30	6	(I'd Be) A LEGEND IN MY TIME Sammy Davis, Jr., MGM 14513 (Acut-Rose, BMI)
30	35	3	YOUR SIDE OF THE BED Mac Davis, Columbia 4-45829 (Screen Gems-Columbia/Songpainter, BMI)
31	-	1	BOOGIE WOOGIE BUGLE BOY Bette Midler, Atlantic 72964 (MCA, ASCAP)
32	32	3	HELLO STRANGER Fire & Rain, Mercury 73373 (Monogram) (Cotillion/McLaughlin/Love Lane, BMI)
33	37	4	HEARTS OF STONE Blue Ridge Rangers, Fantasy 700 (Regis, BMI)
34	34	4	MAMA'S LITTLE GIRL Dusty Springfield, Dunhill 4344 (Trousdale/Soldier, BMI)
35	-	1	WITH A CHILD'S HEART Michael Jackson, Motown 1218 (Jobete, ASCAP/Stone Agate, BMI)
36	40	2	SHOW & TELL Johnny Mathis, Columbia 4-45835 (Fullness, BMI)
37	-	1	YOU'LL NEVER GET TO HEAVEN (If You Break My Heart) Stylistics, Avco 4618 (Jac/Blue Sea, ASCAP)
38	39	3	TELL HER IT'S SNOWING Tony Bennett, MGM/Verve 10714 (Nava/Dotted Lion, ASCAP)
39	-	1	SHANGRI-LA Al Capps, Bell 45,347 (Robin's, ASCAP)
40	-	1	HURT Bobby Vinton, Epic 5-10980 (Columbia) (Miller, ASCAP)



This is *James Last*



An artist of Deutsche Grammophon Gesellschaft mbH, Hamburg. Exclusively on Polydor worldwide.

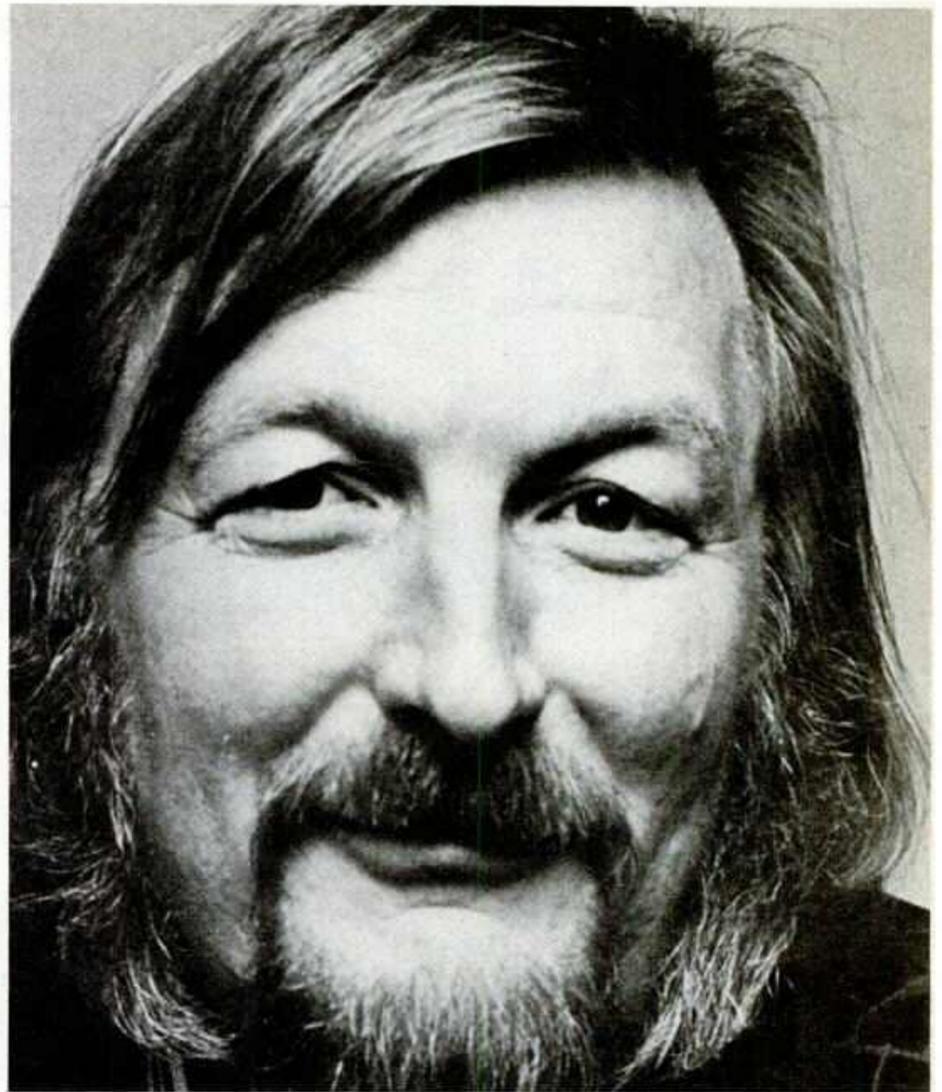
This is also James Last.

gold record „James Last In-Concert Vol. 1” 1969 (Holland)	gold record „James Last Op-Klumpen” 1969 (Holland)	gold record „James Last Op-Klumpen” 1969 (Holland)	gold record „James Last Op-Klumpen” 1969 (Holland)	gold record „Trumpet a gogo Vol. 1” 1969 (Europe)	gold record „Hammond a gogo Vol. 1” 1969 (Europe)	MIDEM trophy 1969 (Cannes)	gold „Pokal” 1 million LP's „Non Stop Dancing” 1969 (Europe)	gold award „Drei-groschenoper” by Brecht 1969 (Germany)
gold record „Non Stop Dancing Vol. 9” 1970 (Europe)	gold record „Non Stop Dancing Vol. 10” 1970 (Europe)	gold record „Käpt'n James Vol. 1” 1970 (Germany)	The golden „Europa” Europawelle Saar 1970 (Germany)	gold record „Annchen von Tharau Vol. 1” 1971 (Germany)	gold record „Non Stop Dancing Vol. 11” 1971 (Europe)	gold record „Beach Party Vol. 1” 1971 (Europe)	gold record 1 million LP's sold in England 1971 (England)	gold record „Trumpet a gogo Vol. 1” 1971 (South Africa)
gold record „Classics Up To Date Vol. 1” 1971 (South Africa)	gold record 200,000 LP's sold in South Africa 1971 South Africa	gold record „Hammond a gogo Vol. 1” 1971 (Europe)	gold record „Non Stop Dancing Vol. 10” 1971 (Europe)	The golden „Grammophon” „his” record company the Deutsche Grammophon Gesellschaft 1971 (Germany)	gold record „Non Stop Dancing Vol. 9” 1972 (Europe)	gold record „Non Stop Dancing 72” 1972 (Europe)	gold record „Polka Party Vol. 1” 1972 (Europe)	gold record „Hammond a gogo Vol. 2” 1972 (Europe)
gold record „Classics Up To Date Vol. 1” 1972 (Europe)	gold record 100,000 LP's sold in the past 12 months in South Africa 1972 (South Africa)	gold record 100,000 LP's sold in New Zealand 1972 (New Zealand)	„Silber Mäwe” 1972 (Germany)	Gold Leaf Award „Super Non Stop Dancing” 1972 (Canada)	Gold Leaf Award „JAMES Does His Thing” 1972 (Canada)	gold record „Trumpet A Gogo Vol. 2” 1972 (Australia)	gold record „Piano A Gogo” 1972 (Australia)	gold record „Guitar A Gogo” 1972 (Australia)
gold record „Hammond A Gogo Vol. 3” 1972 (Australia)	gold record „The Musical Genius of James Last” 1972 (Australia)	gold record „The Musical Genius of James Last” 1972 (Australia)	gold record „The Musical Genius of James Last” 1972 (Australia)	gold record „The Musical Genius of James Last” 1972 (Australia)	gold record „The Musical Genius of James Last” 1972 (Australia)	gold record „The Musical Genius of James Last” 1972 (Australia)	gold record „The Musical Genius of James Last” 1972 (Australia)	gold MC- for „The Musical Genius of James Last” 1972 (Australia)
gold record „Trumpet A Gogo Vol. 3” 1972 (Australia)	gold record „Trumpet A Gogo Vol. 3” 1972 (Australia)	gold record „Classics Up To Date Vol. 1” 1972 (Australia)	gold record „Classics Up To Date Vol. 1” 1972 (Australia)	gold record „Classics Up To Date Vol. 1” 1972 (Australia)	gold record „Games That Lovers Play” 1972 (Australia)	gold record „Games That Lovers Play” 1972 (Australia)	gold record „Games That Lovers Play” 1972 (Australia)	gold record „Games That Lovers Play” 1972 (Australia)
gold record „Hammond A Gogo Vol. 1” 1972 (Australia)	gold record „Hammond A Gogo Vol. 1” 1972 (Australia)	gold record „Hammond A Gogo Vol. 1” 1972 (Australia)	gold record „Trumpet A Gogo Vol. 1” 1972 (Australia)	gold record „Trumpet A Gogo Vol. 1” 1972 (Australia)	gold record „Trumpet A Gogo Vol. 1” 1972 (Australia)	gold record „Trumpet A Gogo Vol. 1” 1972 (Australia)	gold record „Trumpet A Gogo Vol. 1” 1972 (Australia)	gold record „Trumpet A Gogo Vol. 1” 1972 (Australia)
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gold record „Sax A Gogo” 1972 (Australia)	gold record „Trumpet A Gogo Vol. 2” 1972 (Australia)	gold record „Trumpet A Gogo Vol. 2” 1972 (Australia)	gold record „Trumpet A Gogo Vol. 2” 1972 (Australia)	gold record „James Last In Russia” 1973 (Europe)	gold record „Trumpet a gogo Vol. 2” 1973 (Europe)	gold record „Humba, Humba a gogo” 1973 (Germany)	Country Music Award (ASCAP) „When The Snow Is On The Roses” 1973 (USA)	gold record „Classics Up To Date Vol. 1” 1973 (Sweden)
gold record „Käpt'n James Vol. 1” 1973 (Germany)	gold record „Non Stop Dancing Vol. 8” 1973 (Europe)	gold record „Annchen von Tharau Vol. 2” 1973 (Germany)	gold record „Käpt'n James Vol. 2” 1973 (Germany)	gold record „Non Stop Dancing Vol. 11” 1973 (Europe)	gold record „Non Stop Dancing Vol. 12” 1973 (Europe)	gold record „Non Stop Dancing 72/2” 1973 (Europe)	gold record „Non Stop Dancing 1973” 1973 (Europe)	gold record „UNICEF LP” 1973 (world-wide)

90 golden awards representing more than 40 million LP's sold.

THE JAMES LAST STORY

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



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

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

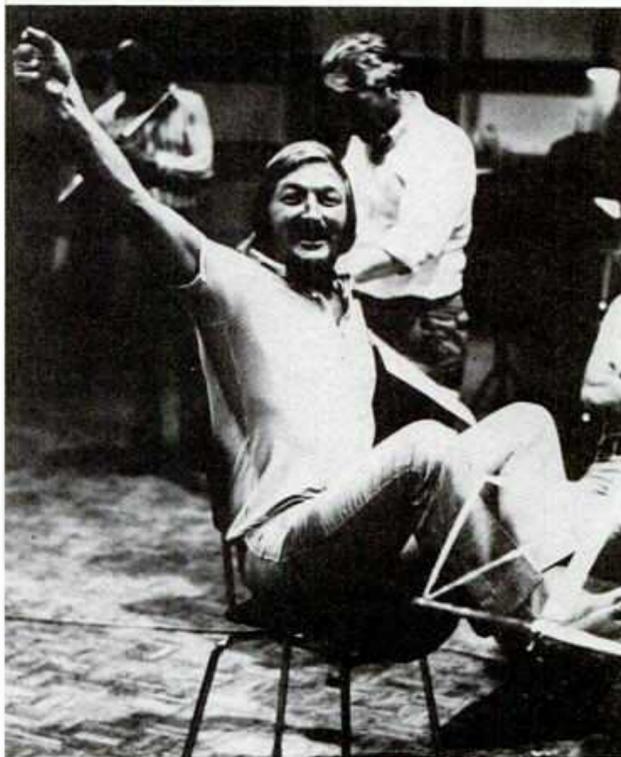
So enterprising and expert have these m.o.r. maestros become that almost before today's big single hits have zoomed into the upper reaches of the charts, they are at work on reams of manuscript paper, scoring the new Donny Osmond, Slade or Gilbert O'Sullivan for four trumpets and four flutes, or harmonica,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

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

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

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

Last, then, is an original; a true creator whose initials, J. L., also represent the kind of music for which he is internationally famous. Music that is joyous and



James Last: "I hate people putting music into categories."

lively. Party music, dance music, sing-along music, happy music... music arranged with feeling, flair and fastidiousness. Music, above all, that has a universal appeal, cutting across generation gaps, national barriers, social strata. He is today one of West Germany's most prolific earners of foreign currency and it is no secret that he is the top-selling album artist in many of Polydor's national companies throughout the world.

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

Endless Work

It's an overworked cliché—but nonetheless true for that—that inspiration is just a small part of being

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

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

All of which tends to suggest that his first piano teacher was somewhat off the mark when he wrote, some thirty years ago:

The boy is completely and undoubtedly unmusical; he has not an iota of musical ability in his whole body."

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

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

Three Brothers

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

(Continued on page JL-5)

Canada at last!

James Last tours Canada.

CANADA'S LAST LOVE

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

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

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

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



THE ITINERARY OF THE 1973 JAMES LAST CANADIAN TOUR

DATE	CITY	PLACE OF APPEARANCE
May 19	Halifax	Forum
May 20	Moncton	Coliseum
May 21	Quebec City	Coliseum
May 23	Ottawa	Civics Center
May 24	Kitchener	Memorial Auditorium
May 25	Sault St. Marie	Memorial Gardens
May 28	Thunder Bay	F. W. Gardens
May 30	Brandon	Keystone Center
May 31	Regina	Arts Center
June 1	Saskatoon	Centennial Auditorium
June 2	Edmonton	Jubilee Auditorium
June 3	Calgary	Jubilee Auditorium
June 8	Victoria	Memorial Arena
June 9	Vancouver	Pacific Coliseum
June 10	Winnipeg	Arena
June 11	Montreal	Forum
August	Toronto	Canadian National Exhibition

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THE JAMES LAST STORY



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

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

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

But by the age of ten young James was the despair of his music teacher, and his apparent lack of progress led to that desperately inaccurate pronouncement about his abilities. Despite this uncharitable reaction to his progress, James continued to study and at 14 he joined the music academy in Bremen and began the study of the double bass. And it was on this instrument that he made really spectacular progress. So much that by the time he was 17, in 1946, he was able to join the Radio Bremen dance orchestra.

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

Big Bands

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

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

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

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

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

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

completely fulfilled until he became a recording artist in his own right.

Big Break

The next big break came in 1964 when he signed a contract with Polydor—and that was the beginning of one of the most successful artist/record company partnerships in the history of popular music. At this time the pop world was dominated by the Beatles and they changed the face of pop so completely that dance bands suddenly became as up-to-the-minute as drape suits. It was a particularly inauspicious time for the emergence of a new big band sound. But a man of the calibre of James Last enjoys a challenge like that; he believed he had a contribution to make—and he went ahead and made it. In Germany the first album in his "Non-stop Dancing" series was a hit and his musical message began to spread across the German borders into other continental countries.

The technique was deceptively simple—strong melody, ear-catching arrangement, punchy, foot-tapping rhythm, clean-cut brass and a segue treatment to create that non-stop party atmosphere. Simple on the surface—but it is not so much the components, it is the subtle way in which they are



A little Maori girl gets a kiss from the non-stop party king during his tour through New Zealand.

blended that distinguishes James Last, the original, from the inevitable procession of copyists that followed in the wake of his immense success.

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

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

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

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

Canada Debut

In the summer of 1969 James Last made his North American debut at Expo '69, the huge Canadian trade exhibition, and earned wide acclaim; this encouraged him to widen his musical horizons and with characteristic energy and resourcefulness he began exploring the musical heritage of various countries beginning with that of Holland. He scored

tremendous success, when the band appeared at the Grand Gala du Disque in Amsterdam, with his arrangements of Dutch folk songs and his album of these selections was a runaway success in Holland, where James has collected three gold disks.

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

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

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

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

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

"Voodoo Party"

By now the Last saga was beginning to take on some of the dimensions of Beatlemania and in Western Europe it was almost inconceivable that you could go to a party without the joyous and lively background of James Last's music.

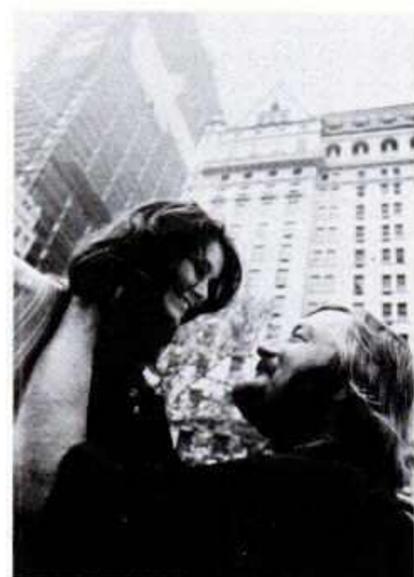
1972 saw a fantastic sell-out tour of Germany culminating in a massive "Voodoo Party" in Hamburg which attracted 10,000 fans. The band also took their happy sounds to the people of the Soviet Union and the people rejoiced. It was the same old story of packed theaters and thunderous acclaim . . . in Kiev, in Tiflis, in Moscow and in Leningrad.

Before 1972 was out the Last band had played with triumphant success in South Africa, Australia, New Zealand, Singapore and Hong Kong.

(Continued on page JL-7)



Happy music from a happy band—that's the James Last formula.



Welcome James Last. America loves you!

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Last with Gunter Platzek, his keyboard player (l.) and the all-important sound engineer, Peter Klemt (r.)

As British music journalist Peter Jones wrote:

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

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

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

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

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

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

U.K. Tour

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

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

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

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

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

(Continued on page JL-11)



It takes a very brand of musical magic to pull S.R.O. crowds to concerts—it also takes some 500 yards of scaffolding to mount the special bandstand.

In 1974,

Polydor Vienna wants James Last to be the star again at the Vienna Philharmonic's Ball.



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(Bezeichnung der Aufgabe-TSI)

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AND TO ALL MEMBERS OF YOUR ORCHESTRA STOP

THANKS FOR THE GREAT LP'S YOU HAVE

RECORDED AND ALSO FOR THOSE TO COME STOP

WHEN CAN WE WELCOME YOU TO BRUSSELS ? STOP

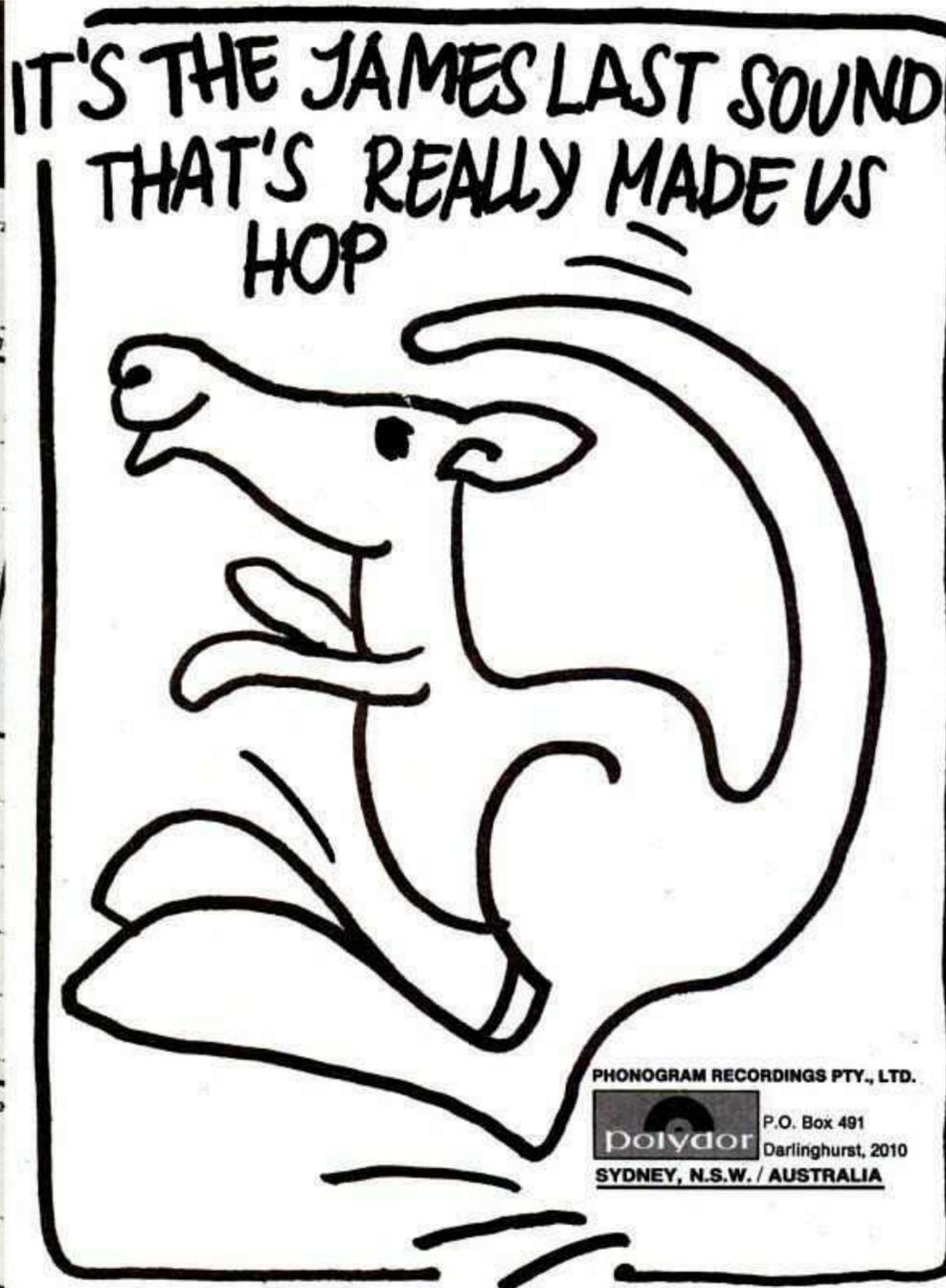
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JAMES

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last

TANGO IN SWEDEN



POLYDOR AB, Stockholm, Sweden

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co-operation. thanks for the superb product.
we need you for another concert tour.

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TELEX

thanks, james,

for your wonderful recordings
of your songs

from the musical "hair": air
aquarius easy to be hard
frank mills
hair

hare krishna
let the sunshine in
where do i go
good morning starshine
and

last tango in paris
friday on my mind
heya

how do you do
montego bay
never on a sunday
never ending song of love
oh happy day

tanz bitte noch einmal mit mir
ladi lau heut gehn wir nicht nach haus
silver machine
american pie
oh wie wohl ist mir
windmills of your mind

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**A SMALL WAY
TO SAY A BIG
THANK YOU, JAMES**



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THE JAMES LAST STORY (cont.)

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

And what does James himself say about his phenomenal success?

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

Mental Outlook

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

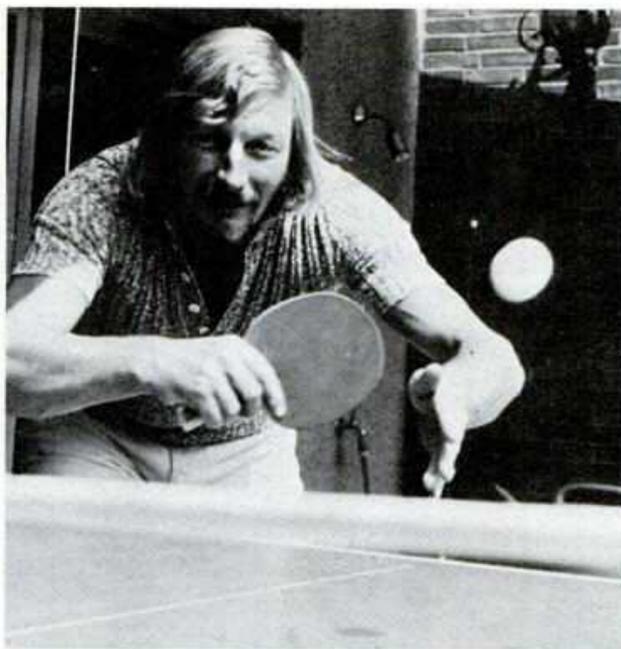
Despite his fervent dedication to his career, James is also a strong family man—and when the spotlights have been switched off and the last echoes of applause have died away, he loves to return to his luxurious bungalow-style house in Hamburg to relax with his wife Waltraud and their two children, Katherina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

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



James Last works out an arrangement at the piano.

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



Though the days of football are over, James hasn't lost his sporting affinities and a relaxing game of table tennis is among his favorite leisure pursuits.

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

As one member of the James Last entourage has said:

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

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

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

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



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

THANKS TO YOU JAMES

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

Polydor S.A. Mexico.

NICE ONE, JAMES!



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We are proud
to have been
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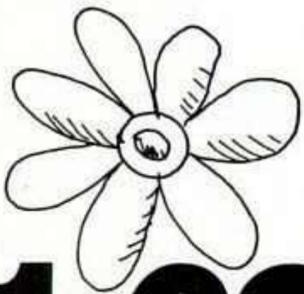
JAMES LAST

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

 Games That Lovers Play  Happy Heart

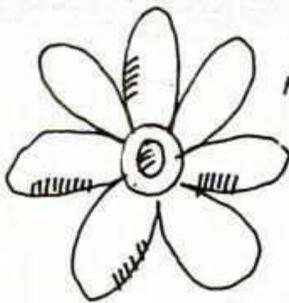
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sold in Holland.*



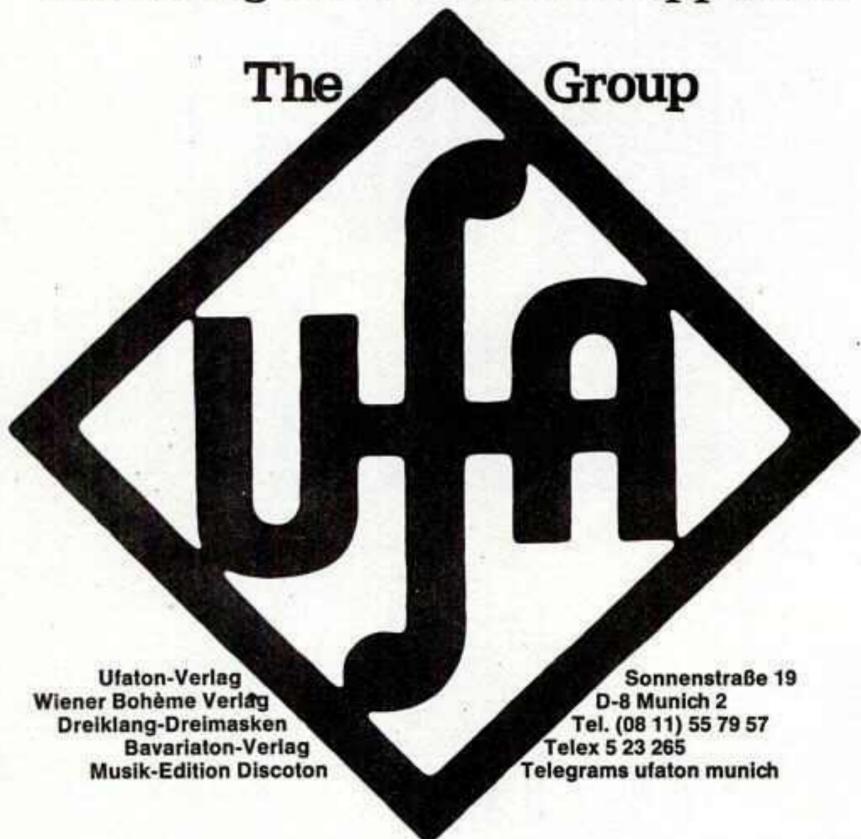
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Polydor b.v. Den Haag

Dear James,

our compliment
on your outstanding recordings of
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"The Young New Mexican Puppeteer."

The Group



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Thanks and keep swinging!

DEAR JAMES

THANKS FOR ALL THE CUTS OF OUR SONGS



PEER-SOUTHERN-ORGANIZATION
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It's Our Greatest Pleasure
To See Last At Last.
Because In Autumn '73 James Last
Visits Japan.



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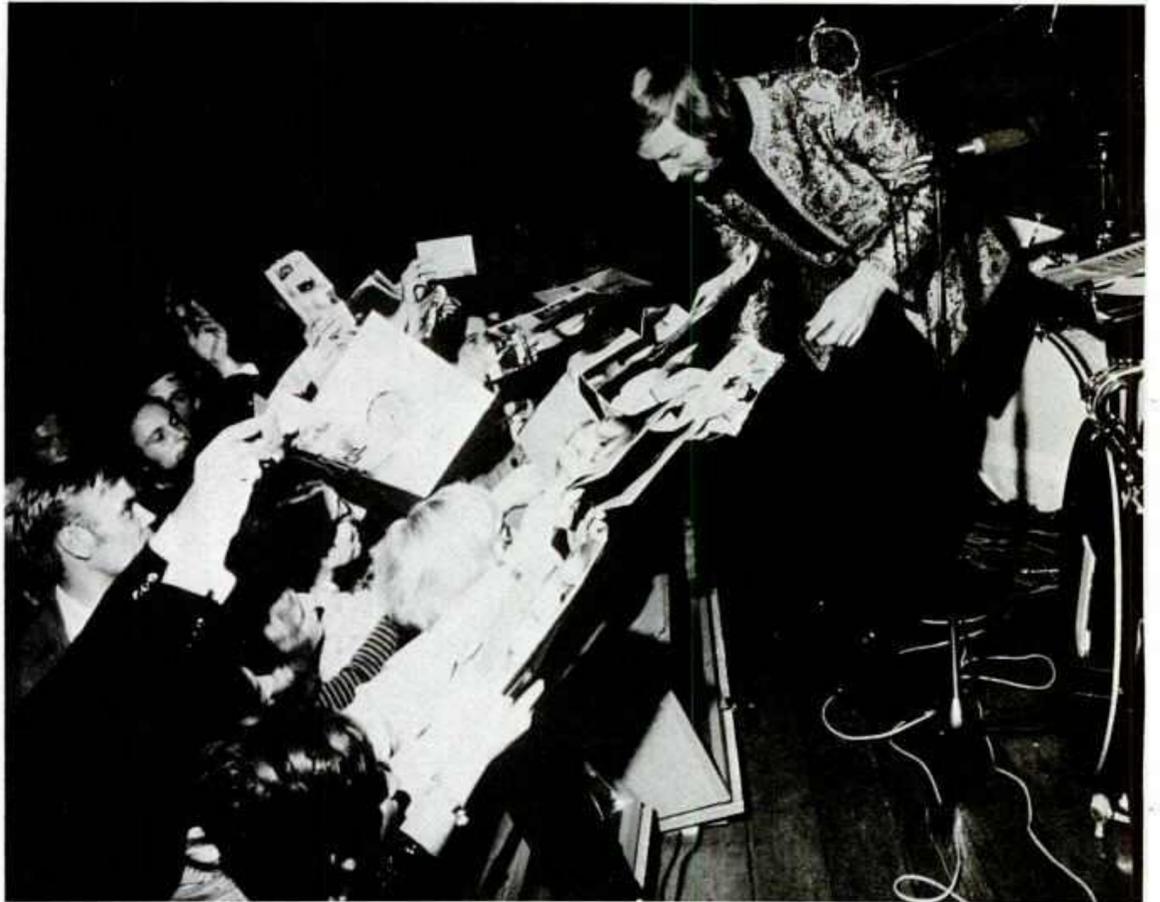
'I want to bring relaxation to people after a hard day's work'



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

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

Below: With his secretary Elke Albrecht.



come to the south

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Thanks.

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

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

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Country Music

West Coast Promoter Buys Entire Year Wagoner Package

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

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

Under the arrangement, the West Coast firm purchases the entire 1974 tour of the show, which includes Dolly Parton, Spec Rhodes and the rest of the self-contained troupe.

Although only a year old, Concert Express has already promoted concerts with Merle Haggard, Conway Twitty, Loretta Lynn, Neil Young, Roberta Flack, George Jones, Tammy Wynette, Three Dog Night, Bread and others.

In this joint announcement, there also is a mutual exchange of praise. Rice quotes Wagoner as lauding Eubanks for his "enthusiasm and professionalism," while Eubanks calls Top

Billing and Wagoner totally professional, etc.

Eubanks said his firm next year would concentrate its efforts on just two major country artists: Haggard and Wagoner.

Concert Express and Top Billing will work together in coordinating and promoting the tour.

Last year, Rice and Wagoner startled the industry by announcing that, in 1973, Wagoner would bypass most major markets to concentrate on the hinterlands, keeping his price in a range suitable for family attendance.

Blue Lyric in Country Release Gets Airplay

NASHVILLE—The "B" side of a country record by ABC-Dunhill, not serviced to country stations, is being sold in massive quantities to juke box operators and is being aired by some underground stations.

Titled "Why Don't We Get Drunk," the song contains a word (used throughout) not generally acceptable to country programming. Recorded by Jimmy Buffett, the questionable song is on the back side of his top-selling "Great Filling Station Holdup," which country jocks are playing in great numbers. All country stations were serviced with the "A" side only.

B.J. McElvee, country promotion manager for the label, said the flip side is getting considerable airplay on FM

Dot Team Hits Top in Charts

NASHVILLE—The Jim Foglesong-Larry Baunach combination at Dot Records here scored another milestone last week when the label reached the number 1 country chart position in both singles and LP's.

Roy Clark's "Come Live With Me" made number one in the singles chart, the first time he has attained that position, while Donna Fargo's album, "My Second Album," went to the top. Both of Miss Fargo's LP's have made number one, as have her first three singles.

Dot had never attained the number 1 position under its present ownership until Foglesong, recently named president of the firm, and Baunach, vice president, took over the operation here.

The label currently has four tunes in the top 20.

Ecology, Music in Mountain Blending

EUREKA SPRINGS, Ark.—Talent, including a group of country artists, has been listed for the First Annual Ozark Mountain Folkfair set near here May 26-28.

Described as a "major cultural event," the Folkfair will include on its entertainment list some 20 national and regional bluegrass, blues, folk and gospel acts.

Among the performers listed are the Earl Scruggs Revue, Nitty Gritty Dirt Band, Billy Edd Wheeler, John Hartford, Lester Flatt & the Nashville Grass, Jimmy Driftwood, Clifton Che-

nier & the Cajun Band, Mason Proffit, the Ozark Mountain Daredevils, the Lewis Family and others.

Located on the Arkansas-Missouri border, the Folkfair is expected to attract some 30,000 persons to Oak Hill Ecopark. It is described as an "exposition of Ozark heritage, folklore, music and crafts."

