

Billboard®

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PX's Bolting Racks; Plan Direct Buying

By JOHN SIPPEL

DALLAS—A timetable to eliminate rackjobbers as suppliers to the domestic post exchanges of the armed forces in the four remaining regions so served has been set up by armed forces buying services here. Though national LP/tape buying figures were not available, it was learned that the one region, which already buys directly from manufacturers, the Alamo Exchange region, did over \$7 million at retail last year.

The Alamo region includes the following states: Alaska, upper peninsula of Michigan, Wisconsin, Minnesota, Nebraska, Missouri, Kansas, Oklahoma, Arkansas, Louisiana, Texas and New Mexico. There are 128 record/tape outlets administered by Alamo. Bruce Masterton, former Capitol and TMC veteran of 14 years, is inventory management specialist in pre-recorded music. Suppliers of Alamo confirm that the Alamo's return hovers near 8 percent, an extremely low figure when compared to the industry average.

Pubs. Attempting To Establish 1st Church 'License'

LOS ANGELES—The first attempt to get churches to pay an annual "copying" license fee is being circulated nationally by FEL Publications here and North American Liturgy Services, Cincinnati.

General Manager Tom Cook of FEL and Ray Bruno, president of NALR, in different conversations, told Billboard that approximately "30,000 Christian churches" had been circularized with a pitch for an annual license from each of the publishers of contemporary Christian liturgical music. FEL asks an annual copy license fee of \$98.76, while an annual general license from NALR runs \$50. Bruno said he is rewriting and readjusting his copying license fee, so that costs will be lower.

Cook explained that his firm, which is primarily in contemporary Christian music, "such as that used in guitar masses," found that churches were copying hymnals and individual songs instead of buying them, so the printed pitch was made

(Continued on page 10)

Alamo started its direct buying about two years ago. Post exchange departments get \$3.75 for \$5.98 list LP's and \$4.75 for \$6.98 tapes.

Bill Sullivan, contracting officer for overseas exchanges for pre-recorded music, who bases in Dallas, confirmed the rumored buying-direct project. He also said that far in the future is a product manager concept to coordinate the entire buying of pre-recorded music for the armed forces' stores.

Harry Scott, project officer, whom Sullivan suggested be commented for more information on the swing to direct buying of records and tapes, could not be reached at press time.

Canada Has Peak Yr. on U.S. Charts

By RITCHIE YORKE

OTTAWA—1972 was Canada's most successful year as producer of hit records for the U.S. market.

A total of 30 singles and 24 albums from the north country reached the Billboard best sellers' lists last year, according to a special Canadian Radio-Television Commission (CRTC) study. The information was contained in the CRTC Year Book published this week.

The results demonstrate Canada's continuing hold on its position as the second top non-domestic producer of hits for the U.S. (after the U.K.).

Singles figures were up 15 percent

(Continued on page 57)

CD-4 Lathes Go Global; 48 in '74

By CLAUDE HALL

LOS ANGELES—Discrete quadrasonic—the CD-4 Quadradisc system—invades Europe officially Aug. 20 when DGG will be shipped the sixth master-cutting unit, according to Jim Mochizuki, board member and vice president of JVC America, the Los Angeles quadrasonic master-cutting operation.

In between, the custom pressing division of CBS Records is receiving the fourth unit. RCA Records, New York, is receiving unit number five. The demand for the cutting units is

so great that each of these firms is being supplied by air freight. The seventh unit will go to Pioneer in Tokyo, with JVC America, Los Angeles, receiving the next unit about the same time.

Only two other units are expected to be available this year and just who will get them—EMI Records, London; Sterling Sound, New York; Teichiku, Tokyo—is still being debated.

However, as of the first of the year, this will all be a moot point be-

Midwest Start:

600G Ad Budget Sparking WEA's 4-LP 'Super-Set'

NEW YORK—The three Warner Communication labels are kicking off what may be the biggest selling record set ever July 9 in the Midwest, when "Superstars of the '70's" will start a TV spot backup campaign, reportedly budgeted at \$600,000 for the Midwest alone.

The four-record set includes excerpts by 41 artists. Almost every

major hit by the artists is included (see separate list). The 4-LP record set will be advertised at \$10.88, while the two-tape set is \$13.88.

Details of the promotion, it's reported, were disclosed by WEA executives during a special meeting of prominent National Association of Recording Merchandisers' retailing members in Chicago about three weeks ago.

Reliable sources report that the WEA initial pressing order would be 1 million of the four-record sets. Reports of the first national TV WEA promotion a la K-Tel were exclusively carried in Billboard, March 31.

Routine check of major users from Minnesota to Cleveland indicates that most big users were placing six-figure orders. Orders were buoyed by the fact that TV and radio spots for the WEA super-sampler will be dealer-tagged.

The 49 selections in the multi-LP/tape set include:

"One Way Out" by the Allman Bros.;
(Continued on page 70)

France: A Eurofile
Common Market Nation
Study on Pages 37-49

Soviets Ready Cars For 1st Tape Units

By VADIM D. YURCHENKOV

MOSCOW—The first activity in car stereo has commenced here with the showing recently at the Autoservice '73 car maintenance fair of both cassette and 8-track units from Automatic Radio and Sanyo Electric.

Walter P. Semonoff, Automatic Radio international president, said in an interview that his company is interested in establishing an office in Russia and possibly opening a factory.

Similar interest from other countries was expressed at the show, for example, by Chauzit Frank, execu-

(Continued on page 50)

Air Forum Enlists Guidance Counsel

LOS ANGELES—Jack Thayer, head of Nationwide Communications, will be on hand throughout the sixth annual Billboard Radio Programming Forum Aug. 16-18 to serve as a personal guidance counselor. He will be available at both breakfast rap sessions and also throughout all three days. Program directors, general managers, and air personalities with either personal career problems or problems with their personnel will be able to meet with him and discuss the situation on a one-to-one basis. Thayer has been responsible for boosting the careers of dozens of major air personalities over the years, as well as program directors; these include Don Imus, now morning man with WNBC-AM in New York.

Among the new speakers just announced by David Moorhead, chairman of the advisory committee on the Forum, are Bones Howe, independent record producer, and songwriter Ellie Greenwich, both of whom will be on a panel titled: "Recording Artists Tell You About Radio." This panel will be moderated by Eliot Tiegel, director of record reviews for the Billboard.

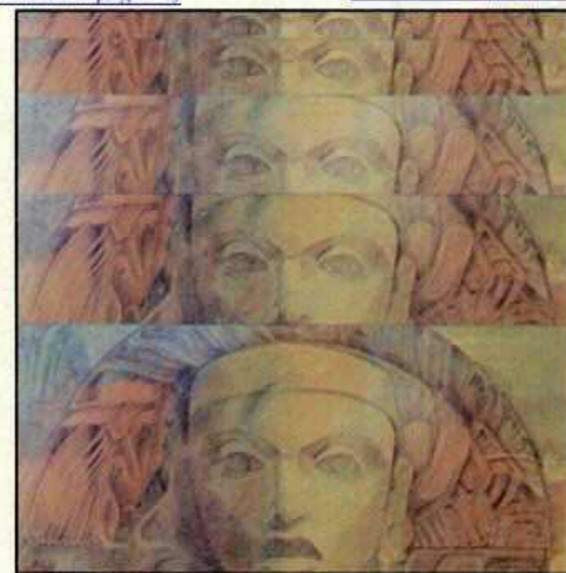
(Continued on page 22)

cause the Victor Company of Japan, parent firm of JVC America, will be into high gear on production of cutting units, turning out four units per month, Mochizuki said.

Second Generation

The unique thing about the units that will be hitting the market from January 1 on is that they will be second generation. The current two modulator cabinets are being miniaturized into a single cabinet which will include everything from modu-

(Continued on page 70)



EL CHICANO have consistently hit the charts with such tunes as "Viva Tirado" and, most recently, "Brown Eyed Girl." Still, this dynamic sextet won't rest on past laurels. Their latest LP, "EL CHICANO," is as timely and imaginative as you can get. In brief . . . ¡SENSACIONAL! On MCA Records and Tapes . . . everywhere. (MCA-312) (Advertisement)

(Advertisement)

Pardon John's back while he
looks right through your BILLBOARD
to see the back cover.



GRAND FUNK

We're An American Band



July 27/Harrisburg, State Farm Arena
July 28/Toledo, Sports Arena
July 29/Cincinnati, U. of Cin. Ftball. Stad.
August 9/Greenville, Memorial Aud.
August 10/Atlanta, Omni
August 11/Birmingham Municipal Aud.
August 16/Toronto, Varsity Stad.

August 17/Montreal, Forum
August 18/Jersey City, Roosevelt Stad.
August 24/Amarillo, Civic Center
August 25/Ft. Worth, Tarrant Co. Conv. Ctr.
August 26/Corpus Christi, Coliseum
August 31/Jackson, Coliseum
September 1/Chattanooga, Memorial Aud.
September 2/Charlotte, Memorial Stad.

September 14/New Orleans, Mun. Aud.
September 15/Lake Charles, Civic Center
September 16/Monroe, Civic Center
September 21/El Paso, Civic Center
September 22/Albuquerque, Civic Aud.
September 23/Phoenix, Big Surf
September 25/Hawaii, H.I.C. Arena

**their gold single
on Capitol**

3860

NARAS Blueprints "Hall Of Fame;" Key Committee To Screen Eligible Disks

NEW YORK—The National Academy of Recording Arts and Sciences has established a Hall of Fame to honor recordings "of lasting, qualitative or historical significance," as characterized by newly-elected NARAS president Bill Lowery.

The NARAS Hall of Fame begins operation this month via the formation of a nominations committee, selected by the National Trustees. Candidates for the 30-man group will be proposed by the governors of the various NARAS local chapters, with the final committee to include academy members, record company personnel and volunteer participants to make the initial nominations.

Project has been spearheaded by conductor and composer Paul Weston, who described the goal as

Key Foster Figures Sue Bus. Mgt. Firm

LOS ANGELES—A suit for violation of federal and state securities laws, common law fraud, negligence and breach of contract has been filed by Burt Jacobs, William Utley, Jr. and James Bruton a.k.a. Reb Foster against Lanco Enterprises, Inc., Lance Rocke, Joseph Salyers, Fred Altman, Donald Sterling, Sterling Salyers, Altman, Inc. and Salyers Financial Management.

The suit, filed in U.S. District Court, Central District of California, July 3, 1973, alleges that "beginning at a time unknown to plaintiffs but within three years" preceding the filing of the complaint, defendants violated federal securities laws and laws of the State of California.

Plaintiffs ask that defendants be held to have violated certain sections of the Securities Exchange Act; be held to have defrauded plaintiffs; that defendants Financial, SSA, Sterling, Altman and Salyers have acted negligently and that defendants have breached the agreement whereby defendants represented that in compensation of the general partner for services to be rendered in connection with the limited partnership was customary and not in contravention of the laws of California or the United States in connection with certain real estate; that plaintiffs have been damaged in the minimum aggregate of \$90,000 pursuant to certain misrepresentation, individual and concerted acts to defraud in violation of California law violation of California Securities laws, negligence and constructive fraud under California law; plaintiffs have been damaged in the minimum sum of \$90,000 plus interest pursuant to breach of contract; and defendants are liable to plaintiffs in the sum of \$100,000 for punitive damages.

Foster, Jacobs and Utley were all key figures in Reb Foster Associates. Utley and Jacobs are now with PAL (see separate story).

Holmes Gets Gold

NEW YORK—Epic recording artist Clint Holmes has struck gold with his very first single release, "Playground in My Mind," certified by the RIAA. The song is included in Holmes' debut album for Epic of the same name.

the selection of "recordings, rather than any individual artists or songwriters or producers. All those who participated in any record voted into the Hall of Fame will, of course, be awarded certificates, and their names will be inscribed on a plaque in the Hall. But it is the recordings themselves that we will be honoring, with copies of the selections to be displayed prominently in the Hall of Fame along with the plaques."

Following initial nominations, the Nominations committee will review those submitted and narrow the list to a field of 25 records. These will be final nominees. The nominations committee will then be joined by 30 members of NARAS as well as 30 people from outside the organization, ranging from musicologists to writers, with experience in the music field. The new 90 member committee will then review each of the nominations, casting five final votes in order of preference.

A nationally known auditing firm will tally the ballots, scoring five points for a first choice, four for a second and so on. Five records receiving the highest point scores will gain election into the hall of fame.

The actual building will be started with NARAS funds, but is expected to become self-supporting, as have Halls of Fame for baseball, football and country music. The annual Grammys presentations are expected to tie in with the announcement of Hall of Fame winners.

Organ Inventor Dies

CORNWALL, Conn.—Laurens Hammond, 78, inventor of the electric organ that bore his name, died here July 1.

He invented the instrument in 1932 and founded the Hammond Organ Co., Chicago.

Personality Awards Deadline Extended

LOS ANGELES—The deadline for submitting airchecks in the annual Billboard Air Personality Competition has been extended to July 13. Gary Owens, chairman of the awards committee, said last week that air personalities in area code 702 region may send their tapes to Mike Hunter, KMET-FM, Los Angeles.

Those in area code 716 region, may send their tapes to Bob Oakes, WBZ-AM, Boston. Panels are already screening tapes. Finalists will be announced soon and these will compete in a final voting at the sixth annual Billboard Radio Programming Forum Aug. 16-18, Los Angeles.

Tour Set by Nikki Giovanni

NEW YORK—Poetess Nikki Giovanni has started a 10-city tour to promote her new album "Like a Ripple on a Pond" for her own label, Niktom Ltd., distributed by Atlantic.

She will visit Philadelphia, Atlanta, Memphis, Washington, Cleveland, Detroit, Los Angeles and San Francisco. In Memphis will be included a reading on Memphis State University campus.

General News A&M Issues 15 'Q' Tapes

LOS ANGELES—A&M Records has released 15 8-track quadrasonic tapes, bringing its total of 4-channel tapes to 20.

According to the firm's tape director, Bob Elliott, the release includes selections from best selling catalog material as well as several newer tapes. Included in the release is Rick Wakeman's "The Six Wives of Henry VIII," recently released in SQ disk form.

Other releases in 4-channel tape include: "Whipped Cream and Other Delights" from Herb Alpert and the Tijuana Brass as well as the group's "Greatest Hits"; Greatest hits packages from Wes Montgomery and Sergio Mendes and Brasil '66; Burt Bacharach's "Reach Out"; Joe Cocker's "With a Little Help from My Friends"; "Carpenters," "A Song for You" and "Close to You" from the Carpenters; "Tea for the Tillerman," "Teaser and the Firecat" and "Catch Bull at Four" from Cat Stevens; Humble Pie's "Smokin'"; and Quincy Jones' "Walkin' in Space."

New Plastic Aids Shortage

By BOB KIRSCH

DES PLAINES, Ill.—A plastic formula for the injection molding of 45 rpm records has been developed by the Polymer Systems Div. of the Richardson Co. which is claimed to add life to disks and may also help solve the current solvent and compound shortage in the record business.

The new formula, dubbed R-600, is for utilization in the injection molding method of record manufacturing as opposed to the compression molding method. In injection molding, according to a spokesman for the firm, thermo plastic is forced into a mold by a screw, cylinder or plunger. The mold in this case is the record.

The formula could theoretically be applied to the pressing of LP's, according to Skip Cypert of the firm.

Rock Concerts Lure 'Distant' Travelers

NEW YORK—Recent Ticketron figures showing distribution of sales for a joint concert by the Grateful Dead and the Allman Brothers Band reveal that concertgoers are travelling greater distances to hear pop acts. Sales in cities as far from the Washington, D.C. concert site, JFK Stadium, as Montreal were checked.

Ticketron sold in excess of 80,000 tickets for the two consecutive concerts, with the breakdown of sales showing 32,600 seats sold in the Washington-Baltimore area. Another 11,862 tickets were sold in Philadelphia, while New York ticket sales reached 27,905.

Other cities showing significant sales included Atlanta, Boston, Cincinnati, Miami, Montreal, Norfolk and Pittsburgh. Ticketron president Elliott Levene further noted that the distribution of sales was particularly surprising in view of the ad campaigns used in more distant cities, which he characterized as "minimal," owing to Ticketron's belief

that a Washington event could not sell tickets in Montreal, Boston or Cincinnati.

Seek Natl. TV For Academy C/M Awards '74

LOS ANGELES—The Academy of Country and Western Music here has been negotiating with ABC-TV to telecast their annual March awards ceremony. The Film Factory here is handling the production deal, which has not yet been finalized by either party.

The Academy of Country Music represents the interests of the Southwestern country community. Nashville's Country Music Assn. has had its annual awards telecast by CBS for several years.

In 1972, the local show was taped and sold in several markets, including locally.

"Most LP's are pressed through a compression molding process, and 45's are about half and half injection and compression methods," he said. "The R-600 formulation is a styrene type compound, while most LP's are manufactured with a polyvinylchloride compound. It is conceivable that a styrene compound could be used for LP's, but this would also mean that the person doing the pressing would have to convert to injection molding, which would be both costly and time consuming."