The Folklore Association, which sponsors the event, "aims to direct people back to the roots of our present-day culture through music, art, and an appreciation of the Ozarks' natural resources."

The park was built with an ecological approach and will be, according to the developers, the only park of its kind in the nation.

Foundation to Add Trustees

NASHVILLE—The names of Johnny Cash, Dorothy Owens and Bud Wendell have been added to the list of officers and trustees of the Country Music Foundation.

Cash will serve as vice president of the board of trustees; Miss Owens, sister of Buck Owens, and Wendell were elected to three-year terms as Foundation trustees.

Ken Nelson of Capitol is the chairman of the board, and Frank Jones of Columbia is president of the organization.

Liquor Dealers Imbibe Country

MONTICELLO, N.Y.—Eastern States Country Music president Mickey Barnett hosted a country music showcase here for the Sullivan County Liquor Dealers Association, at the Chateau Restaurant.

More than 250 hotel and restaurant owners from the area along with officers from various parts of New York state attended. It gave many of them the first opportunity to see and hear country music live.

The presentation was a direct result of the recent ESCMI convention held in the Catskill area last month to broaden the scope of country music in this entertainment mecca.

GRAND OLE MAN FAILING

NASHVILLE—Vito Pelletieri, the "Grand Ole Man of the 'Grand Ole Opry,'" is suffering loss of his vital functions, including his memory, at the age of 84.

As a result of this tragic turn, a planned special paying tribute to his years in the music industry has been cancelled. The old gentleman would not have been able to see and understand the tributes.

A one-time concert violinist, he became stage manager of the oldest show in the history of American radio some 35 years ago.

Nashville Scene

By BILL WILLIAMS

Jerry Lee Lewis has signed a contract with the William Morris Agency, which will coordinate all of his future bookings through Roy Dean of Jerry Lee's Memphis office. First project with William Morris will be an expensive TV pilot. . . . Carl Perkins has signed a recording contract with Mercury. Carl also is one of the subjects of a new book, called "Rich Folks," just published by Dell. . . . Mandala artist Ronnie Prophet has opened the Chattanooga Choo Choo Club in that city, which is located in the old railroad station there. Prophet is represented by his manager, Phil Levitan, of Pace-maker Productions in Smithtown, N.Y. . . . Prophet also has signed a public relations arrangement with Owens-Fair and Associates, as have Bill Blaylock and Clay Willis. The company now has

moved to 1717 West End Bldg., and expanded.

Centronics International Pictures has announced the June 12 premier in Little Rock of its new movie, "So Sad About Gloria." A lot of Nashville talent involved, including the scoring by Hank Levine, the singing by Josie Brown, and the tracks cut at Pete Drake's studio. . . . Hank Williams Jr. received a standing ovation in Chicago at the Chi Crown Theater. The show was sponsored by WJJD. . . . Tommy Cash flew to Las Vegas to tape the Jerry Vale show for future airing. . . . Penny DeHaven is on a 15 day promotion tour for Mercury, hitting 30 stations in the Southeast. . . . Oscar Davis celebrates his 71st birthday next Sunday. . . . Sam McGhee just observed his 79th. . . . Atlantic's Marti Brown has selected a Cedarwood song by Doug Van Arsdale for her first release on that label. . . . UA's golden age recording artist Molly Ridgeway will appear on the first Dean Martin Summer Replacement Show. Discovered by Windchime Productions, she was produced by Larry Henley and John Slate for U.A.

Red Steagall, who is moving to Nashville, was the grand marshal for the annual Apple Blossom Festival at Winchester, Virginia. Linda Lance also was an honoree. . . . Mel Brown, drummer for the Temptations, is doing an instrumental album in Nashville to be marketed with a nationwide teaching course. . . . In identifying Joe Coyle and Gene Laverne as King Disk Jockeys at the recent Eastern States Music convention in the Catskills, we neglected to put in the call letters, which are important to every jock and his station. They are WFGL-FM and WFMT-FM, and they're doing an outstanding job for country music. . . . Jerry Clower, recently featured in Sports Illustrated, will be the father of the bride at a June 2 wedding in Yazoo, Miss. Everyone in the industry is invited to the First Baptist Church there, at 2 p.m. A totally clean comic, Jerry has been booked into numerous state fairs this summer. . . . Bobby Lewis has

(Continued on page 42)

Tokyo Fest to Push Country

NASHVILLE—Joe Talbot, chairman of the Country Music Association, said next year's Tokyo Music Festival would probably include a special country music segment.

Just returned to this year's fest where he was a judge, Talbot attended a meeting with top officials of the Tokyo Broadcast System, which "resulted in laying the groundwork for presentation of a country music package, or at minimum, a country music act during the 1974 festival." CMA director Wesley Rose accompanied Talbot at the meeting.

In a parallel meeting, 13 representatives of record companies in Japan discussed methods of promoting country music in that nation. CMA will provide these firms with films and video tapes as well as audio tapes for television and radio exposure.

The possibility of further promotional tours of Japan by American country music artists also was discussed.



MAY 19, 1973, BILLBOARD

"Lay my body on the bar of your honky-tonk downtown and tell all the boys the drinks are on me."*

Howard Crockett's latest single is a gas! It's the story of a guy who donates his drinking dollars so that his friends can have a good old time at his wake. We guarantee there won't be a juke box without it.

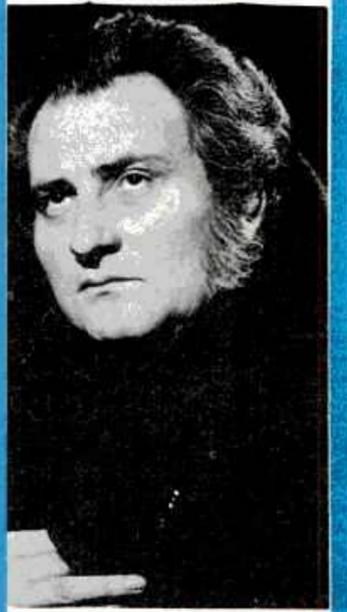
Howard Crockett's "Last Will And Testimony (Of A Drinking Man)"

DOA-17457



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*Blackfoot Music/Dime-Box Music, © 1973



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KITTY WELLS

it's potentially the
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 outstanding career

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Billboard

Hot Country Singles

Billboard SPECIAL SURVEY for Week Ending 5/19/73

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★ STAR Performer—Singles registering greatest proportionate upward progress this week.

This Week	Last Week	Weeks on Chart	TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart
★ 4	9	4	WHAT'S YOUR MAMA'S NAME? Tanya Tucker, Columbia 4-45799 (Altam/Bluecrest, BMI)	★ 43	4	SOUTHERN LOVING Jim Ed Brown, RCA 74-0928 (Unichappell, BMI)
2	2	15	BEHIND CLOSED DOORS Charlie Rich, Epic 5-10950 (Columbia) (House of Gold, BMI)	★ 48	2	DON'T FIGHT THE FEELINGS OF LOVE Charley Pride, RCA 74-0942 (Pi-Gem, BMI)
3	1	14	COME LIVE WITH ME Roy Clark, Dot 17449 (Famous) (House of Bryant, BMI)	★ 45	3	RAVISHING RUBY Tom T. Hall, Mercury 73377 (Phonogram) (Hallnote, BMI)
4	3	11	THE EMPTIEST ARMS IN THE WORLD Merle Haggard, Capitol 3552 (Shade Tree, BMI)	41	28	12 KEEP ON TRUCKIN' Dave Dudley, Mercury 73367 (Phonogram) (Newkeys, BMI)
★ 8	8	8	BABY'S GONE Conway Twitty, MCA 40027 (Twitty Bird, BMI)	★ 46	4	JUST THANK ME David Rogers, Atlantic 45-2957 (Tree, BMI)
6	7	12	WALKING PIECE OF HEAVEN Marty Robbins, MCA 40012 (Mariposa, BMI)	43	44	9 DAISY MAY (And Daisy May Not) Terri Lane, Monument 78565 (Columbia) (Cape May/Banalu, BMI)
★ 12	8	8	YOU ALWAYS COME BACK (To Hurting Me) Johnny Rodriguez, Mercury 73368 (Phonogram) (Hallnote, BMI)	★ 49	4	FOOL/STEAMROLLER BLUES Elvis Presley, RCA 74-0910 (Chappell, ASCAP/Blackwood/Country Road, BMI)
★ 14	8	8	SATIN SHEETS Jeanne Pruett, MCA 40015 (Chapion, BMI)	★ 50	4	THANK YOU FOR BEING YOU Mel Tillis, MGM 14552 (Sawgrass, BMI)
★ 11	10	10	GOOD NEWS Jody Miller, Epic 5-10960 (Columbia) (Algee, BMI)	★ 54	3	COME EARLY MORNING Don Williams, JMI 24 (Gold Dust, BMI)
★ 10	13	9	BRING IT ON HOME (To Your Woman) Joe Stampley, Dot 17452 (Famous) (Gallico/Algee, BMI)	★ 52	4	THE NIGHT THE LIGHTS WENT OUT IN GEORGIA Vicki Lawrence, Bell 45,303 (Pix/Russ, ASCAP)
★ 18	7	7	KIDS SAY THE DARDEST THINGS Tammy Wynette, Epic 5-10969 (Columbia) (Algee, BMI)	48	51	4 LOVING YOU Tony Booth, Capitol 3582 (Blue Book, BMI)
12	6	12	WHAT MY WOMAN CAN'T DO George Jones, Epic 5-10959 (Columbia) (Altam/Algee, BMI)	★ 56	3	YOU GIVE ME YOU Bobby G. Rice, Metromedia Country 68-0107 (Harpeh, ASCAP)
13	9	13	IF YOU CAN LIVE WITH IT Bill Anderson, MCA 40004 (Stallion, BMI)	50	53	6 THE FOOL I'VE BEEN TODAY Jack Greene, MCA 40035 (Contention, SECAC)
14	16	10	WALK SOFTLY ON THE BRIDGES Mel Street, Metromedia Country 906 (Blue Crest/Hill & Range, BMI)	51	58	4 JUST WHAT I'VE BEEN LOOKING FOR Dottie West, RCA 74-0930 (House of Gold, BMI)
★ 19	8	8	AIN'T IT AMAZING, GRACIE Buck Owens, Capitol 3551 (Mandina, BMI)	52	59	4 BETWEEN ME & BLUE Ferlin Husky, ABC 16411 (Chappell, ASCAP)
16	5	14	NOBODY WINS Brenda Lee, MCA 40003 (Resaca, BMI)	53	47	11 CRYING OVER YOU Dickie Lee, RCA 74-0892 (Milene, ASCAP)
17	10	14	SUPERMAN Donna Fargo, Dot 17444 (Famous) (Prima Donna, BMI)	54	57	5 LIGHTENING THE LOAD Porter Wagoner, RCA 74-0923 (Dweper, BMI)
18	15	12	SAY WHEN Diana Trask, Dot 17448 (Famous) (Gallico/Algee, BMI)	55	61	3 DON'T Sandy Posey, Columbia 4-45828 (Elvis Presley, BMI)
★ 19	26	7	YELLOW RIBBON Johnny Carver, ABC 11357 (Levine & Brown, BMI)	56	62	3 HERE COMES THE WORLD AGAIN Johnny Bush, RCA 74-0931 (Screen Gems-Columbia, BMI)
★ 20	10	10	HONKY TONK WINE Wayne Kemp, MCA 40019 (Tree, BMI)	★ 67	2	RAIN MAKIN' BABY OF MINE Roy Druskey, Mercury 73376 (Blue Crest/Hill & Range, BMI)
★ 21	24	7	CHEATING GAME Susan Raye, Capitol 3569 (Blue Book, BMI)	58	60	3 THE LONESOMEST LONESOME Pat Daisy, RCA 74-0932 (Screen Gems-Columbia, BMI)
22	22	8	YOU'VE GOT ME (Right Where You Want Me) Connie Smith, Columbia 4-45816 (Gallico/Neeley's Bend, BMI)	★ 72	2	YOUR SIDE OF THE BED Mac Davis, Columbia 4-45829 (Screen Gems-Columbia/Songpainter, BMI)
★ 23	27	8	SWEET COUNTRY WOMAN Johnny Duncan, Columbia 4-45818 (Chappell, ASCAP)	60	65	2 CHARLIE Tompall & the Glaser Brothers, MGM 14516 (Glaser Brothers, BMI)
24	20	14	YOU CAN HAVE HER Waylon Jennings, RCA 74-0886 (Big City/Harvard, BMI)	★ 61	1	LOVE IS THE FOUNDATION Loretta Lynn, MCA 40058 (Coal Miner's, BMI)
★ 25	32	5	SEND ME NO ROSES Tommy Overstreet, Dot 17455 (Famous) (Ricci Mareno, SESAC)	62	63	6 CIRCLE ME Dee Mullens, Triune 7705 (Mamazoon, ASCAP)
★ 26	36	7	WHY ME Kris Kristofferson, Monument 8571 (Columbia) (Resaca, BMI)	63	71	2 30 CALIFORNIA WOMEN Kenny Price, RCA 74-0936 (Sawgrass, BMI)
27	25	13	AFTER YOU Hank Williams, Jr., MGM 14486 (Chestmont, BMI)	64	69	2 KEEP OUT OF MY DREAMS Dorsey Burnette, Capitol 3588 (Brother Karl's, BMI)
★ 28	40	5	TOO MUCH MONKEY BUSINESS Freddie Weller, Columbia 4-45827 (Arc, BMI)	★ 65	1	TRAVELIN' MAN Dolly Parton, RCA 74-0950 (Dweper, BMI)
★ 29	35	6	SOUND OF GOODBYE/THE SONG NOBODY SINGS Jerry Wallace, MCA 40037 (4 Star, BMI/4 Star, BMI)	66	68	4 THINGS ARE KINDA SLOW AT THE HOUSE Earl Richards, Ace of Hearts 0465 (Window, BMI)
★ 30	38	6	RIDE ME DOWN EASY Bobby Bare, RCA 74-0918 (Shaver/Return, BMI)	★ 67	1	DIRTY OLD MAN George Hamilton IV, RCA 74-0948 (Border State/Pet Mac, BMI)
31	31	9	CHAINED Johnny Russell, RCA 74-0908 (Hall/Clement, BMI)	68	73	3 THIS AIN'T NO GOOD DAY FOR LEAVING Kenny Serratt, MGM 14517 (Blue Crest, BMI)
★ 32	37	5	GIVE A LITTLE, TAKE A LITTLE Barbara Mandrell, Columbia 4-45819 (Green Grass, BMI)	★ 68	1	WORD'S DON'T COME EASY David Frizzell, Capitol 3589 (Screen Gems-Columbia, BMI)
33	34	7	LET'S BUILD A WORLD TOGETHER George Jones & Tammy Wynette, Epic 5-10963 (Columbia) (Algee, BMI)	70	74	2 THE GREAT FILLING STATION HOLD UP Jim Buffett, Dunhill 4348 (Let There Be Music, ASCAP)
★ 34	42	5	DRINKING WINE SPO-DEE O'DEE Jerry Lee Lewis, Mercury 73374 (Phonogram) (MCA, ASCAP)	★ 71	1	CARIBBEAN Buddy Alan, Capitol 3598 (American, BMI)
★ 35	41	5	CHILDREN Johnny Cash, Columbia 4-45786 (Lowery, BMI)	★ 72	1	IF THE WHOLE WORLD STOPPED LOVIN' Eddy Arnold, MGM 14545 (Shelby Singleton, BMI)
36	33	13	DAISY A DAY Jud Strunk, MGM 14463 (Cosette/Every Little Tune, ASCAP)	★ 73	1	I MISS YOU MOST WHEN YOU'RE HERE Sammi Smith, Mega 615-0109 (Cherry Tree, SESAC)
37	39	9	WORKIN' ON A FEELIN' Tommy Cash, Epic 5-10964 (Columbia) (Tree Publ, BMI)	★ 74	1	LAST WILL AND TESTIMONY Howard Crockett, Dot 17457 (Famous) (Blackfoot/Dime Box, BMI)
				★ 75	1	BORN A FOOL Freddie Hart, MCA 40011 (Jack O'Diamonds, BMI)



Mel Tillis
'THANK YOU
FOR BEING YOU'

MGM K14522

*It's riding up the charts
Fast and Strong!*

ANOTHER SALES
WINNING ALBUM

SE 4889



Watch for Mel on the
Dean Martin summer
tv show

on MGM Records

Country Music

Nashville Scene

• Continued from page 39

had his stitches removed after a most unusual accident. His nose was cut by a propeller of one of his self-constructed radio-controlled planes. . . . Donna Stoneman held her first art showing last week, featuring her pastels. A very talented lady. . . . Clarence Selman is president again of the Nashville Songwriter's Association. Other officers are Chuck Rogers, Lorene Mann, Jim Owen and Bud Wingard.

David Rogers returned to his native Atlanta to work the Golden Horn, and was greeted by Rick Sanjeck, Nick Hunter and Bill Alexander from the Atlantic office in Nashville. . . . Bob Eubanks' Concert Express has put together a strong package for a West Coast tour in late May and early June which includes George Jones, Tammy Wynette, Sonny James and Tom T. Hall. . . . The harmony voice heard with Tommy Overstreet on his record "Send Me No Roses" is that of his producer, Ricci Mareno. . . . Shorty Lavender has sent Joanne Pruett on her second set of colosseum dates at Rochester, Buffalo and Scranton. It took her ten years to get to the top, and she's worked at it. . . . When O.B. McClinton returns to his hometown of Senatobia, Miss., he'll present a copy of his latest album to the Mayor. . . . It was Karen McKenzie, not Karen Wheeler, who was Queen of the ESCMI convention a few weeks ago. Miss McKenzie, daughter of the legendary Doc Williams, is a great and charming artist who deserves recognition in her own right.

Ferlin Husky, stricken with the flu while knocking the crowds in the aisles in England, went to Norway to recover. . . . Jeris Ross has returned to the Imperial Room in Tampa for the third time in six months. . . . David Houston has completed working 21 consecutive one-nighters. . . . The new Paul Evans single on Dot Records is the tune from the Exxon commercial. . . . Judy Kester, new artist on Dot, has done a country version of a pop hit. . . . Recently the Country Bugs headlined a successful show at the Riverview Club in Rainier, Oregon, featuring Roosevelt Savannah as their special guest. The Bugs have a weekly live radio show on KABM in Longview, Wash. . . . Dot's Pat Roberts has a 19-year-old steel player, and her name is Paula Wolfe. . . . Dickie Lee will both play (golf) and perform at the Chet Atkins Invitational Golf Tournament in Knoxville in June.

Elektra, Drake In Move Talk

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

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

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

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

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



Jack Lebsock

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Capitol 3579
produced by Bob Morris

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

"Super Kind Of Woman"

No. 1 April, 1973

"Bless Your Heart"

co-written with Freddie Hart

No. 1 August, 1972

DMAC ARTIST CORPORATION

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

Billboard

Hot Country LP's

Billboard SPECIAL SURVEY
For Week Ending 5/19/73

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST Label & Number (Distributing Label)
1	2	10	SUPER KIND OF WOMAN Freddie Hart, Capitol ST 11156
★	4	9	INTRODUCING Johnny Rodriguez, Mercury SR 61378 (Phonogram)
★	5	9	ENTERTAINER OF THE YEAR Loretta Lynn, MCA 300
4	1	10	MY SECOND ALBUM Donna Fargo, Dot DOS 26006 (Famous)
★	7	8	SHE NEEDS SOMEONE TO HOLD HER Conway Twitty, MCA J03
6	3	12	ALOHA FROM HAWAII VIA SATELLITE Elvis Presley, RCA VTSX 6089
★	9	6	THE RHYMER AND OTHER FIVE AND DIMERS Tom T. Hall, Mercury SRM 1-668 (Phonogram)
8	8	7	LONESOME, ON'RY & MEAN Waylon Jennings, RCA LSP 4854
★	11	6	SHE'S GOT TO BE A SAINT Ray Price, Columbia KC 32033
★	12	6	THE SESSION Jerry Lee Lewis, Mercury SRM 2-803 (Phonogram)
11	10	19	I'VE FOUND SOMEONE OF MY OWN Cal Smith, Decca DL 75369 (MCA)
★	15	7	BRENDA Brenda Lee, MCA 305
13	6	15	DELIVERANCE Soundtrack, Warner Brothers BS 2683
14	13	9	AMERICA, WHY I LOVE HER John Wayne, RCA LSP 4828
15	17	9	SOUL SONG Joe Stampley, Dot DOS 26007 (Famous)
★	21	5	SUPERPICKER Roy Clark, Dot DOS 26008 (Famous)
★	20	7	LEGEND OF HANK WILLIAMS IN SONG & STORY Hank Williams/Hank Williams, Jr., MGM 2 SES 4865
18	18	9	A SWEETER LOVE Barbara Fairchild, Columbia KC 31720
★	22	4	DANNY'S SONG Anne Murray, Capitol ST 11172
★	26	4	BEHIND CLOSED DOORS Charlie Rich, Epic KZ 32247 (Columbia)
21	23	6	AFTER YOU/PRIDE'S NOT HARD TO SWALLOW Hank Williams Jr., MGM SE 4862
★	27	5	MY TENNESSEE MOUNTAIN HOME Dolly Parton, RCA 1-0333
23	25	27	CHARLIE MCCOY Monument KZ 31910 (Columbia)
24	19	18	SONGS OF LOVE Charley Pride, RCA LSP 4837
25	14	11	LET'S BUILD A WORLD TOGETHER George Jones & Tammy Wynette, Epic KE 32113 (Columbia)
26	30	3	THE GOSPEL ROAD Johnny Cash, Columbia RG 32253
27	28	6	WHEN A MAN LOVES A WOMAN Tony Booth, Capitol ST 11160
★	39	2	YOU LAY SO EASY ON MY MIND Bobby G. Rice, Metromedia Country 1-0186
★	32	4	KEEP ON TRUCKIN' Dave Dudley, Mercury SRM 1-669 (Phonogram)
★	34	3	MAC DAVIS Columbia KC 32206
31	24	21	ROY CLARK LIVE Dot DOS 26005 (Famous)
★	33	5	CATFISH JOHN/CHAINED Johnny Russell, RCA LSP 4851
33	16	12	KEEP ME IN MIND Lynn Anderson, Columbia KC 32078
34	37	3	SO MANY WAYS/IF THE WORLD STOPPED LOVIN' Eddy Arnold, MGM SE 4878
35	31	45	HAPPIEST GIRL IN THE WHOLE U.S.A. Donna Fargo, Dot DOS 2600 (Famous)
★	41	2	GOOD TIME CHARLIE Charlie McCoy, Monument KZ 32215 (Columbia)
37	29	10	FIRST SONGS OF THE FIRST LADY Tammy Wynette, Epic KE 30358 (Columbia)
38	35	21	WILL THE CIRCLE BE UNBROKEN Nitty Gritty Dirt Band, United Artists UAS 9801
★	45	2	KIDS SAY THE DARNEST THINGS Tammy Wynette, Epic KZ 31937 (Columbia)
40	38	14	DO YOU KNOW WHAT IT'S LIKE TO BE LONESOME? Jerry Wallace, MCA 301
41	44	2	TAKE TIME TO LOVE HER/I USED IT ALL ON YOU Nat Stuckey, RCA APD1 1-0080
42	42	3	THE BILL ANDERSON STORY MCA 2-4001
43	-	1	NEITHER ONE OF US Bob Luman, Epic KZ 32191 (Columbia)
44	-	1	ALONE Chet Atkins, RCA APD1 1-0159
45	-	1	THE BLUE RIDGE RANGERS Fantasy 9415

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DICK SCHORY

'Quadfather' to Push Software Hardware Tie

By EARL PAIGE

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

Equally unabashed about the alliteration with Mario Puzo's classic novel, or for that matter, the proprietary claims of Acoustic Manufacturing in the U.K. for part of his new nickname, Schory believes that growing compatibility between CBS' SQ matrix and QS will serve to jar retailers from hesitance about 4-channel, said hesitance fostered by WEA joining RCA in pushing for discrete disks.

(Continued on page 46)



KOSS' early models are examined during presentation to the National Museum of Science & Technology, Ottawa, Ont., Can., by (from left) Koss inventor Martin Lange, Jr., curator E.A. De Coste, museum director D.M. Baird and Koss vice president Greg Cornehlis.

INSIDE: NEW/COM Seminar Dyn Pricing Forecast Ross Consumer Push Pioneer Plugs Talent

New Recoton Audio Accessory Packaging, Displays and Catalogs

By BOB KIRSCH

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

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

"I feel it's become a necessity for any accessory firm to push in audio," Wish said. "The simple fact is that it's a high volume, consumer oriented product and we are tailoring our campaigns this way." The firm has three displays: the "Best Seller Audio Department" which is a one part unit; the "Complete Audio Department," a two-part unit; and the "Complete Accessory Department," a three-part display.

Pictures of the three displays and lists of what is contained in each are offered to the distributor or retailer on a single sheet. "It's difficult to ask a man to read through a 24-page catalog," Wish said, "so we've put it all together."

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

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

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

(Continued on page 50)

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Say You Saw It in Billboard

Maxell Tests Blank Tape Coatings

By RADCLIFFE JOE

NEW YORK—The Maxell Corp. is experimenting with a wide range of new tape formulations ranging from cobalt and chromium to nickel and cadmium in preparation for any major breakthrough in tape-head technology, according to Tadao Okada, executive vice president of the company.

Okada said that because of the success, so far, of the experiments, Maxell can readily provide appropriate formula to take advantage of any new hardware technology.

However, he added that although his company had pretty much mastered most new formulations, especially cobalt, it has so far refrained from using the technology because Maxell believes, and can prove, that the micro-oxide, pure gamma ferric hematite is still the best formulation for lowest distortion, widest dynamic range and

maximum frequency response when conventional combination record-playback heads are used.

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

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

He added, "We hope that these improvements will become available in audio products within the next 12 to 18 months. Should that be the case, we

will introduce the appropriate tape formulation without delay."

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

According to Okada the new pressure pad construction assures precision

(Continued on page 48)

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NEW/COM '73 Focuses Boom In Electronics

By LAURA DENI

LAS VEGAS—The booming field of consumer electronics has never been more flamboyantly demonstrated than at the Convention Center here with the NEW/COM '73 Show. Registration exceeded 7,500.

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

The Mura Corp. manufacturer of audio equipment and accessories, featured a new lightweight radio headset. Model RH-01 has six transistors and two three-inch transducers. The headset will be available in four colors. Suggested price is \$24.95, battery included.

Weltron Co. announced a special offer on tape player motors to dealers and distributors. The package includes a plastic counter display case, 14 of Weltron's most popular motors and a cross-reference chart. The replacement motors are used by Admiral, Ampex, Craig, General Electric, Hitachi, Motorola, Panasonic, Norelco, and Pioneer. Weltron is packaging these motors and marketing them at the distributor price of \$99, regularly \$125.

A new "Eavesdropper" radio from Midland International receives standard VHF television audio as well as FM broadcasts. Battery-powered, the

(Continued on page 50)

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Panasonic car speakers are attracting a lot of attention these days. For two very good rea-



sons. One's a new package design that's getting a lot of looks. The other's a guarantee that's causing a lot of talk. Attention



that's winning over quite a number of customers.

Our new packaging has "windows". A see-thru package. So your customer knows a good



deal about our speakers before he opens the box. What they look like. How they'll blend with his car interior. Where they're designed to go in his car. Under

the dash. Atop the rear deck. Or flush with the doors. He'll even see there are nine different models to choose from. It's the kind of packaging that goes a long way in merchandising



itself. Right on the shelf. Without taking up a lot of your time or space.

But when your customers get to the inside, they'll find added



reason for choosing Panasonic speakers. They'll find solid state engineered speakers encased in heat resistant hous-



ings. And a two year guarantee. On parts as well as labor. Our

declaration of their superior craftsmanship. And continued high-level performance over the years. High-level perform-

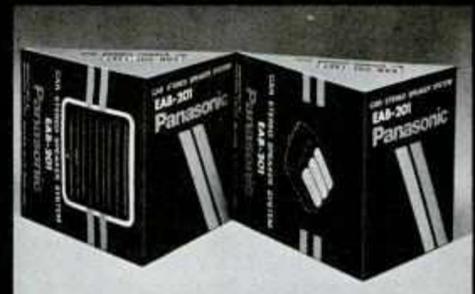


ance that brings your customer true stereo sound. The quality of sound he would be proud to



have in his own home. Something a lot of drivers have been waiting to hear for some time.

Attract more car stereo cus-



tomers in your store. Just point them to Panasonic. Our new packaging and guarantee will do the rest.

Panasonic
just slightly ahead of our time

Plug Two-step Dist. at NEW/COM

By BOB KIRSCH

LAS VEGAS—The importance of consumer electronics to the two-step distributor, how to choose and handle various consumer electronic lines, how to train personnel and how to enter new markets were among prime topics discussed at several seminars at New/Com '73 here recently.

Al Schaar, president of York Radio and TV in Champaign, Ill., pointed out the distributor must be careful in selecting certain consumer electronic products, particularly stereo compacts, auto tape players and speakers because competition is heavy and profit margins are not the greatest. In addition, there is high insurance and warehouse space is needed. Schaar also cautioned against downgrading "consumer consumables" such as batteries, blank tape and needles. "These are small items," he said, "but the repeat sales add up."

All speakers said that in choosing a supplier, important points are: is the product line exclusive; is he financially reliable; is he consistent; are returns available; and does he know your marketing plans.

Dan Gold, owner of Goldcrest Electronics in Rochester, N.Y., pointed out that blank cassettes are becoming a

huge market. "But you must have volume accounts for this type of business," he said. Gold also said a distributor needs to train his people in this type of merchandise, must know how to set up displays and must know warranty programs clearly.

Harry Paston, vice-president and treasurer of MAR-COM Associates/Paston-Hunter Co. of Syracuse said the "rise of consumer electronics has been very important to us. How do reps get into this? The impact of this field caused our eyes to open up and we initiated our own studies of certain markets as well as reacting to our customers' suggestions. The axioms we followed were: learn and study the market before moving in; if you expect to do well in two-step distribution allow time to present your product and learn how to present it; look at your customers and know who is buying what; sell customers with good credit and capital to develop the lines; and realize that rural markets are tailor-made for two-step distribution."

Joe Jabbour, president of Jabbour Electronics in Cranston, R.I., said that "any product, if properly displayed, packaged or demonstrated is prime for

the two-step distributor. We should be soliciting everyone, from independents to department store to mass merchandisers.

"If the outlet you contact doesn't have a separate electronics department, why not suggest one?"

Ray Pockrandt, general manager of Mid-State Distributing Co. in Des Moines, said the major considerations a two-step distributor should look into before entering an account or taking on a line are dealer coverage, credit problems if any, service, freight costs and other cost savings.

Gerald Rappoport, general manager of Wresco in San Francisco spoke on the importance of carrying diversified lines.

Software, Hardware Tie-in

• Continued from page 45

Admittedly irritated because WEA swung to discrete, he said recently: "Labels already into matrix... will not roll over and play dead... and neither will CBS Records (Billboard, Mar. 10).

Claiming to have pressed the industry's first matrix LP in late 1970, Schory has just released the last in a series of five quadrasonic sound effects packages, and as with all Ovation product, in four configurations: matrix disk and 8-track and discrete 8-track and open reel. Ovation also will release from now on prerecorded cassettes and singles in matrix quadrasonic and will demonstrate 4-channel singles at the Billboard Jukebox Programming Conference here Saturday (19).

Schory doesn't talk against any discrete system, but just feels that, at least in disks, "the need isn't there," because now Sansui can offer 20 dB separation between all four sound points, among other reasons. However, his eyes sparkle mischievously in mentioning that he has just brought out two (matrix, of course) LP's entitled "Hollywood Gold" (vol. 1 and 2) conducted some time ago by Hugo Montenegro, whose RCA discrete disk was one of the first on the U.S. market.

Does the world need matrix 8-track cartridges and cassettes? "Yes," Schory claims, because there are so many people with matrix equipment, the proliferation of which is why he works so closely with Jensen Sound Laboratories, Zenith and several more hardware producers, including Sansui.

The big break for matrix disk derives from two factors, he said. First, there is the 20 dB separation achieved, but more importantly, the vario-matrix is set up to compare moment by moment the loudness levels and directionality of the sound from all four points so the inter-channel separation is improved without changing the output itself.

Schory cites studies by Sansui engineers Ryouusuke Itoh and Susumu Takahashi that show there is a psychoacoustic "masking" of smaller sounds by larger ones so that directionality becomes ambiguous.

The Sansui study, Schory said, draws an analogy with early color TV theory, wherein it was once thought color

Dyn Chief Sees Price Rise; Tells of Expansion Program

By SARA LANE

MIAMI—"If I were a consumer today, I would be buying everything I needed in electronic entertainment units right now, because later on everything is going to cost more," advised Charles Dascal, president of Dyn Electronics, Inc., Miami-based company.

The yen re-evaluation, possibility of tariff increases and instability in world money markets is causing major headaches among electronics manufacturers and Dascal feels that it is only a matter of time before consumers prices will become higher. "The dollar is in bad shape," he continued. "It's more of a speculative situation than it should be, yet I can't foresee any stronger currency in the world than the U.S. dollar. It's weak now, but the other ones, by sheer formula created by bankers are even weaker because they all stem from the main market which is the United States.

As yet, Dyn has not increased its prices and will not—so long as its present stock is available. However, when stock must be reordered, Dascal predicts an increase in cost of Dyn products to the consumer. He claimed that Far East manufacturers will not permit pre-ordering and offer prices based on their own currency.

"They don't want to know about fluctuation and if we don't know what our costs will be in buying products from them, how can we go about programming? Everyone in the industry is, or should be, concerned about tariff increases—what will happen to our sales? What will happen to sales of the entire industry? Of course," he shrugged, "it is beyond our control if the government orders an increase."

He explained that the yen re-evaluation has completely disrupted the entire groundwork laid by his company and compared the electronics business to a puzzle. "Prices are impossible to predict and while our engineers are working on new developments, they may be obsolete by the time we get them into operation or the cost may be so prohibitive we'll have to forget them."

Dyn is forging ahead into 4-channel, with a new system coming onto the market this year although Dascal doesn't feel the market will develop for

(Continued on page 50)

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Chain Expands

PHILADELPHIA—On the heels of opening its own warehouse facility last month, Wall to Wall Sound opened its fourth store this week. With all stores including the warehouse at Lower Southampton, Pa., located in suburban shopping centers, the newest Wall to Wall store was opened in the Chestnut Hill Plaza at Newark, Del.

Other stores are located in the Logan Square Shopping Center, Norristown, Pa.; Books County Mall, Feasterville, Pa., and in Abingdon, Pa. The fourth store is the first outside the state. For the grand opening, all the stores joined in the specials offered ranging from an 8-track car stereo at \$18.88 to a Pioneer 50-watt receiver with BSR turntable, Shure cartridge and MKI speakers for \$248.

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RepRap

By EARL PAIGE and ANNE DUSTON

More Sales Inc. has moved into larger facilities at Industrial Drive, S.W., Willmar, Minn. **Robert B. More**, owner, announced. A fourth branch office was also recently opened in Bloomington, Minn., and is staffed by sales manager **John Davis**, and associates **Mike Flynn** and **Terry Poss**. Other offices and personnel are located in Omaha, **Doug Comer**; Cedar Rapids, **John Dudgeon**; and Moorhead, Minn., **Randy Miller**. Lines repped include **Sony/Superscope** and **Marantz**.

E. D. "Woody" Langston has joined **Elmer Associates, Inc.**, Peachtree, N.C., and will operate a branch office in Huntsville, Ala. He will cover parts of Miss., Ala., and Tenn. for the firm's lines that include **Akai America**, **Altec**, **Arista**, **Cubicon**, **Johnzer Products**, **Pearce-Simpson** and **Signal Science**, according to president **Hulon Forrester**. The company recently added a display room and mailing facilities, and covers six states with a four-man sales force.

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

Markman Co., Van Nuys, Calif., is adding **Maxell** tape for So. Calif., southern Nev. and Ariz. The 17-year-old company offers warehousing facilities, quality control, electronic service, and sales training to its customers. Sales staffers are **Bob Begun**, **Mark Granby**, **Lee Slamon**, **Carl Roberts**, and president **Mark Markman**. "House mother" is **Ida Tauber**. The firm reps **BSR**, **CTS**, **Dynaco**, **Grado**, **Metrotec**, **Motorola-Hep**, **Ortigon**, **Sherwood**, and **Walco**.

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

Bill Fanning, president, **Grady Duckett Sales Co.**, Atlanta, announced the addition of **Mike Finger** to the sales force, to cover N.C., S.C., and southwest Ga. The firm is interviewing for the Florida territory, with location in Orlando. The company has been in the audio business since the "mono" days of the early '50's, and reps **Kenwood**, **Medallion**, **Otal of America**, **Gamber-Johnson** and **Elpa Marketing**. Servicing Ga. and Tenn. is **Charles Turner**; **Bill Fanning** covers Ala., Miss., and west Tenn.

Roger M. Minthorne Co., Pacific Northwest sales rep firm and member of ERA, marked its 25th anniversary by moving to new quarters in Portland, Ore. . . . Also moving to new offices and warehouse space is the **Llenau Company**, Rockville, Md. The company was formerly owned by **Charles Llenau** and is now a corporation owned by former personnel. On the staff are **Al Furman**, president, **Harry Matthews**, **John Schulz**, **Red Vaughn**, **Dick Rockover**, **John Kendall**, **Dick Pass**, **Gene Snapp**, **Nic Birch**, **Joe Schmidt** and **Pete Placido**, with the addition of a new association pending. Lines carried include **Audio Devices**, **Automatic Radio**, **David Clark**, **Elco**, **Fischer Radio**, **Garrard**, **Meister**, **Teac** and **Wharfedale**.

Gilbert E. Miller Associates Ltd., Jericho, N.Y., is expanding in both personnel and space. Besides the addition of **Warren E. Miller**, a 1966 graduate of Syracuse Univ., the rep firm is moving to larger quarters that include a conference/showroom, according to president **Gilbert Miller**. Companies repped include **Pioneer** and **Tandberg of America**. . . . **Honey/Kutt Electronics Corp.**, Jessup, Md., will represent **3M Wollensak** products in Va., Md., and Washington, D.C.

Broadcast Electronics' line of professional broadcast equipment has been added to the **Mac R. Bougere As-**

sociates, Holyoke, Mass., rep line that includes **Electro-Sound, Inc.** (professional studio sound equipment); **Rangaire Corp.** (modular sound systems); **A & B Duplicators**; **Bell Sound Stu-**

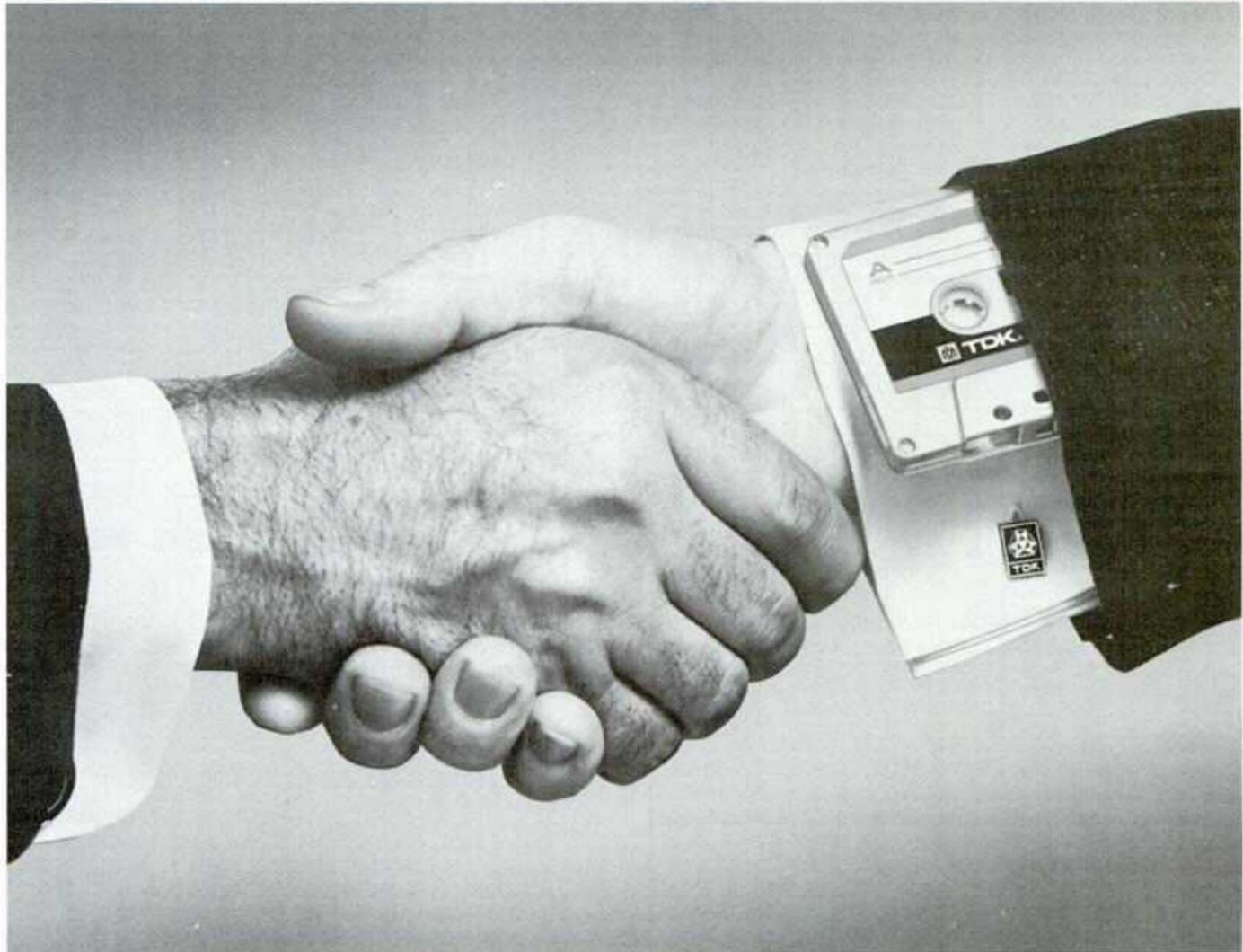
dios; and **Acoustical Screens, Ltd.**

Bucky Buchman, president and owner, **Redisco Records Dist. Co.**, Baltimore, and full line distributor of **Panasonic**, **Ampex** and **Fiedlpac**, is looking

for reps for his **Motone** line of phonograph accessories, 8-track and cassette blank tape, and 8-track headcleaners.

Joseph F. Hellauer, Jr., has joined **Adams McGregor Inc.** and will cover

industrial accounts in Conn. with **Bob McGregor**. Other personnel repping the home entertainment line **Courier C. B. Communication Equip.** are **Bruce Adams** and **Ken Walsh**.



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Car Stereo

PANASONIC CAR UNITS

NEW YORK—Panasonic's Automotive products division is focusing on car cassette with two models that incorporate many unusual features. The top of the line CA-727 has an elevator system that accepts the short end of the cassette, drawing into play position.

Other features include fast forward and rewind control, an ejector that pops the cassette out and turns it off at the end of a program; slide rule tone, volume and balance controls. The unit is completely solid state, and will be available for late spring delivery.

The other new addition to the Panasonic automotive cassette family is the model CQ-747, an automatic reverse stereo cassette player with FM/AM/FM multiplex radio. Like the CX-727, the CQ-747 accepts the cassette short end first and lowers it into a playing position.

There is also a built-in headcleaner, an indicator lamp that tells which direction the tape is running, a mono-stereo selector switch, and separate

tone, balance and volume controls.

It comes with fixed control shafts, and can be mounted in the dashboard of most cars and trucks.

Also among the new releases are two new automotive 8-track players, and a quadrasonic tape player. Top of the 8-track line is the OQ-959, an in-dash 8-track stereo tape player with FM/AM/FM multiplex radio. This unit is lightweight, compact and has adjustable shafts that facilitate in-dash mounting in most cars and trucks.

Also featured are simple to operate tone, volume and balance controls, a distance/local switch for stable FM reception of both strong and weak stations, and Panasonic's vertical head movement system designed to assure precision tape playback.

Model CX-567 comes with a locking car bracket and no wires to connect. It was designed for the security conscious person. It too, offers Panasonic's vertical head movement system, slide rule controls for tone and volume, automatic and manual channel changers and a repeat switch.

'Q' Big Feature of Japanese Show

By HIDEO EGUCHI

OSAKA—"Yon-chan"—meaning "four channel"—was taboo at the 4th Kansai (West Japan) Audio Fair here in Japan's second largest city with an estimated 50 percent increase in attendance. The word is now "sam-pachi"—meaning "thirty-eight" and referring to the 38 centimeters or 15 inches per second hi-fi recording-speed of high-end stereo tape decks.

As sponsor, the Japan Audio Society (JAS) again saw fit to subtitle the annual fair as Stereo Festival and set the theme "Let's Listen to the NOW Sound."

Sensation of this year's Osaka show was the Hitachi model D-4500 3-motor dual capstan 3-head, compact cassette stereo tape deck, due to appear on the Japanese market in July at some \$566.

Similarly, despite the sensational progress demonstrated by the CD-4, SQ and RM quadraphonic record system proponents, the major interest of the young Japanese audiophiles at the fair appeared to be divided between

open-reel tape recorders and cassette decks, apart from the 38 cm. per sec. (15 ips), 10-inch reel units by Pioneer, Sony, and Teac.

At the Sony booth, the main attraction was the model TC-2850D portable stereo cassette tape recorder that can be used outdoors, for sale in Japan from May 21 at the equivalent of \$200. And, much to the surprise of audiophiles, Sony also introduced a "hi-fi" stereo 8 cartridge tape deck, the model TC-830 at some \$130 retail. And, conversely, Beltek demonstrated its first stereo cassette deck, price unquoted.

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

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

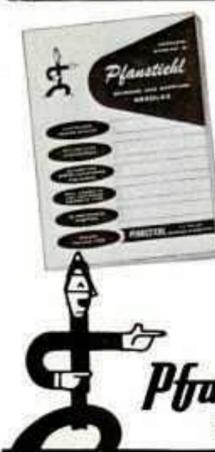
held its usual master tape duplicating contest, BASF, Maxell, Sony, and Sumitomo 3M (Scotch brand) demonstrated their competitive lines of blank tapes.

The Dorren discrete FM broadcasting system was demonstrated by JVC, with a transmitter and receiver within the confines of the exhibit listening room, to promote its CD-4 system.

With the development of full logic circuitry by Sony for the CBS SQ and the "variomatrix" by Sansui for RM, it was difficult even for this audiophile to distinguish the 2 systems from CD-4, especially since the respective proponents selected their sources of music with the greatest of care.

Among the few non-Japanese manufacturers who participated in the Osaka fair for the first time was BSR, which introduced its model 810X transcription turntable with Shure M91ED cartridge and Japanese-made plinth/dust cover at some \$260 retail.

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



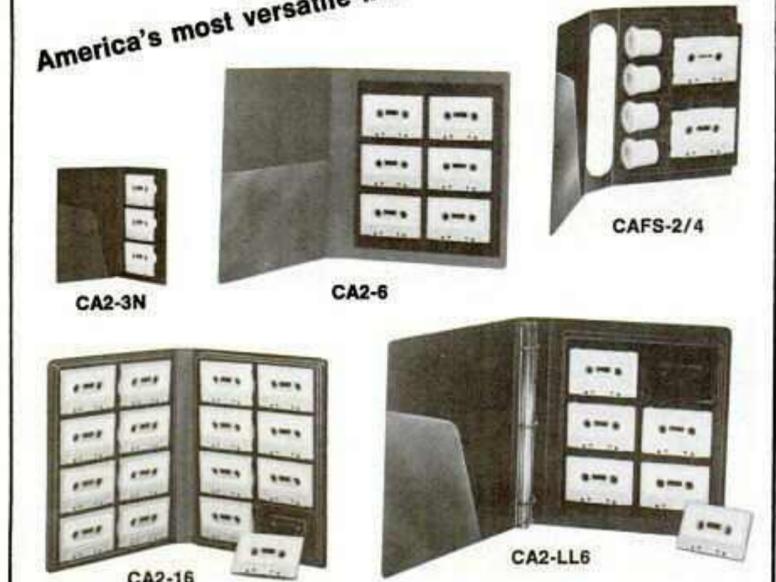
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Maxwell Tests

• Continued from page 44

alignment throughout the life of the cassette.

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

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

LaBrie said that his company had made three different plans available to its dealers. Each one, he said, pertained to a different size display. "Displays," LaBrie continued, "are available to the dealers who purchase the appropriate number of blank cassettes intended to stock the displays."

"We felt that all of our dealers, whether large or small, should have the opportunity of having an attractive, well-made, quality display piece that would serve to inform their customers that they have the Maxell line of products."

IMPORTS UP

CHICAGO—The import of reel-to-reel recorders units through March has increased 235.4 percent over the same period last year, according to figures released by the Electronic Industries Association's marketing services department. This represents a dollar increase over last year of \$13,159,470, or 108 percent.

A sizeable increase was also noted in the importation of cartridge/cassette automobile players. March represented an increase of 43.1 percent in number of units imported against the same month last year.

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

Other consumer electronic products that showed import increases during March included manual record players and turntables (21.9 percent), and automobile radios (51.5 percent).

According to the EIA figures, export of tape equipment units increased 59.2 percent over the same three month period as last year. Video tape equipment increased 44.2 percent in exported units.



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Ross Electronics To Focus on Consumer Products

By INGRID HANNIGAN

CHICAGO—Ross Electronics Inc. here has revamped its marketing and distribution to make possible its rebirth as a major supplier of consumer electronic products.

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

The marketing push was made possible by its changeover from privately owned status in 1968 to a division of Interphoto. Now Argus Inc. will merge Interphoto into its corporate structure.

Robert E. Barnes was signed on as president of Ross in January 1973. As former national sales manager of Lloyd Electronics and most recently senior vice president of Webcor Electronics, Barnes feels he has the practical knowledge necessary for planning elaborate marketing strategies.

Charts covering every district list prospective dealers that commissioned reps must visit, and sell a complete line. The reps meet twice a year for training. Three major regions, each with an area manager, are supervised by national sales manager, Fletcher Brothers, who also controls premium and incentives programs.

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

Barnes commented: "Like the approach used by Panasonic, we try to sell the finest department stores first, then smaller chains, individual stores, and the discount houses will be eager to sell our name."

"Some of them do already, under private label. At this point, it's about 15 percent of our business. But we want to establish the Ross name foremost."

Interphoto's other divisions are: IMC (the marketing, merchandising, distribution of Yashica, 3M Wollensak, and Singer/Graphlex); R-H (distributor of Argus and Petri equipment); NOMA (Christmas decorative lighting); Oxford Speakers (loudspeakers and related products used as original equipment by Motorola, Zenith, Warwick, Chrysler, Ford, and Volkswagen); Uranya (distributor and assembler of television sets in Greece and Italy); Spiratone (photographic specialties); and Sonocraft (distributor of audio-visual equipment).

Interphoto's recent purchase of Oxford sidesteps the problems caused by currency revaluations and increases in the cost of shipping and handling bulky speakers from the Orient. Ross still uses Far East manufacturers for some radios (especially multi-band), some clocks, and electronic parts for stereo components.

"Japanese labor is more costly than our own," said Barnes, "but fortunately the companies we dealt with formed branches in Hong Kong, Korea, Taiwan, or Singapore. We still get parts from the Orient but we had to increase prices only 5 to 15 percent. With Japanese-made products, we would have to raise prices 20 percent or more."

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

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

Recently Ross added larger stereo components to its line—8-track tape players and recorders, teamed with the unusually designed Oxford speakers, he feels these are attractive systems. The speakers, retailing at \$100 a pair, feature sound transparent foam fronts. Eight styles in four sizes will be introduced at the CES Show. The company saves on packing costs and defects because the foam covering is practically

indestructible. The speakers are available separately or as systems.

Seven models of clock radios will be introduced at the same time. These are domestically produced with either Mylar movement or GE digital and will retail from \$19.95 to \$39.95 in AM/FM models.

A quality control program Ross initiated in the past year allows for few mistakes. The director of engineering, based in Chicago, sets the guidelines for all chief and resident inspectors in plants here and in the Orient. Each lot must be inspected and approved be-

fore it is shipped. A second check is made at the receiving area, separated by a 10 ft. fence from the main plant. This is the 'quarantine' area. No merchandise enters the warehouse until 100% perfect. If it is not, the equipment will be repaired, and the checks repeated.

"Our goal is to upgrade design and quality, streamline distribution, and revitalize the company image to gain ground lost in the last five years," Barnes explains. "I'm sorry to say the firm stagnated until now; we mean to make up the difference in one year."

Please don't dance on your tape recorder!

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

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

But what happens when we demonstrate the Sentry III? Leading engineers (whose names we hesitate to divulge—but you know them) leap about in their control rooms DANCING for heaven's sake! Snapping their fingers and feeling the sound, and reveling in the sensory pleasure of a clean first octave. And last octave too, for that matter.

And they run from one side of the studio to the other trying to find holes in the distribution of the highs... and they can't... and they LAUGH! It's very unseemly (but secretly quite gratifying). So we try to thrust our good numbers and graphs at these

serious engineers, but they'd rather listen and compare and switch speakers. And make rude remarks about their old monitors.

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

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



New SENTRY™ III
Monitor Loudspeaker

a Gulton
COMPANY

Electro-Voice®

SENTRY III Frequency Response 40-18,000 Hz ± 3 dB; Sound Pressure on Axis at 4' with 50 watt input 113 dB; Dispersion 120° horizontal, 60° vertical; Size 28½" x 20½" x 34½"; Weight 156 lbs. \$600.00 suggested professional net. SEQ active equalizer extends response to 28 Hz, \$60.00.

ELECTRO-VOICE, INC., Dept. 531W, 620 Cecil St., Buchanan, Michigan 49107

ATTEND OUR LECTURE/DEMONSTRATIONS IN THE NEW YORK ROOM AT THE AES CONVENTION.

Top Talent to Plug Pioneer Players

• *Continued from page 1*
the artists selected will perform at Pioneer sponsored concerts on college campuses and other specially selected venues. He indicated that wherever possible, Pioneer manufactured equipment will be used.

To the sports-minded, Pioneer will also enlist the aid of key sports personalities. Walt Frazier is already being used on some displays.

Bulk of the advertising budget will, however, be spent on consumer print media ads that will zero in on some 28 consumer magazines in two separate schedules geared for the summer and fall. According to Mitchell the two-pronged thrust into the consumer print media field will reach, in the period between July and September, an estimated 169,125,000 readers.

U.S. Pioneer will also continue its

television ad programs on a test basis until a final corporate decision is made on that media.

Stressing the importance of top recording acts and live concerts to the Pioneer marketing and merchandising program, Mitchell said that cross-pollination between the hi-fi industry and recording personalities was important and inevitable to the growth of both sides.

NEW/COM Focus on Boom in Electronic Entertainment Units

• *Continued from page 45*

radio comes with earphone. Suggested retail for Model 11-707 is \$29.95.

Any AM car radio can be converted into an FM radio, with the Audiovox Model FMC-1C micro-FM converter. Unit features an AM/FM function selector, solid-state IC circuitry, and fits under the dash. The model, said to be the smallest of its kind, lists for \$44.95.

Recoton Packaging

• *Continued from page 44*

Phonograph needles are also an important part of the firm's product line. "I've always felt," Wish said, "that at least 20 percent of the consumers who come into a store to buy a needle don't know what they want and many of those leave without purchasing one. What we have done to help out with this is to put every needle we carry in our catalog and on a wall chart with a picture the exact size of the needle. If a consumer brings in a worn needle, all he has to do is lay it down on the picture and he'll find exactly what he wants."

The company also markets a blank tape line: 30, 60, 90 and 120 minutes in the standard cassette line; 40, 60, 90 and 120 minutes in the deluxe cassette line; and 35, 40, 70 and 80 minutes in the blank 8-track line.

"We will also offer help in how to set up a display or where to display material to any distributor or retailer that asks for it," Wish added. "What we do is provide a drawing showing where material can best be displayed in a store. Most of our displays can be set up quite easily and are self-explanatory. Obviously, the best place to display much of our material is next to the hardware or on the counter by the register if there is room."

Recoton also offers private label service to a number of accounts, "between 30 and 40 in all of the product lines," according to Wish. "This is another reason we like the blister card. It makes it easier to private label and our accounts also like the look."

The company will also be doing some merchandising of calculators in the near future, through a "small segment of the market."

A number of exhibits dealt with security devices. Delta Products of Grand Junction, Colo., released an inexpensive gadget from which a wire is run through solid portions of valuable merchandise. This is what old-time merchants used to do before shoplifters discovered wirecutters, but this wire gives an alarm when cut.

Audiotex showed a complete line of do-it-yourself home burglar and fire alarms.

VHF coils for mobile communications equipment and color TV and FM receivers were introduced by the Bell Industries, J.W. Miller Div. Specifications: Series 48A inductance values from .046 uH to 3.51 MHz to 250 MHz. Series 49A values from .06 uH to 1.53 uH cover frequencies from 10 MHz to 250 MHz. Series 75F—fixed coils with values from .023 uH to .59 MHz to 450 MHz.

Many of the products seemed insignificant to those outside the industry.

For example, one of the hottest-selling was a green neon glow lamp for use as an indicator light. In the past green light had been possible only by filtering light through a green glass, and from the neon glow lamp, which is more durable than incandescent but not as bright. Industrial Devices Inc. of Edgewater, N.Y. exhibited this lamp.

E. V. Game Inc. of Freeport, N.Y., revealed an FM cordless microphone enabling one to talk through his own FM radio. This is a more sensitive device than the now-outlawed AM devices novelty dealers used to sell, and is intended for use by those who must keep their hands free while speaking before groups.

The same company, capitalizing on the snobbery found among high-fidelity fans, also showed an \$18 ceramic needle cartridge which looks like an \$80 magnetic type.

Dyn Chief Sees Price Rise; Tells of Expansion Program

• *Continued from page 46*

another year or two when many of the radio stations will be transmitting in 4-channel.

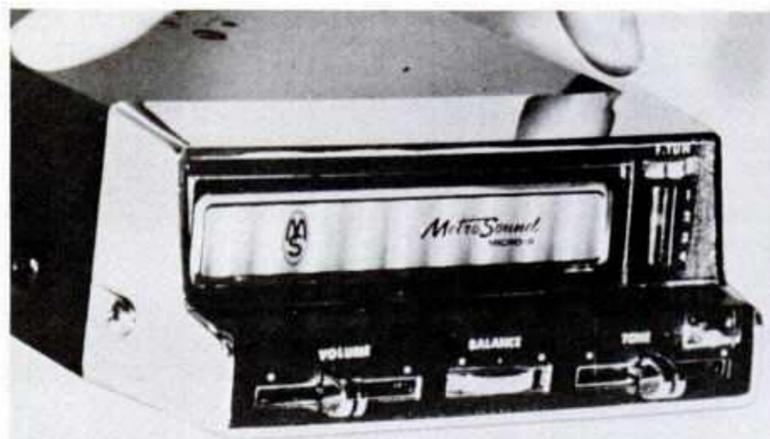
"We were recently licensed by CBS Columbia for the SQ system which is to my mind, more economical and makes more sense. But, I don't think there will be any heavy consumer demand for a couple of years when more software becomes available and when the public becomes generally more knowledgeable in the intricacies of quad-sonic sound. Yet, we must meet our competition. We're all working under a handicap because of the money market."

Dyn Electronics, Inc. was founded by Dascal, formerly in textiles in Cuba, 13 years ago when he fled his homeland upon Castro's takeover. When asked why so many of his fellow countrymen in Miami went into the electronics field (Topp, Muskat, National are also Cuban-owned) he theorized,

"They probably felt as I did that it

was a good business to go into—a new field with great potential. There were a few American companies when we first came in, but they folded. The Latin Americans who comprise about 30 percent of Miami's population realized the value of Latin-American trade and most of them went into exporting. It was easier for them because they were bilingual. Topp was the only company that went into the domestic field as well as exporting. The rest of us were only export-oriented. Many of us settled in Miami because it has tremendous advantages as far as climate is concerned and because of its environmental similarity to Cuba. I would agree that there is a high percentage of Cubans in the electronics field here as compared to others areas."

New Products



METRO SOUND claims its MS-709 Mini-Star is 'the world's smallest 8-track car stereo.' Unit features 21 watts power, slide bar for volume and tone controls, and magnetic head with automatic stop.



MODEL 2706 cassette dictator-transcriber, introduced by Craig Corp., retails for \$239.95. Digital counter matches the No. 2605 electronic notebook and the No. 2702 transcriber.



TELEX Model 48-D automatic stereo tape cartridge changer with pre-amplified deck switches and selects 12 8-track cartridges of any length in four operation modes. Listing at \$249.95, changer operates vertically and horizontally. Spare rotary magazines are available.



IN-DASH AM/FM/FM MPX pushbutton car stereo with 8-track tape player, Model C976, has been introduced by Audiovox.



TENNA CORP. introduced its speaker line and new packaging recently. Line comprises two deluxe rear deck car radio speaker assemblies and two standard models, in 5 x 7 in. and 6 x 9 in. sizes. Bass 48 features 8-10-20-40 ohm multi-impedance, chrome-trimmed ABS plastic grille, and silver tweeter.



MIDLAND INTERNATIONAL, Microtron Div., released the Model 12-151 AC/DC portable cassette recorder with multiband radio and built-in condenser mike. Retailing at \$109.95, unit includes auxiliary input for recording through external phono or TV, and automatic level control to equalize near and distant sounds.

SALES DYNAMITE
from **DYNASOUND!**

the exciting new model 3220 list \$9.95

STOWAWAY
Cassette Storage Unit

- Functional, contemporary design.
- Stores up to 32 cassettes, beautifully.
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"CHICAGO, CHICAGO, THAT TODDLIN' TOWN..."

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



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

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

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

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

Issue Date: June 16
Ad Deadline: June 1

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

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

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

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

Jukebox Programming

Conference In-Depth Study of Single

• Continued from page 1

the organization representing all record manufacturers.

Others on this important panel include James Friche, manager of quality control, RCA; Stan Nimiroski, director of quality control, Columbia; Nolan Crane, quality control liaison midwest manager Capitol; engineers from all four domestic jukebox manufacturers; C. E. Bedford, engineering director of GE's home phonograph division in Decatur, Ill.; Chicago singles retail specialist Andy Andersen; and moderator Ruth Sawjka, a jukebox operator and programmer from Beaver Dam, Wis.

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

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

NARM/MOA

Lending industry-wide significance to the event is keynote speaker Peter Stocke, president of the National Association of Recording Merchandisers (NARM), the nation's rackjobber organization. Also here as welcoming chairman will be Harlan Wingrave, president, Music Operators of America (MOA), the national organization of the jukebox industry.

Leading off the event at the Hotels Ambassador here will be a welcoming cocktail party Friday evening (18). The first session Saturday will present ideas such as Clayton Norberg's "record of the month" promotion used on 500 boxes in Mankato, Minn. and resulting in a \$1 per week per box extra amount of volume.

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

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

Station PD's, such as panelist Ray Potter, say they look to jukeboxes for accurate meter readings of record popularity and to jukebox locations for demographics.

Several areas of advance record promotion will be covered in the fourth session Saturday, including the vital

area of programmers receiving stock copies as samples rather than deejay copies of one-title advance releases.

Other aspects of the conference will be the demonstration of quadrasonic 45's by Dick Schory, Ovation Records, president, and Ampex Stereo Tape's presentation on the pre-recorded cas-

sette, the latter keyed to Wurlitzer's tape jukebox and the vending now of cassette singles by Prolif Dist. in Los Angeles.

The final panel exploring singles length will feature new Mercury country artist Johnny Rodriguez and Carl Davis, veteran soul a&r director with

Brunswick, along with Jules Abramson, sales manager of Phonogram, Inc.

Other labels represented include MGM, Paramount/Dot, Starday/King, Sound, Disneylandia-Vista, Nashboro-Excello, Juke and Little LP's Unlimited representing 12 labels.

Bell 'Monsters' Caused Press Jam

By EARL PAIGE

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

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

Fields said Dawn's "Tie a Yellow Ribbon 'Round the Old Oak Tree" and Vicki Lawrence's "The Night the Lights Went Out in Georgia" (Billboard, April 28) both topped two million and that the Sweet's "Little Willy" has gone over a million and a half.

He said he was not surprised by comments from such people as Jim McNight, Pittsburg Mobil one-stop salesman, who said last week, "It's to the point where I can't sell Bell Records because of the defectives."

Said Fields: "We have made sure this isn't going to happen again. We don't want to alienate the big jukebox customers nor the individuals who come into the stores."

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

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

"We found that they were running out of stampers and using some stampers too long," he said.

Programmers Potpourri

Jazz
Mainstream: Charles Kynard, "Your Mama Don't Dance/Zambizi" 5532; Sarah Vaughan, "Just a Little Lovin'/Rainy Day & Monday" 5533
Blue Note: "Marlena Shaw, 'Last Tango in Paris/Save the Children' 209; Donald Byrd, 'Black Byrd/Slop Jar Blues' 212; Grant Green, 'Wind Jammer/Betcha By Golly Wow' 216

Columbia Oldies
Address Brothers, "We've Got to Get It on Again/Can Count on You" 33238
Lynn Anderson, "Cry/Listen to a Country Song" 33239
The Arbors, "Graduation Day/The Letter" 33232
"A Symphony to Susan/I Can't Quit Her" 33223
Tony Bennett, "In the Middle of an Island/Something" 33222
Chase, "Get It On/I Can Feel It" 2324
Don Cherry, "Band of Gold/Ghost Town" 33225
Chicago, "Saturday in the Park/Dialogue" 33241
Buzz Clifford, "Baby Sittin' Boogie/Driftwood" 33217
Chi Coltrane, "Thunder and Lightning/Go Like Elijah" 33233
Dave Clark Five, "You Got What it Takes/Come Home" 2316
"Can't You See That She's Mine/I Like It Like That" 2313
Dion, "Drip Drop/This Little Girl" 33220
Dr. Hook and the Medicine Show, "Sylvia's Mother/Carry Me, Carrie" 33236
Bob Dylan, "Positively 4th Street/Subterranean Homezick Blues" 33221
Albert (Mama) Hammond, "It Never Rains in Southern California/Down by the River" 257 6251
The Hollies, "Long Cool Woman in a Black Dress/Down by the River" 5-2318
Sonny James, "When the Snow is on the Roses/White Silver Sands" 4-33234

Robert John, "If You Don't Want My Love/Don't Leave Me" 4-33224
George Jones, "A Picture of Me (Without You)/Loving You Could Never Be Better" 5-2326
Steve Lawrence, "Don't Be Afraid Little Darlin'/Walking Proud" 4-33227
Ramsey Lewis, "Slipping into Darkness/Upendo Ni Pamoja" 4-33235
Loggins & Messina, "Your Mama Don't Dance/Peace of Mind" 4-33242
Bob Luman, "When You Say Love/Lonely Women Make Good Lovers" 5-2325
Mashmakhan/Christie, "As the Years Go By/Yellow River" 5-2315
Johnny Mathis, "What Will Mary Say/Call Me" 4-33226
Charlie McCoy, "Today I Started Loving You Again/I'm So Lonesome" Z57-8519
Harold Melvin and the Bluenotes, "If You Don't Know Me by Now/I Miss You" Z57-3752
Jody Miller, "He's So Fine/There's a Party Goin' On" 5-2321
O'Jays, "Backstoppers/992 Arguments" 5-3753
Pacific Gas & Electric, "Are You Ready/Thank God for You Baby" 4-33219
Johnny Paycheck, "She's All I Got/Someone to Give My Love To" 5-2327
Redbone, "Maggie/The Witch Queen of New Orleans" 5-2323

Marty Robbins, "The Story of My Life/The Hanging Tree" 4-33231
"Ruby Ann/Is There any Chance" 4-33230
Eileen Rogers, "Miracle of Love/Treasure of Your Love" 4-33229
Billy Joe Royal, "I Knew You When/Steal Your Love" 4-33216
Paul Simon, "Mother and Child Reunion/Me and Julio" 4-33240
Sly & the Family Stone, "Family Affair/Runnin' Away" 5-2317
Spirit, "I Got a Line On/1984" 5-2314
Tanya Tucker, "Delta Dawn/Love's the Answer" 4-33237
Bobby Vinton, "Sealed With a Kiss/Every Day of My Life" 5-2319
Andy Williams, "Lonely Street/Village of Saint Bernadette" 4-33215
"The Bilba Song/Are You Sincere" 4-33214
"A Fool Never Learns/Godfather" 4-33212
Tammy Wynette, "My Man/We Sure Can Love Each Other" 5-2326
"Good Lovin' (Makes it Right)/Bedtime Story" 5-2320
"The Ceremony/Take Me (With George Jones)" 5-2322

Jukebox Meetings

May 18-20—Music Operators of New York, Mount Airy Lodge, Mt. Pocono, Pa.
May 19-20—Billboard Jukebox Programming Conference, Hotels Ambassador, Chicago
June 5—Missouri Coin Machine Council, Gas Light, Macon, Mo.
Aug. 11-12—Kansas Amusement & Music Assn., John Emick's Cabin, Lawrence
Sept. 14-16—Florida Amusement & Merchandising Assn., Sheraton Motor Inn, with exhibits for first time, Orlando (date tentative)
Sept. 21-23—Illinois Coin Machine Operators Assn., Playboy Club, Lake Geneva, Wis.
Sept. 21-22—W. Va. Music & Vending Assn., Heart of Town, Charleston
Nov. 9-11—MOA, Conrad Hilton, Chicago

ATLANTA: COUNTRY PURCHASES

Lela Gripado
Star Music Co.
"Nobody Wins," Brenda Lee, MCA 4003
"Just Thank Me," David Rogers, Atlantic 2957
"Steamroller Blues," Elvis Presley, RCA 0910

AUSTIN, TEX.: 'HOT 100' PURCHASES

Jan Puskarich
Austin Phonograph Service
"Am I Blue," Cher, MCA 40039
"And I Love Her So," Perry Como, RCA 0906
"Steamroller Blues/Fool"
"Isn't It About Time," Steven Stills & Manassas, Atlantic 2959
"Cherry Cherry"
"Strife It Up"
"Drift Away"
"L.A. Freeway," Jerry Jeff Walker, MCA 40054
"Whiskey Whiskey," Rita Coolidge, A&M 1414

DAVENPORT, IOWA: 'HOT 100' PURCHASES

George Sevier
A & J Vending
"Hearts of Stone," Blue Ridge Rangers, Fantasy 700
"Daisy Day"
"Blue Suede Shoes," Johnny Rivers, United Artists 198
Covers
"Peaceful"
"Little Willy"
John Cox
Cox Music Co.
"Your Side of the Bed," Mac Davis, Columbia 4-45829
"This Just Ain't No Good Day For Leaving," Kenny Serratt, MGM-K14517
"Don't Fight the Feelings of Love," Charley Pride, RCA 0942
"One of a Kind (Love Affair)," Spinners, Atlantic 2962
"You Can't Always Get What You Want," Rolling Stones, London 910
"Everything's Been Changed," Fifth Dimension, Bell, 45, 338
"Break Up to Make Up," Gladys Knight & Pips, Avco 4611
"Time To Get Down," O'Jays, Phila. Intl. 3531
"What About Me," Anne Murray, Capitol 3600

JACKSON, MISS.: SOUL

Marilyn Burkart
Dixie Lending Co. Inc.
"Will It Go 'Round in Circles," Billy Preston, A&M 1411
"Daddy Could Swear, I Declare," Gladys Knight & Pips, Soul 35105
"What It Takes to Get a Good Woman," Denise LaSalle, Westbound 215
"One of a Kind (Love Affair)," Spinners, Atlantic 2962
Covers
"For Once in My Life," Gladys Knight & Pips, Soul 35105
Spinners
"It Hurts Me Too," Calvin Leavy
"Leaving Me," Independents, Wand 11252
Oldies
"Love and Happiness"
"Right Here is where You Belong"

MUSKOGEE, OKLA.: 'HOT 100' PURCHASES

Bettye Gunnels
Clarence's Amusement
"Spell," Blue Magic, Aco 6910
"Cisco Kid"
"Lovin' on Borrowed Time," William Bell, Stax Sta-0157
"Breakaway," Millie Jackson, Spring 134
"I Can Understand It," The New Birth, RCA 74-0912
"Across 110th Street," Bobby Womack, United Artists UA-XW196-W
Covers
"Neither One of Us"
"Break Up to Make Up," Gladys Knight & Pips, Avco 4611
Oldies
"Back Stabbers"
"Starting All Over Again"

PHOENIX CITY, ALA.: SOUL PURCHASES

Bettye Gunnels
Clarence's Amusement
"Spell," Blue Magic, Aco 6910
"Cisco Kid"
"Lovin' on Borrowed Time," William Bell, Stax Sta-0157
"Breakaway," Millie Jackson, Spring 134
"I Can Understand It," The New Birth, RCA 74-0912
"Across 110th Street," Bobby Womack, United Artists UA-XW196-W
Covers
"Neither One of Us"
"Break Up to Make Up," Gladys Knight & Pips, Avco 4611
Oldies
"Back Stabbers"
"Starting All Over Again"

MONEY CONFAB IS SELLOUT

NEW YORK—The Music Operators of New York confab, to be held May 18-20 at the Mt. Airy Lodge in Pennsylvania, is a sellout, according to the association. Some 300 persons are expected. These include executives from jukebox, one-stop and label companies.