Good Supply But—

Another spokesman for the company said that their customers have "been enjoying an uninterrupted supply of material, but we still can't say we're totally unaffected by the energy crisis. Our chemicals are derived from petrochemicals and any-

one using these materials are affected to some extent."

The firm is also in a better position than some other raw material suppliers because they are not providing goods for the large plastic pipe industry which has been cutting into supplies used in record manufacture.

The R-600 compound is "an independent plastic material that is bought ready to be molded," according to the spokesman. "With polyvinyl, the purchase is made in completed compound form ready for compression molding or in a powder where the buyer adds certain things. But the shortage in styrene is not quite as bad as in polyvinyl."

Cypert added that the R-600 method is difficult to compare with PVC because "there is really no basis for comparison. However, through a number of tests we have conducted we feel that the compound is stronger and will resist wear longer than other compounds."

Memorex Silent On Singer Buy

SANTA CLARA, Calif.—Rumors that Singer Co., the manufacturer of a line of housewares and educationally-oriented products, is the party negotiating to make an equity purchase and acquire control of Memorex Corp. were met with a no comment from Memorex officials at presstime.

Memorex president Lawrence L. Spitters did say, however, that "the company wishes to announce that although the company continues discussions with a view toward sale of a majority interest in the company, no deal has been agreed upon."

"The company also wishes to announce," Spitters continued, "that the terms under discussion will, if agreed to, produce an extremely large deletion of interests of current debenture holders and common stock holders. If a deal is agreed upon, it will be necessary to obtain the approval of senior creditors and stockholders."

This statement was the first in which Spitters referred to a possible sale of Memorex to one firm rather than several firms.

Nashville Trio Form TV Marketing Firm

By BILL WILLIAMS

NASHVILLE—Record Row Associates, a marketing firm here which includes former CBS officials, has put together two music packages on record to be sold through television, radio and the printed media.

Joe Talbot, publisher, record presser, and leading official of the Country Music Association, said an all-pure gospel package has been assembled, and a collector's item country package, both for immediate distribution.

One, called "Country Memories," includes the greatest hits of such artists as Roy Acuff, Bob Wills, Lefty Frizzell, Floyd Tillman, Marty Robbins, Ray Price, Johnny Horton, Carl Smith, Cowboy Copas, the Delmores, Hawkshaw Hawkins, Moon Mullican, Johnny Cash and others.

The gospel LP, called "Precious Memories," includes the top hits of the Statesmen, J.D. Sumner and the Stamps, the Blackwoods, Wendy Bagwell, The Speers, The Florida

Boys, the Oak Ridge Quarter, the LeFevres, Jack Hess, Sego Brothers & Nammi and more. All of these, too, are standards.

First emphasis will be placed on distribution through television.

President of the corporation is Rick Stevens, and vice president is Bill Farr, both formerly with C.B.S. The other officials are Talbot and Bill Hall, also a publisher here.

The gospel album will contain printed lyrics, pictures, and a story of gospel music.

Bowie Quitting Concert Dates

NEW YORK—David Bowie, RCA Records artist, announced during a recent London concert, that he will not be giving any more concerts.

Spokesmen for RCA noted that the move marks the cancellation of all currently scheduled performances by Bowie. The artist himself explained that the decision was made to permit him to concentrate on recording and film work.

More Late News
See Page 70

Laginestra Accents One-World Theme at RCA Intl Meeting

NEW YORK—RCA Records has just concluded a miniature convention of executives of its western European subsidiaries and licensees in London. Rocco Laginestra, president of RCA Records, who chaired the convention sessions, said: "RCA's European affiliates have had unprecedented success in the past two years and these meetings were aimed at continuing and accelerating this growth."

"If any one thought pervaded these meetings, it was the growing sense of one-worldism. The artists who have been big in America, have proved themselves in Europe also. The Bowies, the Nilssons and the Kinks are truly international stars now, just as Presley has always been."

Laginestra said that the Elvis Presley satellite TV show, "Aloha from Hawaii," has been such a success in Europe that every country was anxious for a follow-up TV special "which we will try to achieve."

During the meetings, which took place at the Inn on the Park near RCA's Curzon Street headquarters, American a&r executives outlined plans for the next two years of recording. A new classical concept evolved involving more direct participation by the RCA Records world-wide subsidiaries and licensees in the planning of Red Seal product.

At the meeting it was decided that when RCA Records introduces a major artist, the European companies would fly key people to the U.S. to participate in the initial excitement generated by the campaign. Laginestra added that such meetings will be held regularly and that in the future there will be more and more album releases on a world-wide simultaneous basis. Nations represented were England, Germany, France, Italy, Spain, Sweden, Norway, the Netherlands, Belgium, Luxembourg, Finland and Switzerland.

Col Convention to Feature 30 Artists in Show Fetes

NEW YORK—More than 30 Columbia, Epic and Custom Label artists spanning all categories of music will appear in a series of shows during the Columbia 1973 convention scheduled for July 25-28, at the Fairmont Hotel, San Francisco. The concerts will feature r&b and country artists for the first time.

Other highlights of the four-day confab will be the presentation of new album product, a special full-length film, produced by Columbia's creative director, Arnold Levine, and five-audiovisual seminars devoted to Contemporary, Soul, Country, MOR and Classical music. The seminars will feature guest panelists from throughout the country.

According to CBS/Records Group president, Goddard Lieber, and Columbia Records president, Irwin Segelstein, more than 1,000 persons are expected to attend

the convention. Activities for the annual meeting are being coordinated by Bruce Lundvall, vice president, marketing; Roselind Blanch, director of merchandising and product management administration; Chris Wright, director of marketing planning and administration; Al Teller, director of merchandising and product management; and Arnold Levine, creative director, advertising.

There will also be a convention within a convention, to be held by the CBS International Division prior to and during the convention. These activities will be under the direction of CBS International president, Walter Yetnikoff.

Columbia and Epic artist and repertoire staffs, as well as promotion and sales people, will take part in special presentations and conferences on the company's activities for the next year.

TV REVIEW:

Martin NBC-TV C/M Summer Show 'Tops'

LOS ANGELES—In what is undoubtedly the best new music show to reach television in years, producer Greg Garrison has weaved a touch of magical fascination, extremely fast-paced production, and—even more important—dignity into an American staple... country music.

The show, which airs on NBC-TV network July 26 and will run through the summer, is "Dean Martin Presents Music Country." It's live, it's vibrant, and it's great. The show moves with such rapidity, covering artists ranging from Johnny Cash to Kris Kristofferson, that it's over much too suddenly. Among the other artists featured on the show are Mac Davis, Lynn Anderson, Loretta Lynn, Charlie Rich, the Brush Arbor, Tom T. Hall, Jeannie C. Riley, Jerry Reed, Mel Tillis, Donna Fargo, Marty Robbins, Ray Stevens, Anne Murray, the Statler Brothers, and the duo of Cash and June Carter. And, would you believe this was only the first of the series!

Garrison, who's executive pro-

ducer of the show, has used basic Top 40 radio production techniques. The show never stops. Many TV fans may never realize that what they're watching is a country music show. After all, many of the artists on the show have had million-selling records in the pop music field anyway. Miss Fargo does "Happiest Girl in the Whole U.S.A." Miss Riley does "Harper Valley PTA." Kristofferson does "Sunday Morning Coming Down," which he wrote.

It's true that a few scattered TV specials have lent some smattering of dignity to country music, but never has a series hit the air that has featured such lavish production. Everything was filmed on location in and around Nashville. The artists perform live; record companies contributed the actual band tracks that were featured on the actual hit records.

Producers for Greg Garrison Productions on the show were Rich Eustas and Al Rogers. Perry Ros-

(Continued on page 70)

General News

NEWSMAKER

Campana: Co. Had No Partners

NEW YORK—Frank Campana has stated that "he and he alone is and has been the personal manager of Lynn Anderson and Tommy Cash, since Frank Campana Management, Inc. was established in January of 1972." He also stated that the firm has had "no silent partners or outside financing." According to news reports, Campana had allegedly shared an office with one of the principles involved in the Newark, N.J., Organized Crime Task Force investigation.

Campana, prior to forming his management firm, was national promotion manager and then assistant director of artist relations for Columbia Records. He said that he will continue to direct his activities within the country music field—a market Campana described as "fantastic and lucrative."

Utilizing television bookings and cross-country tours for exposing his artists, Campana said that he sees the country market overtaking the hard rock market in the U.S. in terms of popularity. "Industry people have said that jazz is the root of rock music," continued Campana. "But, more and more they are realizing the tremendous influence country music has been within the market." The consumer is also realizing the same influence, he said.

Campana's plans include a move to the West Coast, where he will join operations with Dick Linke Associates; a continuation of television and tours to promote his artists, and a search to sign new talent.

B&W Opens in Fla.

NEW YORK—B&W Enterprises has opened offices in Orlando, Fla., to handle publishing, booking, recording, artist management and distribution. Charley Barksdale Jr., president of B&W, will handle sales and distribution. Allen White and Robert (Chick) Willis will produce new talent and handle artist bookings. Labels distributed by B&W are Dove, Soultrack, Startrack, Stan-town, Dulex, Nor-Mar, Reginald, Wonderland, Cindy, Big Beat and Big Star, among others.

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Executive Turntable

Herman Finkelstein, copyright authority and general counsel of ASCAP since 1943 will retire, Jan. 1 next and new general counsel appointed is Bernard Korman. Finkelstein was awarded the Richard Strauss medal for distinction for international copyright in 1971, has been delegate on numerous diplomatic conferences on international copyright, a member of both the U.S. national commission of UNESCO and the U.S. State department panel on international copyright. He was in association with Nathan Burkan, ASCAP's first general counsel from 1928 to 1936. Korman has been ASCAP's assistant general counsel and a member of the society's legal staff since 1951. He served several terms as member of the committee on Copyright and Literary Property of the Association of the bar of New York City. He is secretary and past trustee of the Copyright Society of the U.S.



SOMERSTEIN



FINKELSTEIN



KORMAN

Harry D'Arc Auerhaan will head Chappell Music Co.'s international department in New York, succeeding Nick Firth who has re-located in London as general manager of Chappell's newly formed international division. Auerhaan, who will also be general manager of Intersong Music, U.S., has been assistant general manager of Intersong-Tutti, Paris, for the last four years. . . . John T. O'Connell named vice president controller, CBS Records division. He was formerly controller, CBS Television Network, Hollywood. . . . Sid Hess named vice president in charge of First Component classical series and Tiger Tail Children's Records for Audio Fidelity Enterprises. He was formerly with Golden Records. . . . Derek Sutton named vice president of Chrysalis Records. He has been director of operations in the U.S. and Canada for the Chrysalis group. He will be based in Los Angeles. Linda Steiner, of the New York Chrysalis headquarters named office manager of Chrysalis Artists Services and Music Corp.

Marion Somerstein, John Manning and Barb Pepe have joined Atlantic Records' publicity department. Miss Somerstein comes to Atlantic after two years as associate editor of Words and Music magazine and, along with Sandy Gibson, director of publicity for Atlantic, will deal with New York press. Manning joins after two years with Model Cities program, Philadelphia as publications director and Barb Pepe wrote a column for Pittsburgh's Market Square. She will work on out of town publicity for Atlantic artists on the road and Manning will work on general publicity.

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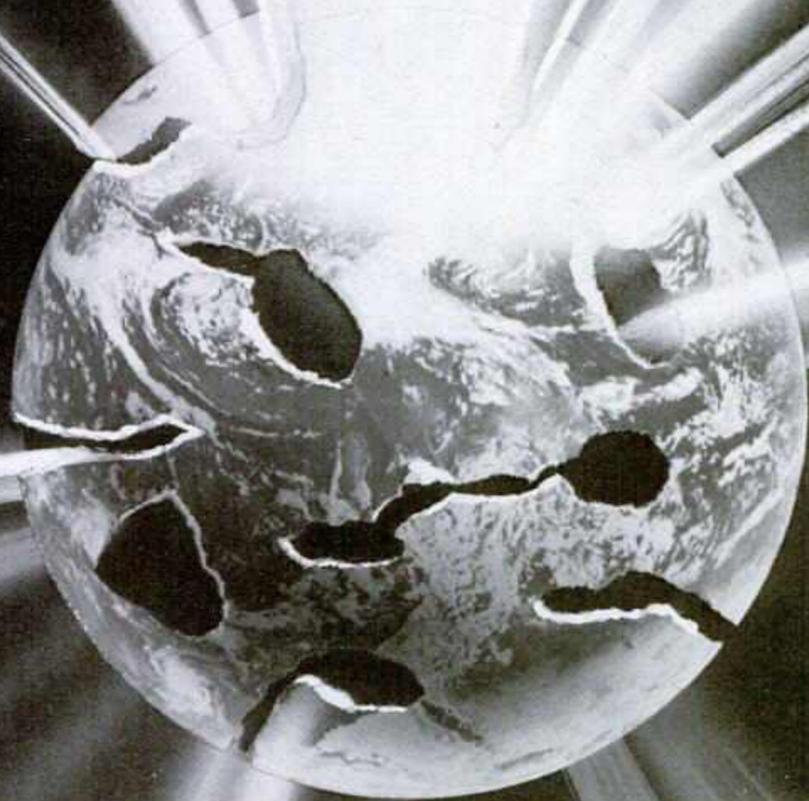
Buz Wilburn named president of General Record Distributing Corp., a division of General Recording Corp., Atlanta. Previously an executive vice president and general manager with Chelsea Records, Wilburn last headed up his own marketing firm, Music Marketing Intl., Los Angeles. Michael Walker has also joined General Records as national operations manager. . . . Paul Sheffield named WEA regional sales manager for Dallas, Houston and Shreveport. He is a 26-year music veteran—mostly in Texas. . . . Alan Metter joins United Artists Records as advertising copy director. He comes from Doyle Dane, Bernbach Advertising Co. . . . Ed Harris named director of Fine Arts Productions at UCLA, replacing Frances Inglis, who retires after 15 years of service. . . . Bud Carr joins the concert department in International Famous Agency's New York offices. Carr, whose new duties will include television, motion pictures, colleges and concert halls, was previously with CMA. . . . Don Marchand appointed U.K. representative for the newly formed Midland Music International. Marchand, who will headquarter in London, will be seeking U.K. masters and compositions for the firm. Also at Midland, Al Peckover has been retained as financial and international consultant. . . . At Viewlex, Inc. several management changes: Joseph N. Klein and Lawrence Peirez have resigned as secretary and vice president of the firm respectively; Paul B. Paoalbori has resigned as director of the company; Monroe Abrams has resigned as executive vice president of the company, continuing to serve as a member of the board of directors and as a consultant; and Ben Peirez has retired as chairman of the board of directors—being replaced by David Peirez, president of the company.

Joseph LaMonica was appointed manager of Industrial engineering of Ampex Music Div., Elk Grove Village, Ill. William L. Slover, Ampex vice president and general manager of AMD, also announced the promotion of Robert Shaw to senior product manager, Howard Rudolf to Midwest regional sales manager, and Ralph Cox as national accounts sales representative.

Joseph P. Hofman has joined Admiral Corp., Chicago, as director of purchasing, electronics division. Hofman will headquarter at Harvard, Ill. . . . Vincent A. Davel became the first sales promotion manager of Koss Corp., Milwaukee. . . . Alan L. Brown has been appointed director of national advertising for Motorola's consumer

(Continued on page 70)

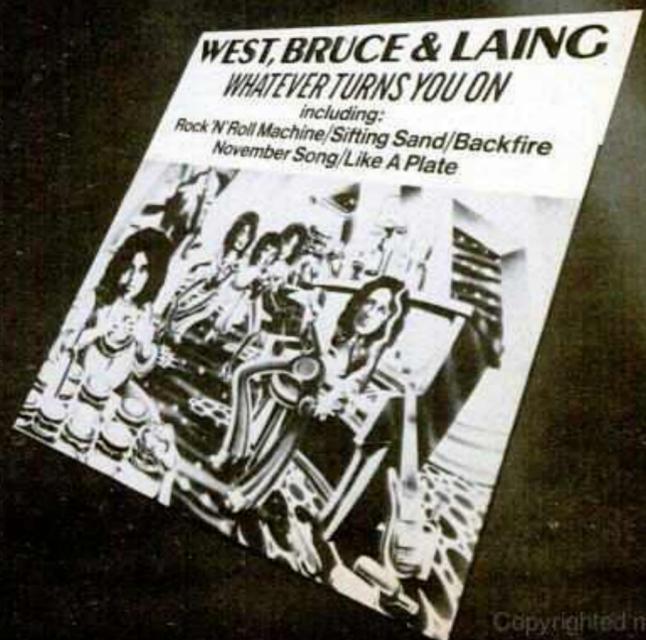
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The legendary Mega-Destructo-Rock of Leslie West, Jack Bruce and Corky Laing is rampant on the earth once more, and screaming thousands are already warming up their phonographs for the holocaust.