Among those labels represented will be Columbia-Epic, UA, RCA, Mercury, MCA and A&M, according to Ben Chicofsky, MONY official.

What's Playing?

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

ATLANTA: COUNTRY PURCHASES

Lela Gripado
Star Music Co.
"Nobody Wins," Brenda Lee, MCA 4003
"Just Thank Me," David Rogers, Atlantic 2957
"Steamroller Blues," Elvis Presley, RCA 0910

AUSTIN, TEX.: 'HOT 100' PURCHASES

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"And I Love Her So," Perry Como, RCA 0906
"Steamroller Blues/Fool"
"Isn't It About Time," Steven Stills & Manassas, Atlantic 2959
"Cherry Cherry"
"Strife It Up"
"Drift Away"
"L.A. Freeway," Jerry Jeff Walker, MCA 40054
"Whiskey Whiskey," Rita Coolidge, A&M 1414

DAVENPORT, IOWA: 'HOT 100' PURCHASES

George Sevier
A & J Vending
"Hearts of Stone," Blue Ridge Rangers, Fantasy 700
"Daisy Day"
"Blue Suede Shoes," Johnny Rivers, United Artists 198
Covers
"Peaceful"
"Little Willy"
John Cox
Cox Music Co.
"Your Side of the Bed," Mac Davis, Columbia 4-45829
"This Just Ain't No Good Day For Leaving," Kenny Serratt, MGM-K14517
"Don't Fight the Feelings of Love," Charley Pride, RCA 0942
"One of a Kind (Love Affair)," Spinners, Atlantic 2962
"You Can't Always Get What You Want," Rolling Stones, London 910
"Everything's Been Changed," Fifth Dimension, Bell, 45, 338
"Break Up to Make Up," Gladys Knight & Pips, Avco 4611
"Time To Get Down," O'Jays, Phila. Intl. 3531
"What About Me," Anne Murray, Capitol 3600

JACKSON, MISS.: SOUL

Marilyn Burkart
Dixie Lending Co. Inc.
"Will It Go 'Round in Circles," Billy Preston, A&M 1411
"Daddy Could Swear, I Declare," Gladys Knight & Pips, Soul 35105
"What It Takes to Get a Good Woman," Denise LaSalle, Westbound 215
"One of a Kind (Love Affair)," Spinners, Atlantic 2962
Covers
"For Once in My Life," Gladys Knight & Pips, Soul 35105
Spinners
"It Hurts Me Too," Calvin Leavy
"Leaving Me," Independents, Wand 11252
Oldies
"Love and Happiness"
"Right Here is where You Belong"

MUSKOGEE, OKLA.: 'HOT 100' PURCHASES

Bettye Gunnels
Clarence's Amusement
"Spell," Blue Magic, Aco 6910
"Cisco Kid"
"Lovin' on Borrowed Time," William Bell, Stax Sta-0157
"Breakaway," Millie Jackson, Spring 134
"I Can Understand It," The New Birth, RCA 74-0912
"Across 110th Street," Bobby Womack, United Artists UA-XW196-W
Covers
"Neither One of Us"
"Break Up to Make Up," Gladys Knight & Pips, Avco 4611
Oldies
"Back Stabbers"
"Starting All Over Again"

RAPID CITY, S.D.: 'HOT 100' PURCHASES

John Trucano
Pat Burns
Black Hills Novelty Co. Inc.
"Drinking Wine Spo-Dee O'Dee," Jerry Lee Lewis, Mercury 73374
"Frankenstein"
"My Love"
"Daniel"
"Steamroller Blues"

STERLING, ILL.: 'HOT 100' PURCHASES

Glen Whitmer
Blackhawk Music Co.
"Pillow Talk"
"The Twelfth of Never"
Covers
"Behind Closed Doors," Charlie Rich, Epic 5-10950

TRENTON, MO.: COUNTRY PURCHASES

Art Hunolt
Automatic Music Co.
"Love Is the Foundation," Loretta Lynn, MCA 40058
"Don't Fight the Feelings of Love," Charlie Pride, RCA 0942
"Born a Fool," Freddie Hart, MCA 40011
"Dirty Old Man," George Hamilton IV, RCA 0948
"Naughty Girl," Guy Shannon, Cinnamon 758
"Caribbean," Buddy Allen, Capitol 3598
"Hot 100 Purchases"
"Bad Bad Leroy Brown," Jim Croce, ABC 11359
"I Like You," Donovan, Epic 5-10983

WICHITA, KAN.: COUNTRY PURCHASES

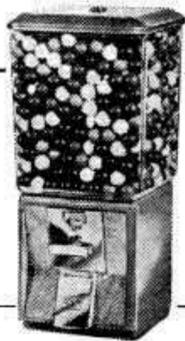
B.R. Waggoner
United Dist. Inc.
"Send Me No Roses," Tommy Overstreet, Dot 17455
"When You're Gone," Carl Smith, Columbia 4-45832
"Born a Fool," Freddie Hart, MCA 40011
"Here Comes the World Again," Johnny Bush, RCA 74-0931
Covers
"Satin Sheets"
"Tie a Yellow Ribbon Round the Old Oak Tree"
"Come Live With Me"
Oldies
"Easy Lovin'"
"Happiest Girl in USA"
"Playground in My Mind"

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FRIDAY, MAY 18

Welcoming Cocktail Party, 8:30 p.m.

SATURDAY, MAY 19

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

KEYNOTER: Peter Stocke, President, National Association of Recording Merchants

10:00-11:00—Session 1

PROGRAMMING & MERCHANDISING IDEA EXCHANGE

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

11:00-Noon—Session 2

ONE-STOP ROLE, HOLIDAY/OLDIES/SPECIAL PRODUCT

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

Noon-1:30 p.m.—LUNCH

1:30-2:30 p.m.—Session 3

HOW RADIO STATION PROGRAMMERS AND JUKEBOX PROGRAMMERS WORK TOGETHER

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

2:30-3:30 p.m.—Session 4

SAMPLES, TITLE STRIPS, ADVANCE PROMOTION OF RECORDS

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

4:30 p.m.—Adjournment

5:00-8:30 p.m.—Hospitality Suites

SUNDAY, MAY 20

8:00 a.m.—Continental Breakfast

9:00-10:00 a.m.—Session 5

QUALITY CONTROL OF SINGLES IN JUKEBOX, RETAILING MARKETS

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

10:00-11:00—Session 6

IDEAL LENGTH OF SINGLES FOR OPTIMUM USE OF PROGRAMMING TIME

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

11:00 a.m.—Adjournment & Review

Hal Cook—Billboard Publisher, Los Angeles

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George Harrison's just released single, "Give Me Love (Give Me Peace On Earth)" is getting massive radio exposure to the tune of the familiar Beatles theme of smash-smash-smash. The Apple single, which was one of our pop picks last week, hits our chart in 59th position as a result of being picked at 19 out of 58 stations we survey. It is already charted on nine station's playlists and is hitbound on those 19 outlets.

Among the major top 40 stations playing the plea for human appreciation and understanding are KHJ-AM Los Angeles; KFRC-AM and KYA-AM both San Francisco; KOL-AM and KQV-AM both Seattle; KEZY-AM Anaheim, Calif.; WOKY-AM Milwaukee; KLIF-AM Dallas.

There's a bit of an unofficial war-catch 'em-top 'em type of situation going on which involves the song "Shambala." Written by an ABC/Dunhill scribe Daniel

Chartalk

Moore, it first came to the attention of RCA's B.W. Stevenson, a singer who has been recording for one and a half years with some success in Texas. Stevenson interpreted the occult-themed material with a classy funk treatment which was one of our pop picks two weeks ago and which hit the chart at 96 in its first week out.

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

This week Three Dog's version hits our chart at 71 with a star while Stevenson's version moves to a starred 86, and it looks like Three Dog's name power has enabled it to collate more radio play. Its version was also one of our pop picks last week.

Now we find Stevenson's disk is picked at such stations as WLAV-AM, Detroit; KFJZ-AM Dallas; WIFE-AM Indianapolis and WYSL-AM Buffalo and positioned at KEZY-AM Anaheim; KLIF-AM Dallas and KQWB-AM Fargo.

Three Dog's disk is a pick at such outlets as WBGY-AM Minneapolis; WTIX-AM New Orleans; WMAK-AM Memphis; CKLW-AM Detroit and WLAV-AM Grand Rapids. It is positioned at KYA-AM San Francisco; KOL-AM Seattle; WDGY-AM Minneapolis; WFIL-AM Philadelphia and WIXY-AM Cleveland.

Songs listed on this page are the consensus of a review panel which listened individually, collectively and then voted for the titles published. Picks are deemed to be headed for the top 20

positions on the Hot 100. Also recommendeds mean a 20-60 position on the chart. Songs not listed have not met either criteria. Review editor—Eliot Tiegol.

Pop

ARLO GUTHRIE—GYPSY DAVY (3:43); producers: John Pilla, Lenny Waronker; writer: Woody Guthrie; TRO-Ludlow, BMI. Reprise 1158 (Warner Bros). This is a very

commercial endeavor, combining a story of love leaving middle America to go off with a gypsy lover. There is a fine instrumental concept at work which is especially entrancing in the background sound of horns and a marimba playing a repeat

phrase with a stroking guitar and pulsating bass in the foreground melding comfortably. Flip: "Week on the Rag" (2:21); credits the same in all categories.

also recommended

TODD RUNDGREN—Sometimes I Don't Know What To Feel (3:33); producer: Todd Rundgren; writer: Todd Rundgren; Earmark, Screen Gems-Columbia, BMI. Bearsville 0015 (Warner Bros.).

writers: Keith Reid, Gary Brooker; Blue Beard/Chrysalis, ASCAP. Chrysalis 2013 (Warner Bros.).

JONATHAN KING—Mary, My Love (2:46); producer: Jonathan King; writer: King; Mainspring, ASCAP. UK 49014 (London).

DON NIX—Black Cat Moan (3:06); producer: Nix; writer: Nix; Deerwood, BMI. Enterprise 90671 (Columbia).

LETTERMEN—Summer Song (2:39); producer: Ed Cobb, Lettermen; writers: Metcalfe Noble, Stuart; Unart, BMI. Capitol 3619.

HOYT AXTON—Less Than The Song (3:03); producer: Bob Johnston; writer: Hoyt Axton; Lady Jane, BMI. A&M 1437.

PROCOL HARUM—Grand Hotel (4:18); producer: Chris Thomas for Strongman;

JOHNNY WINTER—Silver Train (3:30); producer: Rick Derringer; writers: M. Jagger, K. Richard; Promopub B.V., ASCAP. Columbia 45860.

DEEP PURPLE—Smoke On The Water (3:48); producer: Deep Purple; writers: Blackmore, Gillan, Glover, Lord, Paice; Hec, no society listed; Warner Bros. 7710.

MICHAEL MURPHEY—Cosmic Cowboy (3:19); producer: Bob Johnston; writer: Michael Murphey; Mystery, BMI. A&M 1447.

TERESA BREWER—Music, Music Music (2:20); producers: Steve Rowland, Bob Thiele; writer: Weiss; Leeds, ASCAP. Flying Dutchman 85027 (RCA). (Rock musicians create a new sound for this former hit.)

MICKEY DOLENZ—Daybreak (2:15); producer: Harry Nilsson; writer: Harry Nilsson; Blackwood, BMI. Romar 710 (MGM).

First Time Around

(These are new artists deserving airplay and sales consideration)

GABRIEL—Back on the Road Again (3:09); producer: Paul A. Rothchild; writer: Gabe Lapano; Sweet Muse, ASCAP. Elektra 45848. Big-voiced fem lead singer makes this melodic ballad of the familiar freedom-in-loneliness theme something special.

Bag, ASCAP. Brown Bag 242. Terry Knight's mystery group with a grandly funky mainstream rocker.

FAITH—Freedom (3:11); producer: Good Knight Productions; writers: Faith; Brown

SASADI—In This World of Mine We're Color Blind (3:40); producer: Dick Darnell; writers: Carlos Carwell, Dik Darnell; High Country, ASCAP. Crested Butte 1202.

Strong vocals and extremely well done instrumental arrangements characterize this highly commercial record. Strongest possibility for AM play.

MIKE HUGG—Stress and Strain (3:55); producer: David Heath Hadfield; writer: Mike Hugg; Yellow Dog, ASCAP. MGM 14544. Member of the original Manfred Mann group shows he has a lot of talent on his own with this melodic tune.

Soul

BOBBY WOMACK—NOBODY WANTS YOU WHEN YOU'RE DOWN AND OUT (2:55); producer: Bobby Womack; writer: J. Cox; MCA, ASCAP. United Artists 255.

Womack starts off with a velvety-foggy vocal quality which builds into a pleading exclamation. The record has a soulful touch which transforms this old standard into a new presentation. Of course there is the natural blues guitar, the hard soul drum

sound and the current commercial tempo touch, all of which are solid ingredients for listenability. Flip: no info available.

also recommended

ELOISE LAWS—Love Factory (3:24); producers: B. Holland, L. Dozier, R. Wylie for Music Merchant; writers: Holland, Dozier, Holland; Gold Forever, BMI. Music Merchant 1013 (Buddah).

THE MONTCLAIRS—Prelude to a Heartbreak (2:43); producers: Oliver Sain, Keith Frye; writer: Phil Perry; Su-Ma, Frye, BMI. Paula 382.

PEP BROWN—Is It All Over (3:30); producers: Gene Miller, Alan Walden; writers: A. Brown, B. Reeves; Hustlers, BMI. Polydor 14176.

JIMMY LEWIS—Stop Half Loving These Women (2:54); producer: Jimmy Lewis; writer: Jimmy Lewis; Groovesville, BMI. Volt 4091 (Columbia).

JUDY CHEEKS—Rockin' Blues (3:17); producer: I&T Productions; writer: none listed; no publisher listed. United Artists J241.

REGGIE SADDLER, JANICE AND THE JAMMERS—I Can't Account for My Actions

(3:44); producer: B&M; writer: Barbara Mason; Blockbuster, Mason, Vignette; BMI. DeLite 556. (Pickwick).

INEZ FOXX—The Time (3:56); producers: Randy Stewart, Willie Hall; writer: Baby Washington; Dara, Frost, Patricia, BMI. Volt 4093 (Columbia).

EDDIE FLOYD—Lay Your Loving On Me (3:05); producer: Al Bell; writer: Eddie Floyd; East Memphis, BMI. Stax 0158 (Columbia).

Country

FREDDIE HART—TRIP TO HEAVEN (2:36); producer: Bob Morris; writer: Freddie Hart; Blue Book (BMI); Capitol 3612. Freddie has been consistently great with his songs in recent years, and this ranks high among them. As with most of the others, it should get pop play as well. Flip side: "Look-A-Here"; producer, writer, publisher same.

LYNN ANDERSON—TOP OF THE WORLD (2:55); producer: Glenn Sutton; writers: R. Carpenter, J. Bettis; Almo/Hammer & Nails (ASCAP). Columbia 4-45857. It's a pop song, but it gets enough country treatment to please her many followers, and has the orchestration necessary to get it played everywhere. Flip: no info available.

DAVID HOUSTON—SHE'S ALL WOMAN (2:33); producer: Billy Sherrill; writer: C. Taylor; Algee (BMI); Epic 5-10995. Houston does best in those high clear tones singing about women, and this is strong. Excellent performance. Flip side: no info available.

JEAN SHEPARD—SLIPPIN' AWAY (2:27); producer: Larry Butler; writer: Bill Anderson; Stallion (BMI); U-A SW248-W. A change of pace song that should get immediate attention. Excellent production work, and Jean is singing better than ever. Flip side: no info available.

WAYLON JENNINGS—WE HAD IT ALL (2:41); producer: Ken Mansfield; writers: Donnie Fritts, Troy Seals; Danor Music (BMI); RCA 74-0951. Whenever Waylon laments, the material comes off well. Ken Mansfield again rates superlatives with his production. Flip: "Do No Good Woman"; producer: Ronnie Light; writer: Waylon Jennings; Baron (BMI).

also recommended

KITTY WELLS—Easily Persuaded (3:22); producer: Owen Bradley; writer: Jerry House; Sawgrass (BMI); MCA 40057.

ASLEEP AT THE WHEEL—Before You Stopped Loving Me (3:25); producer: Tommy Allsup; writer: L. Preston; Whiskey Drinkin, (BMI) UA 245.

WARNER MACK—After the Lights Go Out (3:02); producer: Owen Bradley; writer: Warner McPherson; Hall-Clement (BMI), MCA 40054.

DOYLE HOLLY—Queen of the Silver Dollar (3:24); producer: Ken Mansfield; writer: Shel Silverstein; Evil Eye (BMI), Barnaby 5018.

BOBBY WRIGHT—Live and Let Live (3:10); producer: Don Gant; writers: Walker, Sullivan; Peer International (BMI), ABC 45-16417.

JERRY REED—Lord, Mr. Ford (3:12); producers: Chet Atkins & Jerry Reed; writer: Dick Feller; Vector (BMI); RCA 74-0960.

Diana Ross

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Bid to Change BPI Constitution Meets Opposition by Independents

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

In drawing members' attention to the new constitution, under which the BPI will be formally designated as a limited company, the chairman, L.G. Wood, pointed out that constitution provided for a 15-strong council, of which 12 company representatives were permitted to vote. But, Wood explained, something in the region of 90 percent of the association's income was derived from contributions made by EMI, Decca, CBS, RCA, Pye, Phonogram, Polydor and WEA. Wood said that in his view it was "essential" that these companies should be represented on the council.

Geoffrey Everitt, managing director

Cachet Into Custom Field

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

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

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

of NAM Records, countered that the proposal was equivalent to certain companies being able to buy themselves onto the council. "If we contribute an equal amount, then why can't we have equal rights?" demanded Everitt.

Wood replied that it was not a case of companies buying themselves a place and told Everitt that if at some future date NAM was called upon to pay as much as one of the eight, then "you could say you would like to be put forward for consideration for membership of the council, or you could ask for the articles to be amended."

Another objector was Bill Leader, head of the Leader label, who argued that four councillors representing all the diverse interests of smaller companies was not a fair number in relation to eight members representing a "unification of interests."

"The small companies will feel the balance is wrong if you build in a majority for the majors," commented Damont director Monty Presky.

"We are here as, not as minority shareholders in a company, but as equal members of a trade association. We have paid our membership fees in full."

There were various alternative suggestions put forward, among them that the size of the council should be increased to allow more independents to participate, but finally a proposal by Bus Stop's Ronald Cole, seconded by Arcade's Laurence Myers, that the wording of the amendment be circulated to members for further study and a later vote was approved by a large majority.

Future developments being consid-

ered by the BPI include the institution of industry awards for artistic achievement, something on the lines of the American Grammy awards, and to individuals for special services to the industry.

It was disclosed to the meeting that the BPI, from April 1, had taken over from individual companies the industry's financial contribution to the BMRB charts, and director Geoffrey Bridge noted that the chart subcommittee was looking at possible ways of simplifying the method of sampling the dealers' panel.

On another statistical matter, Tony Morris, marketing director of Phonogram, commented that the new Department of Trade production figures were "even more incorrect that the previous ones issued by the Board of Trade." He suggested that the method used by the tape companies to assess total sales—they submit company sales to an independent auditor—might be utilized by the record manufacturers.

Bridge told him that he had an appointment to discuss the matter with the DTI statistician involved and promised that the council would also look into the feasibility of his suggestion.

Of the retiring members of the council, the following were re-elected—Martin Davis (UA), John Deacon (A&M), John Fruin (Polydor), Ken Glancy (RCA), Steve Gottlieb (Phonogram), Stephen James (DJM), Gerry Oord (EMI), Ian Ralfani (WEA), Richard Robinson (CBS), Bill Townsley (Decca), Walter Woyda (Precision), while David Betteridge (Island) was voted onto the council for the first time.

LONDON

Carlin Music boss **Freddy Bienstock** has negotiated a deal with **Elvis Presley** for worldwide representation of the singer's new publishing companies, **Elvis Music (BMI)** and **Whitewater Music (ASCAP)**. In the U.S., Bienstock's Hudson Bay Music will handle the Elvis Music copyrights and the Yellow Dog firm will administer Whitehaven material. The first copyrights to be placed in the new firms will be songs recorded by Presley at his forthcoming sessions scheduled for June. Previously Carlin handled the Presley and Gladys Music companies for the U.K. only. These two firms have now been put into liquidation and the copyrights are now owned by Presley and **Jean and Julian Aberbach**. . . . EMI's new marketing executive is **Bob Mercer** who joins the company May 14 after seven years in marketing and research. He joins the company from Marcom Systems, the U.K. subsidiary of a Canadian firm providing a sampling research service for manufacturers.

The 10-inch record is to make a brief comeback in the British record industry when UA releases a mid-price double album, "Exmas at the Patti," recorded live in Swansea and featuring **Man, Dave Edmunds, Help Yourself, B.J. Cole** and the **Jets**. The album has been pressed by a small London pressing plant, C.J. Rumble, which had facilities, to complete the 15,000 order. . . . **Paul Simon** will be making his European solo debut at the Royal Albert Hall, London on June 7. Simon's third album, "There Goes Rhyiming Simon," is being released by CBS to coincide with the concert. . . . Island, in

conjunction with the Dragon label, has started a nationwide campaign to promote their reggae music releases. The promotion includes window displays in 200 key dealer stores throughout the country. The two prominent albums in the display are the **Wailers** "Catch a Fire" and "Funky Kingston" by **Toots and the Maytals**. . . . Pye producer **John McLeod** is leaving the company this week. McLeod who has been with Pye for five years is planning to enter independent production and develop his songwriting activities. He will continue to produce **Lena Martell** and **Russ Conway** for Pye.

KPM has acquired U.K. representation to the American Rip and Keca Music catalogs from **Larry Gordon**. First release under the deal is **Gladys Knight and the Pips** "Neither One of Us." . . . **Martin Wilcox**, formerly with Shapiro-Bernstein and Essex, has joined GH Music, the publishing arm of Gaff Management, as professional manager. He will report to GH director **Andrew Heath**.

DUBLIN

Recent **Jim Aiken** promotions at Dublin's Carlton have included **Nana Mouskouri** and the **Athenians**, **Glen Campbell** and **Anne Murray**, **Fats Domino** and **Planxty**. . . . Dutch band **Focus** played the Stadium recently. . . . **Thin Lizzy** ended Irish tour in Moate. The group has now gone to Barcelona and Madrid for television appearances, to be followed by recording sessions in London to finish next album, "Vagabonds of the Western World," due to be released in June. . . . **Gentry** is in (Continued on page 59)

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O'Sullivan Is Honored by U.K. Songwriters' Guild

LONDON—Gilbert O'Sullivan has been named Songwriter of the year by the Songwriters' Guild of Great Britain. He was presented with an Ivor Novello award last week by Joe and Mildred Loss at the Music Publishers' Association lunch.

O'Sullivan also received certificates of honour for "Alone Again" in the best song and international hit of the year categories and for "Claire," which was voted second in the best ballad or romantic song section.

The record which achieved the highest certified British sales in 1972 was Lieutenant Pigeon's "Mouldy Old Dough" (Decca).

The Ivor Novello award for the most performed work of the year went to "Beg Steal Or Borrow," recorded by the New Seekers and written by Graeme Hall, Tony Cole and Steve Wolfe (Valley Music).

The follow-up in this section was "Meet Me On the Corner" by Roderick Clements (Hazy Music).

The winners and the runners-up in the remaining sections were: Best song musically and lyrically—"Without You" by Peter Ham and Tom Evans (Apple Publishing); Best film by theat-

rical theme "Diamonds are Forever" by Don Black and John Barry (UA Music) and Pete Townshend's "Tommy" (Fabulous Music); Best radio or tv theme "Colditz" by Robert Farnon (Leeds Music) and "Country Matters" by Derek Hilton (Mercury Music); Best ballad "The First Time Ever I Saw Your Face" by Ewan MacColl (Harmony Music); Best pop song—"Oh Babe What Would You Say" by Hurricane Smith (Chappell) and "Long Cool Woman in A Black Dress" by Roger Cook, Roger Greenaway and Allan Clarke (Timtoge Music); Best novelty song—"The People Tree" by Leslie Bricusse and Anthony Newley (Peter Maurice Music) and "Our Jackie's Getting Married" by Peter Skellern (Warner Brothers Music); International hit of the year—"Without You" by Peter Ham and Tom Evans (Apple Publishing).

An Ivor Novello award was also presented to Vivian Ellis for outstanding services to British Music and certificates of honour were also presented to six other UK writers, Marc Bolan, Cat Stevens, Mitch Murray and Peter Callander, and Elton John and Bernie Taupin for their contributions to British music.

Motown Plans Pub Operation for U.K.

LONDON—In a further step towards total independence in the U.K., Motown is planning to set up its own publishing operation.

Although the company's record product is issued in the U.K. by EMI

CHAM to Syndicate 'June Week'

TORONTO—Radio CHAM Hamilton is to nationally syndicate through the Canadian Association of Broadcasters (CAB) its 30-minute documentary, "Seven Days in June."

The special program deals with the Maple Music Junket and will be syndicated as part of the first anniversary of the grand affair. It is expected that CFTR in Toronto will schedule the special immediately.

"Seven Days in June" was written and produced by Wayne Dion, until recently the host of the CBC's "Gramophone Show." Dion also conducted the interviews.

The program, aired to a "heavy response" this weekend (6), is a round table discussion involving Crowbar's lead singer Kelly Jay, Edward Bear singer/writer Larry Evoy and Billboard Canadian editor Ritchie Yorke.

Clayton-Thomas' 3 Specials Set

TORONTO—The Canadian Broadcasting Corporation will telecast three half-hour David Clayton-Thomas specials, starting next month. Known as "The David Clayton-Thomas Show," the specials will be shown on the network June 25, July 2 and 9.

They will fill the time slot held by the highly successful Irish Rovers' series. The programs are the concept of Athan Katsos, who produced and directed "Maple Music" earlier this year. Filming has been handled in studios and on location around Toronto. Clayton-Thomas has retained U.S. rights on the three specials and intends to syndicate them in the U.S.

under a licensing deal which still has two years to run, there have been indications in the past few months that the U.S. company is keen to strengthen its U.K. activities. In March, Motown U.K. announced the formation of a production company, under the directorship of former Rolling Stones label manager Trevor Churchill, to sign British talent to the label.

John Marshall, a director of Tamla Motown's U.K. company, is expected to announce the first signings within the next few weeks.

Motown's publishing activities have been handled in the U.K. since 1963 through Carlin, which recently celebrated its sixth year as top U.K. publisher. Although renegotiated last year, both parties have agreed to terminate the relationship on June 30, a year ahead of time.

Marshall is now seeking staff to run the new publishing company and a name for the firm is expected to be announced in the near future.

"I shall be looking for a professional team and a copyright manager," Marshall told Billboard.

Brian Roots, who previously worked in the EMI royalty department, is now at the London office of Motown handling the company's royalty activities.

Under the terms of the split, the entire Jobete catalog will be controlled through Motown in this country.

Marshall said that the catalog includes around 5,000 copyrights and that between 1,500 and 2,000 are "working copyrights."

Tamla U.K. will now control the early songs of Holland, Dozier and Holland and material written by Stevie Wonder, Norman Whitfield, Marvin Gaye, Smokey Robinson and the Nick Ashford and Valerie Simpson team.

Slade for First Canadian Tour

MONTREAL—British group Slade are to undertake their first Canadian tour. Slade will play London (23), Montreal (24) and Toronto (25).

Polydor Canada will support the dates with a heavy campaign of posters, T-Shirts, stickers, press kits and radio spots.

Polydor made promotion history here when it instituted a Billboard campaign in three cities for the "Slayed?" album.

Bank Supplies Video-Devices

HAMBURG—The Raiffeisen group, an agricultural bank and finance organization, will be the first to supply its customers with electronic entertainment. Together with the newly-formed Euro-AV firm headed by film producer Rainer Guenzler, the company branch offices will be equipped with video-devices, which perform 30-minute cartridge av-entertainment, information and instruction programs for customers and employees. The hardware will be super-8 projectors based on projection units from Technicolor, America, represented here by Soeding TV of Munich.

From the Music Capitals of the World

• Continued from page 58

London next week to record at the AIR London studios under the direction of Peter Sullivan. Among the numbers due to be cut is a new version of "Let it Shine," written by Cahir O'Doherty. It was originally released on the Philips label a few months ago. . . . Folk singer Neil Coll is writing songs in Jerez de la Frontera in Spain. He is due to return to Ireland in three months time.

The Wolfe Tones due for a series of overseas concert visits in the next few months. The group is in Paris and due to go to Germany for a TV show in June. . . . The New Spotlight magazine, the country's only weekly pop paper, has celebrated its 10th anniversary with a 72-page issue, including a reproduction of its first issue. . . . The first contemporary rock musical in the Irish language, "Johnny Orfee," has been staged at the Peacock Theater in Dublin. The music was arranged by Phil Coulter and played by the acoustic group Eyeless. Cast members included James Bartley, John Lynch and Terry Donnelly. . . . An Fleadh Nua (The New Festival) will be presented at different venues around Dublin from June 1-4. It is a festival of traditional Irish music, song and dance. . . . This year's Eurovision winner, "Wonderful Dream" by Ann Marie David, entered the Irish chart at No. 13.

KEN STEWART

MANILA

Victor Co. of Japan is releasing "My Daughter" in both original English recording by Pilita Corrales and in Japanese lyrics also by the same artist. Both versions were recorded here. The Japanese version, titled "Aisuru Musume Eh," was written by Martin Zalcita. Subpublishing in Japan of this song is also being handled by Victor. Corrales was named best singer at the Tokyo Music Festival. . . . Victor Music Corp. will produce an LP "My Daughter," a double-jacket. Six cuts will be Japanese material, Vicor is working out a simultaneous release in Japan with Victor Co. . . . Mareco placed two new quadrasonic LP's in the market, "The Godfather" by Andy Williams and "The First Time Ever I Saw Your Face" by Johnny Mathis. . . . Joe Quirino moved out of Kanlaon Broadcasting Network (KBS) as host of "What's New JQ?" TV show to do a daily show with Channel 13 titled "Super J." "What's New JQ?" used to be one of the top-rated TV shows in the Philippines. . . . A plan is in the offing to invite Linda Purl, a U.S. entry in the 2nd Tokyo Music Festival, to do a movie in the Philippines. Miss Purl has cut records for both Columbia and London in Japan.

OSKAR SALAZAR

COPENHAGEN

Gilbert O'Sullivan plays his first concert here on May 16 at the K.B. Hall. . . . Mirielle Mathieu recently made three sell-out appearances here at the Falkoner Theater. . . . Singer Bo

CRTC Poses New FM Radio Rulings

By RITCHIE YORKE

OTTAWA—The Canadian Radio-Television Commission this week unveiled its Proposal for an FM Policy in the Private Sector, a series of planned new rules to regulate FM radio in Canada.

The Proposal quite clearly indicates that the CRTC intends to make FM broadcasting a great deal different from the AM wasteland.

Some broadcasters also feared in private that the CRTC ultimately wants to utilize such an FM experiment

to impose stringent taste and format standards on AM operators.

"The Commission considers it a basic principle that there should be two demonstrably different kinds of radio," the Proposal stated, "one on AM and the other on FM."

"FM should be radio that actively expands the horizons of our knowledge and extends our interest and appreciation of new forms of entertainment, enlightenment, information and knowledge."