The best, meanest, most manic, and indubitably the heaviest West, Bruce & Laing ever: **"Whatever Turns You On."**
On Columbia Records® and Tapes

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Billboard

The International Music-Record-Tape Newsweekly



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Area Code 213, 273-7040 Cable: Billbo LA
N.Y. Telex-Billbo 620523
Publisher: HAL COOK Associate Publisher: LEE ZHITO

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EDITORIAL NEWS BUREAUS

CHICAGO, Ill. 60606, 150 N. Wacker Dr. Area Code 312, CE 6-9818
Bureau Chief, Earl Paige

LONDON: 7 Gurnaby St., London W.1. Phone: 437-8090
Cable: Billboard London, Bureau Chief, Mike Hennessey

MILAN: Piazzale Loreto 9, Milan, Italy. Tel: 28.29.158. Bureau Chief, Germano Ruscitto.
Cable: Billboard Milan.

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SAN FRANCISCO, Calif. 94127, 316 Juanita Way, Area Code 415, 664-1681. Bureau Chief,
Paul Jaulus

TOKYO: Comfy Homes 6-6-28, Akasaka, Minato-ku. 107 Tel: 03-586-0261. Bureau Chief,
Hideo Eguchi

WASHINGTON, D.C. 20005, 733 15th St., N.W. Woodward Bldg., Rm. 533.
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FOREIGN CORRESPONDENTS

ARGENTINA: Ruben Machado, Lavalle 1783, Buenos Aires.

AUSTRALIA: Jan Murray, 145 Marshall St., Ivanhoe, Victoria 3079, Australia.

AUSTRIA: Manfred Schreiber, 1180 Wien XVIII, Kreuzgasse 27. Tel: 43.30.974.

BRAZIL: Henry T. Johnston, Av. Rio Branco 25, Rio de Janeiro. Tel: 233-4977.

CANADA: Ritchie Yorke, 15 Austin Crescent, Toronto 4, Ontario.

CZECHOSLOVAKIA: Dr. Lubomir Doruzka, 14, Zeleny pruh, Prague 4 Branik. Tel: 22.09.57.

DENMARK: Knud Orsted, 32 Solhojvaenge, 2750 Copenhagen, Ballerup, Denmark. Tel: (01)
97 71 10.

EIRE: Ken Stewart, Flat 5, 141, Rathgar Road, Dublin 6, Eire. Tel: 97.14.72.

FINLAND: Karl Helopaltio, Perttula, Finland. Tel: 27.18.36.

FRANCE: Michael Way, 41, rue des Favorites, Paris 15. Tel: 532.81.23.

GREECE: Lefty Kongalides, Hellinikos Vorras, Thessaloniki. Tel: 48.000 and 43.329.

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NORWAY: Espen Eriksen, Bestumveien 21d, Oslo, Norway. Tel: 55.71.30.

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SWEDEN: Leif Schulman, Brantingsgatan 49, 4 tr. 115 35 Stockholm. Tel: 08-629 873.

SWITZERLAND: Rod Chapman, Swiss Broadcasting Corporation, CH-3000 Bern 16, Switzerland.
Tel: 031 44 66 44.

REPUBLIC OF S. AFRICA: Peter Feldman, 51 van Riebeeck Ave., Alberton, Transvaal.

URUGUAY: Carlos A. Martins, "Av. Luis Batlle Berres 4087 bis ap. 1"

U.S.S.R.: Vadim D. Yurchenkov, 14 Rubinstein St., Apt. 15 Leningrad, 191025. Tel: 15-33-41.

WEST GERMANY: Wolfgang Spahr, 2361 Bebensee, Kremser Weg 9, Kreis Segeberg. Tel:
(04552) 410.

YUGOSLAVIA: Borjan Kostic, Balkanska St. 30, 11000 Belgrade, Yugoslavia.

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REGIONAL OFFICES

CHICAGO, Ill. 60606, 150 N. Wacker Dr. Area Code 312, CE 6-9818

Steve Lappin

JAPAN, Comfy Homes 6-6-28, Akasaka, Minato-ku. 107 Tel: 03-586-0261. Bureau Chief,
Henry Drennan.

LONDON: 7 Gurnaby St., London W.1., Phone: 437-8090

Andre de Vekey, Regional Publishing Director

LOS ANGELES, Calif. 90069, 9000 Sunset Blvd. Area Code 213, 273-7040

Bill Moran, National Talent Coordinator

NASHVILLE, Tenn. 37203, 1719 West End Ave. Area Code 615, 329-3925

John McCartney

NEW YORK, N.Y. 10036, 1 Astor Plaza. Area Code 212, 764-7300

Ron Willman, Manager of Consumer Electronics Sales

INTERNATIONAL SALES

United Kingdom: Andre de Vekey, Billboard Publications, 7 Gurnaby St., London W.1.

Phone: 437-8090, Cable Billboard, London.

Italy: Germano Ruscitto, Billboard Gruppo s.r.l., Piazzale Loreto 9, Milan. Tel: 28.29.158

Spain: Rafael Revert, S.E.R. Ave. Jose Antonio 32, 2nd floor, Madrid 13. Tel: 23.28.000

Belgium, Czechoslovakia, Hungary, Poland, Scandinavia, West Germany:

Johan Hoogenhout, Smirnofstrat 40, s-Hertogenbosch, Holland. Tel: 47688

France: Olivier Zameczkowski, 14 Rue Singer, Paris 16

Mexico: Enrique Ortiz, Nuelo Radio Mil, Insurgentes Sur 1870, Mexico, 20, D.F.

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Microfilm rolls of Billboard (6 months per roll) can be purchased through 3M IM/Press, 521

W. 43rd St., New York, N.Y. 10036, William Hutcheson, Area Code 212, 524-6374.

Subscription rates payable in advance. One year, \$40, two years, \$70, three years,
\$90 in U.S.A. (except Alaska, Hawaii and Puerto Rico) and Canada. Rates in

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company also publishes Amusement Business, Discografia Internazionale, Gift & Tableware

Reporter, Merchandising Week, Record Mirror,

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nati, Ohio 45214. Area Code 513, 381 6450.



Vol. 85 No. 28

General News

Newport Jazz Healthy —With 2 Exceptions

NEW YORK—The 1973 Newport Jazz Festival—New York has already outgrossed last year's event—"90 percent totally successful," according to Festival director George Wein.

However, Wein commented that there were two exceptions to the generally healthy picture of jazz festivals in New York city.

The Shea stadium events—Wein promoted a soul and a jazz event at the open-air venue featuring such talent as War, Roberta Flack and Stevie Wonder—were not successful and "we probably won't be doing Shea Stadium again next year," said Wein. "I think we will go to Nassau Coliseum where we look as if we have a sellout with the Aretha Franklin, Ray Charles and Duke Ellington concert."

Wein also stated that the afternoon concerts held in Central Park at the Wollman amphitheater were "a total flop." He added: "We just couldn't get New Yorkers to come out into the open air."

The Central Park events were an attempt to re-create the atmosphere of the Rhode Island Newport afternoon concerts.

Wein commented: "No doubt about it, this year's Newport has surpassed and outgrossed last year."

Several concerts that started at 6 p.m. met with less-than-full houses at Carnegie Hall and Philharmonic Hall. Wein conceded that he was "maybe thinking" of putting the time back further for the first house at these halls. Last year first houses started at 5 p.m., which was not successful. "We find in New York that the later the concert the more successful," he said.

Wein also used the Festival as a springboard to announce the formation of the New York Repertory Company, which he called "maybe the most important organizational development in the history of jazz."

The company—Which is independent of the Newport Jazz Festival—will consist of 45 musicians (eventually enlarged to 60) and will be based in Carnegie Hall. The first season will start Jan. 26, 1974, and

run until the end of June with 15 concerts scheduled. The second season starts in September 1974, and will be expanded to 25 concerts. Wein becomes executive director of the NYJRC and four musical directors, Gil Evans, Sy Oliver, Stanley Cowell and Billy Taylor, has been named.

Each director is responsible for about a quarter of the company's output, which will include music of other composers as well as their own. All styles of jazz will be featured by the repertory company.

It was stated that approximately \$260,000 had been funded by the New York State Council on the Arts and Wein stated that further funding was being solicited. "I hope that record companies will support the project, utilize the orchestra for special projects or commission works."

The Board of Trustees for the company includes Atlantic executive Nesuhi Ertegun and Billy Taylor.

Judge Denies GFR Motion

NEW YORK—A State Supreme Court Judge here has denied a motion of Mark Farner, Donald Brewer and Melvin Schacher—members of the Grand Funk Railroad rock group—seeking to vacate a \$1 million Order of Attachment which was awarded to Terry Knight, and entered against the defendants by the court last year.

Judge Carney ruled that there was no violation of the law when Knight had the Sheriff of New York seize the group's equipment at Madison Square Garden last December.

Meanwhile, in another court action involving Knight and GFR Enterprises, Ltd., the U.S. Federal Court in Knoxville, Tenn. has entered a judgment of default against GFR, as one of the defendants in Knight's claim of trademark infringement against the city of Knoxville, a local auditorium and GFR. The suit seeks \$300,000 in damages.

Temporary Ban Vs. Make-A-Tape

NEW YORK—A U.S. District Court Judge here has handed down a preliminary injunction against a chain of electronic stores in this state, barring them from infringing on copyrighted recordings by duplicating them for customers on Make-A-Tape machines.

The injunction, issued by Judge Edward Neaheer, bars the defendants from using, or permitting the use of Make-A-Tape machines for the purpose of making copies of sound recordings that have been copyrighted by plaintiffs in the action, as well as from allowing customers to use the machines to make copies of copyrighted sound recordings that they (the customers) bring in.

Judge Neaheer's ruling came in a suit brought by Elektra Records, a division of Warner Communications, Inc., A&M Records, Inc., and Polydor, Inc., against Gem Electronics Distributors, Inc., of Farmingdale, N.Y., which operates 10 of its 15 retail stores in New York and its suburbs.

In handing down his decision, Neaheer said that the facts of record bespoke commercial exploitation,

and that in lending the copyrighted sound recording to the customer without charge, and in selling the less costly blank tape from which the spurious but exact copy may be made, and in providing the equipment whereby it may be speedily done at minimal cost, the defendants were engaging in mass piracy on a custom basis.

Neaheer also rejected the defendants' claim that what they were involved in was a form of home recording which was specifically exempted from the amendment to the Copyright Law barring unauthorized duplication of sound recording.

He said, "To view this activity as a form of home recording would stretch the imagination to the snapping point." Neaheer then continued, "To refuse to protect plaintiffs' exclusive reproduction and publication rights in such circumstances would defeat the very purpose of the sound recording amendment and nullify the intent of Congress."

The Judge did, however, agree to return Make-A-Tape systems and related parts seized from the defendants.

Producer Allen Pushes Baker LP

LOS ANGELES—Television personality Steve Allen is currently exhibiting yet another facet of his many talents—this time in record promotion, said Beverly Hills Records president Morris Diamond. He also recently produced a Chet Baker album for Beverly Hills called "Albert's House."

To help promote the album, Allen is visiting radio stations in all of those markets where he's currently performing. In addition, Diamond is lining up a series of beeper-phone interviews with Allen, air personalities can call Diamond at 213-461-4409 to arrange an interview.

Diamond will also be touring radio stations on behalf of the LP.

Midland Opens Office in N.Y.

NEW YORK—Midland Music International, Ltd. has opened new offices here, according to Bob Reno, who has been named to head the firm's music complex.

Reno said that Midland will be involved in both recording and publishing activities and will be actively seeking new Canadian and American writers, artists and masters. Formerly vice president of the Buddah Music companies, Reno will continue to administer Buddah's respective catalogs under a contractual agreement.

Letters to the Editor

The Real McCoy

Dear Sir:

I've enjoyed various articles on Ron Jacobs and KGB AM & PM, and even though they were quite informative, I'm finding it hard to understand how you can spend so much time writing about a pair of stations that have less come audience now than when Mr. Jacobs took over in 1972. Especially in light of the fact that you could offer something on KCBQ and Jack McCoy, a Program Director who's consistently turned in superior rating performances here at "Q" in the face of overwhelming industry sympathy and support for progressive rock AM radio.

As an ex-air personality, now turned sales manager, I am obviously interested in programming trends, especially because they determine my productivity and livelihood. So, I hope you'll understand my comments when I say I believe Jack McCoy deserves mention for a job well done. KCBQ has never been stronger, and Jack McCoy is a major reason for KCBQ's success.

Best regards,

Dex Allen

Local Sales Manager

KCBQ

San Diego

Viner Heads Music Firm

LOS ANGELES—Michael Viner, former head of MGM Records Pride label, has formed a new music company here, Pride Inc. It will function as a production, management and publishing office. Artists signed are the Sylvers and the Incredible Bongo Band.

According to Viner, Pride Inc. is setting a production deal with a major manufacturer and will also be programming music for a national airline.

The Sound of Soul. On Atlantic/Atco Records & Tapes

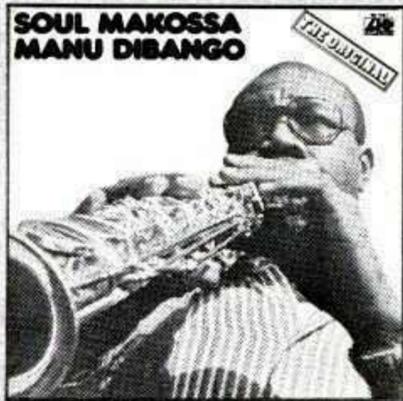
ARETHA FRANKLIN



ARETHA FRANKLIN/HEY
NOW HEY (THE OTHER SIDE
OF THE SKY)
ATLANTIC SD 7265

Her new album, co-produced with Quincy Jones takes some definite experimental steps and stretches out Aretha's already limitless musical potential. Included on the album are "Hey Now Hey (The Other Side of the Sky)," "Somewhere," "So Swell When You're Well," "Angel," "Sister From Texas," "Mr. Spain," "That's The Way I Feel About Cha," "Moody's Mood" and "Just Right Tonight."

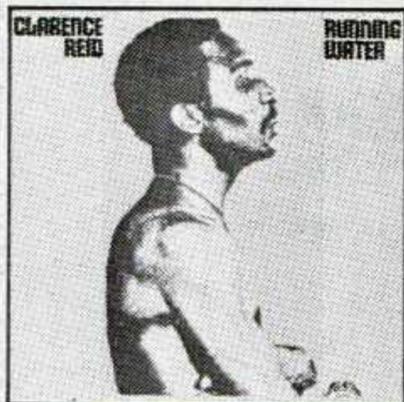
MANU DIBANGO



MANU DIBANGO/
SOUL MAKOSSA
ATLANTIC SD 7267

African singer/musician Manu Dibango makes his Atlantic debut on this album. "Soul Makossa" is just one of the powerful cuts on this contemporary Afro-Jazz recording. Dibango has an exciting and unique approach to reed playing and singing that fuses the rhythmic fire of African music with some beautiful improvisations on the top. "Soul Makossa" could spearhead a massive breakthrough of a modern and intriguing African music in this country.

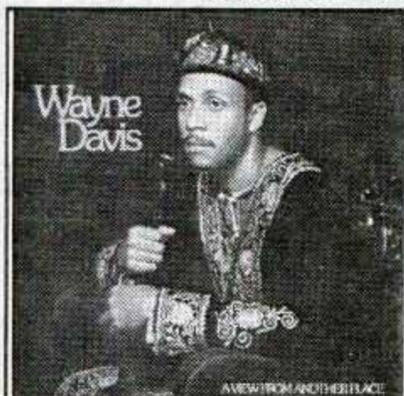
CLARENCE REID



CLARENCE REID/
RUNNING WATER
ALSTON SD 7027

Clarence Reid is a talented singer and composer who puts his message across in a very forceful and understated way. He writes fine songs and delivers them with a subtlety and innate feel that is increasingly rare these days. This album works well as a coherent statement with a lot of outstanding individual efforts like "Living Together Is Keeping Us Apart," "Real Woman," "The Truth," "Ruby," and "Like Running Water."

WAYNE DAVIS



WAYNE DAVIS/A VIEW FROM
ANOTHER PLACE
ATLANTIC SD 7258

Wayne Davis' beautifully mellow and soulful vocal style immediately distinguishes him as an artist of high calibre. The production, and co-arranging are sensitively executed by Roberta Flack with additional help by Jerry Jemmott and Bernard Purdie. Wayne Davis presents *A View From Another Place* with a distinctive vocal approach that puts him in the forefront with this debut album.

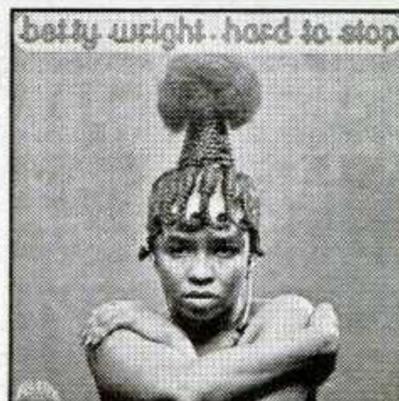
DONNY HATHAWAY



DONNY HATHAWAY/
EXTENSION OF A MAN
ATCO SD 7029

Donny Hathaway takes a strong and poignant musical journey through the inner geography of man's spirit in his new album, "Extension of a Man." Donny has created a vivid statement that flows gracefully from one track to another, underlining a wide variety of moods and themes from classical to blues to jazz. Donny Hathaway's keyboard and vocal genius is backed by some of New York's finest session men, including Cornell Dupree, David Spinozza and Hugh McCracken.

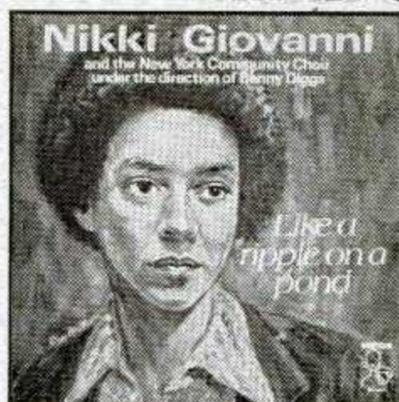
BETTY WRIGHT



BETTY WRIGHT/
HARD TO STOP
ALSTON SD 7026

Betty Wright continues with her inimitable blend of feeling and funk on this new album. She tackles material like Helen Reddy's "I Am Woman," giving it a whole other dimension through her spectacular delivery. This album is living proof why Betty Wright is rapidly on her way to becoming number one in her field.

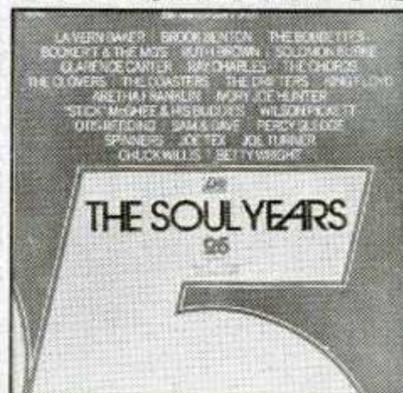
NIKKI GIOVANNI



NIKKI GIOVANNI/
LIKE A RIPPLE ON A POND
NIKTOM NK 4200

Nikki Giovanni. The leading black poet of our time has translated her art to record, beautifully backed by the Gospel singing of the New York Community Choir under the direction of Benny Diggs.

THE SOUL YEARS



ATLANTIC RECORDS
25TH ANNIVERSARY/
THE SOUL YEARS
ATLANTIC SD 2-504

A deluxe, two-LP set that encompasses many of Atlantic's finest soul recordings over the last 25 years. Some of the great tracks included are: "Tweedlee Dee" by LaVern Baker, "Green Onions" by Booker T & The MG's, "What'd I Say" by Ray Charles, "There Goes My Baby" by The Drifters, "A Natural Woman" by Aretha Franklin, "One Mint Julep" by The Clovers, "Yakety Yak" by The Coasters, "Dock Of The Bay" by Otis Redding and many other great classic recordings culminating in recent smashes like "I'll Be Around" by the Spinners.

CBS & ABC Chiefs Savor Music Wings Prospects

LOS ANGELES—Corporate officers at CBS predict "continuing strength in its music company," while ABC's president views his company's record division in a "turnaround situation."

Elton H. Rule, president of ABC, said ABC Records and ABC Record & Tape Sales Corp., a rack jobbing subsidiary, are in positive positions for 1973.

"While results for our record production company were off in 1972 from 1971," Rule said, "there has been a turnaround in business."

"This has reflected in a number of steps we have taken, including the development of new talent and the broadening of our base, particularly in music publishing, country music, and in rhythm-and-blues and gospel music fields."

Rule told stockholders at the com-

pany's annual meeting that "our record rack jobbing business in 1972 was adversely affected by general industry conditions as well as some organizational and inventory adjustments. We expect to see improvements in 1973."

(Earnings of ABC Records in 1972 were substantially off from 1971, according to the company, Billboard, April 28.)

The picture is different at CBS, where William S. Paley, chairman, reports the following:

"Our activities in the fields of music and recreation, where success can easily be measured statistically, are particularly conspicuous: 1972 net sales in these businesses exceeded half a billion dollars. In just five years our music and recreation sales have grown by 95 percent, and the net income derived from these

operations has risen by 263 percent."

Paley also reported that "it is noteworthy that the CBS/Records Group has become the most important single source of recorded music, and is the largest producer, manufacturer and marketer of records and tapes in the world."

"Acquisitions, such as Steinway & Sons, the increased market for musical instruments as well as records, and the growth of our retail marketing activities all have contributed to the growth of our non-broadcast operations."

(Paley's comments were in a report to shareholders on the company's 1973 annual meeting held in April. The statement, which included the company's first quarter report, was mailed to shareholders in late May.)

Arthur R. Taylor, president of CBS, pinpointed the CBS/Records Group as being "off to a very fast start this year."

He said that "first quarter results (of the Group) represent an all-time high for that quarter, with increased sales in both domestic and international markets. The CBS/Columbia Group had 17 percent higher sales in the first quarter this year."

"Last year's acquisition of Pacific Electronics stores (Pacific Stereo), has complemented the success of our Discount Record stores," Taylor said.

He had this to report on other Columbia division:

(Continued on page 10)

Market Quotations

As of closing, Thursday, July 5, 1973

1973 High	Low	NAME	P-E	(Sales 100'2)	High	Low	Close	Change
27	7 1/2	Admiral	4	2096	9	8 1/2	9	+ 1
40 1/2	21 1/2	ABC	—	549	22 1/2	21 1/2	21 1/2	- 2 1/2
15 1/2	5 1/2	AAV Corp.	5	51	9 1/2	5 1/2	6	Unch.
15 1/2	3 1/2	Ampex	56	271	4 1/2	4 1/2	4 1/2	- 1/2
8 1/2	2 1/2	Automatic Radio	6	26	3 1/2	3 1/2	3 1/2	+ 1/2
15	7	Avnet	—	157	7 1/2	7 1/2	7 1/2	+ 1/2
20 1/2	8 1/2	Avco Corp.	4	892	9 1/2	8 1/2	8 1/2	- 1/2
73 1/2	22 1/2	Bell & Howell	8	232	24 1/2	23 1/2	23 1/2	- 1 1/2
14 1/2	6 1/2	Capitol Ind.	13	113	12 1/2	11 1/2	12 1/2	+ 1 1/2
107	30 1/2	CBS	—	863	33 1/2	32 1/2	33 1/2	+ 1 1/2
14 1/2	4 1/2	Columbia Pictures	—	150	5 1/2	5 1/2	5 1/2	- 1/2
8 1/2	2 1/2	Craig Corp.	5	38	2 1/2	2 1/2	2 1/2	- 1/2
14	4 1/2	Creative Management	7	16	6	5 1/2	5 1/2	Unch.
123 1/2	71 1/2	Disney, Walt	51	1587	76 1/2	74 1/2	75 1/2	- 1 1/2
6	3 1/2	EMI	14	122	4 1/2	4	4	Unch.
74 1/2	56 1/2	General Electric	19	2085	57 1/2	56 1/2	56 1/2	- 1 1/2
44 1/2	21 1/2	Gulf & Western	—	213	23	22 1/2	22 1/2	Unch.
16 1/2	7 1/2	Hammond Corp.	7	59	8 1/2	8 1/2	8 1/2	Unch.
42 1/2	7 1/2	Handleman	—	139	8 1/2	8	8	+ 1/2
7	1 1/2	Harvey Group	32	16	1 1/2	1 1/2	1 1/2	Unch.
64 1/2	29 1/2	ITT	—	3590	30 1/2	30	30 1/2	- 1/2
40 1/2	8 1/2	Lafayette Radio Elec.	5	121	9	8 1/2	8 1/2	Unch.
35 1/2	18 1/2	Matsushita Elec. Ind.	—	829	27	26 1/2	26 1/2	- 1/2
34 1/2	4 1/2	Mattel Inc.	—	518	4 1/2	4 1/2	4 1/2	- 1/2
35 1/2	18 1/2	MCA	8	26	20 1/2	20	20 1/2	- 1/2
7 1/2	2 1/2	Memorex	12	1911	6 1/2	5	5	- 1/2
27 1/2	13 1/2	MGM	9	19	14 1/2	14 1/2	14 1/2	+ 1/2
32 1/2	14 1/2	Metromedia	—	133	17	16 1/2	16 1/2	+ 1 1/2
88 1/2	74 1/2	3M	—	928	83 1/2	80 1/2	80 1/2	- 3 1/2
40 1/2	11	Morse Electro Prod.	5	59	11 1/2	11	11	- 1/2
52	43	Motorola	—	917	47 1/2	43	43 1/2	- 4 1/2
39 1/2	20 1/2	No. American Philips	—	108	21 1/2	21	21 1/2	+ 1/2
51 1/2	22	Pickwick International	14	112	23 1/2	22 1/2	23 1/2	+ 1 1/2
25 1/2	6 1/2	Playboy Enterprises	5	69	7 1/2	7 1/2	7 1/2	- 1/2
45	22 1/2	RCA	—	2353	23 1/2	23	23 1/2	- 1/2
57 1/2	38 1/2	Sony Corp.	35	1259	40 1/2	40	40 1/2	- 1/2
29 1/2	11 1/2	Superscope	7	126	20 1/2	20	20 1/2	- 1/2
49	15 1/2	Tandy Corp.	9	353	17 1/2	15 1/2	15 1/2	- 1 1/2
23	4 1/2	Telecor	4	139	4 1/2	4 1/2	4 1/2	- 1/2
14 1/2	2 1/2	Telex	26	235	3 1/2	3 1/2	3 1/2	- 1/2
10 1/2	2 1/2	Tenna Corp.	—	15	3	2 1/2	3	+ 1/2
23 1/2	11	Transamerica	—	1217	11 1/2	11 1/2	11 1/2	+ 1/2
20	11 1/2	Triangle	—	102	12	11 1/2	12	+ 1/2
17	6 1/2	20th Century	9	165	7 1/2	6 1/2	7 1/2	+ 1/2
50 1/2	13 1/2	Warner Communications	6	861	14	13 1/2	14	+ 1/2
20 1/2	10 1/2	Wurlitzer	—	37	11 1/2	11	11	- 1/2
12 1/2	1 1/2	Viewlex	—	56	2	1 1/2	1 1/2	+ 1/2
56 1/2	34 1/2	Zenith	12	370	34 1/2	34 1/2	34 1/2	- 1/2

As of closing, Thursday, July 5, 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.	3	3 1/2	3 1/2	3 1/2	Mills Music	*			
Bally Mfg. Corp.	287	38 1/2	37	38	Recoton	0	3 1/2	3 1/2	3 1/2
Cartridge TV	66	3 1/2	3 1/2	3 1/2	Schwartz Bros.	2	3 1/2	3 1/2	3 1/2
Data Packaging	16	6	6	6	United R.&T.	0	1 1/2	1 1/2	1 1/2
Gates Learjet	107	7 1/2	7 1/2	7 1/2	Wallich's M.C.	—	3 1/2	3 1/2	3 1/2
GRT	53	2 1/2	2 1/2	2 1/2	Omega-Alpha	109	3 1/2	2 1/2	3 1/2
Goody Sam	7	2 1/2	2 1/2	2 1/2	MMC Corp.	—	1 1/2	1 1/2	1 1/2
Integrity Ent.	—	1 1/2	1 1/2	1 1/2	Seeburg	19	14	14	14
Koss Corp.	10	12 1/2	12 1/2	12 1/2	Orron	6	4 1/2	4 1/2	4 1/2
M. Josephson	4	9 1/2	9 1/2	9 1/2	Kustom	27	6 1/2	6 1/2	6 1/2

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

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Cartridge TV's Fall Strikes Avco

LOS ANGELES—Cartridge Television's demise wasn't unexpected, according to most industry observers, but the size of the net write-off by Avco Corp.—\$40 million—was a surprise.

Avco, which owns 32 percent of Cartridge TV, will take its financial lumps in first half earnings, ended May 31, as a result of the bankruptcy petition filed by directors of CTV.

(Under Chapter 11 of the Bankruptcy Act, a company continues to operate but seeks court protection against creditor lawsuits while it attempts to work out a plan for paying debt.)

Cartridge Television cited problems in introducing its Cartrivision home videoplayer system. A spokesman for CTV said, "The available funds to continue are drained. We've clogged our financial pipeline."

In 1972, Cartridge TV had total receipts of \$11.8 million, of which \$6.1 million was from loans from Avco, a Greenwich, Conn.-based conglomerate with interests in recreation, land development and financial services.

Avco said its total write-off will be about \$48 million applicable to Cartridge TV and its operations. The videoplayer company had a net loss of \$2.4 million on sales of \$1.2 million in the period ended March 4.

In the fiscal first half of 1972, Avco had profit of more than \$15 million, or 58 cents a share, on sales of \$277.9 million. Capital gains from insurance and finance operations of \$1.6 million raised net income for the period to \$16.6 million or 72 cents a share.

Its profit for the current six-months exceeded the fiscal 1972 period, but the Cartridge Television write-off will change Avco's financial posture.

In its attempt to survive, Cartridge TV first eliminated 300 jobs and consolidated two facilities in northern California. It then delayed production of its color videotape player pending an improvement in current activities and further market development of the video business.

Earnings Reports

GATES LEARJET CORP.

Year to April 30:	1973	1972
Sales	\$72,498,000	\$59,256,000
Income	4,741,000	4,463,000
cSpecial credit	4,505,000	4,191,000
bNet Income	9,246,000	8,654,000
aPer share	1.33	1.26

a—Based on income before special credit. b—Equal to \$2.60 a share in 1973 and \$2.43 a share in 1972. c—Tax carry-forward credit.

JULY 14, 1973, BILLBOARD

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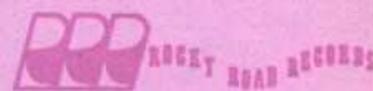
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Pubs. Try Clerical License

• Continued from page 1

to both Roman Catholic as well as non-Catholic churches.

The FEL and NALR licensing concept could eventually carry over to all Christian churches. Officials of ASCAP and BMI, when contacted about this FELP innovation, said that they had never contacted churches for royalty payments. An ASCAP executive stated that he knew of none of their membership who were attempting to license

that collection and licensing body the actual collection of fees.

The FELP licensing fee could eventually carry over to all churches. A check of the world almanac for the past three years showed there are almost 98,000 American Baptist churches and over 23,000 Roman Catholic churches. Other Christian religious sects have the following number of churches: Lutheran, 17,000; Mormon, 5,000; Methodist, 13,000; and Churches of Christ, 16,000. It is estimated there are

probably over 400,000 Roman Catholic and Protestant churches in the U.S.

Copying Right

In summation, the FELP brochure offers a parish the right to make unlimited copies of over 1,000 FEL copyrights and unlimited different usage of printed material available from FELP. Cook on several occasions related the license to "justice to composers and authors." The FELP license does not allow recording or taping usage, it is explained. The brochure also sets up a copying license for single events, there is a \$10 minimum charge with 2c for each copy made as a base.

FEL started as Friends of English Liturgy in Chicago in the early sixties, with its present president Dennis J. Fitzpatrick as founder. Cook describes Fitzpatrick as an organist and composer, who was interested in introducing more modern music to the Roman Catholic church. The first dent made on the then Latin liturgy was the introduction of an English demonstration altar missal. In 1965, FEL released its first record album by Ray Repp, than a seminarian. Repp now heads his own world-wide evangelistic tour effort. The release was "The Mass for Young Americans."

Today, the FEL record catalog has approximately 25 albums and one cassette. Albums are \$4.97 or \$5.97 while the stereo cassette is \$5.97. With each record album, there is a companion guitar and choir booklet and a songbook. The folios and sheet music are sold on a graduated price scale, dependent upon the number the parish purchases. Cook would not disclose sales figures, but did infer that a Repp LP had topped 50,000 in sales.

Cook stated that the firm's hymnals, three in number, are best sellers in church material in the U.S.

Wise Consistent

When reached at presstime, Bruno and Dan Onley, publications director of NALR, stated their firm was formed in March, 1970. Like FEL, they have an LP catalog of about pieces. Their biggest artist is Joe Wise, whose five albums average about 35,000 sales each. They have two labels, Fontaine House and NALR. They sell mostly direct at \$4.96 per album. They estimate they have between 200 and 300 copyrights. They, too, are ASCAP.

Bruno was general manager of the World Library of Sacred Music, Cincinnati, before forming NALR, while Onley was manager of Theological Publishing, Washington, D.C.

Their general licensing fee of \$50 allows full reprinting and duplicating of any NALR music for one year. NALR has a \$1 per song release and has a rate for collections by individual composers. NALR has about 20 different composers under contract. Individual composer repertoire licenses run from \$10 to \$4 yearly, with renewals about 25 percent lower.

Optimistic Results

• Continued from page 8

"CBS Records International continues to grow in both production and distribution of records around the world. Its first quarter sales are well above last year's."

"The record and tape clubs (Columbia House Division), which had leveled off in 1972, now show signs of an encouraging turnaround."

"CBS Musical Instruments had the greatest sales year in its history in 1972, and was 18 percent ahead of the 1972 pace in the first quarter of 1973."

Santana Sues Ex-Mentors

By PAUL JAULUS

SAN FRANCISCO—A \$2 million law suit has been filed in Superior Court here by Santana and their corporation Sanco, Inc., against the rock group's former attorney Herbert Resner and their former accountant and business manager Sidney Frank. The complaint asked for damages for conspiracy to defraud and to embezzle, for rescission, for an accounting, breach of contract, conversion, fraud by corporate directors and for cancellation of contract.