Hearing Set

The proposals, which will be debated at a hearing in Ottawa beginning Sept. 11, would not ban FM stations from programming such formats as rock music but it would require announcers to demonstrate "a high level of professional knowledge with regard to the subject matter of music."

FM news would have to be given extended in-depth treatment. "The Commission is concerned that the wealth of news material and reporting talent available be much more extensively utilized."

Broadcasters operating both AM and FM stations in the same community would have to carry their news broadcasts at different times.

All simulcasting will have to be reduced by half as soon as the FM regulations are finalized, and eliminated entirely within six months.

One key to getting the variety and depth which the CRTC wants on FM is that no two stations in any area will be allowed to carry the same mix of programs.

CRTC deputy chairman Harry

(Continued on page 61)

Russ Bow Auto Unit

MOSCOW—Vilma Auto Stereo, a 4-track player was introduced by the Vilnius radio plant at the VDNKh (Soviet Industrial Achievements' Exhibition here), at the pavilion of Radio and Electronics.

Actually Vilma Auto model is the first-ever car cassette player which will be manufactured by the nation radio industry. preproduction batch of Vilma Auto Stereo is reportedly planned to be produced later this year. No yearly output and retail price have been known as yet.

London Canada Banner Year

MONTREAL—London Records of Canada has reported record-breaking sales for fiscal year ended March 31.

National sales manager Dick Riendeau says that much of the company's success can be attributed to a wider acceptance of pre-recorded tapes. He said that there was a substantial increase in tape sales over last year.

"Cassette sales made spectacular gains as a result of London's total commitment to the Dolby noise reduction system, which gives our pre-recorded cassettes a level of high-fidelity never attained up until now," Riendeau said.

British Decca Records 'Lulu'

VIENNA—Decca London producer Christopher Raeburn has recently completed sessions with the Vienna Philharmonic orchestra. With conductor Christoph Von Dohnanyi, the orchestra recorded an album featuring the "Lulu" suite by Alban Berg, four "Mahagonny" songs by Kurt Weill and Richard Strauss' "Salome" with soloist Anja Silja.

MOSCOW

Nikolai Gyaurov, Bulgarian bass was featured in the Bolshoi Opera's productions "Khovanshchina" and "Don Carlos." . . . Czechoslovakia's Gustav Brom's Jazz Band opened its current Russian tour with concert appearances in Odessa. . . . Melodiya released a four-record set—a reissue of Wagner's "Tanheiser" recording made in 1962 at the Wagner Festival in Bayreuth, West Germany. . . . Another Melodiya's recent classical release is recording of the Moscow Chamber Orchestra under Rudolf Barshai in a Mozart program.

Pianist Jose Falgaran (Spain), French organist Jean-Jaques Grunewald and Japanese guitarist Ivaio Suzuki made one-man concert appearances in several cities in Russia in April and May. . . . Tenth annual classical/opera/ballet festival "Moscow Stars" was held here May 5-13. This year's festival was chiefly devoted to the music by Russian composers Glinka and Tchaikovsky.

V/O Mezhdunarodnaya Kniga (Mezhkniga) celebrated its 50th anniversary in April. Mezhkniga is the only USSR trading organization involved in export/import of books, written music,

(Continued on page 60)

Hottest English Summer, in 1972, Stirs Output Review, Duty Probe

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

BPI director, Geoffrey Bridge, reported to the AGM that at least two new independent pressing plants should be opened in Britain in 1973. He raised the question of why it was necessary to pay the same rate of duty on semifinished, custom-pressed records as on imports of finished pressings which go straight on sale to the public.

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

Few Statistics

There was a lack of detailed statistics to indicate how well the industry had done in 1972 because the growing number of producers and variety of product had caused the Department of Trade, after discussions, to adopt a new format for the compilation starting in spring 1972. The DTI is now making quarterly instead of monthly returns and the BPI is still awaiting the statistics from October to December.

However, it could be said that trading had been excellent. This was due to TV exploitation, the Weeny-Bopper explosion, the indifferent summer weather, all-industry promotion work on tapes and the fact that inflation encourages the public to spend \$2 on a record rather than save it and watch it shrink to the value of only \$1.

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

'Friends' to Go Off the Air

MONTREAL—CFCF TV rock series "Musical Friends" will not be renewed for next season. Station executives said "general production budget cutbacks" forced the cancellation.

"Musical Friends" has been syndicated to more than a dozen other stations across Canada and was regarded as a promotion vehicle for Cancon talent. The program had been presenting four acts per week and Cancon was running as high as 80 percent.

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

Consolidation

The British Record Producers' Association was amalgamated with the BPI on January 1, 1973, as the copyright association of the BPI. The BPI now had a total membership of 63, nearly double last year's membership. MIDEM had been attended by 18 member companies and six non-member companies. Since then, three nonmember companies had applied

for membership. "Views regarding the commercial usefulness of MIDEM remain mixed, which is probably the understatement of this report."

The BPI is to introduce accredited silver and gold disks for sales of 250,000 and 500,000 of a single and approximately \$150,000 and \$350,000 value in album sales. They will be awarded to full-member companies only starting with releases after April 1 this year.

The BRTDC was planning, in conjunction with hardware manufacturers and the BTIA, a national tape month for later in the year. Concluding, Bridge reported that the association had consolidated its position during 1972 and was now a meaningful source in support of its members.

BMI Canada Fete Cites Writers, Pubs

TORONTO—The writers and publishers of 35 popular Canadian songs were honored here last week at the 5th annual Awards Dinner sponsored by BMI Canada Limited.

A total of 36 writers and composers and 25 music publishers affiliated with BMI Canada received certificates of honor following a dinner attended by many music industry personalities, leading broadcasters and members of the CRTC.

Two special awards were given—one to George Hamilton the IV for his contributions to the success of Canadian music, and one to Mrs. Victor Mason of Oakville, Ont., in memory of her father, Dr. Healey Willan, long recognized as the dean of Canadian serious music.

Frank Mills of Montreal headed the award-winning writers with three certificates, one each for his hits "For Better, For Worse," "Lord Don't You Think It's Time" and "Love Me Love Me Love."

Awarded two certificates of honor each for their songs were Les Emmerson of the Five Man Electrical Band, Terry Jacks of Vancouver, Michel Pagliaro of Montreal and Burton Cummings of Winnipeg, a member of the Guess Who.

Beechwood Music of Canada, Capitol's publishing arm, was awarded four certificates.

During the dinner, a special award was presented on behalf of Broadcast Music, Inc., in New York to the Toronto publishing firm, Bay Music, original publishers of David Clayton-Thomas' "Spinning Wheel," recorded by Blood, Sweat & Tears.

The award went to Bay Music in recognition of more than one million performances of "Spinning Wheel."

BMI Canada Limited collects and distributes performance royalties to more than 4,000 Canadian writers and composers and 700 Canadian music publishers.

The list of certificate winners was as follows: Les Emmerson for "Absolutely Right" (Snowblind Music); Gas-

ton Cormier's "Adieu" (Les Editions Kasma Publications); Ellis Coles and Dick Nolan's "Aunt Martha's Sheep" (Dunbar Music Canada); James Ambrose's "Brand New Sunny Day" (Cliffdwell Music); Terry Jacks' "Concrete Sea" (Gone Fishin' Music Ltd.); Chad Allen and Barry Erickson's "Dunrobin's Gone" (Ranbach Music); Frank Mills' "For Better or Worse" (White Dove Music); Terry Jacks' "Good Friends" (Gone Fishin' Music Ltd.); Burton Cummings' "Guns Guns Guns" (Cirrus Music/Expressions Music); Russell Thornberry's "I Can Hear Canada Singing" (Greenhorn Publishing Ltd.); Bob McBride and Skip Prokop's "I Just Wanna Be Your Friend" (Mediatix); Les Emmerson's "Julianna" (Snowblind Music); Richard Huet's "La Baie James"; Bill Misner's "Little Ol' Rock 'n' Roll Band" (Laurentian Music Limited); William Henderson's "Lonesome Mary" (Haida Music). Also, Frank Mills' "Don't You Think It's Time" (White Dove Music); Robert Quinn's "Love Is a Railroad" (Beechwood Music); Frank Mills' "Love Me Love Me Love" (North Country Music); "Lovin' You Ain't Easy" by Michel Pagliaro (Lapapala Music/Summerlea Music); Jacques Alexandre's "Marie Marie"; Robert Cockell, Anthony Dunning and Robert Forrester's "Mexican Lady" (Belsize Park Music); Gerald Joly's "Mile After Mile" (Beechwood); Michel Pagliaro's "Mon Coeur" (Lapapala Music); Joey Gregorash's "My Love Sings" (Blackwood Music Canada/ Dollar Bill Music); Barry Greenfield's "New York Is Closed Tonight"; Robert Seguin's "Pour la Musique"; Robbie MacNeill's "Robbie's Song for Jesus" (Tessa Publishing); Shirley Eikhard's "Something In Your Face" (Beechwood); Burton Cummings' "Sour Suite" (Cirrus Music/Expressions Music); Stephen Kennedy's "Sun Goes By" (Overlea Music Ltd.); Ralph Cole, Keith Jollimore and Larry Smith's "Take It Slow (Out in the Country)" (Mediatix); R. Dean Taylor's "Taos New Mexico"; Norman Lampe and Robbie McDougall's "The Theme" (Dalirie Music); Gene MacLellan's "Thorn in My Shoe" (Beechwood) and Terry Carosse and Bruce Rawlins' "Who Wrote the Words" (the Mercey Brothers Publishing Co.).

Joe Mendelson for Polish Festival

TORONTO—Nobody artist and label president, Joe Mendelson, has been accepted as a participant in the 13th International Song Festival and Record Fair to be held in Sopot, Poland, Aug. 21-25.

Mendelson will be representing Eastern Sound Recording Studios.

From the Music Capitals of the World

• Continued from page 59

records. It currently deals with over a thousand companies, publishers and firms in 115 countries, said acting chairman of Mezkhknight Yuri Leonov at a special press-conference to mark the anniversary. . . . Bulgaria's top pop singer Emil Dimitrov is currently on concert tour of Russia.

VADIM YURCHENKOV

TORONTO

Edward Bear is now on tour in the U.S. opening at Disneyland. . . . CHOM Montreal conducted a live broadcast of The Concert for James Bay, which featured Joni Mitchell, Robert Charlebois and Gilles Vigneault, among others. The concert was to raise money for Indian lands threatened by the James Bay hydro-electricity project in Quebec. More than 5,000 turned up for the concert. . . . Music lawyer Bernie Solomon in New York discussing world distribution of the debut Xaviera Hollander comedy album, "Xaviera" which GRT is rush-releasing in Canada. Solomon also went to Los Angeles for further discussion with record companies.

Producer Shel Safran returned from Nassau this week and is now looking for new talent for his newly-formed production company. . . . Alice Cooper producer Bob Ezrin said to be cutting some sides for Columbia with Crowbar—Ezrin had his first No. 1 U.S. LP with the new Cooper set, "Billion Dollar Babies." . . . Aquarius has rushed out a new April Wine single "Lady Run, Lady Hide" written by Myles Goodwin.

Capitol this week released a new Daffodil single by Fludd from the "On!" album—the A side is "C'mon C'mon." . . . RCA has re-serviced all radio stations with copies of the 24 Cancon singles it has released so far in '73.

Harold Tater signed Canadian singer/actress Jodie Drake for his Harold's Supper Club in the Regency Towers Hotel—publicity is being handled by Gino Empry. . . . "Grease" closed here (21) after a SRO run at the Royal Alex. . . . New Joey Gregorash single for Polydor is "I Don't Believe."

Rolf Kempf, who wrote the recent Alice Cooper hit, "Hello Hooray" is Canadian. . . . Tirebiter Productions has Dr. Hook's Medicine Show on an Eastern Canada tour. . . . Toronto architect/rock writer, Drew Metcalf, is designing a house for the Nitty Gritty Dirt Band in Aspen, Colo.

New Pagliaro single on Much is "Run Along Baby." . . . Roy Buchanan plays his first Canadian engagement in Toronto for Tirebiter on June 14. . . . A & M has published the first issue of its "Haida Info," the Haida Records News Magazine—first issue was a catalog of Haida's Canadian chartings and awards.

DGG is releasing its first ever single in Canada—a cut from the "William Tusso: Three Pieces for Blues Band" with the San Francisco Orchestra. . . . Gary Shannon has joined CKWS Kingston and his replacement at CKLC is Duke Murray.

An announcement is expected later this week of Arnold Gosewich's appointment as new president of the Canadian Recording Industry Association. . . . Previous president was Phil Anderson of AHED Music. Gosewich is also currently president of Maple Music Inc. . . . CRIA executive secretary, A. L. "Bert" Betts is still on the sick list but effecting a satisfactory recovery after surgery.

Lorence Hud's manager, Paul Chesebrough, has announced that Hud will record his second album at A & M Hollywood Studios in July. Chesebrough was in Los Angeles last week meeting with Jerry Moss and Dave Hubert. . . . Love producer Francis Davies completed a new Foot in Coldwater album at Manta Sound

this week and then left for New York for meetings with several labels about the group's U.S. future.

Buddah has picked up the Greg Mittler single of "Hey Miss Maybe" on Up Records, through Ave of the Americas. . . . Stan Klees' Tamarac Records is celebrating its tenth anniversary this week—at one time, the company was producing upwards of 15 top Canadian acts.

Ronnie Hawkins has put his custom-built Greyhound diesel bus on the market. The Hawk had the bus built for his planned U.S. tour which he subsequently cancelled. . . . Columbia this week rushed out the new Ronnie Hawkins' Cancon single, "Bo Diddley" produced by Fred Foster of Monument Records. . . . The Wackers, now working in Montreal on a new album for Elektra, have signed a management contract with Norman Schultz Associates in New York. . . . Crowbar cutting sides in New York with producer Bob Ezrin of Alice Cooper fame. . . . Phil Walden planning first Toronto date for the Allman Brothers Band this summer.

Smile Records has released its first single by singer/writer Tony Kosinec "All Things Come Frome God." . . . CRTC vice chairman Harry Boyle is reported to be considering an offer from Simon Fraser University in B.C. to become a university professor—as chairman of the university's department of communications.

RITCHIE YORKE

MEXICO CITY

General manager of Polydor SA here, Luis Baston, now named general director of the company. Baston was recently in Europe discussing methods of promoting Mexican music product worldwide. . . . Angelica Maria, Mexican singer and actress who recently left RCA has signed with San Antonio's label, Marsal. She is currently working in Ecuador and has been booked for performances in Los Angeles and Miami. . . . Carlos Camacho, general manager Gamma Records and Luis Moyano, the label's a&r chief were in Paris for the Atlantic group convention. . . . Spanish singer Joan Manuel Serrat arrived in Guadalajara for two performances before continuing his American tour.

ENRIQUE ORTIZ

Canada Executive Turntable

Martin A. Kamerman has been appointed station manager of CHAM Hamilton. He was formerly station manager of CFRW Winnipeg. CHAM's previous station manager, Chuck Camroux, has been appointed manager of CFTR Toronto. Greg Stewart, former disk jockey at CKWS Windsor, has moved to CHAM.

London Records named Yvan Dufresne as director of its French division in Quebec.

Smile Records has named Dave Hodges as art director of Smile and its associated companies—Maple Creek (BMI), Snowberry Music (CAPAC) and Cracker Management in Toronto. Hodges is a partner in the firm of Hodges, Freeman, Robinson.

Lighthouse in Booking Deal

TORONTO—Concept 376 has announced the signing of GRT's Lighthouse to an exclusive Canadian booking agreement. Concept is now working on an extensive Lighthouse western Canadian tour June 9-26. The group recently signed a world distribution agreement (outside Canada) with Polydor Records Inc.

(6) FRANKFURT (Germany) Thomasiusstr. 8

CLEM RECORDS

Proudly announce the release of Clem 30,001 LOU BENNETT TRIO "Concerto for Clem" It swings!!!

Distributors invited from all countries

Audiovisual Trade Group in France

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

The organization, the Groupement Intersyndical de la Communication Audiovisual, combines the National Publishing Association (SNE), the Record and Music Publishing Trade

Association (SNICOP) and the trade associations of the specialist press and the Paris weekly newspapers. Head of the Groupement is Edouard Gillon, president of the Publishers Association, and one of its vice-presidents is Jacques Souplet, the president of SNICOP.

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

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

At the same time, a new organization to promote music in all its forms has been created. The organization, The Music Information and Action Center (CIAN), is headed by Michel Briguet, a top official at the French Cultural Affairs Ministry, and is based at 6, ave. Pierre I de Serbie, Paris 76116.

Mainstream Gets S. Africa Rep

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

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

CRTC Poses New FM Radio Rulings

• Continued from page 59

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

The Commission's philosophical proposals (covering 18 pages) apply to private stations only.

Own Levels

Initially the CRTC will not demand a specific percentage of Canadian music on FM. Broadcasters are being asked to set their own levels, a decision which understandably was not received with any joy in the music-making fraternity. Non-musical programs, however, will have to be intensely Canadian. "The Commission will vigor-

ously discourage the purchase of off-the-shelf produced programs."

Commercials on FM will continue to be limited in number and type.

To ensure that a great depth and diversity is provided to as many listeners as possible, the CRTC plans to explore whether all radios sold in Canada should be required to have both AM and FM bands.

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

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

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

WEA of Canada Bowing Price Coding of Product

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

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

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

Under the new system, an album which has a suggested list price of \$6.29 has the coding 0629 on the spine, one which has the coding 0729 retails for \$7.29 and so on.

On tape the same holds true, with the price identification coding on the end of the tape graphic.

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HIT OF SWEDEN*

*) Courtesy Radio Sweden April 17, 1973

1.
2.
3.

RING RING (Swedish version)
Bjorn & Benny, Anna & Frida
Polar POS 1171

RING RING (English version)
Bjorn & Benny, Anna & Frida
Polar POS 1172

RING RING (LP)
Bjorn & Benny, Anna & Frida
Polar POLS 242
Orig. publ: Union Songs AB/Sweden Music AB



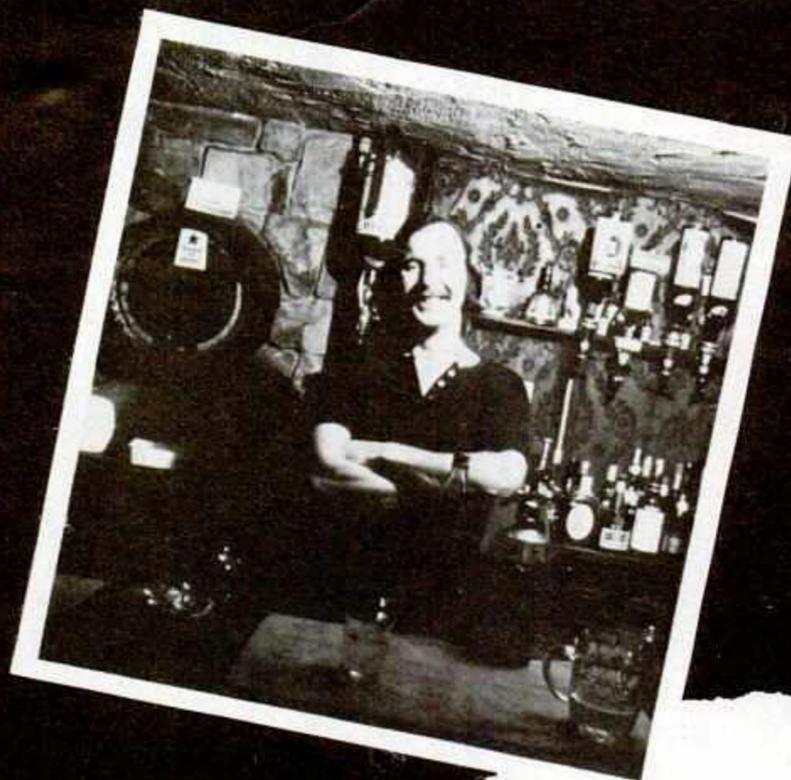
RELEASED IN:

Australia: RCA/ Austria: Polydor/ Belgium: Vogue/ France: Vogue/ Germany: Polydor/ Holland: Polydor/* Japan: Phonogram/ Mexico: RCA/ New Zealand: RCA/ Spain: Discos Col./ Switzerland: Polydor/ Central & South America: RCA/* United States & Canada: Playboy/

* Next release in these territories:
Another Town, Another Train.

A POLAR MUSIC PRODUCTION
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& Benny Andersson
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S-102 45 Stockholm 5, Sweden
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**This is what Mr B.H. Jones, Landlord
of The Lion Inn, Blakey, Yorkshire,
has to say about Back Door**



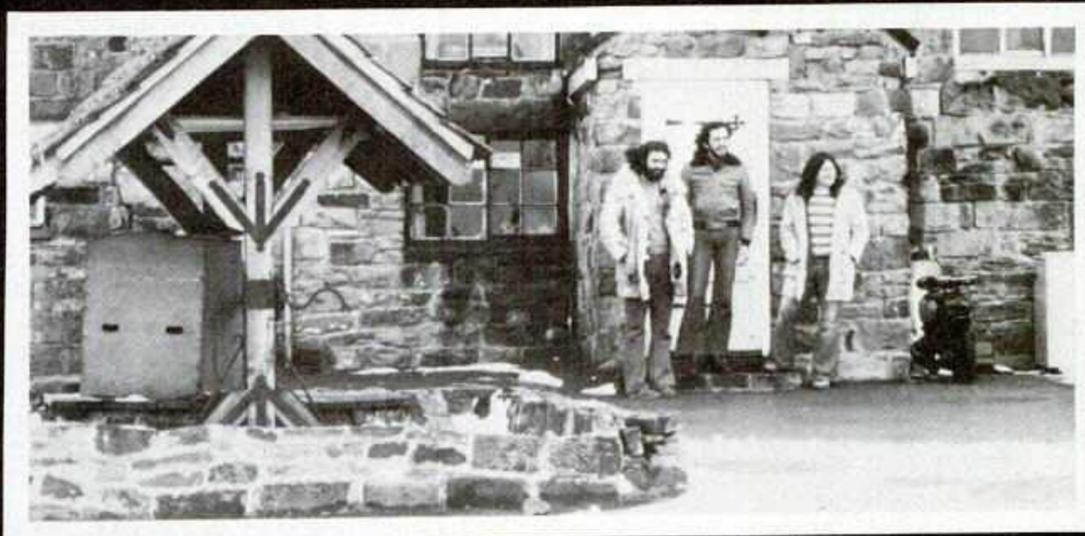
“Everyone in my pub thinks
Back Door is bloody marvellous.
You will too when you
discover Back Door for yourself.”

Brian Jones.

Lion Inn
Blakey, Kirby Moorside,
Yorkshire, England.

**For an advance copy of Back Door's first album,
to be released in a few weeks,
drop a line to Brian.**

Without a manager, record company, agent or publicist, this is what the British music press have said about Back Door.



NEW MUSICAL EXPRESS

BACK DOOR: "Back Door" (Blakey). Wouldja believe that one of the finest albums of the last couple of years is on a small Yorkshire label and only available from a few specialist shops and from friends of the group? Well dis 'am no jive. The group in question are called Back Door, and for the usual reasons so is their album.

They are three: Tommy Hicks (drums), Ron Aspery (saxophones, flute and similar objects) and Colin Hodgkinson (bass and voice, though he keeps his mouth shut on this album).

Hodgkinson simply advances electric bass playing from the Model T stage to the XKE Jag stage.

I could drivel on about Hodgkinson for about another eight paragraphs but it's easier just to say that his man is what the Fender bass guitar has been waiting for these last 20 years. Check out his miraculous "Catcote Rag." In fact, most of the time he sounds like two bassists, a guitarist and a set of organ pedals.

Alternately, bass and saxo-

phone slither around like electric eels, and the rhythm section (if such a mundane term is not an insult to Hicks and Hodgkinson) smash away like

the Hulk and the Thing slugging it out 500 feet above the streets of New York.

In the midst of all this let us not overlook Ron Aspery who cuts all rock hornmen blind. In a just and well-ordered society, Back Door would be hugely promoted and presented at venues other than Northern pubs and the odd support gig at Ronnie's.

As it is, this album was obtained from Drum City in London's Shaftesbury Avenue, and every single member of the staff declared themselves willing to pay money for it. No badges, posters, free booze-ups, reception and bottles of Scotch — just a beautiful amazing album.

You're going to find this album hard to obtain — but if necessary move mountains. If you get a chance, see 'em live and getcha head blown off by Colin H's astounding performance of Robert Johnson's "32-20 Blues" and all the other goodies. Remember — "Back Door." Would we lie to you?

CHARLES SHAAR MURRAY

CAUGHT IN THE ACT

To paraphrase John Lennon — I blew my mind out, in a pub. At the Phoenix, off London's Cavendish Square last week, the three men of Back Door proved that the flame of originality and unspoilt excellence is not dimmed.

Not since the days when the original Graham Bond Quartet were scuffling for a living in the club scene of the sixties, can I remember a band providing such a buzz at grass roots level.

Back Door have somehow encapsulated the magic that so many seek, and is so rarely achieved. They make their work seem simple and the beauty of their concept is that uncluttered by trappings they have soared ahead.

While other bands bludge us with noise, glamour and ever more sophisticated equipment, Back Door have exchanged wry smiles, set up the minimum of amplification gear necessary, and got stuck into playing a refreshing, and supremely intelligent blend of blues, rock, jazz.

It is an artistic working environment they have assembled in which logic and good taste pay highly satisfying dividends.

Ron Aspery plays sax, flute and keyboard, not as adjuncts to the usual rock riff machines, but as careful contributions, each note serving a purpose. He'll play entirely solo, or with the bass, or drums alone. There is never over-blowing, or coasting. Each solo makes a definite statement. And the same is true of the remarkable Colin Hodgkinson, who has completely revolutionised the role of bass guitar. His playing is rich but economical.

Tony Hicks on drums knows exactly how to wed these two talents with a style that is immensely sympathetic. He's loose, but can strike like a cobra, and in the sly, subtle ensemble passages, whips off his snare and cymbals with cool dexterity, rather like a less aggressive Tony Oxley.

Unlike most drummers, he seems well adjusted to the necessity to lay-out during the horn or bass solos and duets, and resists the temptation to push too hard during the more basic rock moments. This would unbalance the band's concept — but there is no lack of power available.

The Phoenix was jammed and sweltering for this exciting new band, who spent nine months on the Yorkshire moors,

defining their musical aims. And the crowd gave an ovation to performances like Colin's storming solo version of Robert Johnson's blues "32-20." Mr Hodgkinson had already astounded my ears with his bass guitar technique that slaps around like a lead guitarist.

When he burst into song as well and revealed a voice that made mock of practically every blues and rock shouter in the country, a half pint of lager nearly fell from my nerveless fingers.

Another ovation went to Ron for a beautiful and romantic flute solo on "Plantagenet" where he revealed a cool and fluid technique, perfectly controlled and delivered with great feeling.

It was a pleasurable experience to be present at such a creative evening and I hope Back Door will remain unspoilt by the acceptance that is bound to come their way.

CHRIS WELCH

Melody Maker



I HAVE JUST bought the "Back Door" LP after a hard time trying to buy it, and I must say that surely we now have a group to fill the gap left by Cream. — PETE HEED, Audley Gardens, Seven Kings, Ilford, Essex.



Ronnie seems to play just about every saxophone, flute or piccolo invented, as well as piano and vibraphone (can't use the word "vibes" anymore. People get confused).

Colin Hodgkinson plays Fender Bass guitar with an inventiveness and technique which leave many guitar players standing. Include me, I know. We worked frequently together all over Europe for about 18 months and had a ball. In fact, it was Pete Thorup and I who "persuaded" Colin to try singing Robert Johnson's "32-20" one memorable night in Germany. There's no stopping him now.

Tony Hicks, on drums, possibly has the hardest job of the three. He has to fit in the right things for two virtuoso performers. It's hard, and he does it really well. Shake on that, Tony. I've been trying to do the same most of my working life. But it's a gas when they're flying so high that you just have to fly with them. Isn't it?

ALEXIS KORNER

Anyone who is interested in musicians, especially in extraordinary musicians, please take note of Backdoor. I mentioned them to you when they were down at Ronnie Scott's and I'm mentioning them again because they are so good. I doubt if you've heard anything like this trio of Ronnie Aspery, Colin Hodgkinson and Tony Hicks.

Billboard Hits of the World

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AUSTRALIA

(Courtesy of Go Set)
SINGLES

- This Week
- 1 KILLING ME SOFTLY WITH HIS SONG—Roberta Flack (Atlantic)
 - 2 FUNNY FACE—Donna Fargo (Dot)
 - 3 TOP OF THE WORLD—Carpenters (A&M)
 - 4 DUELLING BANJOS—Eric Weiss (Warner Bros.)
 - 5 LAST SONG—Edward Bear (Capitol)
 - 6 YOU'RE SO VAIN—Carly Simon (Elektra)
 - 7 I'D LOVE YOU TO WANT ME—Lobo (Philips)
 - 8 CROCODILE ROCK—Elton John (DJM)
 - 9 WEDDING SONG—Petula Clark (Polydor)
 - 10 EVERYTHING IS OUT OF SEASON—Johnny Farnham (HMV)

LP's

- This Week
- 1 NO SECRETS—Carly Simon (Elektra)
 - 2 DON'T SHOOT ME I'M ONLY THE PIANO PLAYER—Elton John (DJM)
 - 3 WHO DO YOU THINK WE ARE—Deep Purple (Purple)
 - 4 TOMMY—London Symphony Orchestra and Chamber Choir with Guest Artists (A&M)
 - 5 SEVENTH SOJOURN—Moody Blues (Threshold)
 - 6 HOT AUGUST NIGHT—Neil Diamond (MCA)
 - 7 DIVINE MISS M—Bette Midler (Atlantic)
 - 8 SLAYED—Slade (Polydor)
 - 9 MAGICIAN'S BIRTHDAY—Uriah Heep (Bronze)
 - 10 ALOHA FROM HAWAII—Elvis Presley (RCA)

BRAZIL RIO DE JANEIRO

(Courtesy of IBOPE)
SINGLES

- This Week
- 1 DON'T SAY GOODBYE—Christian (Top Tape)
 - 2 WHY CAN'T WE LIVE TOGETHER—Timmy Thomas (Top Tape)
 - 3 YOU ARE THE SUNSHINE OF MY LIFE—Stevie Wonder (Tapecar)
 - 4 YOU'RE SO VAIN—Carly Simon (Continental)
 - 5 I'D LOVE YOU TO WANT ME—Lobo (Philips)
 - 6 OH! GIRL—The Chi-Lites (Top Tape)
 - 7 KILLING ME SOFTLY WITH HIS SONG—Roberta Flack (Continental)
 - 8 PAPA WAS A ROLLIN' STONE—The Temptations (Tapecar)
 - 9 HEY GIRL—Lee Jackson (Copacabana)
 - 10 LISTEN—Paul Bryan (Top Tape)

LP's

- This Week
- 1 UMA ROSA COM AMOR—Varios (Som Livre)
 - 2 ROBERTO CARLOS—Roberto Carlos (CBS)
 - 3 O BEM AMADO—Toquinho e Vinicius (Som Livre)
 - 4 CAETANO E CHICO AO VIVO—Caetano e Chico (Philips)
 - 5 ACABOU CHORARE—Os Novos Baianos (Som Livre)
 - 6 O IDOLO NEGRO (VOL. 2)—Eivaldo Braga (Philips)
 - 7 PRELUDE—Elmir Deodato (Top Tape)
 - 8 DRAMA—Maria Bethania (Philips)
 - 9 CAVALO DE ACO (NACIONAL)—Varios (Som Livre)
 - 10 BLACK SABBATH (VOL. 4)—Black Sabbath (Odeon)

BRAZIL SAO PAULO

(Courtesy of IBPOE)
SINGLES

- This Week
- 1 WHY CAN'T WE LIVE TOGETHER—Timmy Thomas (Top Tape)
 - 2 YOU'RE A LADY—Peter Skellern (ODEON)
 - 3 DOMINGO FELIZ—Angelo Maximo (Beverly)
 - 4 YOU ARE THE SUNSHINE OF MY LIFE—Stevie Wonder (Tape Car)
 - 5 DESAFIO—Luiz Americo (Chantecler)
 - 6 WHEN I'M A KID—Demis Roussos (Philips)
 - 7 A PILULA—O dair Jose (Philips)
 - 8 CROCODILE ROCK—Elton John (Fermata)
 - 9 DON'T SAY GOOD-BYE—Christie (Top Tape)
 - 10 INDIA—Paulo Sergio (Beverly)

LP's

- This Week
- 1 UMA ROSA COM AMOR INTERNACIONAL—Triha Sonora (Som Livre)
 - 2 ROBERTO CARLOS—Roberto Carlos (CBS)
 - 3 SORRIA, SORRIA—Eivaldo Braga (Philips)
 - 4 CAETANO E CHICO AO VIVO—Caetano e Chico (Philips)
 - 5 ME AND MRS. JONES—Johnny Mathis (CBS)

BRITAIN

(Courtesy: Music Week)
*Denotes local origin

- | This Week | Last Week | Song | Label |
|-----------|-----------|--|-------|
| 1 | 1 | TIE A YELLOW RIBBON—Dawn (Bell) A. Schroeder (Dave Appel/Tokens) | |
| 2 | 4 | HELL RAISER—Sweet (RCA) | |
| 3 | 2 | HELLO HELLO I'M BACK AGAIN—Gary Glitter (Bell) Leeds (Mike Leander) | |
| 4 | 6 | SEE MY BABY JIVE—Wizard (Harvest) Roy Wood/Carlin (Roy Wood) | |
| 5 | 11 | GIVING IT ALL AWAY—Roger Daltrey (Track)—Blayndale/Compass (Adam Faith) | |
| 6 | 20 | AND I LOVE YOU SO—Perry Como (RCA) United Artists (Chet Atkins) | |
| 7 | 9 | BROTHER LOUIE—Hot Chocolate (RAK)—Chocolate/RAK (Mickie Most) | |
| 8 | 3 | DRIVE-IN SATURDAY—David Bowie (RCA)—Mainman (David Bowie/Ken Scott) | |
| 9 | 12 | MY LOVE—McCartney's Wings (Apple) McCartney/ATV Music (Paul McCartney) | |
| 10 | 13 | NO MORE MR. NICE GUY—Alice Cooper (Warner Bros.) Copyright Control (Bob Ezrin) | |
| 11 | 7 | ALL BECAUSE OF YOU—Geordie (EMI)—Red Bus (E. Elias/R. Danova/Jane Goldcrown) | |
| 12 | 8 | GET DOWN—Gilbert O'Sullivan (MAM)—MAM (Gordon Mills) | |
| 13 | 25 | WONDERFUL DREAM—Ann-Marie (Epic) Louvigny Marquee | |
| 14 | 16 | BIG EIGHT—Judge Dread (SBS Big Shot) Mooncrest (Sinclair/Bryan/Shrowder) | |
| 15 | 10 | I'M A CLOWN/SOME KIND OF A SUMMER—David Cassidy (Bell)—Carlin/Chappell (Wes Farrell) | |
| 16 | 5 | TWEEDLEE DEE—Jimmy Osmond (MGM)—Robbins (Mike Curb/Don Costa) | |
| 17 | 29 | THE RIGHT THING TO DO—Carly Simon (Elektra)—Warner Bros. (Richard Perry) | |
| 18 | 21 | NEVER NEVER NEVER—Shirley Bassey (United Artists) Southern (Noel Rogers) | |
| 19 | 42 | ALSO SPRACH ZARATHUSTRA (2001)—Deodato (Creed Taylor) Britico | |
| 20 | 30 | COULD IT BE I'M FALLING IN LOVE—Spinners (Atlantic) Copyright Control (Thom Be) | |
| 21 | 19 | GOOD GRIEF CHRISTINA—Chicory Tip (CBS)—ATV (R. Easterby/D. Champ) | |
| 22 | 27 | MEAN GIRL—Status Quo (Pye)—Valley (John Schroeder) | |
| 23 | 15 | CRAZY—Mud (RAK) Chinnichap/RAK (M. Chin/M. Chaplin) | |
| 24 | 34 | ONE AND ONE IS ONE—Medicine Head (Polydor) Biscuit (Tony Ashton) | |
| 25 | 14 | PYJAMARAMA—Roxy Music (Island) EG Music (John Anthony) | |
| 26 | 18 | 12TH OF NEVER—Donny Osmond (MGM) Frank (M. Curb/D. Costa) | |
| 27 | 45 | BROKEN DOWN ANGEL—Nazareth (Mooncrest) Mountain/Carlin (R. Glover) | |
| 28 | 24 | LOVE TRAIN—O'Jays (CBS) Gamble-Huff/Carlin (Gamble-Huff) | |
| 29 | 26 | POWER TO ALL OUR FRIENDS—Cliff Richard (EMI)—Big Secret (David MacKay) | |
| 30 | 17 | AMANDA—Stuart Gillies (Philips)—KPM (Norman Newell) | |
| 31 | 31 | LETTER TO LUCILLE—Tom Jones (Decca)—Mustard (Gordon Mills) | |
| 32 | — | WALK ON THE WILD SIDE—Lou Reed (RCA) Warlock (David Bowie/Mick Ronson) | |
| 33 | 49 | YOU WANT IT YOU GOT IT—Detroit Emeralds (Westbound) | |
| 34 | 50 | SYCAMORE—Gene Pitney (Pye) Donna (Gerry Bron) | |
| 35 | 23 | DUELLING BANJOS—Soundtrack/Eric Weissberg/Steve Mandel (Warner Bros.)—Warner Bros. | |
| 36 | 35 | WAM BAM—Handley Family (GL) Toby (Jackie Rae) | |
| 37 | 33 | HEY MAMA—Joe Brown (Ammo)—Ammo-James (Arnold/Martin/Morrow/Brown) | |
| 38 | 47 | EVERYDAY—Don McLean (United Artists)—Southern | |
| 39 | 38 | FEEL THE NEED IN ME—Detroit Emeralds (Janus) Carlin | |
| 40 | 48 | I'VE BEEN DRINKING—Jeff Beck/Rod Stewart (RAK Replay) Warner Bros. | |
| 41 | 32 | CUM ON FEEL THE NOIZE—Slade (Polydor) Barr (Chas Chandler) | |
| 42 | 36 | KILLING ME SOFTLY WITH HIS SONG—Roberta Flack (Atlantic) Butterfield/Essex (Joel Dorn) | |
| 43 | 22 | GOD GAVE ROCK & ROLL TO YOU—Argent (Epic)—Verulum (Rod Argent/Chris White) | |
| 44 | 37 | BAD WEATHER—Supremes (Tamla Motown) Jobete/Carlin (Stevie Wonder) | |
| 45 | 40 | WHATEVER HAPPENED TO YOU—Highly Likely (BBC) Leon Henry/Carlin (Hugg/Hadfield) | |

- 46 — ALBATROSS—Fleetwood Mac (CBS) Fleetwood (Mike Vernon)
- 47 28 HEART OF STONE—Kenny (RAK) Mews (Bill Martin/Phil Coulter)
- 48 — HELP IT ALONG/TOMORROW RISING—Cliff Richard (EMI) RAK/Oaktree (David McKay)
- 49 43 NICE ONE CYRIL—Cockerel Chorus (Youngblood) Belwin-Mills/Guvnor/Miki Dallon (Martin Clarke)
- 50 — ROOF TOP SINGING—New World (RAK) (Mickie Most)

DENMARK

(Courtesy of IFPI)

- This Week
- 1 MAMA LOO—The Les Humphries Singers (Decca)—Sikorski Scandinavia
 - 2 MAMA LOO—The Les Humphries Singers (Decca)
 - 3 POWER TO ALL OUR FRIENDS—Cliff Richard (EMI)—Stig Anderson A/S
 - 4 SOUND 73—The Les Humphries Singers (Decca)
 - 5 FOR WHAT WE ARE—Olson (Philips)
 - 6 GARDEN PARTY—Rick Nelson (MCA)—Intersong A/S
 - 7 SA GAR VI TIL ENKEAAL—Katy Bodtger (Sonet)—Gustav Win Winckler A/S
 - 8 GET DOWN—Gilbert O'Sullivan (MAM)—April AB
 - 9 DRIVE ON—Middle of The Road (RCA)
 - 10 SHA-LA-LA-LA-LA—Walkers (Philips)—Intersong A/S

HOLLAND

(Courtesy Radio Veronica and Bas Mul.)
*Denotes local origin

- This Week
- 1 POWER TO ALL OUR FRIENDS—Cliff Richard (Columbia)—Universal Songs (Philips)
 - 2 FOREVER AND EVER—Demis Roussos (Epic)—Sugar
 - 3 LE LAC MAJEUR—Mort Shuman (Philips)—Chappell
 - 4 TU TE RECONNAITRAS—Anne Marie David (Epic)—Basart
 - 5 GET DOWN—Gilbert O'Sullivan (MAM)—Dayglow
 - 6 THE SHOW—Dizzy Man's Band (Harvest)—Dayglow
 - 7 I'M JUST A SINGER IN A ROCK AND ROLL BAND—The Moody Blues (Threshold)—Leeds
 - 8 WOMAN FROM TOKYO—Deep Purple (Purple Records)
 - 9 DADDY'S HOME—Jermaine Jackson (Tamla Motown)—Anagon
 - 10 DOWN BY THE LAZY RIVER—The Osmonds (MGM)

LP's

- This Week
- 1 BILLION DOLLAR BABIES—Alice Cooper (Warner Bros.)
 - 2 OSMONDS GREATEST HITS—The Osmonds (MGM)
 - 3 "INTROSPECTION"—The van Leer (CBS)
 - 4 THE DARK SIDE OF THE MOON—Pink Floyd (Harvest)
 - 5 HOUSES OF THE HOLY—Led Zeppelin (Atlantic)
 - 6 ATLANTIS—Earth and Fire (Polydor)
 - 7 DON'T SHOOT ME, I'M ONLY THE PIANO PLAYER—Elton John (DJM)
 - 8 THE BYRDS—The Byrds (Asylum Records)
 - 9 TURKS FRUIT—Orkest o.i.v. Rogier v. Otterloo (CBS)
 - 10 UBERALL AUF DER WELT—Freddy Breck (BASF)

HONG KONG

(Courtesy of Radio Hong Kong)

- This Week
- 1 TIE A YELLOW RIBBON ROUND THE OLE OAK TREE—Dawn (Bell)
 - 2 DANIEL—Elton John (DJM)
 - 3 SING—The Carpenters (A&M)
 - 4 IT NEVER RAINS IN SOUTHERN CALIFORNIA—Albert Hammond (Mums) Lobo (Elektra)
 - 5 KILLING ME SOFTLY WITH HIS SONG—Roberta Flack (Atlantic)
 - 6 PINBALL WIZARD—New Seekers (Polydor)
 - 7 DON'T EXPECT ME TO BE YOUR FRIEND—Lobo (Philips)
 - 8 IF WE TRY—Don McLean (UA)
 - 9 POWER TO ALL OUR FRIENDS—Cliff Richard (EMI)

JAPAN

(Courtesy: Music Labo, Inc.)
*Denotes local origin

- This Week
- 1 WAKABA NO SASAYAKI—Mari Amachi (CBS/Sony)—Watanabe
 - 2 AIENO START—Goh Hiromi (CBS/Sony)—Standard
 - 3 ONNA NO NEGAI—Shiro Miya, Pinkara Trio (Columbia)—Daichi
 - 4 HARU NO OTOZURE—Rumiko Koyanagi (Reprise)—Watanabe
 - 5 GAKUSEIGAI NO KISSATEN—Garō (Mushroom)—Alfa

- 6 AKATONBO NO UTA—Anonenone (Aardvark)—Pep
- 7 ORANGE NO AME—Goro Noguchi (Polydor)—Fuji
- 8 YOUSEI NO UTA—Agnes Chan (Warner)—Watanabe
- 9 DOSEI JIDAI—Reiko Ohshida (CBS/Sony)—Nichion
- 10 ONNA NO MACHI—Shiro Miya, Pinkara Trio (Columbia)—Daichi, Nichion

MALAYSIA

(Courtesy Rediffusion, Malaysia)
*Denotes local origin

- This Week
- 1 SILLY JOKE—The Strollers (CBS)
 - 2 DREAM ME HOME—Mac Davis (CBS)
 - 3 ROSALIE—Sam Neely (Capitol)
 - 4 RAINBOW MAN—Looking Glass (Epic)
 - 5 KILLING ME SOFTLY WITH HIS SONG—Roberta Flack (Atlantic)
 - 6 THE COVER OF ROLLING STONE—Dr. Hook & The Medicine Show (CBS)
 - 7 SING—The Carpenters (A&M)
 - 8 IF YOU GOT TO BREAK ANOTHER HEART—Albert Hammond (Mums)
 - 9 DON'T EXPECT ME TO BE YOUR FRIEND—Lobo (Big Tree)
 - 10 DEAD SKUNK—Loudon Wainwright III (CBS)

NORWAY

(Courtesy Verdens Gang)
*Denotes local origin

- This Week
- 1 POWER TO ALL OUR FRIENDS—Cliff Richard (Columbia)—Sweden Music
 - 2 JEG OG DU OG VI TO OG MANGE FLERE—Wenche Myhre (Polydor)—Intersong
 - 3 RING RING—Bjorn & Benny, Agnetha & Annifrid (Polar)—Sweden Music
 - 4 TITTEN TEI ANDRE VON DREI—Birgit Strom & Kjell Karlson ork (Polydor)—Intersong
 - 5 TU TE RECONNAITRAS—Anne Marie David (Epic)—Sugar
 - 6 IT NEVER RAINS IN SOUTHERN CALIFORNIA—Albert Hammond (Epic)—Sweden Music
 - 7 GET DOWN—Gilbert O'Sullivan (MAM)—MAM
 - 8 CAN'T KEEP IT IN—Cat Stevens (Island)—Sweden Music
 - 9 CROCODILE ROCK—Elton John (DJM)—Air Music
 - 10 20TH CENTURY BOY—T. Rex (EMI)

SINGAPORE

(Courtesy Rediffusion, Singapore)

- This Week
- 1 KILLING ME SOFTLY WITH HIS SONG—Roberta Flack (Atlantic)
 - 2 DOCTOR MY EYES—Jackson 5 (Tamla/Motown)
 - 3 TIE A YELLOW RIBBON—Dawn (Bell)
 - 4 DANIEL—Elton John (DJM)
 - 5 20TH CENTURY BOY—T. Rex (T. Rex)
 - 6 NEVER NEVER NEVER—Shirley Bassey (UA)
 - 7 12TH OF NEVER—Donny Osmond (MGM)
 - 8 REELING N ROCKING—Chuck Berry (Chess)
 - 9 GET DOWN—Gilbert O'Sullivan (MAM)
 - 10 YOU ARE THE SUNSHINE OF MY LIFE—Stevie Wonder (Tamla)

SOUTH AFRICA

(Courtesy of Springbok Radio)
*Denotes local origin

- This Week
- 1 WE BELIEVE IN TOMORROW—Freddy Breck (EMI/Brigadiers)—EMI/Brigadiers—Brigadiers Music
 - 2 THE LOVE IN YOUR EYES—Vicky Leandros (Philips)—Trutone—Dick James Music
 - 3 CAN'T KEEP IT IN—Cat Stevens (Island)—Trutone MPA
 - 4 I'M ON FIRE—Maria (Epidemic Rash) RPM—Francis Day
 - 5 WOMAN (BEAUTIFUL WOMAN)—Don Gibson (Hickory)—E.M.I. Brigadiers—Acuff Rose
 - 6 I DON'T WANNA PLAY HOUSE—Barbara Ray (Plum)—Teal—Clan Music
 - 7 DON'T EXPECT ME TO BE YOUR FRIEND—Lobo (Philips)—Trutone—Big Tree Music
 - 8 YOU'RE SO VAIN—Carly Simon (Elektra)—Teal Laetrec
 - 9 KILLING ME SOFTLY WITH HIS SONG—Roberta Flack (Atlantic)—Teal—Copyright Control
 - 10 THE MORNING AFTER—Maureen McGovern (Gallo)—Gallo—Copyright Control

SPAIN

(Courtesy of "El Musical")
*Denotes local origin

- This Week
- 1 IT NEVER RAINS IN SOUTHERN CALIFORNIA—Albert Hammond (CBS)
 - 2 CHARLY—Santabarbara (EMI)
 - 3 ERES TU—Mocedades (Zafiro)—Zafiro

- 4 LE LLAMAN JESUS—Raphael (Hispavox)—Melodix
- 5 HI, HI, HI—Wings (EMI)
- 6 el GATO QUE ESTA TRISTE Y AZUL—Roberto Carlos (CBS)
- 7 LIBRE—Nino Bravo (Polydor)
- 8 THE JEAN GENIE—David Bowie (RCA)—RCA
- 9 I'D LOVE YOU TO WANT ME—Lobo (Philips-F)—Armonico
- 10 VELVET MORNING—Demis Roussos (Philips-F)—Sympathy LP's

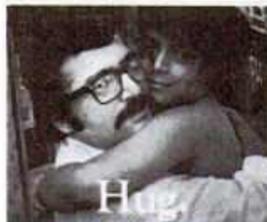
- This Week
- 1 LE LLAMAN JESUS—Raphael (Hispavox)
 - 2 DON'T SHOOT ME—Elton John (EMI)
 - 3 ZIGGY STARDUST—David Bowie (RCA)
 - 4 VENTANAS—Mari Trini (Hispano)
 - 5 MIGUEL HERNANDEZ—Juan Manuel Serrat (Zafiro)
 - 6 SEVENTH SOJOURN—The Moody Blues (Columbia)
 - 7 SOLO UN HOMBRE—Camilo Sesto (Ariola)
 - 8 GREATEST HITS—Simon & Garfunkel (CBS)
 - 9 VOLVERE A NAGER—Raphael (Hispano)
 - 10 CA BARRET—La Trinca (Edigsa)

SWITZERLAND GERMANY

(Courtesy of SRG German Service Swiss Bdest. Corp.)

- This Week
- 1 DER JUNGE MIT DER MUNDHARMONIKA—Bernd Cluver (Hansa)
 - 2 MAMA LOO—Les Humphries Singers (Decca)
 - 3 GET DOWN—Gilbert O'Sullivan (MAM)
 - 4 IN DEN AUGEN DER ANDERN—Christian Anders (Chranders)
 - 5 YELLOW BOOMERANG—Middle of the Road (RCA)
 - 6 CUM ON FEEL THE NOIZE—Slade (Polydor)
 - 7 BIANCA—Freddy Breck (BASF)
 - 8 DANIEL—Elton John (DJM)
 - 9 POWER TO ALL OUR FRIENDS—Cliff Richard (EMI)
 - 10 TU TE RECONNAITRAS—Anne-Marie David (Epic)

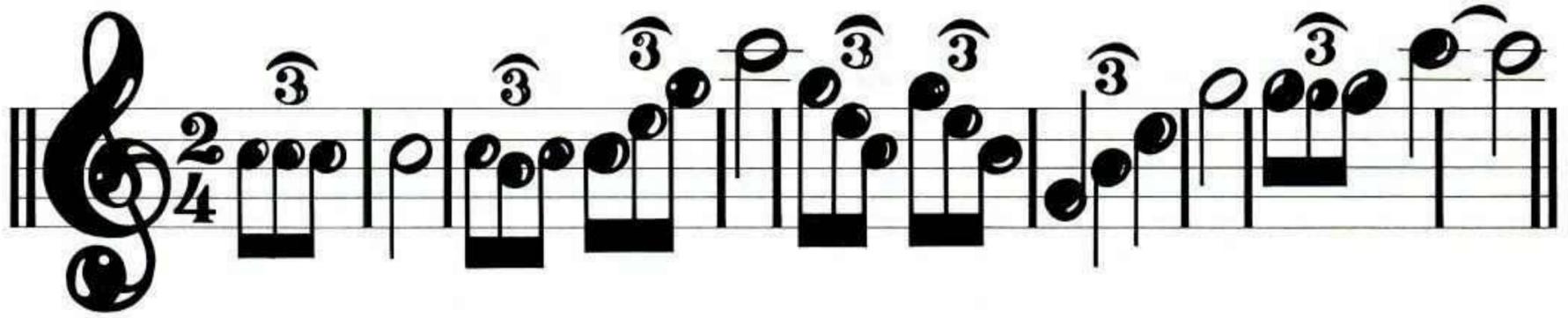
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JAZZ



The International Ambassador

A Billboard Spotlight in the June 2 Issue.

In the beginning, there was jazz. And it was good. The people listened. And they were pleased. It spread across the land. And it was pure. And it came to pass that it bridged vast bodies of water and brought the disciples of jazz together. And they reached out their hands... and touched.



This year, jazz spans two continents as America's number one jazz festival—the Newport Jazz Festival—merges with Europe's number one jazz festival—the Montreux Jazz Festival—and Billboard is again on hand to offer in-depth reportage of the jazz experience.

If you're a part of the jazz scene, then you'll want to be a part of this Billboard jazz spotlight to zero in on that fast-growing jazz market. Billboard's worldwide readership will be brought up to date on the jazz resurgence, as well as being brought up to date on the part you're playing to make jazz an international ambassador.

And if you're a record company in need of a vehicle to promote your jazz catalog, the Billboard jazz spotlight is just what you're looking for. It's an issue that will create a buzz on the retail record store level and generate excitement on the radio programming level. The jazz explosion is here and Billboard's *Jazz: The International Ambassador* is ready, willing, and able to saturate the distributors, rack jobbers, retailers, and programmers with your jazz product.

Billboard's jazz spotlight will feature an interview with the producer of the Newport Jazz Festival, George Wein, talking about the role of jazz in the growth of music around the world. We'll also feature an interview with Mr. Wein's European counterpart, Claude Nobs, the producer of the Montreux Jazz Festival, discussing how the Montreux Festival works in conjunction with U.S. record labels. And Billboard's jazz spotlight will provide a round-up of all the U.S. and European jazz festivals.

You'll also get first-hand information on jazz labels, jazz clubs, and jazz on the air—in both the United States and Europe.

It will be the most complete jazz story to come along in a very long time. Billboard has done it again with *Jazz: The International Ambassador*, coming in the June 2 issue. Jazz has done much to bring the U.S. and Europe closer together. Maybe it'll help bring you closer to our readers—all of them, all over the world. **Billboard: The international music ambassador.**

Ad Deadline: June 8

Issue Date: June 23

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Dual Inventory Furrows Brows

Who/Where/When

Continued from page 18

- PERSUASIONS** (Capitol): Main Point, Bryn Mawr, Pa., May 17-20; Cellar Door, Washington, D.C., May 21-26.
- SHAWN PHILLIPS** (A&M): Civic Auditorium, Santa Monica, Calif., May 18.
- WILSON PICKETT** (RCA): Hilton Lounge, Las Vegas, May 30-June 12.
- POINTER SISTERS** (Blue Thumb): Troubadour, Los Angeles, May 15-19; Great American Music Hall, San Francisco, May 23-27; Keystone, Berkeley, May 29-31; Orphanage, San Francisco, June 1-3.
- BILLY PRESTON** (A&M): Constitution Hall, Washington, D.C., May 21; Civic Center, Providence, R.I., May 23; Arena, Pittsburgh, Pa., May 31; Coliseum, New Haven, Conn., June 1.
- KENNY PRICE** (RCA): Port Palace #1, Raleigh, N.C., May 13; Avons Club, Cleveland, Ohio, May 19; Valley View Park, Hellam, Pa., May 27.
- PROCTOR/BERGMAN** (Columbia): Miami, Fla., May 19.
- JEANNE PRUETT** (MCA): Bob-A-Link Ballroom, Post Lake, Wisc., May 25-26.
- BILL QUATEMAN** (Columbia): Quiet Knight, Chicago, May 30-June 3.
- QUICKSILVER** (Capitol): Commack Arena, Commack, N.Y., May 13.
- DEL REEVES** (United Artists): Leeman Field, Pennington Gap, Va., May 26; Charlotte 500, Charlotte, N.C., May 27-28.
- JERRY REED** (RCA): Sons of S. Orange, Greenville, S.C., May 25.
- LOU REED** (RCA): Youngstown, Ohio, May 13; Princeton, N.J., May 14; Forum-Capitol Hill, Harrisburg, Pa., May 19; Academy of Music, Philadelphia, Pa., May 20.
- MARTHA REEVES** (Gordy): Municipal Auditorium, Sheboygan, Wisc., May 26.
- LEA ROBERTS** (United Artists): Shara-Tahoe, Lake Tahoe, Nevada, May 28-June 22.
- PAT ROBERTS** (Dot): Eugene, Oregon, May 24-26; Spokane, Wash., May 31-June 2.
- ROCK & ROLL REVIVAL**: International Amphitheatre, Chicago, May 26; Omni, Atlanta, Ga., May 27; Madison Square Garden, N.Y., June 1.
- JAMEY RYAN**: Leeman Field, Pennington Gap, Va., May 26.
- WILLIAM ST. JAMES**: Quiet Knight, Chicago, May 30-June 3.
- EARL SCRUGGS** (Columbia): Cowtown, Kansas City, Mo., May 26; Oak Hill Park, Eureka Springs, Ark., May 27.
- DOC SEVERINSON** (RCA): Grand Fork, N.D., May 13.
- RED SIMPSON** (Capitol): Nashville Nevada Club, Reno, Nevada, May 13-14; Redding, Calif., May 15; Fairbanks, Alaska, May 16-17; Anchorage, Alaska, May 18-19; Ft. St. John, B.C., May 21-June 2.
- NANCY SINATRA** (RCA): Sahara, Las Vegas, May 15-28.
- SKYLARK** (Capitol): Uncle Sam's, Winston-Salem, N.C., May 20; Hilton Hotel, Pittsburgh, Pa., May 22; Six Flags Over Georgia, Atlanta, Ga., May 24.
- SLADE** (Polydor): Spectrum, Philadelphia, May 26.
- CAL SMITH** (MCA): The Longbranch Club, Wichita, Kansas, May 24-26.
- CARL SMITH** (Columbia): Brewer Auditorium, Brewer, Maine, May 26.
- O.C. SMITH** (Columbia): Tour of North Florida Army Bases, May 29-June 3.
- HANK SNOW** (RCA): Wheeling, W. Va., May 19; McCormack Place, Chicago, May 27.
- SONNY & CHER** (MCA): H.I.C. Arena, Honolulu, Hawaii, May 26.
- SONS OF CHAMPLIN** (Columbia): Des Moines, Iowa, May 23.
- BRUCE SPRINGSTEEN** (Columbia): Sports Arena, Toledo, Ohio, May 26; Coliseum, Fayetteville, N.C., May 30; Coliseum, Richmond, Va., May 31.

Canadian LP

Continued from page 30

calls for photographs and biographical data on all artists, as well as a possible, short history of Canadian music. "Professionalism" is being stressed throughout the package production.

The College Market

Vickery is promoting college radio via the package by emphasizing the size and scope of both Canadian and U.S. college outlets. That approach further underscores the growth of college radio there during recent years, as revealed in recent efforts to create an ongoing association of Canadian college stations.

Despite the current delays, Vickery remains confident that the needed funds—roughly \$10,000—will be secured. Given the detail of the proposals, the documentary concept itself (which provides coherent, conceptual programming rather than just music), and the timing, which focuses on the opening of school when students are most interested in their radio station's new programming, Vickery is now concerned primarily with overcoming delays caused by the chains of command involved in negotiations with programming sources and potential sponsors.

MAY 19, 1973, BILLBOARD

- etteville, N.C., May 30; Coliseum, Richmond, Va., May 31.
- JAMES LEE STANLEY** (RCA): Minneapolis, Minn., May 16; Indianapolis, Ind., May 17; Columbus, Ohio, May 18; Pittsburgh, Pa., May 22; Buffalo, N.Y., May 23.
- STATUS QUO** (A&M): Coliseum, Corpus Christi, Texas, May 25; Coliseum, Odessa, Texas, May 26; Coliseum, El Paso, Texas, May 27; Bronco Bull, Dallas, May 29; Masonic Temple, Davenport, Iowa, May 31.
- STEELY DAN** (ABC): Tampa Stadium, Tampa, Fla., May 26; Braves Stadium, Atlanta, Ga., May 27.
- B.W. STEVENSON** (RCA): Festival, Kerrville, Texas, May 27.
- DON STEWART**: Palumbo's, Philadelphia, May 31.
- JOHN STEWART** (RCA): The Stables, East Lansing, Mich., May 21-23; Raven Gallery, Detroit, Mich., May 24-27; Olivers, Boston, May 29-June 3.
- STONEMANS**: Beltsville, Md., May 13; Hagerstown, Md., May 26.
- STRAWBS** (A&M): Hammond Civic Center, Hammond, Ind., May 15; London Arena, London, Ont., Canada, May 16; Hamilton Forum, Hamilton, Ont., Canada, May 17; Massey Hall, Toronto, Canada, May 18; Arena, Sudbury, Ont., Canada, May 19; Civic Center, Ottawa, Canada, May 20; Palais Des Sports, Sherbrooke, Quebec City, May 21; Pavillon de la Jeunesse, Quebec City, May 22; Winterland, San Francisco, May 24; Convention Center, Anaheim, Calif., May 25; Civic Theatre, San Diego, Calif., May 26.
- NAT STUCKEY** (RCA): St. Mobile, Laurel, Miss., May 19; Coliseum, Jackson, Tenn., May 26; Downtowner Motel, Albany, Ga., May 31.
- TEMPTATIONS** (Motown): Civic Center, Roanoke, Va., May 26; Richmond Coliseum, Richmond, Va., May 27; Civic Center, Baltimore, Md., May 28.
- SONNY TERRY & BROWNIE MCGHEE** (A&M): Riverboat, Toronto, Canada, May 15-27; Tour of England, June 1-24.
- RUFUS THOMAS** (Stax): Imperial Civic Center, St. Louis, Mo., May 20; Fox Theatre, Timpson, Texas, May 26.
- TERI THORNTON**: The Paradise Room, Reno, Sweeney, May 8-19.
- MEL TILLIS** (MGM): Division Theatre, Fort Stewart, Ga., May 27.
- ERNEST TUBB** (MCA): McCormack Place, Chicago, May 27; Church St. Gym, New Castle, Ind., May 27.
- TUFANO & GIAMMARESE** (A&M): The Bitter End, N.Y., May 23-28.
- CONWAY TWITTY** (MCA): Good Ole Nashville Music, Nashville, Tenn., May 23; Civic Auditorium, Hot Springs, Ark., May 25; Coliseum, Jackson, Tenn., May 26; Branson, Mo., May 27.
- UPRISING** (Rainbow): Full Tilt Boogie Ballroom, Monroe, Mich., May 19.
- LEROY VAN DYKE** (MCA): Hugo, Minn., May 26.
- TOWNES VAN ZANDT** (Poppy): Kerrville Folk Festival, Austin, Texas, May 27.
- PORTER WAGONER** (RCA): Grand Ole Opry, Nashville, Tenn., May 19; Shoal Creek CM Park, Lavonia, Ga., May 20; Armory, Beekley, W. Va., May 25; Lancaster, Pa., May 26; Lonesome Pines Speedway, Coburn, Va., May 30.
- LOUDON WAINWRIGHT III** (Columbia): Westchester County Center, White Plains, N.Y., May 26; Queen Elizabeth Hall, London, May 28.
- BILLY WALKER** (MGM): Opryland, Nashville, Tenn., May 19; Shrine Mosque, Peoria, Ill., May 20; Charleston, W. Va., May 26; Hutchison, Kansas, May 31; Wichita, Kansas, June 1.
- CHARLIE WALKER** (RCA): Norfolk, Va., May 12-13; Ill. Country Opry, Petersburg, Ill., May 19; Coldwater Lake Inn, Weidman, Mich., May 20; Hawaii, May 25-June 2.
- WAR** (United Artist): Hofheinz Pavilion, Houston, Texas, May 26; Buffalo Memorial Auditorium, Buffalo, N.Y., May 31.
- DOC WATSON** (United Artists): Ozark Mountain Folkfair, Eureka Springs, Ark., May 27.
- WEATHER REPORT** (Columbia): Exit Inn, Nashville, Tenn., May 16-17.
- FREDDY WELLS** (Columbia): Nashville Music, Nashville, Tenn., May 31.
- KITTY WELLS/JOHNNY WRIGHT** (MCA): Madera, Calif., May 24; Napa, Calif., May 26; San Francisco, May 27.
- DOTTIE WEST** (RCA): Columbia, Tenn., May 19; Birmingham, Ala., May 24; Laurel, Miss., May 25; Parkers Lake, Ky., May 27.
- WILBURN BROTHERS** (MCA): Atlanta, Ga., May 26; Opryland USA, Nashville, Tenn., May 27.
- HANK WILLIAMS JR.** (MGM): Panther Hall, Fort Worth, Texas, May 26.
- NANCY WILSON** (Capitol): England, May 30-June 30.
- JOHNNY WINTER** (Columbia): Winterland, San Francisco, May 26-27; Palladium, Los Angeles, May 28; Coliseum, Denver, Colo., May 30.
- MAC WISEMAN** (RCA): Pete Pike's Farm, Amelia, Va., May 26-27.
- WISHBONE ASH** (MCA): Seattle, Wash., May 26; Portland, Oregon, May 27.
- BOBBY WOMACK** (United Artist): Danville City Auditorium, Danville, Va., May 13; Milwaukee Auditorium, Milwaukee, Wisc., May 18; Memphis, Tenn., May 19; City Auditorium, Birmingham, Ala., May 20; Independence Hall, Baton Rouge, La., May 21; Blackman Coliseum, Lafayette, La., May 22; City Park Stadium, New Orleans, La., May 23; Kiel Auditorium, St. Louis, Mo., May 25; Stanley Hotel, Estes Park, Colo., May 26; Auditorium Theatre, Chicago, May 27.
- STEVIE WONDER** (Motown): Benefit-Hollywood Palladium, Calif., May 19; HIC Arena, Honolulu, Hawaii, May 20; Sports Arena, Toledo, Ohio, May 26.
- XIT** (Motown): Indian Center, Denver, Colo., May 19; Wind River Reservation, Wyo., May 20-21.
- LED ZEPPELIN** (Atlantic): Salt Lake City, Utah, May 26; Los Angeles, Calif., May 30-31; San Francisco, June 1-2.

Continued from page 1

mention was the fact that the label, either on purpose or inadvertently, took no chances. The LP jacket carried the designation "VPSX-6089 STEREO" and on the outside of the shrink wrap was a sticker that read: "Certified compatible stereo/4-channel recording. Designed for high performance on any stereo or discrete quadraphonic system."

Many record labels look at the double inventory idea as a "mess" and hope it doesn't become a widespread reality. At least three record company executives said that their decision (still pending) on which system to go for quadrasonic—SQ matrix, QS matrix or CD-4 discrete—will be based on "avoiding the double inventory problem."

Stan Kaven, vice president for CBS Records which developed and marketed the SQ matrix system and charges a dollar extra for quadrasonic albums, said: "All of us look forward to the day when there will be only one record. But, because of the extra costs involved in quadrasonic, there must be a two-step process."

Bob Kornheiser, vice president of tape sales for Atlantic Records, said WEA would stick with their double inventory and dollar higher price for quadrasonic, even though, at the same time, Dave Glew, vice president of sales for the label, wishfully hoped that the label could "go a different direction in the future."

Felt RCA Erred

RCA made a mistake, Kornheiser felt, "when they didn't raise the price on their quadrasonic record. There's certainly more justification for a price increase between stereo and quadrasonic than there was between monaural and stereo, because of the vastly increased costs." He pointed to the costs of tooling up for the different compound necessary for quadrasonic albums, and the increased costs in mixing the records. "He said some albums were costing \$20,000 to \$50,000 additionally in mixdown charges alone. "Thus, to charge the same price for a quadrasonic album as a stereo album is ridiculous. I can only surmise that

Uphold Right To Format Hearing

Continued from page 3

all need for diversity in programming; 2. the needs and tastes of the community should be ascertained and satisfied, and 3. the availability of the types of programming in the area should be considered when a citizens' group protests the loss of a "unique" type. The court was not convinced that these guidelines are being universally applied.

On legal and technical grounds, the court added that when a "factual dispute" is involved in a case concerning the public interest in a format, a hearing by the FCC is mandatory. In the WGLN-FM case, the FCC agreed without hearing the evidence, that the new owner needed to make the change in format to avoid financial loss. But the Citizens' Committee charged that WGLN-FM was at the time making money on the progressive rock and had raised its card rates accordingly. (The station had previously lost money on golden oldies and country music formats.)

On availability, the 11,000 petitioners claimed there was no other progressive rock station in the area, while the FCC attempted to answer this by stating that some of the progressive type of music would show up in Top Forty area station airplay. To this, the court said, "We deal here with format, not occasional duplications of selections." Also, it held "the presence or absence of an alternative source is a material issue," in cases of basic format change.

RCA wanted to establish quadrasonic in the market place and figured to come out ahead in the long run. But that type of thinking would be impractical for us. So, how do we avoid double inventory? Can anybody answer that? There's no way out of it." But even Kornheiser hoped that the double inventory situation could be phased out at the point "when it pays to put everything out in quadrasonic."

The one great factor in the whole double inventory situation, Kornheiser said, is that "the CD-4 discrete record is really compatible."

Field Staff Teaching

RCA, meanwhile, is hoping to be able to avoid a double inventory situation by a vast educational campaign and even now its 40 field representatives are visiting dealers to alert them to marketing procedures for the Quadrasonic—specifically, that it should be racked along with regular stereo albums as well as in special quadrasonic displays.

At the same time, several other labels are "on the fence" regarding quadrasonic records. CTI Records stepped down from the fence last week with the release in SQ matrix of its "Deodato" album. But Gil Friesen, vice president of administration for A&M Records, said, "It's premature to say that we're close to making a decision on which system to become involved in... whether Sansui or discrete. But the retailer is very concerned about having to stock a double inventory. That will be a factor in any decision we make."