The action charged in part that Frank and Resner secretly entered upon a conspiracy and agreement to cheat and to defraud the plaintiffs and to use the technicalities of a tax plan that the defendants devised in the fall of 1970 to gain control of the plaintiff's business and affairs and to siphon off and convert to their own use large amounts of the plaintiff's funds and assets. The musicians charge Resner of having come

into possession, on or about December 31, 1970, of the sum of \$15 thousand which they represent as an advance royalty payment from CBS Records which they claim the attorney retained without their authorization or without justification. At the same time the plaintiff's action contends that Frank, and without their prior knowledge or consent, arbitrarily disbursed large sums of monies to himself and to Resner. Complaint charged that the acts committed by both Frank and Resner constitute fraud, deceit, embezzlement, breach of fiduciary obligation, unlawful transactions by trustees which caused plaintiffs to suffer actual and compensatory damages in the amount of not less than \$287 thousand. They are also seeking punitive and exemplary damages in the amount of \$1 million and others according to proof.

Attorney for the rock group is Jacobs, Sills and Coblenz here.

American Song Fest. —Still Goes On

NEW YORK—The American Song Festival, the song contest set for the Saratoga, N.Y., Performing Arts Center on Aug. 30 through Sept. 2, will be held, despite financial problems and skepticism on the part of some potential entrants.

Some delays in coordination of the project had led composers to question the legitimacy of the affair, which has been organized by festival

president Lawrence W. Goldblatt and is offering two \$50,000 prizes to amateur and professional songwriters, respectively.

Goldblatt has confirmed that the project is on, however, and, while he admits that financial problems have arisen, he is personally underwriting costs that had been slated to be covered by entrance fees.

In commenting on the project to Billboard, Goldblatt expressed his concern over suspicions regarding the festival. He noted that when the project was initially proposed, "Nobody really knew what the response would be, and we pegged the prize fund at a high level based on some pretty high expectations." Response to the call for professional and amateur had been projected to reach into the "hundreds of thousands," but entries to date, while substantial, have not approached that level.

Goldblatt stated that acts originally slated to appear and perform entries will appear, with Stevie Wonder, Richie Havens, Waylon Jennings, Anne Murray and Jerry Lee Lewis confirmed and several other acts pending. Goldblatt further noted that the center itself, and accommodations for those participating, are also set.

Judges for the festival include Lee Zhitto, Billboard editor-in-chief; Jerry Wexler, senior vice president, Atlantic Records; Sammy Cahn; Jule Styne; and Jose Octavio Castro-neves, a principal in last year's international song festival in Rio de Janeiro.

Goldblatt also noted that, contrary to the fears of some entrants, the song festival will not be "publishing any song, or taking any financial interest on a composition."

The date for submission of entries has been extended from July 1 to July 25.

Paula's New Jazz Series

SHREVEPORT, La.—Paula Records has launched a new jazz LP series, according to Stan Lewis, president. First releases will include product by Art Ensemble of Chicago, Young-Holt Unlimited, James Moody, and Mal Waldron. Future releases will be from Sonny Stitt and Odell Brown.

Label Formed By Broderick

NEW YORK—Tara Records, a label devoted entirely to product from outside the U.S., has been formed by former MCA executive, Dick Broderick. The label will be distributed by Famous Music and be headed by another former MCA executive, Mark Cosmedy.

First release will be a Eurovision Song Contest finalist, "Eres Tu," by Spanish group, Mocedades, which will be available at the end of the month with an English language lyric written by Mike Hawker.

The single will be titled "Touch the Wind." Broderick stated that he intends no regular release schedule but will issue product, not only rock, when it becomes available.

Nashville Seminar Aug. 22-25

NASHVILLE — Speakers have been announced for the 2nd Annual Nashville Recording Arts Seminar Aug. 22-25.

Johnny Rosen of Fanta Sound, one of those responsible for putting the seminar together, also said that

registrations from as far away as Puerto Rico and Alaska have been received, and that registrations are running well ahead of a year ago. Availabilities now are limited.

The speakers include: Brad Plunkett, UREI; Peter Horsman, JBL; Bob Skinner, Phase Linear; Tony Dean, Ampex; Ed Gately, Gately Electronics; Al Threllfall, Hewlett Packard, Lou Burroughs, Electro Voice, and Bill Williams of the Billboard.

Leroy Norton of the First American National Bank will repeat this year as a speaker, dealing with the financing and leasing of recording equipment and studios. Williams also is a repeat speaker.

A special "flea market" will take place on the last night of the seminar, wherein participants may buy, sell or trade equipment. There also will be a field trip to two Nashville studios.

Because of limited vacancies, interested parties are asked to call (615) 327-1731.

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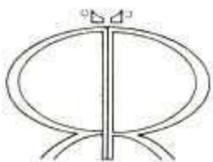
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MONOLOGUE: THIS SONG IS DEDICATED TO SOME PEOPLE WITH WHOM I HAD THE PLEASURE OF SPENDING OVER HALF THE YEARS I'VE LIVED TILL NOW WHEN WE'VE COME TO OUR FORK IN THE ROAD. AND THOUGH OUR FEET MAY TRAVEL A DIFFERENT PATH FROM NOW ON I WANT THEM TO KNOW HOW I FEEL ABOUT THEM AND THAT I WISH THEM WELL.

SWEET HAR_MO_NY
 GO ON AND BLOW ON

STAY IN PER_FECT TUNE THROUGH YOUR UN_FAMILIAR SONG MAKE THE WORLD A_WARE

THAT YOU'RE STILL GOING STRONG GO ON AND SPREAD YOUR JOY A_ROUND THE

WORLD SWEET HAR_MO

GO ON AND BLOW ON

NY_YEAH_YEAH

I BE_LIEVE IN MI_RACLES IF YOU CAN DREAM IT IT CAN BE DONE

AND THOUGH A TASK WAS MADE FOR TWO IT CAN BE DONE WELL BY ONE GO ON

SPREAD YOUR JOY A_ROUND THE WORLD

SWEET HAR_MO_NY

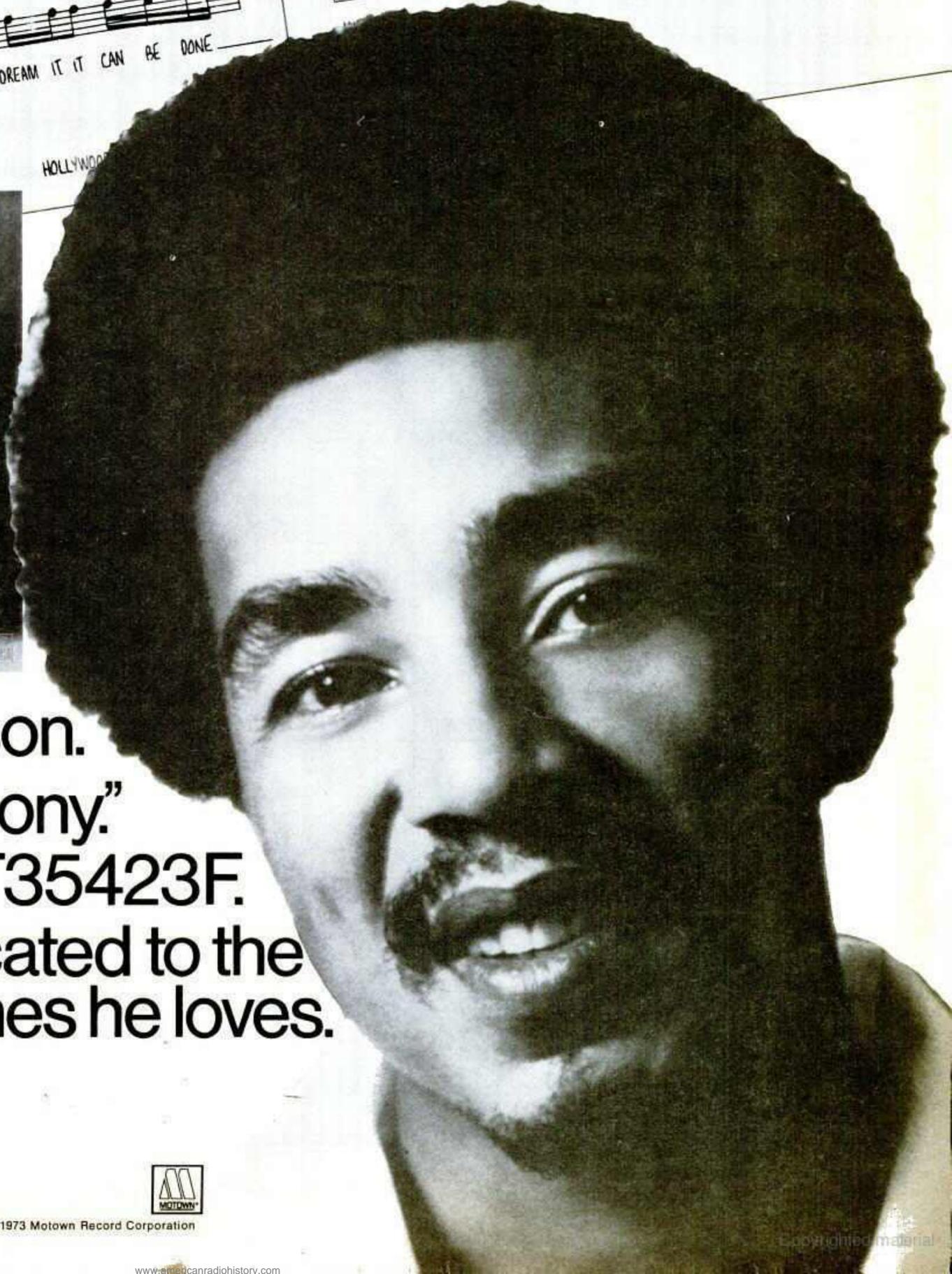
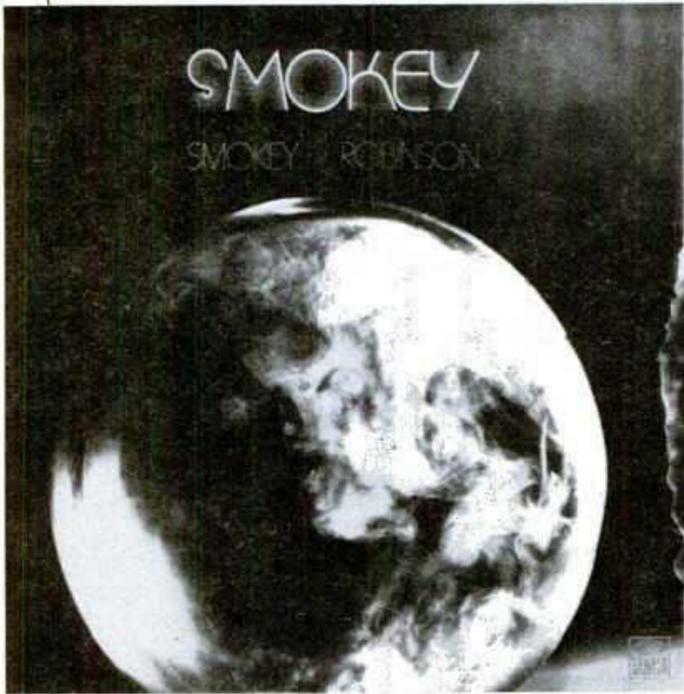
SPREAD YOUR JOY A_ROUND THE WORLD

GO ON AND BLOW ON

WE WERE THE PRE_LIVE FOR THE SONG THE VIL_LAGE MIN_STREETS PLAYED THOUGH MOST OF THEM HAVE

COME AND GONE YOU'RE STILL A_ROUND TO_DAY GO ON AND SPREAD YOUR JOY A_ROUND THE

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4 Form New Agency; Corral Top Acts

LOS ANGELES—Four veterans in booking and management this week announced the formation of Pinnacle Artists Agency Ltd. in Beverly Hills.

Burt Jacobs and Bill Utley, pillars in the Reb Foster Associates operation, have closed that office to join with Ron Terry, last with Creative

Management Associates in New York, and Chuck Barnett, who leaves CNA's local office, in opening the new management company.

The talent roster includes: Three Dog Night, T. Rex, the Supremes, Ruben and the Jets, John Kay, Stephenwolf, Deodato, Tom Waits, Dion and the Mob.

Bluegrass Concert To N.Y. on July 18

By SAM SUTHERLAND

NEW YORK—Next Wednesday (18) marks the first major traditional bluegrass package at a major venue here in over a decade, when the Country Gentlemen, the Osborne Brothers and Don Reno, Bill Harrell and the Tennessee Cut-Ups head an all-bluegrass bill at Philharmonic Hall.

Allmans In Benefit

NEW YORK—The Allman Brothers Band has performed their first benefit concert for the Indians of North America. The concert was held at the Omni in Atlanta, Ga. on June 2. Also appearing at the concert was the Marshall Tucker Band. The Allman Brothers Band concert grossed \$91,000 and after the Omni rental, taxes and expenses, the North American Indian Foundation received \$50,000.

The money will be used to provide transportation for various Indian leaders in the U.S. to attend the Ecumenical Council held in Alberta, Canada this August. The Council is important for all Indians because it reaffirms Indian culture and tradition.

Acts Set for Merriweather

NEW YORK—Initial acts set to appear at the Merriweather Post Pavilion in Columbia, Md., include the Who; Rare Earth; Pink Floyd; Beck, Bogert & Appice; Seals & Crofts; Canned Heat; and the Guest Who.

Acts will appear at the amphitheatre between now and mid-September. Facility has set 70 dates, and is still negotiating additional shows with the hope of having more night concerts during the summer months.

Denver to Do Specials on TV

LOS ANGELES—John Denver has signed for his first U.S. television variety specials. He will star in two hour-long shows for ABC-TV next season.

Denver, RCA Records artist, has previously hosted a mini-series on English television and has narrated television documentaries here.

Flack to Play 'Bessie' Role

NEW YORK—Roberta Flack has been signed by producer Porter Bibb for the title role in "Bessie," the forthcoming feature on the life of famed blues singer, Bessie Smith. Production will begin in early 1974 with Gordon Parks, Sr. directing. Academy award nominee Lonnie Elder III will write the screenplay, based on the Chris Albertson biography, "Bessie."

Talent Fund Backs Singer Bow

LOS ANGELES—Singer Holly Sherwood, Rocky Road artist, has received a \$2,500 publicity/promotion grant from the Gladys Turk Foundation here to support her nitery debut at the Copacabana in New York, where she was opening act for Dawn.

The Foundation was started in 1964 from the estate of the widow of "I'll Get By" composer Roy Turk, and is administered by veteran music attorney Max Fink from his law offices here.

"The original intent of the bequest was to aid popular singers at the start of their professional careers," said Fink. "But it's not easy to find that sort of talent at the point when they need help, so we've found ourselves spending most of our funds in recent years for classical singing scholarships. It's a pleasure to be able to do some good for a deserving pop talent."

The Turk Foundation once gave The Doors \$500 for cross-country transportation to their first recording session. Fink ultimately became the late Jim Morrison's attorney and defended him in his highly publicized legal disputes. Grants are usually given in response to recommendations from music industry professionals.

Holly Sherwood, is managed by Marc Gordon, Rocky Road president and manager of the Fifth Dimension. She has an extensive musical theater background.

Signings

Warner Bros. Records has signed Nicholas Ashford and Valerie Simpson to an exclusive recording agreement which provides for projects by the Ashford and Simpson team "either individually or collectively, and the production of other musicians and artists as well." The duo is responsible for writing such hits in the contemporary r&b field as "Let's Get Stoned," "Reach Out and Touch" and "You're All I Need to Get By." Their debut on Warner's album, now in progress, will mark the first major presentation of Ashford and Simpson as a recording duo.

Louise Morgan, a country singer, and Cari Inman, a rock artist, have both been signed to multi-year pacts with the Talun Record Corporation. Both artists are currently in production at Talun's Indianapolis studios and will each have product released on the TRC label this fall. . . . Stax Records has signed British rock group Skin Alley to the label, giving the group its first exposure to the American market. Stax is releasing its first American album, "Two Quid Deal," featuring original compositions by members of the group. The record company is also preparing an American tour for four-man Skin Alley. . . . Steve Fremholz has signed with Mike Nesmith's Countryside Records. Fremholz has an album out on ABC/Dunhill Records and has toured with Stephen Stills prior to his involvement with Countryside. The artist is now involved in production and a late summer release is expected for an album to be preceded by a single.

Paul Pena, singer, guitarist and composer handled by Intermedia Productions in Boston, has been signed by Bearsville Records, who'll release his second album. Production on the LP begins this summer at Boston's Intermedia studio, where Ben Sidran will produce.

Studio Track

By SAM SUTHERLAND

Record production may seem an exacting science, yet successful producers enter that field from any number of widely divergent paths. Such a man is Ed Freeman, a relative newcomer who bobbed to the top with Don McLean and is now working with McLean and Livingston Taylor on their respective projects.