In light of the troubles RCA is having at the dealer level with the confusion about quadrasonic versus stereo, Friesen said: "A pity, since they have the system that would eliminate all double inventory problems."

A&M Holds back

A&M has been holding back on two albums, one by Quincy Jones and another by Rick Whitman, pending a decision on quadrasonic. Earlier, the company had distributed a Carole King album on Ode Records in Sansui matrix quadrasonic and quadrasonic sales were 12,000, a rather small figure in comparison to the sales in stereo of the same album. Her "Tapestry" album, which wasn't in quadrasonic, sold around four million units, for example.

Vanguard Records reports that its quadrasonic product is beginning to grab on very strong on a one-to-one basis in classical music "and it's also catching on in the pop field. The SQ matrix system does everything we want. There may be confusion now about which system will win, but in the end it's got to be SQ," said Herb Corsock, vice president of sales and promotion.

Marvin Schlachter, head of Chess/Janus Records, said he was thinking increasingly of quadrasonic and had "examined both systems but are still sitting on the fence. We haven't felt the market strong enough yet to put any records out." But, at the very moment contacted, he was sitting with producer John Schroeder talking about quadrasonic and said that the firm which put out his tapes wanted to put out quadrasonic tape cartridges of Chess/Janus product.

Glew wanted to impress upon the industry the great need to "try not to get too excited or crazy" about quadrasonic. "recall the days when everyone flooded the market with 8-track cartridges and over-supplied the demand?"

Winter Group Gold

NEW YORK—The Edgar Winter Group has struck gold with their Epic album, "They Only Come Out at Night." The RIAA-certified album contains the hit single, "Frankenstein."

Billboard SPECIAL SURVEY for Week Ending 5/19/73

Billboard Best Selling Jazz LP's		
This Week	TITLE—Artist, Label & Number (Distributing Label)	Last Week
1	SECOND CRUSADE Crusaders, Blue Thumb BTS 7000 (Famous)	22
2	MORNING STAR Hubert Laws, CTI 6022	23
3	BLACK BYRD Donald Byrd, Blue Note BN LA047.F (United Artists)	24
4	SKY DIVE Freddie Hubbard, CTI 6018	25
5	PRELUDE/DEODATO Eumir Deodato, CTI 6021	26
6	SUNFLOWER Milt Jackson, CTI 6024	27
7	FUNKY SERENITY Ramsey Lewis, Columbia KC 32030	28
8	LIGHT AS A FEATHER Chick Corea, Polydor PD 5525	29
9	1st LIGHT Freddie Hubbard, CTI 6013	30
10	RED, BLACK & GREEN Roy Ayers, Polydor PD 5045	31
11	HANGIN' OUT Funk, Inc., Prestige PRS 10059	32
12	INNER CITY BLUES George Washington, Jr., Kudu 03 (CTI)	33
13	TALK TO THE PEOPLE Les McCann, Atlantic SD 1619	34
14	WHITE RABBIT George Benson, CTI 6015	35
15	SONGS FOR MY LADY McCoy Tyner, Milestone 9044 (Fantasy)	36
16	HERBIE HANCOCK SEXTANT Columbia, KC 32212	37
17	MOON GERMS Joe Farrell, CTI 6023	38
18	INSIDE II Paul Horn, Epic KE-31600 (Columbia)	39
19	RAMSEY LEWIS Upendo Ni Pamoja, Columbia CQ 31096	40
20	UNDER FIRE Gato Barbieri, Flying Dutchman FD 10156	
21	M.F. HORN II (M.F. HORN) Waynard Ferguson, Columbia KC 31709	
22	STRANGE FRUIT Billie Holiday, Atlantic SD 1614	
23	BILLIE HOLIDAY The Original Recordings, Columbia 2-32060	
24	LIVE AT THE LIGHTHOUSE Charles Earland, Prestige 10050 (Fantasy)	
25	MIZRAB Gabor Szabo, CTI 6026	
26	ON THE CORNER Miles Davis, Columbia KC 31906	
27	HUSH 'N THUNDER Yusef Lateef, Atlantic SD 1635	
28	WE GOT A GOOD THING GOING Hank Crawford, Kudu 08 (CTI)	
29	DIG THIS Bobbie Humphrey, Blue Note BLN 84421 (U.A.)	
30	SOPHISTICATED LOU Lou Donaldson, Blue Note BAN-LA024.F (U.A.)	
31	OH GIRL Young-Holt Unlimited, Atco 1634	
32	3 PIECES FOR BLUES BAND Siegfall Schwall, DGG 2530-309	
33	NEXT ALBUM Sonny Rollins, Milestone 9042 (Fantasy)	
34	YOU GOT SAHARA McCoy Tyner, Milestone 9039 (Fantasy)	
35	HURTWOOD EDGE Tim Weisberg, A&M SP 4352	
36	ALL THE KING'S HORSES Grover Washington, Jr., Kudu KU-07 (CTI)	
37	THE BILLIE HOLIDAY STORY Billie Holiday, Decca DSX 7161 (MCA)	
38	EVOLUTION OF MANN Herbie Mann, Atlantic 2-300	
39	ALONE AGAIN (Naturally) Ester Phillips, Kudu KU-09 (CTI)	
40	CHERRY Shelley Turrentine with Milt Jackson, CTI 6017	

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Billboard

Records Industry Association Of America seal of certification as "million seller." (Seal indicated by bullet.)

CHARTS

STAR PERFORMER—Records showing greatest increase in retail sales activity over the previous week, based on actual market reports.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist (Producer) Label, Number (Distributing Label)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist (Producer) Label, Number (Distributing Label)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist (Producer) Label, Number (Distributing Label)
1	2	10	YOU ARE THE SUNSHINE OF MY LIFE	Stevie Wonder (Stevie Wonder), Tamla 54232 (Motown) WCP	34	37	13	TEDDY BEAR SONG	Barbara Fairchild (Jerry Crutchfield), Columbia 4-45743 MCA	68	77	4	I LIKE YOU	Donovan (Donovan & Michael Peter Hayes), Epic 5-10583 (Columbia)
2	1	14	TIE A YELLOW RIBBON ROUND THE OLE OAK TREE	Dawn featuring Tony Orlando (Hank Medress, Dave Appel & the Tokens, Bell 45-318) WBM	35	50	4	ONE OF A KIND (Love Affair)	Spinners (Thom Bell), Atlantic 45-2962 B-B	69	80	3	HEY YOU! GET OFF MY MOUNTAIN	Dramatics (Tony Hester for Groovesville), Volt 4090 (Columbia) SGC
3	3	18	LITTLE WILLY	The Sweet (Phil Wainman for New Productions Ltd.), Bell 45-251 WBM	36	36	9	I CAN UNDERSTAND IT	New Birth (Fuqua III Productions), RCA 74-0912 B-3	70	74	5	FIRST CUT IS THE DEEPEST	Keith Hampshire (Pig-Weed Productions), A&M 1432 MCA
4	7	11	FRANKENSTEIN	Edgar Winter Group (Rick Derringer), Epic 5-10967 (Columbia)	37	46	6	AND I LOVE YOU SO	Perry Como (Chet Atkins), RCA 74-0906 B-3	71	-	1	SHAMBALA	Three Dog Night (Richard Podolor), Dunhill 4352 WCP
5	9	7	DANIEL	Elton John (Gus Dudgeon), MCA 40046 WBM	38	42	8	HEARTS OF STONE	Blue Ridge Rangers (John Fogerty), Fantasy 700 WCP	72	76	5	IT'S HARD TO STOP (Doing Something When It's Good To You)	Betty Wright (Willie Clark, Clarence Reid), Alton 4617 (Atlantic) SGC
6	13	6	MY LOVE	Paul McCartney & Wings (Gramophone Co.), Apple 1861 WBM	39	40	9	LET'S PRETEND	Raspberries (Jimmy Ienner), Capitol 3546 CHA	73	81	2	DIAMOND GIRL	Seals & Crofts (Louie Shelton), Warner Brothers 7708 WBM
7	5	13	DRIFT AWAY	Dobie Gray (Mentor Williams), Decca 33057 (MCA) NAK	40	25	13	MASTERPIECE	Temptations (Norman Whitfield), Gordy 7126 (Motown) WCP	74	78	4	ROLL OVER BEETHOVEN	Electric Light Orchestra (Jeff Lynne), United Artists 173 MCA
8	6	12	STUCK IN THE MIDDLE WITH YOU	Stalers Wheel (Lieber-Stoller), A&M 1416 WCP	41	44	7	DRINKING WINE SPO-DEE O'DEE	Jerry Lee Lewis (Steve Rowland), Mercury 73374 (Phonogram) MCA	75	83	4	MUSIC EVERYWHERE	Tufano & Giannarese (Lou Adler), Ode 66033 (A&M)
9	14	9	PILLOW TALK	Sylvia (Sylvia Robinson & Michael Burton), Vibration 521 (All Platinum) SGC	42	52	8	GIVE IT TO ME	J. Geils Band (Bill Szymczyk for Pandora Productions), Atlantic 45-2953 WBM	76	82	3	SO VERY HARD TO GO	Tower of Power (Tower of Power), Warner Brothers 7687
10	12	14	WILDFLOWER	Slyark (Eirik the Norwegian), Capitol 3511 HAN	43	54	5	LONG TRAIN RUNNING	Doobie Brothers (Ted Templeman), Warner Brothers 7698 WBM	77	-	1	YOU'LL NEVER GET TO HEAVEN (If You Break My Heart)	Stylistics (Thom Bell), Avco 4618
11	11	11	REELING IN THE YEARS	Steely Dan (Gary Katz), ABC 11352 WCP	44	48	6	CLOSE YOUR EYES	Edward Bear (Gene Martynec for Bear), Capitol 3581 HAN	78	79	5	I'M A STRANGER HERE	Five Man Electrical Band (Dallas Smith), Lion 149 (MGM)
12	8	15	THE NIGHT THE LIGHTS WENT OUT IN GEORGIA	Vicki Lawrence (Snuff Garrett), Bell 45-303 SGC	45	47	10	I KNEW JESUS (Before He Was A Star)	Glen Campbell (Jimmy Bowen), Capitol 3548 HAN	79	89	6	MONSTER MASH	Bobby "Boris" Pickett & the Crypt Kickers (Gary Paxton), Parrot 348 (London) SGC
13	17	12	HOCUS POCUS	Focus (Mike Vernon for RTM), Sire 704 (Famous) WCP	46	51	8	BACK WHEN MY HAIR WAS SHORT	Gunhill Road (Kenny Karner & Richie Wise), Kama Sutra 569 (Buddah) SGC	80	86	4	AVENGING ANNIE	Andy Pratt (John Nagy), Columbia 4-45804
14	15	14	DAISY A DAY	Jud Strunk (Mike Curb & Don Costa), MGM 14463 B-3	47	55	5	BAD, BAD LEROY BROWN	Jim Croce (Terry Cashman, Tommy West), ABC 11359 B-3	81	88	2	SWAMP WITCH	Jim Stafford (Phil Gernhard & Lobo), MGM 14496 HAN
15	4	12	THE CISCO KID	War (Jerry Goldstein, Lonnie Jordan & Howard Scott for Far Out Productions), United Artists 163 B-3	48	23	16	PEACEFUL	Helen Reddy (Tom Catalano), Capitol 3527 HAN	82	-	1	KODACHROME	Paul Simon (Paul Simon & the Muscle Shoals Sound Rhythm Section), Columbia 4-45859
16	19	13	FUNKY WORM	Ohio Players (Ohio Players), Westbound 214 (Chess/Janus) WCP	49	57	4	YOU CAN'T ALWAYS GET WHAT YOU WANT	Rolling Stones (Jimmy Miller), London 45-910	83	84	5	COSMIC SEA	The Mystic Moods, (Bob Todd, Hal Winn, Don McGinnis; executive producer Brad Miller), Warner Brothers 7686 SBC
17	18	12	OUT OF THE QUESTION	Gilbert O'Sullivan (Gordon Mills), MAM 3628 (London) MCA	50	59	4	DADDY COULD SWEAR I DECLARE	Gladys Knight & the Pips (Johnny Bristol), Soul 35105 (Motown) WCP	84	-	1	MONEY	Pink Floyd (Pink Floyd), Harvest 3609 (Capitol)
18	21	8	THE RIGHT THING TO DO	Carly Simon (Richard Perry), Elektra 45843 WCP	51	31	10	CHERRY CHERRY (From "Hot August Night")	Neil Diamond (Tom Catalano), MCA 40017 HAN	85	87	4	WHAT A SHAME	Foghat (Tony Outada & Dave Edmunds), Bearsville 0014 (Warner Brothers)
19	22	8	THINKING OF YOU	Loggins & Messina (Jim Messina), Columbia 4-45815 WBM	52	62	5	NATURAL HIGH	Bloodstone (Mike Vernon), London 45-1046 B-3	86	95	2	SATIN SHEETS	Jeanne Pruett (Walter Haynes), MCA 40015 MCA
20	24	6	I'M GONNA LOVE YOU JUST A LITTLE MORE BABY	Barry White (Barry White), 20th Century 2018 CPI	53	38	10	BLUE SUEDE SHOES	Johnny Rivers (Johnny Rivers), United Artists 198 CHA	87	96	2	SHAMBALA	B.W. Stevenson (David Kershenbaum), RCA 74-0952 WCP
21	10	12	THE TWELFTH OF NEVER	Donny Osmond (Mike Curb, Don Costa), MGM 14503 WCP	54	64	6	FENCEWALK	Mandrill (Al Brown & Mandrill), Polydor 14163 WCP	88	91	2	CALIFORNIA SAGA (On My Way To Sunny Californ-i-a)	Beach Boys (Beach Boys), Reprise 1156 HAN
22	27	9	PLAYGROUND IN MY MIND	Clint Holmes (Paul Vance & Lee Packriss), Epic 5-10891 (Columbia) B-3	55	71	3	WITH A CHILD'S HEART	Michael Jackson (Freddie Perrin, Fonce Mizell), Motown 1218 HAN	89	90	3	YOUR SIDE OF THE BED	Mac Davis (Rick Hall), Columbia 4-45829 SGC
23	26	6	STEAMROLLER BLUES/FOOL	Elvis Presley, RCA 74-0910 B-B/CHA	56	45	13	PINBALL WIZARD/SEE ME, FEEL ME	The New Seekers (Michael Lloyd), MGM/Verve 10709 SGC	90	-	1	TIME TO GET DOWN	O'Jays (Gamble-Huff), Philadelphia International 73531 (Columbia)
24	16	13	SING	Carpenters (Richard & Karen Carpenter), A&M 1413 WBM	57	70	4	BEHIND CLOSED DOORS	Charlie Rich (Billy Sherrill), Epic 5-10950 (Columbia) WCP	91	93	2	A LETTER TO LUCILLE	Tom Jones (Gordon Mills), Parrot 40074 (London) MCA
25	34	6	RIGHT PLACE, WRONG TIME	Dr. John (Allen Toussaint), Atco 6914 WCP	58	53	10	HALLELUJAH DAY	Jackson Five (Freddie Perrin & Fonce Mizell), Motown 1224 SGC	92	94	3	A LITTLE BIT LIKE MAGIC	King Harvest (Chauckanut), Perception 527
26	30	7	LEAVING ME	Independents (Art Productions), Wand 11252 (Scepter) WCP	59	-	1	GIVE ME LOVE (Give Me Peace On Earth)	George Harrison (George Harrison), Apple 6678 SGC	93	97	2	TOGETHER WE CAN MAKE SUCH SWEET MUSIC	Spinners (Clay McMuray), Motown 1235 WCP
27	28	12	I'M DOING FINE NOW	New York City (Thom Bell), Chelsea 78-0113 (RCA) B-B	60	66	5	GIVE YOUR BABY A STANDING OVATION	Dells (Don Davis), Cadet 5696 (Chess/Janus) WCP	94	-	1	THINK	James Brown (James Brown), Polydor 14177
28	29	7	IT SURE TOOK A LONG, LONG TIME	Lobo (Phil Gernhard), Big Tree 16,001 (Bell) HAN	61	68	4	ISN'T IT ABOUT TIME	Stephen Stills & Manassas (Stephen Stills, Chris Hillman, Dallas Taylor for Gold Hill) Atlantic 45-2959 WCP	95	99	2	OUTLAW MAN	David Blue (Graham Nash), Asylum 11015 (Atlantic) WBM
29	39	6	NO MORE MR. NICE GUY	Alice Cooper (Bob Ezrin for Nimbus 9), Warner Brothers 7691 B-3	62	67	6	I'VE BEEN WATCHING YOU	Southside Movement (Van Leer Productions), Wand 11251 (Scepter) WCP	96	100	2	DON'T LET IT GET YOU DOWN	Crusaders (Stewart Levine), Blue Thumb 225 (Famous)
30	41	8	WILL IT GO ROUND IN CIRCLES	Billy Preston (Billy Preston), A&M 1411 NAK	63	85	2	BOOGIE WOOGIE BUGLE BOY	Bette Midler (Barry Manilow), Atlantic 2964 MCA	97	-	1	BROTHER'S GONNA WORK IT OUT	Willie Hutch (Willie Hutch), Motown 12220 WCP
31	32	11	ARMED AND EXTREMELY DANGEROUS	First Choice (Stan and Harris & Staff), Philly Groove 175 (Bell) SGC	64	65	4	ONLY IN YOUR HEART	America (America), Warner Brothers 7694 CHA	98	98	3	WORKING CLASS HERO	Tommy Roe (Mike Carr, Don Costa, Tommy Roe), MGM South 7013 SGC
32	20	14	WALK ON THE WILD SIDE	Lou Reed (David Bowie), RCA 74-0887 HAN	65	69	7	WHY ME	Kris Kristofferson (F. Foster, D. Linde), Monument 8571 (Columbia) CHA	99	92	3	DUELING TUBAS	Martin Mull (Martin Mull, Robert Regehr), Capricorn 0019 (Warner Brothers) SGC
33	35	6	SUPERFLY MEETS SHAFT	John & Ernest (Dickie Goodman & Sal Passantino), Rainy Wednesday 201 (Gulliver) WCP	66	72	5	WITHOUT YOU IN MY LIFE	Tyrone Davis (Willie Henderson), Dakar 4519 (Brunswick) SGC	100	-	1	A PASSION PLAY	Jethro Tull (Ian Anderson), Chrysalis 2012 (Warner Brothers)
					67	75	4	THE FREE ELECTRIC BAND	Albert Hammond (Albert Hammond), Mums 76018 (Columbia) B-B					

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HOT 100 A-Z - (Publisher-Licensee)

And I Love You So (Mayday/Yahweh, BMI)	37	Cherry Cherry (Tallyrand, BMI)	51	Frankenstein (Silver Steed, BMI)	4	I'm Doing Fine Now (Mighty Three, BMI)	23	Little Willy (Chinnick/Rak, ASCAP)	3	Peaceful (Four Score, BMI)	28	Stuck In The Middle With You (Hudson Bay, BMI)	8	What A Shame (Knee Tremble, ASCAP)	85
Armed & Extremely Dangerous (Nickel Shoe/Six Strip, BMI)	31	Cisco Kid (Far Out, ASCAP)	15	Free Electric Band (Landers-Roberts/April, ASCAP)	17	I'm Gonna Love You Just A Little More Baby (January/Sa-Vette, BMI)	20	Long Train Running (Warner-Tamerlane, BMI)	43	Pillow Talk (Gambi, BMI)	9	Superfly Meets Shaft (Rainy Wednesday, ASCAP)	33	Why Me (Resaca, BMI)	65
Behind Closed Doors (House Of Gold, BMI)	57	Close Your Eyes (Beyor, CAPAC)	44	Funky Worm (Bridgeport, BMI)	16	Isn't It About Time (Gold Hill, BMI)	61	Masterpiece (Stone Diamond, BMI)	40	Pinball Wizard/See Me, Feel Me (Track, BMI)	56	Swamp Witch (Famous/Boo/Kaiser, ASCAP)	81	Will It Go Round In Circles (Irving, BMI)	30
Boogie Woogie Bugle Boy (MC, ASCAP)	53	Cosmic Sea (Medallion Avenue/Ginseng, ASCAP)	83	Give It To Me (Juke Joint/Walden, ASCAP)	42	It Sure Took A Long Long Time (Famous, ASCAP)	28	Monster Mash (Garpax/Capizzi, BMI)	79	Playground In My Mind (Vantele/Emily, ASCAP)	22	Teddy Bear Song (Duchess, BMI)	34	With A Child's Heart (Jobete, ASCAP/Stone Agate, BMI)	55
Brother's Gonna Work It Out (Jobete, ASCAP)	97	Daddy Could Swear I Declare (Jobete, ASCAP)	50	Give Me Love (Give Me Peace On Earth) (Material World Charitable Foundation, BMI)	59	It's Hard To Stop (Doing Something When It's Good To You) (Shelby, BMI)	72	My Love (McCartney/ATV, BMI)	6	Reeling In The Years (Red Giant, ASCAP)	11	The Twelfth Of Never (Empress, ASCAP)	21	Without You In My Life (Julio/Bran, BMI)	66
California Saga (On My Way To Sunny Californ-i-a) (Wolgarston, ASCAP)	88	Daisy A Day (Cosette/Every Little Tune, ASCAP)	47	Give Your Baby A Standing Ovation (Conquistador, ASCAP)	50	I've Been Watching You (Van Leer, BMI)	72	Natural High (Chrystal Jukebox, ASCAP)	52	Right Place, Wrong Time (Walden/Oyster/Cauldron, ASCAP)	25	Three Dog Night	71	Working Class Hero (Low T, BMI)	98
		Daniel (James, BMI)	5	Hallelujah Day (Jobete, ASCAP)	58	Kodachrome (Charing Cross, BMI)	82	No More Mr. Nice Guy (In Dispute, BMI)	29	The Right Thing To Do (Quackenbush, ASCAP)	12	Think (Fort Knox, BMI)	14	You Are The Sunshine Of My Life (Stein & Van Stock/Black Bull, ASCAP)	1
		Diamond Girl (Dawnbreaker, BMI)	73	Hearts Of Stone (Regis, BMI)	38	Let's Pretend (C.A.M.-U.S.A., BMI)	39	One Of A Kind (Love Affair) (Mighty Three, BMI)	35	Roll Over Beethoven (Arc, BMI)	74	Thinking Of You (Jasperella, ASCAP)	19	You Can't Always Get What You Want (Gideon, BMI)	89
		Don't Let It Get You Down (Four Knight, BMI)	96	Hey You! Get Off My Mountain (Groovesville, BMI)	69	Letter To Lucille (MAM, ASCAP)	91	Only In Your Heart (WB, ASCAP)	64	Satin Sheets (Capion, BMI)	86	Tie A Yellow Ribbon Round The Old Oak Tree (Levine & Brown, BMI)	2	Your Side Of The Bed (Screen Gems-Columbia/Songpainter, BMI)	89
		Drift Away (Also, ASCAP)	41	Hocus Focus (Raduz, ASCAP)	13	Little Bit Like Magic (Criterion/Damadah, ASCAP)	92	Out Of The Question (MAM, ASCAP)	17	Shambala (ABC/Dunhill/Speedy, BMI)	87	Time To Get Down (Assorted, BMI)	90	You'll Never Get To Heaven (If You Break My Heart) (Jac/Blue Sea, ASCAP)	77
		Drinking Wine Spo-Dee O'Dee (MCA, ASCAP)	7	I Can Understand It (Unart/Tracebob, BMI)	36			Outlaw Man (Good Friends/Benchmark, ASCAP)	95	Shambala (ABC/Dunhill/Speedy, BMI)	87	Together We Can Make Such Sweet Music (Jobete/Stone Agate, ASCAP)	93		
		Dueling Tubas (In Dispute)	14	I Knew Jesus (Before He Was A Star) (Encino, ASCAP)	59			A Passion Play (Ian Anderson, ASCAP)	100	Sing (Jonoco, ASCAP)	87	Walk On The Wild Side (Oakfield, Avenue, BMI)	32		

Compiled from national retail sales and radio airplay by the Music Popularity Charts Dept. of Billboard.

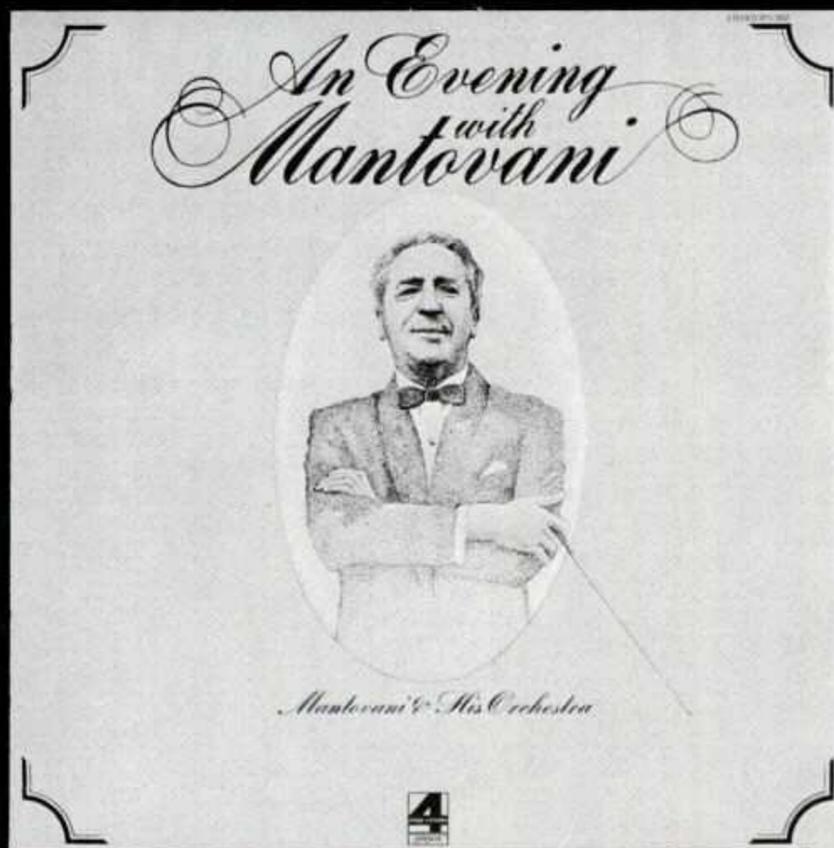
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THE
22nd
ANNUAL

May is Mantovani Month.

This month marks another milestone in musical history... the release of "AN EVENING WITH MANTOVANI." The new LP is Number 60 in the long list of beautiful recordings by the Maestro. They've all been on the charts. And, they're all on London.

"AN EVENING WITH MANTOVANI." Including some of today's finest music... "Cabaret," "The Candy Man," "The Good Life," "Amazing Grace"... exquisitely interpreted by the man who has made good music a part of all our lives.



Billboard TOP LP's & TAPE

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	SUGGESTED LIST PRICE				THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	SUGGESTED LIST PRICE				THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	8 TRACK	CASSETTE	REEL TO REEL					ALBUM	8 TRACK	CASSETTE	REEL TO REEL					ALBUM	8 TRACK	CASSETTE	REEL TO REEL	
1	1	6	LED ZEPPELIN Houses of the Holy Atlantic SD 7255	5.98	6.97	6.97		36	34	23	LOU REED Transformer RCA LSP 4807	5.95	6.95	6.95	7.95	93	3	URIAH HEEP Live Mercury SRM 2-7503 (Phonogram)	7.98	9.95	9.95			
★	5	6	BEATLES 1967-1970 Apple SKBO 3404	9.98	11.98	11.98		37	39	44	CABARET Soundtrack ABC ABCD 752	6.98	7.95	7.95		80	11	DOBBIE GRAY Drift Away Decca DL 7-5397 (MCA)	4.98	6.98	6.98			
★	4	6	BEATLES 1962-1966 Apple SKBO 3403	9.98	11.98	11.98		★	55	4	J. GEILS BAND Bloodshot Atlantic SD 7260	5.98	6.98	6.98		73	71	KENNY LOGGINS w/JIM MESSINA Sittin' In Columbia C 31044	5.98	6.98	6.98			
4	2	8	BREAD The Best Of Elektra EKS 75056	5.98	6.97	6.97	7.95	39	41	10	JERRY LEE LEWIS The Session Mercury SRM 2-803 (Phonogram)	9.96	9.95	9.95		★	86	5	SHA NA NA The Golden Age of Rock 'N' Roll Kama Sutra KSBS 2073-2 (Buddah)	7.98				
★	7	24	EDGAR WINTER GROUP They Only Come Out at Night Epic KE 31584 (Columbia)	5.98	6.98	6.98		★	45	9	RICK WAKEMAN The Six Wives of Henry VIII A&M SP 4361	5.98				75	78	10	JO JO GUNNE Bite Down Hard Asylum SD 5065 (Atlantic)	5.98	6.97	6.97		
6	6	10	PINK FLOYD The Dark Side of the Moon Harvest SMAS 11163 (Capitol)	5.98	6.98	6.98		41	38	9	LIZA MINNELLI The Singer Columbia KC 32149	5.98	6.98	6.98		76	58	27	MOODY BLUES Seventh Sojourn Threshold THS 7 (London)	5.98	6.95	6.95		
7	3	13	ELVIS PRESLEY Aloha From Hawaii Via Satellite RCA VPSX 6089	7.98	9.98	9.98		★	59	9	DAWN featuring Tony Orlando Tuneweaving Bell B 1112	5.98	6.98	6.98		★	119	2	STEPHEN STILLS & MANASSAS Down The Road Atlantic SD 7250	5.98	6.98	6.98		
8	8	10	ALICE COOPER Billion Dollar Babies Warner Brothers BS 2685	5.98	6.97	6.97	8.95	★	49	4	ANNE MURRAY Danny's Song Capitol ST 11172	5.98	6.98	6.98		78	40	11	ALLMAN BROTHERS BAND Beginnings Atco SD 2-805	6.98				
9	10	11	GLADYS KNIGHT & THE PIPS Neither One Of Us Soul S 737 L (Motown)	5.98	6.98	6.98		44	42	16	TRAFFIC Shoot Out at the Fantasy Factory Island SW 9323 (Capitol)	5.98	6.98	6.98		79	46	27	DAVID BOWIE Space Oddity RCA LSP 4813	5.98	6.98	6.98	7.95	
★	12	18	FOCUS Moving Waves Sire SAS 7401 (Famous)	5.98	6.98	6.98		45	36	18	DEEP PURPLE Who Do We Think We Are! Warner Bros. BS 2678	5.98	6.97	6.97	7.95	80	68	25	CREEDENCE CLEARWATER REVIVAL Creedence Gold Fantasy 9418	5.98	6.95	6.95		
11	11	27	WAR The World Is a Ghetto United Artists UAS 5652	5.98	6.98	6.98	7.95	★	31	11	NEW BIRTH Birth Day RCA LSP 4797	5.98	6.98	6.98	7.95	★	152	2	DAVID BOWIE Aladdin Sane RCA LSP 4852	5.98	6.98	6.98		
12	9	11	TEMPTATIONS Masterpiece Gordy G 965 L (Motown)	5.98	6.98	6.98		47	43	38	SEALS & CROFTS Summer Breeze Warner Bros. BS 2629	5.98	6.97	6.97		82	66	25	DR. HOOK & THE MEDICINE SHOW Sloppy Seconds Columbia KC 31622	5.98	6.98	6.98		
13	13	9	HUMBLE PIE Eat It A&M SP 3701	7.98	7.98	7.98		48	47	31	AL GREEN I'm Still in Love With You Hi XSHL 32074 (London)	5.98	6.98	6.98		83	70	28	STYLISTICS Round 2 Atco AV 11006	5.98	6.98	6.98		
14	15	27	STEVIE WONDER Talking Book Tamla T 319 L (Motown)	5.98	6.98	6.98		49	50	28	LOGGINS & MESSINA Columbia KC 31748	5.98	6.98	6.98		84	62	9	CHI-LITES A Letter To Myself Brunswick 754188	5.98	6.98	6.98		
15	14	26	DIANA ROSS/SOUNDTRACK Lady Sings the Blues Motown M 758 D	7.98	7.98	7.98		50	52	11	CRUSADERS The 2nd Crusade Blue Thumb BTS 7000 (Famous)	7.98	7.95	7.95		85	75	20	AL GREEN Green Is Blues Hi SHL 32055 (London)	5.98	6.98	6.98		
★	23	5	SEALS & CROFTS Diamond Girl Warner Brothers BS 2699	5.98	6.97	6.97	8.95	51	53	13	STEALERS WHEEL A&M SP 4377	5.98				86	79	15	JUDY COLLINS True Stories & Other Dreams Elektra EKS 75053	5.98	6.97	6.97	7.95	
17	16	15	ELTON JOHN Don't Shoot Me I'm Only the Piano Player MCA 2100	5.98	6.98	6.98	7.95	★	60	6	FOCUS 3 Sire SAS 3901 (Famous)	9.98	9.95	9.95		87	88	8	TODD RUNDGREN A Wizard, A True Star Bearsville BR 2133 (Warner Bros.)	5.98	6.97	6.97	10.95	
★	21	7	JEFF BECK, TIM BOGERT & CARMINE APPICE Epic KE 32140 (Columbia)	5.98	6.98	6.98		★	61	4	FLEETWOOD MAC Penguin Reprise MS 2138	5.98	6.98	6.98	7.95	88	81	76	MOODY BLUES Days of Future Passed Deram DES 18012 (London)	5.98	6.98	6.98		
19	19	25	STEELY DAN Can't Buy a Thrill ABC ABCX 758	5.98	6.98	6.98		54	44	24	BETTE MIDLER The Divine Miss M Atlantic SD 7238	5.98	6.97	6.97		89	91	5	BILL WITHERS Live At Carnegie Hall Sussex SXBS 7025-2 (Buddah)	7.98				
★	24	8	DOOBIE BROTHERS The Captain & Me Warner Brothers BS 2694	5.98	6.97	6.97	8.95	55	57	6	JEFFERSON AIRPLANE 30 Seconds Over Winterland Grunt BFL 1-0147 (RCA)	5.98	6.98	6.98		90	90	7	ARGENT In Deep Epic KE 32195 (Columbia)	5.98	6.98	6.98		
★	27	5	DEEP PURPLE Made In Japan Warner Brothers ZWS 2701	9.98	9.97	9.97	12.95	★	63	6	JACKSON FIVE Skywriter Motown M 761 L	5.98	6.98	6.98		91	85	21	ROLLING STONES More Hot Rocks (Big Hits & Fazed Cookies) London ZPS 626/7	9.96	11.98	11.98		
22	22	8	PROCOL HARUM Grand Hotel Chrysalis CHR 1037 (Warner Bros.)	5.98	6.97	6.97	8.95	57	54	24	NEIL DIAMOND Hot August Night MCA 2-8000	9.98	10.98	10.98	11.95	★	92	95	10	BLACK OAK ARKANSAS Raunch 'N' Roll—Live Atco SD 7019	5.98	6.97	6.97	
★	29	5	FACES Ooh La La Warner Brothers BS 2665	5.98	6.97	6.97	7.95	★	67	4	WISHBONE ASH Wishbone Four MCA 327	5.98	6.98	6.98		★	94	92	21	NITTY GRITTY DIRT BAND Will the Circle Be Unbroken United Artists UAS 9801	11.95	11.95	11.95	15.95
24	25	7	JOHNNY WINTER Still Alive & Well Columbia KC 32188	5.98	6.98	6.98		59	35	36	JOHN DENVER Rocky Mountain High RCA LSP 4731	5.98	6.98	6.98	7.95	★	103	4	ARLO GUTHRIE Last of the Brooklyn Cowboys Reprise MS 2142	5.98	6.98	6.98	8.95	
★	30	5	SPINNERS Atlantic SD 7256	5.98	6.97	6.97		★	82	5	BARRY WHITE I've Got So Much To Give 20th Century T-407	5.98	6.98	6.98		96	94	29	SANTANA Caravanserai Columbia KC 31610	5.98	6.95	6.98		
26	26	9	DONNY OSMOND Alone Together MGM Kolob SE 4886	5.98	6.95	6.95		61	56	24	HELEN REDDY I Am Woman Capitol ST 11068	5.98	6.98	6.98		★	104	5	ELECTRIC LIGHT ORCHESTRA II United Artists UA LA040-F	5.98	6.98	6.98		
27	18	10	THREE DOG NIGHT Recorded Live In Concert— Around the World With Dunhill DSY 50138	9.96	9.95	9.95		★	84	3	EAGLES Desperado Asylum SD 5068 (Atlantic)	5.98	6.98	6.98		98	97	16	LOST HORIZON Soundtrack Bell 1300	5.98	6.98	6.98		
28	20	9	BYRDS Asylum SD 5058 (Atlantic)	5.98	6.97	6.97		63	65	13	OHIO PLAYERS Pleasure Westbound W 2017 (Chess/Janics)	5.94	6.98	6.98		★	—	1	ISAAC HAYES Live at the Sahara Tahoe Enterprise ENS 2-5005 (Columbia)	7.98	9.98	9.98		
★	32	8	DONOVAN Cosmic Wheels Epic KE 32156 (Columbia)	5.98	6.98	6.98		64	48	12	JAMES BROWN/SOUNDTRACK Black Caesar Polydor PD 6014	6.98	7.98	7.98		100	77	25	AMERICA Homecoming Warner Bros. BS 2655	5.98	6.97	6.97	7.95	
30	17	24	CARLY SIMON No Secrets Elektra EKS 75049	5.98	6.97	6.97	7.95	★	76	4	VICKI LAWRENCE The Night the Lights Went Out in Georgia Bell 1120	5.98	6.98			101	98	17	DEREK & THE DOMINOS In Concert RSD SO 2-8800 (Atlantic)	9.98	9.98	9.98		
31	28	17	DELIVERANCE Soundtrack Warner Bros. BS 2683	5.98	6.97	6.97	7.95	★	74	9	DR. JOHN In the Right Place Atco SD 7018	5.98	6.97	6.97		102	73	14	WATTSTAX—THE MOVING WORD Soundtrack Sta S 5 2-3010 (Columbia)	9.98	12.98	12.98		
★	127	2	PAUL McCARTNEY & WINGS Red Rose Speedway Apple SMAL 3409	5.98	6.98	6.98		★	67	69	8	FOGHAT Bearsville BR 2136 (Warner Bros.)	5.98	6.97	6.97	7.95	103	106	4	T. REX Tanx Reprise MS 2132	5.98	6.98	6.98	7.95
33	31	15	MAHAVISHNU ORCHESTRA Birds of Fire Columbia KC 31996	5.98	6.98	6.98		68	72	6	GODSPELL Soundtrack Bell 1118	5.98	6.98	6.98		104	101	17	BEACH BOYS Holland Brother/Reprise MS 2118	5.98	6.97	6.97	7.95	
34	33	18	EUMIR DEODATO Prelude/Deodato CTI 6021	5.98	6.98	6.98		★	108	3	THE BLUE RIDGE RANGERS Fantasy 9415	5.98	6.98	6.98		105	96	40	TEMPTATIONS All Directions Gordy G 962 L (Motown)	5.98	6.98	6.98		
35	37	14	MANDRILL Composite Truth Polydor PD 5043	5.98	6.98	6.98		70	64	32	CAT STEVENS Catch Bull at Four A&M SP 4365	5.98	6.98	6.98		106	99	49	DAVID BOWIE The Rise & Fall of Ziggy Stardust & the Spiders From Mars RCA LSP 4702	5.98	6.95	6.95	7.95	

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ONE



Daltrey

Flamboyant lead singer for the Who, giving it all away on his debut solo LP—you can't resist this mouth-watering instant appeal. MCA-328

TWO



Keen

Former lead singer of Thunderclap Newman and co-writer of the smash single "Something In The Air"—wrote, arranged, produced, and sings all his "PREVIOUS CONVICTIONS" on his Track Record debut LP. MCA-331

THREE



Mose Jones

Al Kooper's Sounds Of The South bows with this creation by the music professionals of Southern Rock—a combination of r & b, soul, jazz, and blues—yet true to its straight forward Southern foundations. MCA-329

FOUR



Persuasions

The music they make with their five voices is so sweet—and they *still* ain't got no band. MCA is proud as a peacock to have the Persuasions as part of their family. MCA-326

FIVE



Mottau

Noel Stookey relates Eddie Mottau's music to wine and cheese—it has the sophistication of wine and the bite of cheese. You'll enjoy Eddie Mottau's debut LP on MCA. MCA-325

SIX



Cosby

Fat Albert wins the hearts of television viewers every Saturday afternoon—Cosby's stories on the LP definitely will too. MCA-333

FOR MAY!

MCA RECORDS

TOP LP's & TAPE

POSITION 107-200

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	SUGGESTED LIST PRICE
ALBUM	8-TRACK	CASSETTE	REEL TO REEL	
133		3	KING CRIMSON Larks' Tongues in Aspic Atlantic SD 7763	5.98 6.98 6.98
108	112	7	LEO KOTTKE My Feet Are Smiling Capitol ST 11164	5.98 6.98 6.98
118		7	SIEGEL-SHWALL BAND/SAN FRANCISCO SYMPHONY ORCHESTRA/SEIJI OZAWA Symphonic Dances From "West Side Story"—Three Pieces for Blues Band and Orchestra Deutsche Grammophon 2530-309 (Polydor)	6.98
110	100	37	O'JAYS Back Stabbers Philadelphia International KZ 31712 (Columbia)	5.98 6.98 6.98
111	83	28	FOUR TOPS Keeper of the Castle ABC/Dunhill DSX 50129	5.98 6.98 6.98
112	110	18	NEIL DIAMOND Double Gold Bang BSD 2-227	6.98 7.98 7.98
121		4	MALO Evolution Warner Brothers BS 2702	5.98 6.98 6.98 7.95
114	102	13	MOUNTAIN Best Of Columbia KC 32079	5.98 6.95 6.95
115	87	12	JOHN WAYNE America, Why I Love Her RCA LSP 4828	5.98 6.98 6.98 7.95
116	114	7	IT'S A BEAUTIFUL DAY Today Columbia KC 32181	5.98 6.98 6.98
117	116	111	CAROLE KING Tapestry Ode SP 77009 (A&M)	5.98 6.98 6.98
118	113	39	CURTIS MAYFIELD/SOUNDTRACK Superfly Capitol CRS 8014 ST (Buddah)	5.98 6.95 6.95
141		3	MICHAEL JACKSON Music & Me Motown M 767 L	5.98 6.98 6.98
120	123	14	SLADE Slayed? Polydor PD 5524	5.98 6.98 6.98
121	126	5	DAVE MASON Is Alive Blue Thumb BTS 54 (Famous)	5.98 6.95 6.95
122	124	14	JIM CROCE Life & Times ABC ABCX 769	5.98 6.98 6.98
123	117	47	CHEECH & CHONG Big Bambu Ode SP 77014 (A&M)	5.98 6.98 6.98
124	120	32	GEORGE CARLIN Class Clown Little David LD 1004 (Atlantic)	5.98 6.98 6.98
146		3	NICKY HOPKINS The Tin Man Was A Dreamer Columbia KC 32074	5.98 6.98 6.98
126	128	5	MAC DAVIS Columbia KC 32206	5.98 6.98 6.98
127	129	7	SKYLARK Capitol ST 11048	5.98 6.98 6.98
128	89	11	ROY BUCHANAN Second Album Polydor PD 5046	5.98 6.98 6.98
129	125	77	LED ZEPPELIN Atlantic SD 7208	5.98 6.98 6.98
130	107	27	BREAD Guitar Man Elektra EKS 25047	5.98 6.97 6.97 7.95
131	131	82	FIDDLER ON THE ROOF Soundtrack United Artists UAS 10900	9.98 9.98 9.98
132	115	9	FIFTH DIMENSION Living Together, Growing Together Bell B 1316	5.98 6.98 6.98
133	135	4	STRAWBS Bursting at the Seams A&M SP 4383	5.98
145		3	A LITTLE NIGHT MUSIC Original Cast Columbia S 32265	5.98 6.98 6.98
135	130	28	JETHRO TULL Living in the Past Chrysalis ZCH 1035 (Warner Bros.)	9.98 11.97 11.97
136	111	19	BOBBY WOMACK/SOUNDTRACK Across 110th Street United Artists UAS 5225	5.98 7.98 7.98 7.95
163		4	COLD BLOOD Thriller Reprise MS 2130	5.98 6.98 6.98 7.95

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	SUGGESTED LIST PRICE
ALBUM	8-TRACK	CASSETTE	REEL TO REEL	
138	134	49	ELTON JOHN Honky Chateau Uni 93135 (MCA)	5.98 6.98 6.98 6.95
139	142	51	DEEP PURPLE Machine Head Warner Bros. BS 2607	5.98 6.97 6.97 8.95
140	140	6	CHER Bittersweet White Light MCA 2101	5.98 6.98 6.98
141	132	25	JONI MITCHELL For the Roses Asylum SD 5057 (Atlantic)	5.98 6.97 6.97
142	137	24	DUANE ALLMAN An Anthology Capricorn ZCP 0108 (Warner Bros.)	7.98 9.98 9.98 11.95
143	136	31	BLACK SABBATH Black Sabbath, Vol. 4 Warner Bros. BS 2602	5.98 6.97 6.97 7.95
189		2	FOUR TOPS Best Of Motown M 764 D	5.98 6.98 6.98
145	105	12	LOUDON WAINWRIGHT III Columbia KC 31462	5.98 6.98 6.98
146	138	16	FREE Heartbreaker Island SW 9324 (Capitol)	5.98 6.98 6.98
147	149	5	RORY GALLAGHER Blueprint Polydor PD 5522	5.98 6.98 6.98
148	122	10	BLUE OYSTER CULT Tyranny and Mutation Columbia KC 32017	5.98 6.98 6.98
149	109	10	DONNA FARGO My Second Album Dot D05 26006 (Famous)	5.98 6.98 6.98
150	147	15	JAMES GANG, featuring JOE WALSH The Best Of ABC ABCX 774	5.98 6.98 6.98
151	144	21	MARVIN GAYE/SOUNDTRACK Trouble Man Tama T 322 L (Motown)	5.98 6.95 6.95
152	158	4	DONALD BYRD Black Byrd Blue Note BN LA047-F (United Artists)	5.98 6.98
168		6	BLOODSTONE Natural High London XPS 620	5.98 6.98 6.98
154	157	5	MFSB Philadelphia International KZ 32046 (Columbia)	5.98 6.98 6.98
155	156	72	ROLLING STONES Hot Rocks, 1964-1971 London ZPS 606/7	9.98 11.98 11.98
156	160	7	JOHNNY RODRIGUEZ Introducing Mercury SR 61378 (Phonogram)	4.98 6.95 6.95
167		3	MILES DAVIS In Concert Columbia KG 32092	6.98 7.98 7.98
174		3	MAIN INGREDIENT Afrodesiac RCA LSP 4834	5.98 6.98 6.98
159	154	39	DOOBIE BROTHERS Toulouse Street Warner Bros. BS 2634	5.98 6.97 6.97 7.95
180		2	SPINNERS Best Of Motown M 769 L	5.98 6.98 6.98
161	164	5	RAY PRICE She's Got To Be A Saint Columbia KC 32033	5.98 6.98 6.98
162	162	10	THE ISLEYS Live T-Neck TNS 3010-2 (Buddah)	6.98 7.95 7.95
163	165	4	VARIOUS ARTISTS History of British Blues, Vol. 1 Sire SAS 3701 (Famous)	7.98 8.95 8.95
172		3	JUD STRUNK Daisy A Day MGM SE 4898	5.98
165	148	17	ELVIS PRESLEY Separate Ways RCA Camden CAS 2611	2.98 4.98 4.98
178		2	MELANIE At Carnegie Hall Neighborhood NRS 49001 (Famous)	7.98 8.95 8.95
167	169	4	O'JAYS The O'Jays In Philadelphia Philadelphia International KZ 32120 (Columbia)	5.98 6.98 6.98
168	171	3	LOBO Introducing Big Tree BTS 2100 (Bell)	5.98 6.98 6.98
169	151	29	CAROLE KING Rhymes & Reasons Ode SP 77016 (A&M)	5.98 6.98 6.98

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	SUGGESTED LIST PRICE
ALBUM	8-TRACK	CASSETTE	REEL TO REEL	
170	153	24	LONDON SYMPHONY ORCH. AND CHAMBRE CHOIR w/GUEST SOLOISTS Tommy Ode SP 99001 (A&M)	12.98 13.98 13.98
171	139	7	LEE MICHAELS Live A&M SP 3518	5.98 6.98 6.98
172	179	3	ROY CLARK Superpicker Dot D05 26008 (Famous)	5.98 6.95 6.95
173	166	26	BILLY PAUL 360 Degrees of Billy Paul Philadelphia International KZ 31793 (Columbia)	5.98 6.98 6.98
175	170	8	GENTLE GIANT Octopus Columbia KC 32022	5.98 6.98 6.98
176	150	7	RONNIE DYSON One Man Band Columbia KC 32211	5.98 6.98 6.98
177	159	27	BARBRA STREISAND Live Concert at the Forum Columbia KC 31760	5.98 6.98 6.98
178	184	3	LAST TANGO IN PARIS Soundtrack United Artists LA 045 F	5.98 6.98 6.98
179		1	QUICKSILVER Anthology Capitol SY88 11165	6.98 9.98 9.98
180		1	INDEPENDENTS First Time We Met Wand WD 694 (Scepter)	4.98 6.98 6.98
181	176	14	JOHNNY MATHIS Me & Mrs. Jones Columbia KC 32114	5.98 6.98 6.98
182	181	48	BOBBY WOMACK Understanding United Artists UAS 5577	5.98 6.98 6.98 7.95
183	177	7	KEN HENSLEY Proud Words On A Dusty Shelf Mercury SRM 1-661 (Phonogram)	5.98 6.95 6.95
184	182	7	TERRY REID River Atlantic SD 7259	5.98 6.97 6.97
185		1	THE NEW ENGLAND CONSERVATORY RAGTIME ENSEMBLE Scott Joplin—The Redback Spider Angel S 36060 (Capitol)	5.98 6.98 6.98
186	188	2	THE NEW CACTUS BAND Son of Cactus Alco SD 7017	5.98 6.98 6.98
187		1	RAY CHARLES Live Atlantic SD 2-593	6.98 7.97 7.97
188		1	CHARLIE RICH Behind Closed Doors Epic NE 32247 (Columbia)	5.98 6.98 6.98
189	192	2	WET WILLIE Drippin' Wet Capricorn CP 0113 (Warner Bros.)	5.98
190	195	3	BO HANSSON Lord of the Rings Charisma GAS 1059 (Buddah)	5.98 6.95
191	190	3	THE MYSTIC MOODS Awakening Warner Brothers BS 2690	5.98 6.98 6.98 7.95
192	194	2	ANDY PRATT Columbia KC 31722	5.98 6.98 6.98
193		1	NEW SEEKERS Pinball Wizards MGM/Verve MV 5098	5.98 6.95 6.95
194	196	2	ROBIN TROWER Twice Removed From Yesterday Chrysalis CHR 1039 (Warner Bros.)	5.98
195		1	SPOOKY TOOTH You Broke My Heart So I Busted Your Jaw A&M SP 4385	5.98 6.98 6.98
196	187	4	THE CECIL HOLMES SOULFUL SOUND The Black Motion Picture Experience Buddah BDS 5129	5.98 6.95 6.95
197		1	JOAN BAEZ Where Are You Now My Son A&M SP 4390	5.98 6.98 6.98
198	198	15	EDWARD BEAR Capitol ST 11157	5.98 6.98 6.98
199		1	INTRUDERS Save the Children Gamble KZ 31991 (Columbia)	5.98 6.98 6.98
200		1	MASON PROFFIT Bareback Rider Warner Brothers BS 2704	5.98 6.97 6.97 7.95

TOP LP's & TAPE

A-Z (LISTED BY ARTISTS)

Allman Brothers Band	78
Duane Allman	142
America	100
Argent	90
Joan Baez	197
Beach Boys	104
Beatles	2, 3
Beck, Bogart & Apice	18
Black Oak Arkansas	92
Black Sabbath	143
Bloodstone	153
Blue Ridge Rangers	69
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David Bowie	4, 130
Roy Buchanan	128
Donald Byrd	152
Byrds	28
George Carlin	124
Ray Charles	187
Cheech & Chong	123
Cher	140
Chi-Lites	84
Roy Clark	172
Cold Blood	137
Judy Collins	86
Alice Cooper	8
Creedence Clearwater Revival	80
Jim Croce	122
Crusaders	50
Mac Davis	126
Miles Davis	157
Dawn	42
Deep Purple	21, 45, 139
John Denver	59
Eumir Deodato	34
Derek & The Dominos	101
Neil Diamond	57, 112
Donovan	29
Dr. Hook & The Medicine Show	82
Dr. John	66
Doobie Brothers	20, 159
Ronnie Dyson	176
Eagles	62
Edward Bear	198
Electric Light Orch.	97
Faces	23
Donna Fargo	149
Jose Feliciano	179
Fifth Dimension	132
Fleetwood Mac	53
Focus	10, 52
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Rory Gallagher	147
Marvin Gaye	151
J. Geils Band	38
Gentle Giant	175
Dobie Gray	72
Al Green	48, 85, 93
Ario Guthrie	95
Isaac Hayes	99
Bo Hansson	190
Ken Hensley	183
Cecil Holmes	196
Nicky Hopkins	125
Humble Pie	13
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It's A Beautiful Day	116
Jackson Five	56
Michael Jackson	117
James Gang	150
Jefferson Airplane	55
Jethro Tull	135
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Gladys Knight & The Pips	9
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Vicki Lawrence	65
Led Zeppelin	1, 129
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Paul McCartney & Wings	32
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Main Ingredient	158
Malo	113
Mandrill	35
Dave Mason	121
Johnny Mathis	181
Mahavishnu Orch.	33
Melanie	166
Lee Michaels	171
Bette Midler	82
Liza Minnelli	41
Joni Mitchell	141
Moody Blues	76, 88
Mountain	114
Anne Murray	43
Mystic Moods	191
New Birth	46
New Cactus Band	186
New Seekers	193
Nitty Gritty Dirt Band	94
Ohio Players	63
O'Jays	110, 167
Donny Osmond	26
Billy Paul	173
Pink Floyd	6
Andy Pratt	192
Elvis Presley	7, 165
Ray Price	161
Procol Harum	22
Mason Proffit	200
Quicksilver	179
Helen Reddy	61
Lou Reed	36
Charlie Rich	188
Johnny Rodriguez	156
Rolling Stones	91, 155
Santana	15
Seals & Crofts	16, 37
Sha Na Na	74
Siegel-Schwab Band	109
Carly Simon	30
Skylark	127
Slade	120
Spinners	25, 160
Spoooky Tooth	195
Steeleye Nite	51
Stoely Dan	19
Cat Stevens	70
Stephen Stills & Manassas	77
Strawbs	133
Barbra Streisand	177
Stu Strunk	164
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Three Dog Night	27
Traffic	44
Robin Trower	194
Uriah Heep	71
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Loudon Wainwright III	145
Rick Wakeman	40
War	11
John Wayne	115
Wet Willie	189
Whitey White	60
Edgar Winter	5
Johnny Winter	24
Wishbone Ash	58
Bill Withers	89
Bobby Womack	136, 182
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SOUNDTRACKS:

Black Caesar	64
Cabaret	37
Deliverance	31
Fiddler On The Roof	131
Goosnell	68
Last Tango In Paris	178
Lost Horizon	98
Superfly	118
Watts Stax '72	102

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There will be lots of

SUNSHINE*

this summer.

(EK-45853)

The new single by

MICKEY NEWBURY

From his album Heaven Help The Child (EKS-75055)

**MICKEY NEWBURY Grand Prix Winner
Second Annual Tokyo Music Festival International Contest**



*Already added at KYA in San Francisco

ON ELEKTRA RECORDS



Playboy Chief Traces 1st 9 Hard Months

LOS ANGELES—Playboy Records chief Larry Cohn said, "We knew it was a longshot to expect to establish our record company with the public on the first release. But we went with our best artists whose albums were ready and I really wouldn't do anything different if I could live these past nine months over again."

Cohn replaced Bob Cullen, now a Motown executive, as top of the 18-month-old Playboy label. He feels his task with the company had three phases and the first two phases have been successfully completed.

"The opening phase was strengthening the staff into a viable competitive company and then we had to sign a talent roster that we felt was out-

standing," said Cohn. "The remaining hurdle is to effectively exploit and merchandise our product."

On Cohn's debut multiple release in January, Sam Russell's single of "What's Usual Ain't Natural" gained heavy Detroit airplay. But for whatever reason, major regional sales did not follow. Some other Playboy acts who had agreed to tour in support of their releases are not yet ready with their road acts and management.

Good Reaction

However, writer-singer Laurie Kaye Cohen has been getting good reaction on the road with Guess Who. And Playboy feels that its best shot yet is with the forthcoming album of Brenda Patterson, a petite Memphis Ms. with a huge, growling voice. Patterson has caught the imagination of many star musicians. Tom Fogarty is among the heavyweight San Franciscans who played on her sessions there. Cohn promises Playboy's biggest artist push yet for Patterson.

Among the tactics planned for the next generation of Playboy releases is an invitational concert to which key radio staffers and music journalists will be flown from all over the country. The concert will be held either at a Playboy resort hotel or at a Los Angeles theater.

"We recognize that merely good product isn't enough to get hit with the level of competition today, and as much as we believe in the independent distributor system we realize that the label must break its own hits," said Cohn. "But I'm convinced that time will prove we've been making the right moves at Playboy."

Thiele Label

• Continued from page 1

try. Now that he has obtained all his original product, Thiele plans an initial release of around 12 LP's this first year. All the product will remain monaural, with the majority being issued in single LP form, but with the possibility of several double record sets also considered.

Each LP will carry a \$5.98 suggested list. Only two of these old works have appeared on Flying Dutchman, according to its owner. They were a Coleman Hawkins-Lester Young date and a Shelly Manne-Eddie Heywood-Johnny Hodges session. Thiele also plans releasing works by James P. Johnson and Johnnie Bothwell, an alto saxophonist who gained a reputation as a featured player with the Boyd Rayburn band.

Native Film Could Ignite Reggae Fad

• Continued from page 20

one on the Hot 100 charts. Nash enjoyed another reggae hit several years ago with "Hold Me Tight." Paul Simon's "Mother and Child Reunion" was reggae and part of his first album was cut in Jamaica. Several Jamaican's have had hits here, including Millie Small with "My Boy Lollipop" and "Sweet William" in 1964 and Desmond Dekker with "Israelites" several years later.

The "reggae consciousness" Ochs referred to appears to be growing already in the U.S. The J. Geils Band is in the top 50 of the Hot 100 Chart with "Give It to Me," a reggae based cut. Led Zeppelin have included a reggae cut on their "Houses of the Holy" LP, currently number one in the nation. Nash's LP is on the charts. Recording in Jamaica have been top artists including The Rolling Stones, Elton John, Traffic, Paul Rogers and Nash, while pure reggae groups such as the Maytells and Wailers are reportedly set to appear in the U.S. Several radio stations, including WRWL-AM in New

York City, devote special time to reggae.

The week of the opening, made sure dealers had the soundtrack and received a lot of support from WBCN-FM who played the soundtrack very heavily. We tried to build in excitement. When the movie opens in San Francisco in several weeks, Ochs expects the same kind of promotional effort.

Should the movie become a major success, will it open the doors to reggae in the U.S.? "I don't think one movie can create a musical trend," Ochs said. "But I do think it can establish a reggae consciousness. If enough people see and enjoy it they may be interested enough to buy the soundtrack and progress to other reggae material from there."

Reggae has already enjoyed sporadic success in this country. No definition of the form has ever been agreed on, but the music is generally up tempo with strong bass lines and a between beat sort of drumming which often sounds repetitive. The most recent reggae success was Johnny Nash's "I Can See Clearly Now," which hit number

Morgana King's new album for late August release by Paramount will be released in French, Spanish, Italian and Portuguese. Miss King is newly signed to the label. . . . **Proctor and Bergman** are sending their satirical news report (using characters Fred Flam and Clark Gable from their CBS album as commentators) to FM and college radio stations nationally. The report, issued on cassette, is timed to coincide with their upcoming national tour. . . . **David Clayton-Thomas'** first RCA single is "Hernando's Hideaway" from "Pajama Game." . . . Radio and television personality **Joe Franklin** has written the liner notes for Audio Fidelity's "Curtain Calls of Yesteryear" (featuring Eddie Cantor, Fanny Brice, Gertrude Lawrence, Helen Morgan, Maurice Chevalier, etc.). . . . **Mickey Newbury**, winner of the Tokyo Music Festival, will speak on songwriting at the **Bob Hamilton** Radio Report Clinic, May 25-27.

Little David Records is rushing out a comedy concept album concerning the Watergate scandal featuring their artists **George Carlin** and **Burns & Schreiber**. **Flip Wilson** just sat in the audience at the RCA studio in Hollywood, May 8 when the LP was recorded. . . . Green Bottle Records running into censorship problems over the album, "The Flasher" by **Pool-Pah** which is the soundtrack of a porno-film, "Forbidden Under the Censorship of the King." . . . **Tennessee Ernie Ford** headlines the Friday (25) opening of Kings Castle, twice-closed hostelry on Lake Tahoe's north shore. . . . **Carla Thomas** will headline a Concert Express-promoted tour of Stax label artists including the **Staple Singers**, **Albert King**, and the **Bar Kays**. . . . MGM president **Mike Curb** returned from Japan and investigating JVC quadrasonic releases. . . . **Rick Nelson** has a South African gold record for "Garden Party."

Sig Sakowicz started his 14th year with WGN (Chicago). . . . **Frank Sinatra Jr.** is a co-host on a half hour pilot for TV syndication, "Live: From Las Vegas," to be taped May 28. . . . E.M. Baker School in Great Neck, L.I., gave a school-age performance of "Joseph and the Amazing Technicolor Dream Coat." School-claims it's the first time the Weber-Rice rock opera has been performed in the U.S. The album is on Scepter Records. . . . American Talent International are lining up **Buddy Miles**, **Boz Scaggs**, **New York Dolls**, **John Sebastian**, **Blue Oyster Cult**, **Mandrill**, **David Blue**, **Bonnie Bramlett** and **Dave Mason**, **Flock**, **Martin Mull**, **Billy Paul**, **Doctor John** and **Rare Earth** for U.K. tours this summer and fall. . . . **Larry Uttal** gave the entire N.Y. and L.A. Bell Records staffs an in-house luncheon to celebrate his current chart activity. . . . **Gerry Mulligan** takes his first group in over five years into New York's Half Note Club, May 14, and former **Dave Brubeck** alto player **Paul Desmond** follows him there, May 21—the first time Desmond has fronted his own group in over 20 years. . . . Chrysalis Records group **Beast** from the U.K. forced by AFM regulations to change their name to **Bedlam**. **Beast** is also the name of a Kansas City group. . . . Reggae group from the West Indies, the **Wailers**, will tour the U.S. in June. . . . May 13 saw a "Chinese folk rock concert" at New York's Town Hall. . . . Spindizzy Records president, **Art Linson**, will produce the film "Raf-

ferty and the Gold Dust Twins" in association with Warner Bros.

Inadvertently omitted in last week's Management III story were **The Main Ingredient**, **Mary Travers** and **Peter Nero**, all exclusively represented by the promotion and management firm. . . . "These Days," first single release on Elektra by **Ian Matthews** was written by **Jackson Browne** and produced by **Mike Nesmith**. . . . CBS artists **Argent**, **Johnny Mathis** and the **Staple Singers** to tape NBC-TV's "Midnight Special." . . . **Mick Jagger** and wife **Bianca** backstage at the Academy of Music for the recent **J. Geils** gig.

From the steps of City Hall, **Mayor John Lindsay** designated the single "Beautiful City" from the soundtrack of the movie "Godspell" as the official theme of the Diamond Jubilee commemorating the creation of the City of New York as five unified boroughs. . . . **Eric Weissberg** and **Deliverance** are currently recording their second Warner Bros. album in Nyack, N.Y. . . . Next **Bang** album on Capitol being produced by **Jeff Cheen**. . . . CAM-USA & MGM films preparing a promotional campaign for the **Anthony Quinn** picture, "Deaf Smith & Johnny Ears," set for June release.

Audio Fidelity president **Herman Gimbel** has a second grandson, **Adam**. . . . Bell Records entire national promotion staff will participate in an intensive series of "information exchanges" and "creative seminars" to be held at the Essex House in New York City on May 17 and 18. . . . Tapdancer and singer **Arthur Duncan** to perform at **Lawrence Welk's** Madison Square Garden concert. . . . **Carrol O'Connor** and **Jean Stapleton** promoting their RCA album, "Side by Side," with appearances this month on, for him, **Dick Cavett**, and for her, **Mike Douglas**. . . . **Tommy Cash** and **Lynn Anderson** to do a **Dean Martin** summer show. . . . C.U.N.Y. Graduate Center instructor **Yusef Lateef** is giving a free concert there Friday (18).

Rumor is strong that both MGM Records and A&M Records are close to making a decision on which system to go in regards to quadrasonic. MCA Records is also very close to a decision. So, one can only surmise that the powers that be at CBS, Sansui and JVC America will be discretely sweating it out the next few weeks.

The new **Carol Hall** single on Elektra features an all-star back-up band. **Donny Hathaway** plays piano on the song, with **Hugh McCracken** on guitar, **Bernard Purdy** on drums, **Gordon Edwards** on bass and **Ralph MacDonald** on percussion instruments. **Arif Mardin** produced. . . . On May 11, ASCAP president **Stanley Adams** honored **Carol Burnett** with a scroll celebrating "her great delineation and dedication to the music of America." The scroll was presented at the Friars dinner and tribute to Miss Burnett at the Waldorf-Astoria. . . . **Mickey Newbury's** recent concert at San Diego State College has been aired on KZEL in Eugene, Ore., and KDKB in Phoenix, and will play on six other FM radio stations on the West Coast. The tape will run as "An Evening with Mickey Newbury."

5th Dimension back from their successful tour of mideastern Europe. Their press conference held last Wednesday at the Overseas Press Club in New York gave the group an opportunity to elaborate on their trip.

JAZZ SERIES:

Riverside 10 LP Release Demonstrates Roots

LOS ANGELES—Riverside used to mean deep, penetrating jazz. We now can recall some of that excitement through the release on Milestone of 10 titles, with Fantasy handling the distribution.

The LP's are all significant in terms of having been recorded at key periods in the lives of the leaders, who include Cannonball Adderley, Bill Evans, Wes Montgomery, Thelonious Monk, Charlie Byrd, Milt Jackson, Sonny Rollins, Art Blakey, Yusef Lateef and Herbie Mann.

Because there is so much repackaging today, it is necessary for the new listener to carefully screen what he buys and for the collector to make sure he doesn't have this material on other labels.

Cannonball's LP, "Cannonball and Eight Giants," showcases Blue Mitchell, Bill Evans, Sam Jones, Philly Joe Jones, Milt Jackson, Wynton Kelly, Percy Heath and Art Blakey at the opening up of his career in the New York community, circa 1958. The material ranges from "Blue Funk" to "Just One of Those Things."

Bill Evans' "The Village Vanguard Sessions" (1961 and some studio dates for the second disk) features associates Scott LaFaro on bass and Paul Motian on drums. The tight, coherent sound of the group shows off Evans' finesse whether he's playing "My Foolish Heart" or his own "Waltz for Debby."

Wes Montgomery's "While We're Young" places him with Tommy Flanagan, Percy Heath, Albert Heath, Hank Jones, Ron Carter, Lex Hum-

phries, Ray Barretto in 1960-'61. Fun to listen to are "D Natural Blues" and "Four on Six."

Monk's "Pure Monk" is a tour de force for his solo piano during 1955-'59 and are really definitive in terms of technique. The repertoire offers his own "Round Midnight," "Blue Monk" and "Reflections" and is an indicator of where jazz piano has been.

Charlie Byrd's "Latin Byrd" is his first experience with bossa nova in 1962. The music has the warmth and romantic lilt of Latin America and is as much fun listening to today as it was when it was first released and was then a bit ahead of its time.

Milt Jackson's "Big Band Bags" is a compilation of New York studio men working with "Bags" for one year from 1962-'63. The music is standard Tin Pan Alley ("You'd Be So Nice to Come Home To") plus Jackson's own "Flamingo" and "Echoes."

Sonny Rollins' "The Freedom Suite Plus" encompasses one side of disk one, with small groups assisting him on the other tunes, mainly by nonjazz authors like Cahn-Styne and Meredith Willson. But Sonny's own works are well represented via the title tune and "Funky Hotel Blues." There are some cuts with his pianoless trio.

Art Blakey's hard-driving Jazz Messengers are recalled on "Thermo" covering 1962-'64 and including Freddie Hubbard, Wayne Shorter, Curtis Fuller, Cedar Walton and Reggie Workman. The tunes are mostly by Shorter and Hubbard and there is a

crispness about the sound which retains its youth.

Yusef Lateef's "The Many Faces Of" is indeed a rambling of his work during 1960-'61 and displays his wide array of saxes, flutes, etc. He has been an underrated musician so this LP tends to show off his power.

Finally, Herbie Mann's "Let Me Tell You" is straight ahead 4/4 jazz without any Latin or Afro influences. The time is 1957 and he is playing flute with Oscar Pettiford, Urbie Green and Tommy Flanagan. The sound is light and breezy.

Orrin Keepnews produced this reissue series. While Ozzie Cadens, Bill Grauer and Ed Michel produced some of the originals, Keepnews is mostly responsible for the initial LP's.

ELIOT TIEGEL

A&M Will Cut 'Cyrano' Show

NEW YORK—"Cyrano," a new musical starring Christopher Plummer, with book and lyrics by Anthony Burgess and music by Michael J. Lewis will be recorded by A&M Records. The show opened Sunday (13) at the Palace Theater on Broadway.

Sweet Gold

NEW YORK—"Little Willy," Bell Records single by the Sweet has been certified gold by the RIAA.

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