Freeman freely admits that his first stint as a producer brought him into the studio with virtually no idea of how a record was made. As a musician and, perhaps more important, a listener with a background in both traditional American folk music and Elizabethan music, Freeman found himself working as a road manager for Phil Ochs, followed by arranging duties with Nik Vinet. Eventually, he signed on a producer for Tom Rush, who had just moved to Columbia Records.

"It was the first record I ever produced," he remembers, smiling as he adds, "it took a long time." Just how long worked out to many months and many dollars, and the project, "an arduous affair," was a fairly complete education in itself. From a position of virtual ignorance of studio technology, Freeman found himself producing one of the first all-Dolby 16-track albums.

Arranging duties for Rush and others followed, as did further production work here and in Canada. Freeman learned quickly, focusing on acoustic performers and gradually spending most of his working hours at New York's Record Plant,

where he still works with McLean (although sessions for the forthcoming Taylor LP were handled at Capricorn Studios in Macon).

More recently, Freeman has had a rather unusual production tool with which to further hone his edge: he has installed a small but remarkably complete studio in the basement of his New York brownstone. The control room is built into a room not much larger than a closet, but the console itself—a complete four-track board with all necessary functions, custom-built by Studio Consultants—has been vital to Freeman, who cites as a prime goal the development of a new approach to utilizing stereo separation, which he feels has been overemphasized in the past.

He has no plans for recording there, however. He is now hoping to record outside his N.Y. environs, possibly in the Bay Area, and is also working with film.

Course on Use of Rock in Classroom

LOS ANGELES—Musicologist Sidney Fox is teaching a course on "Uses of Rock in the Classroom" at the University of California, Santa Barbara, campus this summer.

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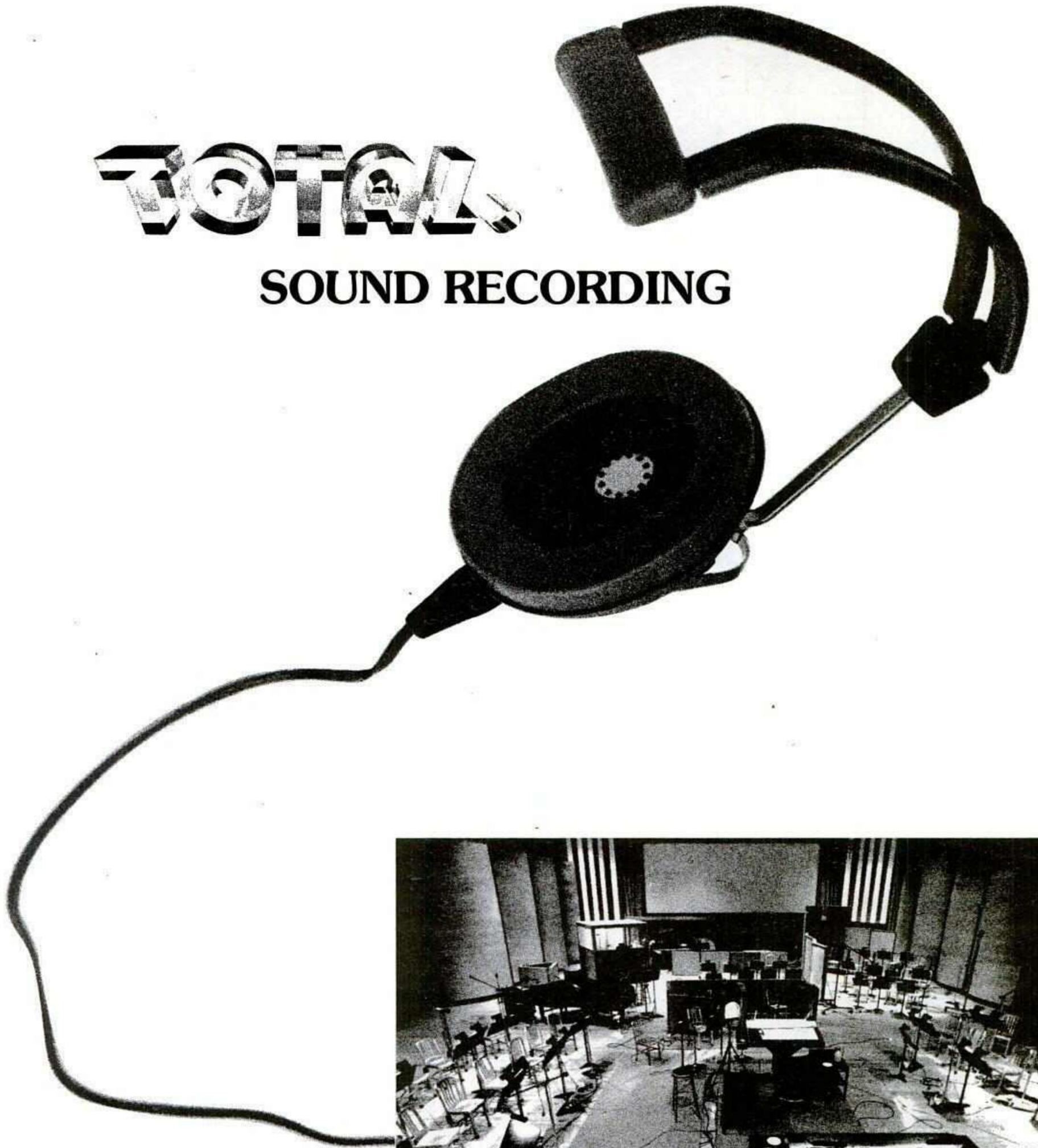
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Who/Where/When

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

KAY ADAMS (Capitol): Cowtown Ballroom San Jose, Calif., July 8.**AIRLINE** (Warner Bros.): Port Dover, Hamilton, Ont., July 22.**BUDDY ALAN** (Capitol): Summer Festival, Milwaukee, Wisc., July 20; Cape Cod Coliseum, South Yarmouth, Mass., July 21; Springfield, Mass., July 22; Jr's, Salt Lake City, July 24-25; Memorial Auditorium, Raleigh, N.C., July 27.**ERIC ANDERSEN** (Columbia): Riverboat, Toronto, July 17-22.**LYNN ANDERSON** (Columbia): Frontier Days Rodeo, Cheyenne, Wyo., July 21-22.**PAUL ANKA** (Buddah): Warwick Music Theatre, Warwick, R.I., July 23-29.**EDDY ARNOLD** (MGM): Colonial Music Theatre, Lathan, N.Y., July 9-15.**ROY AYERS** (Polydor): Gillis Club, Dayton, Ohio, July 24-29.**AZTECA** (Columbia): Shea Stadium, Queens, N.Y., July 21; Pine Knob Pavilion, Independence Township, Mich., July 23.**BACHMAN-TURNER OVERDRIVE** (Mercury): Smiling Dog, Cleveland, July 8; Whiskey A Go Go, Los Angeles, July 11-15.**JOAN BAEZ** (A&M): County Bowl, Santa Barbara, Calif., July 22.**JIM BAILEY** (United Artist): Playboy Club, Lake Geneva, Ill., July 27-Aug. 4.**BANG** (Capitol): Quirtcy, Ill., July 8; Valdosta, Ga., July 24.**BARTHOLOMEW** (Wright): Seven Valleys Center, York, Pa., July 21; Devonshire Hall, Harrisburg, Pa., July 24.**EDWARD BEAR** (Capitol): Muskegon, Mich., July 11; Masonic Auditorium, Detroit, July 12; Disneyland, Los Angeles, July 15-20.**BIG CITY MUSIC BAND** (Wright): Lititz Recreation Center, Lititz, Pa., July 26.**BIG WHEELIE & THE HUBCAPS** (Scepter): Syracuse, N.Y., July 11; Ithaca, N.Y., July 12; Brookport, N.Y., July 13; Albany, N.Y., July 17-23.**EDWIN BIRDSONG** (Polydor): Lake Shore Paladium, Dayton, Ohio, July 20.**BLACK OAK ARKANSAS** (Atco): Louis Armstrong Stadium, Flushing, N.Y., July 22; Sumter Memorial Stadium, Sumter, S.C., July 27.**BLOOD, SWEAT & TEARS** (Columbia): Ontario Place Forum, Toronto, July 21; Nassau Coliseum, Uniondale, N.Y., July 27.**MICHAEL BLOOMFIELD/MARK HAFTALIN** (Columbia): Palladium, Los Angeles, July 8.**TONY BOOTH** (Capitol): Golden Horn, Atlanta, Ga., July 24-28.**BREWER & SHIPLEY** (Capitol): Red Rocks, Boulder, Colo., July 27.**BRITISH ROCK INVASION**: Cedar Rapids Fair Grounds, Cedar Rapids, Iowa, July 21; Walto, Kansas, July 22.**JIM ED BROWN** (RCA): Pembina County Fair, Hamilton, N.D., July 21; Ringold County Fair, Mt. Ayr, Iowa, July 25; River-Cade Celebration, Sioux City, Iowa, July 26.**MARTI BROWN**: Berea, Ky., July 23; Glasgow, Ky., July 24; Bowling Green, Ky., July 25; Hardinsburg, Ky., July 26; Sturgis, Ky., July 27.**JACKSON BROWNE** (Asylum): Main Point, Bryn Mawr, Pa., July 26-29.**BRUSH ARBOR** (Capitol): Chicago, July 17; St. Louis, Mo., July 18; Denver, Colo., July 19; Long Beach, Calif., July 20; San Diego, Calif., July 21; San Jose, Calif., July 22.**GLEN CAMPBELL** (Capitol): Happy Hollow Concert, Hazard, Ky., July 21; Charleston, W.Va., July 22; Music Carnival, Cleveland, Ohio, July 23-29.**GEORGE CARLIN** (Little David): The O'Keefe Centre, Toronto, July 12-14; Cole Field House, College Park, Md., July 15; The Warwick Music Theatre, Warwick, R.I., July 22.**CARPENTERS** (A&M): Center For Performing Arts, Saratoga, N.Y., July 22; Blossom Music Center, Cuyahoga Falls, Ohio, July 24; Pine Knob, Independence Township, Mich., July 25-29.**VIKKI CARR** (Columbia): Greek Theatre, Los Angeles, July 23-29.**CARTER FAMILY** (Columbia): Wolf Trap Farm Park, Vienna, Va., July 27.**JOHNNY CASH** (Columbia): Sahara Tahoe, Lake Tahoe, Nev., July 27-Aug. 3.**CHEECH & CHONG** (A&M): Music Park, Columbus, Ohio, July 21.**CHICAGO** (Columbia): Coliseum, Vancouver, B.C., July 7.**JUDY COLLINS** (Elektra): Blossom Festival, Cleveland, Ohio, July 25; Central Park, N.Y., July 27.**COMMANDER CODY** (Paramount): Rocklyn Warrior Stadium, Haverstraw, N.Y., July 21; Great McGonigal's, Annapolis, Md., July 22.**RITA COOLIDGE** (A&M): Westport, Conn., July 27.**COUNTRY GAZETTE** (United Artist): Metro Club, N.Y., July 5-10.**CHARLIE DANIELS** (Buddah): Madison County Coliseum, Huntsville, Ala., July 21.**DANNY DAVIS & THE NASHVILLE BRASS** (RCA): Knotts Berry Farm, Buena Park, Calif., July 21-26; Frontier Days, Cheyenne Wyo., July 27-28.**MAC DAVIS** (Columbia): Pocono International Fair, Mt. Pocono, Pa., July 26.**DAWN** (Bell): Performing Arts Center, Saratoga Springs, N.Y., July 8.**THE DELLS** (Chess/Janus): Coliseum, Richmond, Va., July 22.**DETROIT** (Rainbow): Humpin' Hannah's, Milwaukee, Wisc., July 27-28.**ROY DRUSKY** (Mercury): Colorado Springs, Colo., July 25; Sioux City, Iowa, July 26.**DAVE DUDLEY** (Mercury): The Farmer's Daughter, San Antonio, Texas, July 21.**OKIE DUKE** (ODP): Fan Fair, Nashville, Tenn., July 17-Aug. 6.**EARTH, WIND & FIRE** (Columbia): Lake Shore Palladium, Dayton, Ohio, July 20; Gardens, Cincinnati, Ohio, July 21.**JONATHAN EDWARDS** (Atco): Central Park, N.Y., July 27.**STONEY EDWARDS** (Capitol): Various Cities, Alaska, July 18-31.**ELECTRIC LIGHT ORCH.** (United Artist): Curtis Hixon Hall, Tampa, Fla., July 8; Coliseum, Jacksonville, Fla., July 9; Festival, Wheeling, Ill., July 10; Festival, DuPage, Ill., July 11; Santa Monica Civic, Los Angeles, July 12; P&E Gardens, Vancouver, B.C., July 13; Paramount Theatre, Seattle, Wash., July 14; Paramount Theatre, Portland, Oregon, July 15.**EL ROACHO** (Columbia): Whiskey A Go Go, Los Angeles, July 11-15; Long Beach Auditorium, Long Beach, Calif., July 21; Swing Auditorium, San Bernardino, Calif., July 27.**EQUATION** (Amigo): Shelter Haven Motel, Stone Harbor, N.J., July 4-Sept. 5.**ESTUS** (Columbia): Sherwood Forest, Flint, Mich., July 11; Palace Theatre, Marion, Ohio, July 13; Hannah's Club, Milwaukee, Wisc., July 16-18; Municipal Auditorium, St. Clair, Mich., July 19; Morris Civic Center, South Bend, Ind., July 20; Persian Auditorium, Lincoln, Nebr., July 21; Century II Convention Center, Wichita, Kansas, July 22; Wheeling Fair Grounds, Wheeling, Ill., July 24; DuPage County Fair Grounds, DuPage, Ill., July 25; Aragon Ballroom, Chicago, July 27.**EXACT CHANGE** (Pride/MGM): City Park, New Rochelle, N.Y., July 12; Mamaroneck Playhouse, Mamaroneck, N.Y., July 18.**BARBARA FAIRCHILD** (Columbia): Auditorium, Clarksville, Ind., July 22.**MAYNARD FERGUSON** (Columbia): Washington, D.C., July 24; Edindoro, Pa., July 25; Norton, Ohio, July 26; Russells Point, Ohio, July 27.**FIFTH DIMENSION** (Bell): Benefit "Youth On Parade," Los Angeles, July 8.**FOCUS** (Sire): Pine Knob Pavilion, Detroit, July 22; Pavillion, De La Jeunesse, Quebec, July 25; Capitol Theatre, Montreal, July 26; Capitol Theatre, Passaic, N.J., July 27.**BOB GALLION/PATTI POWELL** (Nugget): Philipsburg, Pa., July 21; Troy, Pa., July 26; Bridgewater, N.Y., July 27.**CRYSTAL GAYLE** (MCA): Alaskan Tour, July 27-Aug. 4.**J. GEILS BAND** (Atlantic): Waterford Park, Chester, W.Va., July 8.**BOBBY GOLDSBORO** (United Artist): Treasure Mountain, Park City, Utah,

July 14; Meadowbrook Music Festival, Rochester, Mich., July 18.

STEVE GOODMAN (Buddah): Mariposa Folk Festival, Centre Island, Toronto, July 6-8.**GOOSE CREEK SYMPHONY** (Capitol): Coliseum, Greensboro, N.C., July 20; Coliseum, Huntsville, Ala., July 21; Midnight Sun, Charlotte, N.C., July 22; Uncle Sam's Winston-Salem N.C., July 26; Virginia Folk & Bluegrass Festival, Glenview, W. Va., July 27-28.**GRAND FUNK RAILROAD** (Capitol): State Farm Arena, Harrisburg, Pa., July 27.**GRASSROOTS** (ABC): Melody Fair, Buffalo, N.Y., July 22.**DOBIE GRAY** (MCA): Castle Creek, Austin, Texas, July 24-28.**JACK GREENE** (MCA): Columbus, Ohio, July 21; Hillbrook Recreation Area, Ottawa, Ohio, July 22.**GULLIVER** (Wright): Hershey Plaza, Hershey, Pa., July 24.**GUNHILL ROAD** (Buddah): Dunphy Hotel, Hyannis Port, Mass., July 23-28.**JO JO GUNNE** (Asylum): Summer Festival, Milwaukee, Wisc., July 21; Mississippi Valley Fairgrounds, Davenport, Iowa, July 23.**TOM T. HALL** (Mercury): Poplar Park, Caledon East, Ontario, Canada, July 22.**CLAIRE HAMILL** (Capitol): Ash Grove, Los Angeles, July 17-22.**JOHN HAMMOND** (Columbia): Mariposa Folk Festival, Toronto, July 6-8.**BILLY HARNER** (Bell): Jefferson Hotel, Atlantic City, N.J., June 29-July 8; The Glass Bowl, Glassboro, N.J., July 11.**FREDDIE HART** (Capitol): Broadmoor Hotel, Colorado Springs, Colo., July 11-14; Fairgrounds, Arther, Ill., July 21.**EDWIN HAWKINS** (MCA): Los Angeles, July 22.**STAN HICHCOCK** (Caprice): Berea, Ky., July 23; Glasgow, Ky., July 24; Bowling Green, Ky., July 25; Hardinsburg, Ky., July 26; Sturgis, Ky., July 27.**BIG WALTER HORTON** (Alligator): The El Mocambo Tavern, Toronto, July 23-28.**JACKSON FIVE** (Motown): Pocono Speedway, Pocono, Pa., July 21; Madison Square Garden, N.Y., July 22; Inter-Amphitheatre, Chicago, July 24-25; Cleveland Public Auditorium, Cleveland, July 27.**STONEWALL JACKSON** (Columbia): Cleversburg, Pa., July 21; Parker's Lake, Ky., July 22; Sioux City, Iowa, July 26; Pillager, Minn., July 27.**WANDA JACKSON** (Capitol): Fair, Afton, N.Y., July 19; Fair, Schoeneck, Pa., July 21; Fair, Stroudsburg, Pa., July 22.**SONNY JAMES** (Columbia): Columbia Convention, San Francisco, July 25.**MICHAEL KAMEN** (Atlantic): Egress Club, Vancouver, B.C., July 24-28.**THE KENDALLS** (Dot): Moultrie-Douglas Co. Fair, Arthur, Ill., July 21.**STAN KENTON** (Phase 4 Stereo): Lake Compounce, Bristol, Conn., July 26; Stokesay Castle, Reading, Pa., July 27-28.**FREDDIE KING** (Capitol): Convention Center, Fresno, Calif., July 20; Community Theatre, Berkeley, Calif., July 21.**ROBERT KLEIN** (Buddah): Dunphy Hotel, Cape Cod, Mass., July 23-28.**GLADYS KNIGHT & THE PIPS** (Buddah): Denver, Colo., July 21; Coliseum, Richmond, Va., July 22; Fischer Theatre, Detroit, July 27-29.**LEFT END** (Polydor): The Apt., Youngstown, Ohio, July 27.**MICHEL LEGRAND** (Bell): Merriweather Post Pavilion, Columbia, Md., July 13-14; Pine Knob Theatre, Detroit, July 18-21; Mississippi River Festival, Edwardsville, Ill., July 22.**SAM LEOPOLD** (Mercury): Earl of Old Town, Chicago, July 18-22.**RAMSEY LEWIS** (Columbia): Industrial Trade Show, Chicago, July 20; Playboy Club, St. Louis, Mo.**LA WANDA LINDSEY** (Capitol): Memorial Auditorium, Raleigh, N.C., July 27.**CHARLES LLOYD** (A&M): LaBastille, Houston, Texas, July 24-29.**LOBO** (Bell): Performing Arts Center, Saratoga Springs, Ill., July 8; O'Keefe Center, Toronto, July 9, 10, 11; Frontier Ranch Park, Columbus, Ohio, July 15.**CHARLES LOUVIN** (Capitol): Opryland, Nashville, Tenn., July 27.**MAHAVISHNU** (Columbia): Forum, Montreal, Canada, July 13; Civic Center, Ottawa, Canada, July 14; Pavillion de la Jeunesse, Quebec City, July 15; Lenox Arts Festival, Lenox, Mass., July 21.**BARBARA MANDRELL** (Columbia): Cave-In-Rock, Ill., July 21; Kankakee, Ill., July 22.**MANDRILL** (Polydor): Arena, Long Beach, Calif., July 21; Civic Center, El

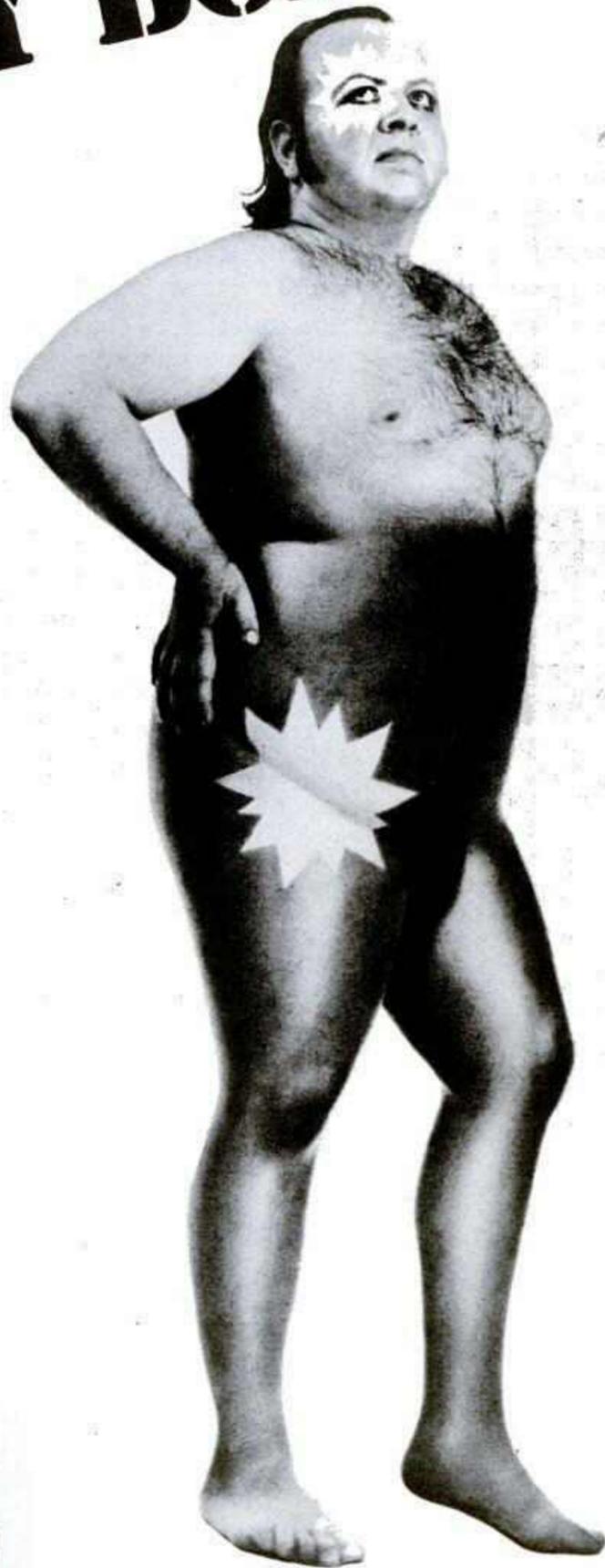
(Continued on page 16)

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RCA Records and Tapes

Talent in Action

THE BLUES PROJECT

Schaefer Festival,
Wollman Rink, New York

The announcement that the original Blues Project would be assembled for several live appearances and an LP for MCA was greeted here with a predictable mixture of euphoria and skepticism: "Reunions" are dangerous gestures, often smacking more of financial need than musical necessity and generally something of a disappointment.

With the mention of the Blues Project, the possible dangers seemed all the greater: Steve Katz, Danny Kalb, Al Kooper, Andy Kulberg and Roy Blumenfeld had split in the late '60's to pursue wildly different styles, with the resulting bands, including Blood, Sweat & Tears, two different Seatrain bands and a brace of solo projects streaking off into the musical distance beyond the humble but lacerating blues of the original band.

As the band took the stage, following a shrill and somewhat disembodied set by the Roche Sisters, New York beamed its love back at the Blues Project, a feeling apparently unchecked after so many years, and the band grinned back and quickly announced that they would only play their old material. Which they did, faltering at first but eventually pulling together for some raw and lively blues covers and vintage Project originals.

The band looked wearier, some members now sporting spreading mid-sections while Al Kooper made a melodramatic entrance in his wheelchair. Still, the choice of those chestnuts revealed that much of the fire was still there, despite the rough edges and shaky vocals that nearly undermined several tunes. Thus, the excesses of "Caress Me, Baby" were checked by the steady rocking of "You Can't Catch Me," and the climactic "Wake Me, Shake Me" virtually erased the memory of the rougher spots when the band closed with it.

In short, as a reunion, the spot was a qual-

ified success. Now, if they can play together for awhile, keep each other in check, tighten up... well, let's wait and see. That they pulled together one more time, after that many years, seems exciting enough.

SAM SUTHERLAND

ELVIS PRESLEY

Nassau Coliseum, Uniondale,
New York

Maybe it's unfair to ask more of Elvis Presley than he's willing to offer lately in performance. The truth is, "The King" simply doesn't put out like he used to. The lean, savage tiger man of Las Vegas four years ago, who astounded even his severest critics with a renewed vitality following nine compromising years behind celluloid, has apparently been reduced to a tame, good-natured teddy bear. Now it's all charisma and little character.

Where RCA's Elvis once rock 'n' rolled, he's now content to strut 'n' stroll. While the man is a smooth, polished pro, in command of every second on stage, for some reason he's holding back. What excitement he does generate, like his dancing on "Blue Suede Shoes" or the karate fight finale of "Suspicious Minds", only serves as a reminder of what he certainly is capable of.

Vocally, Elvis has never sounded better. His ability to reach for notes other singers wouldn't dare again confirms his continued reputation as one of music's finest interpreters. He demonstrates the dynamics of his voice on "Steamroller Blues" and "I Can't Stop Lovin' You," wrings all the emotion out of Paul Simon's "Bridge," tosses in a six song rock 'n' roll medley and re-creates the fiery million-sellers of his youth such as "A Big Hunk O' Love," "All Shook Up" and "Don't Be Cruel."

He doesn't talk too much but curiously moved, Presley managed to thank, at each of his four Coliseum concerts, everyone who stood on line in the rain for hours on May 28 to buy tickets to his shows. He was richly applauded for that. And what entertainer in the world can follow "How Great Thou Art" with "Hound Dog," as he did Sunday, and make both sound equally convincing.

PHIL GELORMINE

Who/ Where/ When

• Continued from page 14

- Paso, Texas, July 23; State Fair Coliseum, Dallas, Texas, July 27.
- HERBIE MANN** (Atlantic): Mile High Stadium, Denver, Colo., July 21; Fenway Park, Boston, July 27.
- VINOE MARTIN** (Capitol): The Flick, Miami, July 11-14.
- AL MARTINO** (Capitol): Storrowtown Theater, W. Springfield, Mass., July 23-28.
- JOHNNY MATHIS** (Columbia): With the St. Louis Symphony, Edwardsville, Ill., July 22; Universal Amphitheatre, Hollywood, Calif., July 25-29.
- CURTIS MAYFIELD** (Curton): Savannah Civic Auditorium, Savannah, Ga., July 21; Yale Bowl, New Haven, Conn., July 22; Marco Polo, Miami, July 27-29.
- LES McCANN** (Atlantic): Sir Morgan Cove, Worcester, Mass., July 24-29.
- SERGIO MENDES & BRASIL '77** (Bell): Central Park, N.Y., July 25.
- RICK NELSON & THE STONE CANYON BAND** (MCA): Marco Polo Hotel, Miami Beach, July 20-22.
- TRACY NELSON** (Columbia): Outdoor Concert, Spencer, W. Va., July 26-28.
- PETER NERO** (Columbia): Ravinia Festival, Highland Park, Ill., July 26; Concord, Calif., July 27.
- THE NEW RIDERS OF THE PURPLE SAGE & COMMANDER CODY AND HIS LOST PLANET AIRMEN** (Paramount): Capitol Theatre, Port Chester, N.Y., July 21.
- THE NEW SEEKERS** (MGM/Verve): O'Keefe Center, Toronto, July 26-28.
- MAYF NUTTER** (Capitol): Fairgrounds, Placerville, Calif., July 21; Forty Grand Club, Sacramento, Calif., July 27-28.
- BUCK OWENS** (Capitol): Springfield, Mass., July 22; Memorial Auditorium, Raleigh, N.C., July 27.
- PAT PAULSEN**: Ebbets Field, Denver, Colo., July 25-30.
- POINTER SISTERS** (Blue Thumb): Bijou, Philadelphia, July 25-29.
- ANDY PRATT** (Columbia): Schaefer Music Festival, Central Park, N.Y., July 16.
- KENNY RANKIN** (Little David): The Troubadour, Los Angeles, July 3-8; The

(Continued on page 17)

Talent

Creative Trends

Carpenters' 8-Yr. 'Team' Blends Multi-Multi Dubs & Techniques

By NAT FREEDLAND

LOS ANGELES—The prototype Carpenters' album takes three months to make and costs \$50,000. Mixing takes at least as long as taping the parts. The master tape is sometimes completely taken apart and remixed all over again after the LP has already been finished once.

The prototype Carpenters record is also gold. The duo has sold 18½ million albums and singles worldwide since signing with A & M in 1969.

Technically, the soft but massive Carpenters chorale sound is achieved by Richard and Karen building four-part chords and overdubbing them twice, for a total of 12 voice parts. However, for occasional effects the Carpenters will expand their harmonies over 13-part chords covering three octaves. With triple overdubs, this gets a total of 39 voices and can be heard most extensively on their "I'll Never Fall In Love Again."

Sitting at the grand piano in the massive musical workroom at the Carpenter family home in Downey, Richard demonstrated the close-together notes of the triad harmonies he prefers in his vocal arrangements. He then used the keyboard to demonstrate the further-spaced chords which make the harmonies for groups like the Beach Boys.

"Fortunately, our type of chord harmony is easier to reproduce accurately in live concert performances," said Richard. "Especially since we have to suggest all the vocal parts on our recordings with much less singers."

With the Carpenters increasingly out on the road as a concert attraction, the task of reproducing or suggesting their complex recorded sound takes on ever more importance.

20-Person Entourage

This is basically done with the five harmony singers among the eight musicians in their 20-member road team. The core of the Carpenters instrumentalists, both in the studio and in concert, consists of members of Spectrum, Karen and Richard's former group. Thus they have all been playing and singing together for years.

In addition, all of the Spectrum alumni and the Carpenters trained with Cal State Long Beach chorale professor Frank Pooler. "We learned the same techniques of blending our voices," explained Richard. "It makes for a smoother effect."

Careful use of sound equipment, particularly some new electronic devices, is also vital to expanding the Carpenters concert vocals. "During the two years I was spending all my time trying to get record contracts for Spectrum and then the Carpenters I attended a lot of concerts to study the music," said Richard. "One of the biggest problems I noticed was moving out of microphone range by singers."

According to Carpenter, the pick-up range on most vocal microphones is so narrow that even the slightest moves by a singer garble the overall sound. He uses Shure microphones now for a somewhat wider pick-up and makes it a prime rule that nobody move away from their mike range during a show.

The Carpenters' latest method of expanding their concert vocal sound is in what Richard described as an "expensive but sophisticated" unit

called the Eventime Digital Delay, which works something like a portable echo chamber, reverberating the voices picked up through the vocal microphones. The unit has an instant on-off switch and is activated by a Carpenters sound technician when a sustained multi-harmony phrase comes up. "There's a slight lag in the reverber voices matching with the live sounds, but it's really a remarkably clean effect," said Richard.

Nightly Monitoring

He also has gotten into the habit of recording a cassette tape of each night's concert from out front after discovering that his stage monitor speakers did not really give an accurate account of what the audience was hearing via the hall's speaker system. Richard checks each concert cassette and uses his findings to make any needed changes in the show's amplification layout.

Persistence and attention to detail are hallmarks of the Carpenters success. Karen and Richard were turned down by nearly every Los Angeles record label twice, first as Spectrum and then as a duo, before being brought directly to Herb Alpert at A&M by their first producer, Jack Daugherty.

After the family moved from New Haven to Southern California, the Carpenter Trio was launched in 1965. It was a jazz-pop instrumental act, with Karen just playing drums, and won first prize at the annual Hollywood Bowl Battle of the Bands contest. Next, Richard added four college-mates to the trio to form Spectrum, which disbanded after playing all the biggest mid-'60s Sunset Strip clubs but being unable to get a record contract because they weren't psychedelic hard rockers.

In the garage studio of their friend, studio drum star Joe Osborne, Richard and Karen next experimented with multi-tracking the Spectrum arrangements, using their own voices to sing all the parts. "We

found that our two voices blended much better in multiple overdubs than a lot of different voices," said Richard. They made a demo tape and after another round of rejections as non-commercial they got it to A&M.

"A&M has always given us whatever we felt we needed," said Richard, "a 40-piece orchestra, anything." The Carpenters track record is one of the most remarkable of the 1970s. Their lowest charted Billboard single was 12, with eight more singles in the top 10 and seven of these going all the way up to the top three and gold. They have four gold albums, their entire output except for the "Ticket to Ride" debut.

It was Herb Alpert who brought them their first smash, Bacharach-David's "Close To You," for their second LP. Richard has been writing songs throughout his career, but until recently the Carpenters big hits were by other writers. The last two albums and their current "Yesterday Once More" single show an increasing emphasis on Richard's own composing.

Richard has always been credited as arranger of the Carpenters records. With their current "Now & Then" LP, Richard and Karen are now listed as co-producers too. "With the way we work in the studio, we really need an extra pair of ears to listen for off-key notes in the multiple harmony parts," said Richard, "and an extra pair of hands to work the mixing board. Karen is great at these jobs."

Although Richard professes annoyance with the ultra-clean image of the Carpenters, he admits to restricting the act to material that doesn't contradict their public concept of them. "Nobody could be as squeaky clean as we're supposed to be," he said. "We're really normal people. But I suppose in comparison to some freaky long-hair rock group, we are pretty clean-cut."

Brubeck Extends Style; Revels in Sons' New Music

By ELIOT TIEGEL

LOS ANGELES—When Dave Brubeck and his first octet were playing right after the Second World War ended, their style encompassed a free form kind of jazz, but the public wasn't ready for it and Brubeck "starved for four years" before getting his Fantasy contract and winning fame with funkily percussive jazz interpretations.

Now, as a result of the free form interest, Brubeck is expanding his playing attack to include free form improvisations, stride piano, boogie woogie, or whatever comes to mind on the spur of the moment.

At the recent Newport Jazz Festival West, Brubeck was playing with his son Darius' Ensemble, moving in and out of several numbers. Suddenly, in the middle of the tune "The Secret One," his playing changed gear from free, single lines to happy, bouncy two-handed stride piano.

And on the just released Atlantic LP "We're All Together Again For the First Time," there is an instance where he plays a 12 tone row. "That's total freedom for the soul," he said. "There still has to be a structure, but you can have a point of departure and then let it take you on a

flight." Listening to himself, Brubeck reflected "that's how I was playing 20 years ago when I was getting the whole World War Two out of my system. People said I was crazy."

In addition to having been one of the first free flow modernists in the late 1940's, Brubeck has also pioneered in opening the college market and in developing commercial music in different time signatures with his still popular "Take Five."

Religious Work

Brubeck is also working on a religious cantata, which will revolve around Christmas music. As to which company will release it, he notes: "I never know who will release these things. I have to shop around." Atlantic, his current label, picked up his "Truth Is Fallen" work with the Cincinnati Symphony. Three more extended works were released on Decca.

Since breaking up the Dave Brubeck Quartet in 1968, he took one year off to do serious writing and since then has been pounding the concert circuit with Jack Six on bass and Alan Dawson on drums and

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Campus News

What's Happening

By SAM SUTHERLAND

Service Station: At WSRM, U. of Wisconsin, Madison, Bruce Ravid has moved on to take a promotion slot with Capitol Records in their Chicago office. Ravid leaves Saul Spivak to handle LP's and their record companies, while Tom Jacobson is the singles man. . . . The New York Shuffle might be a nice, catchy description of what's happening at WRCC, Rockland Community College, Suffern, N.Y. Program and music director Steve Siciliano is moving on to the state school at Oswego, where he plans to join WOCR, while Neil Monastersky, general manager, is himself departing to the state u. college at Geneseo, where he'll try and keep up with the folks at WGSU-FM.

★ ★ ★

Summer Picks

The summer station list is naturally smaller, but that doesn't quite place Picks and Plays in a desperate position. Yet, many stations corresponding continue to simply mail their playlist, usually unmarked as to which selection they'd like included and often incomplete in identifying the works.

If a station considers itself professional enough to enlist the industry's support for its operation, then it should follow that the station can understand the relatively simple requirements of Picks and Plays. For station personnel just introduced to us, however, and handling reports during the summer, the umpteenth explanation follows.

Picks and Plays is designed to reflect station activity on current, hopefully brand-spanking-new, product. Which means actual airplay. Beyond that, sheer popularity isn't nearly as valuable as the freshness of the title. Any musical style is welcome, and albums and singles are both of value to other programmers reading the column.

We'd like three picks per week, with any combination of singles and LP's, or three of either, to be fully identified (title, single or album, artist, label) along with the station (call letters and the campus serviced, along with the name of the reporter).

And we don't need any more copious playlists with new selections made. Billboard wants you to make those choices; if you can't, then we won't.

★ ★ ★

PICKS AND PLAYS: WEST—California—KALX-FM, U. of California, Berkeley, R. Pelzel and C. Stevenson reporting: "Fare Forward Voyagers," (LP), John Fahey, Takoma; "Lemmings," (LP), National Lampoon, Banana/Blue Thumb; "Cosmic Slop," (LP), Funkadelic, Westbound. . . . KHSU-FM, California State U., Humboldt, Arcata, Richard Taylor reporting: "Fare Forward Voyagers," (LP), John Fahey, Takoma; "We Still Ain't Got No Band," (LP), The Persuasions, MCA; "The Pointer Sisters," (LP), The Pointer Sisters, Blue Thumb. . . . KCPS-FM, Pasadena City College, Pasadena, Leonard Leon reporting: "Live Songs," (LP), Leonard Cohen, Columbia; "Fare Forward Voyagers," (LP), John Fahey, Takoma; "Rufus," (LP), Rufus, ABC. . . . KLAU, Los Angeles Valley College, John Brehm reporting: "I'm Going Home," (LP cut, Recorded Live), Ten Years After, Columbia; "Shout Bamalama," (LP cut, Drippin' Wet), Wet Willie, Capricorn; "Triumvirate," (LP), Bloomfield, Hammond & Dr. John, Columbia. . . . Oregon—KLCC-FM, Lane Community College, Eugene, Dave Chance reporting: "Meadow Muffin," (LP), Clean Living, Vanguard; "Puttin' In Time On Planet Earth," (LP), Ben Sidran, Blue Thumb; "A White Sport Coat & A Pink Crustacean," (LP), Jimmy Buffett, ABC. . . . KSOR-FM, Southern Oregon College, Ashland; "The Electric Light Orchestra II," (LP), Electric Light Orchestra, United Artists; "Cosmic Cowboy," Nitty Gritty Dirt Band, United Artists; "Warm Love," Van Morrison, Warner Bros. . . . Washington—KALU-FM, U. of Washington, Seattle, Dennis Birch reporting: "The Smoker You Drink, The Player You Get," (LP), Joe Walsh, ABC; "Lemmings," (LP), National Lampoon, Banana/Blue Thumb; "Child of Nature," (LP), Jack Traylor & Steelwind, Grunt. . . . Nebraska—KRNU-FM, U. of Nebraska, Lincoln, Linda Davis reporting: "If You Want Me To Stay," Sly & The Family Stone, Epic; "Drift Away," (LP), Dobie Gray, MCA; "Be What You Are," Staple Singers, Stax.

★ ★ ★

MIDWEST—Ohio—WKSU-FM, Kent State U., Kent, Mike Reisz reporting: "Excursions," (LP), Eddie Harris, Atlantic; "Get Your Rocks Off," (LP), Manfred Mann, Polydor; "Take Me," (LP), Tim Davis, Metro-media. . . . WUJC-FM, John Carroll U., University Heights, Tim Iacofano reporting: "Wizzard's Brew," (LP), Wizzard, United Artists; "The Mick Cox Band," (LP), Mick Cox Band, Capitol; "Atlantis," (LP), Atlantis, Vertigo. . . . Minnesota—WMMR, U. of Minnesota, Minneapolis, Michael Wild reporting: "Keepsake," (LP), Megan McDonough, Wooden Nickel; "Fallen Angel," Linda Hargrove, Elektra; "Shady Lady," Gene Pitney, Musicor. . . . Illinois—WPGU-FM, U. of Illinois, Champaign, John Parks reporting: "Love, Devotion, Surrender," (LP), Carlos Santana/John McLaughlin, Columbia; "Jack The Toad," (LP), Savoy Brown, London; "Roger McGuinn," (LP), Roger McGuinn, Columbia. . . . Michigan—WMUK-FM, Crankcase, Western Michigan U., Kalamazoo, Beth Rosengard reporting: "Sweet Bonnie Bramlett," (LP), Bonnie Bramlett, Columbia; "Cous Cous," (LP), Jayson Lindh, CTI; "Last Train To Hicksville," (LP), Dan Hicks & The Hot Licks, Blue Thumb.

★ ★ ★

SOUTH—Alabama—WAFB, Livingston U., Livingston, George McCabe reporting: "Tequila Sunrise," Eagles, Asylum; "Recorded Live," (LP), Ten Years After, Columbia/Chrysalis; "Cosmic Cowboy Souvenir," (LP), Michael Murphey, A&M. . . . Florida—WUSF-FM, U. of South Florida, Dave Dial reporting: "Good Time Charlie," (LP), Charlie McCoy, Monument; "Broken Arrow," (LP), Rabbit, Island; "Your Mama Don't Dance," (LP), Charles Kynard, Mainstream. . . . Tennessee—WRVU-FM, Vanderbilt U., Nashville, Stephen Bond reporting: "Bachman-Turner Overdrive," (LP), Bachman-Turner Overdrive, Mercury; "The Smoker You Drink, The Player You Get," (LP), Joe Walsh, Dunhill; "Sunshine," Mickey Newberry, Elektra.

Who/Where/When

• Continued from page 16

Warwick Music Theatre, Warwick, R.I., July 22.

RARE EARTH (Rare Earth): Big Surf, Phoenix, Ariz., July 21.

SUSAN RAYE (Capitol): Summer Festival, Milwaukee, Wisc., July 20; Cape Cod Coliseum, South Yarmouth, Mass., July 21; Springfield, Mass., July 22; Fairgrounds, Hood River, Oregon, July 27.

HELEN REDDY (Capitol): International Raceway, Mt. Pocono, Pa., July 26.

RICK ROBERTS (A&M): Club Metro, N.Y., July 26-31.

JOHNNY RODRIGUEZ (Mercury): Maverick Club, Tucson, Ariz., July 25.

KENNY ROGERS & THE FIRST EDITION (Jolly Rogers): Blue Grass Fair, Lexington, Ky., July 21; Amphitheatre, Chautauqua, N.Y., July 26; Delaware State Fair, Harrington, Del., July 27.

RUBEN & THE JETS (Mercury): Electric Circus, N.Y., July 23-26.

CHRIS RUSH (Atlantic): Cellar Door, Washington, D.C., July 9-14.

JAMEY RYAN (Atlantic): Imperial Room, Tampa, Fla., July 23-29.

DOUG SAHM (Atlantic): The Troubadour, Los Angeles, July 24-29.

SANTANA (Columbia): Park Royal Motor Inn, Brisbane, Australia, July 22-23; Kingsgate Motor Inn, Sydney, Australia, July 24-26; New Travel Lodge, Adelaide, Australia, July 27-29.

EARL SCRUGGS (Columbia): Dixie Park, Angier, N.C., July 21.

SEALS & CROFTS (Warner Bros.): Hollywood Bowl, Los Angeles, July 22; Tanglewood, Lennox, Mass., July 24; Mississippi River Festival, Edwardsville, Ill., July 25; Municipal Auditorium, Minneapolis, Minn., July 26; McCormick Place, Chicago, July 27-28.

THE SECTION (Warner Bros.): My Father's Place, Roslyn, N.Y., July 10-12; Bowl, Montreal, Quebec, July 13; Civic Center, Ottawa, July 14; Pavillon des la Jeunesse, Quebec City, July 15; Paul's Mall, Boston, July 16-19; Arts Festival, Lennox, Mass., July 21.

SHA NA NA (Buddah): Pine Knob, Detroit, July 24; Blossom Festival, Cleveland, July 26; Music Park, Columbus, Ohio, July 27.

SHANGHAI (Wright): Turner's Palace, Hagerstown, Md., July 21; Grace Lutheran Hall, Camp Hill, Pa., July 24.

RED SIMPSON (Capitol): Bay City, Mich., July 26-29.

RENA SINAKIN (Capitol): Bitter End, N.Y., July 25-30.

CARL SMITH (Columbia): East Bank Stadium, Charleston, W. Va., July 21; Sunset Park, West Grove, Pa., July 22.

O.C. SMITH (Columbia): William Penn Hotel, Houston, Texas, July 27-Aug. 4.

(Continued on page 21)

New Music

• Continued from page 16

Gerry Mulligan as guest baritone saxman.

Paul Desmond, the distinctively lithe alto saxophonist who worked with Dave, and has been guesting with him on and off for the past two years, recently played with Brubeck on a world tour.

Is there any chance for a reunion of the individual players who made the group so popular? "A lot of people have asked me to do it," Brubeck admits. "It hasn't happened." Could it happen? "For records I think I could probably get everybody back." Everyone would include drummer Joe Morello and bassist Eugene Wright.

In place of that the senior Brubeck is spending more time playing with his son Darius' jazz group and with son Chris' rock band, the Heavenly Blue, which appeared on one of the symphonic works.

Father points to son Darius' band playing in 7/4 "like we used to play in 4/4. The average kid playing jazz or rock/jazz can play in those different time signatures." Why? "Because we did it then."

Billboard Best Selling Jazz LP's

This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	1	18	BLACK BYRD Donald Byrd, Blue Note BN-LA047-F (United Artists)
2	2	10	SWEETNIGHTER Weather Report, Columbia KC 32210
3	6	6	YOU'VE GOT IT BAD GIRL Quincy Jones, A&M SP 3041
4	3	20	SECOND CRUSADE Crusaders, Blue Thumb BTS 7000 (Famous)
5	4	12	HERBIE HANCOCK SEXTANT Columbia, KC 32211
6	8	16	M.F. HORN II Maynard Ferguson, Columbia KC 31709
7	5	6	CARNEGIE HALL Hubert Laws, CTI 6025
8	7	18	SUNFLOWER Milt Jackson, CTI 6024
9	9	26	SKY DIVE Freddie Hubbard, CTI 6018
10	11	6	LIVE AT MONTREUX Les McCann, Atlantic SD 2-312
11	12	6	HOLD ON, I'M COMIN' Herbie Mann, Atlantic SD 1632
12	10	26	PRELUDE/DEODATO Eumir Deodato, CTI 6021
13	15	8	KING OF RAGTIME Scott Joplin, Angel S 36060 (Capitol)
14	13	18	LIGHT AS A FEATHER Chick Corea, Polydor PD 5525
15	14	26	MORNING STAR Hubert Laws, CTI 6022
16	16	10	IN CONCERT Miles Davis, Columbia KG 32092
17	17	18	1st LIGHT Freddie Hubbard, CTI 6013
18	19	14	UNDER FIRE Gato Barbieri, Flying Dutchman FD 10156
19	22	4	BLUES FARM Ron Carter, CTI 6072
20	27	8	WE'RE ALL TOGETHER AGAIN Dave Brubeck, Atlantic SD 1641
21	35	8	LIVE Dave Brubeck & Gerry Mulligan, Columbia KC 32143
22	33	8	GIANTS OF THE ORGAN COME TOGETHER Jimmy McGriff/Groove Holes, Groove Merchant GM 520
23	24	6	EXCURSIONS Eddie Harris, Atlantic SD 2-311
24	25	12	SOPHISTICATED LOU Lou Donaldson, Blue Note BAN-LA024-F (United Artists)
25	18	14	HANGIN' OUT Funk, Inc., Prestige PRS 10059 (Fantasy)
26	-	1	ART OF JOHN COLTRANE Atlantic, SD 2-313
27	21	12	3 PIECES FOR BLUES BAND Siegal Schwall, DGG 2530-309
28	28	10	FORECAST Eric Gale, Kudu KU 11 (CTI)
29	20	18	SONGS FOR MY LADY McCoy Tyner, Milestone 9044 (Fantasy)
30	26	18	WHITE RABBIT George Benson, CTI 6015
31	31	6	FIRE UP Merl Saunders, Fantasy 9421
32	32	10	BLACK UNITY Pharoah Sanders, Impulse IPE 9219 (ABC)
33	-	1	SUPERSAX PLAYS BYRD Charlie Parker, Capitol ST 11177
34	34	10	REFLECTIONS OF CREATION AND SPACE Alice Coltrane, Impulse Q 9232 (2) (ABC)
35	29	14	MIZRAB Gabor Szabo, CTI 6026
36	-	1	THE ART OF HANK CRAWFORD Atlantic SD 2-315
37	37	4	GOT MY OWN Gene Ammons, Prestige 10058 (Fantasy)
38	36	4	IN PURSUIT OF THE 27th MAN Horace Silver, Blue Note BN-LA054-F (United Artists)
39	-	1	SOARING Don Ellis, MPS Stereo MB 25123 (BASF)
40	-	1	WISDOM THROUGH MUSIC Pharoah Sanders, Impulse AS-9233 (ABC)

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Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licensee)
1	1	10	DOING IT TO DEATH J. B.'s, People 621 (Polydor) (Belinda, BMI)	34	40	3	LOVE, LOVE, LOVE Donny Hathaway, Atco 6928 (Dish-A-Tunes/Raghouse, BMI)	67	-	1	I OWE YOU LOVE Brighter Side of Darkness, 20th Century 2034 (Fox Fanfare/Seboms/Nap Sylheart, BMI)
2	2	9	TIME TO GET DOWN O'Jays, Philadelphia International 73531 (Columbia) (Assorted, BMI)	35	43	4	STREET DANCE Fatback Band, Perception 526 (Patrick Bradley, BMI)	68	-	1	I'LL MAKE IT ALRIGHT Beautiful Zion Missionary Choir, Myrrh 115 (Word) (Word, ASCAP)
3	4	8	THERE'S NO ME WITHOUT YOU Manhattans, Columbia 4-45838 (Blackwood/Nattahann, BMI)	36	59	2	HERE I AM (Come Take Me) Al Green, Hi 2247 (London) (Jec/Al Green, BMI)	69	-	1	YOU'VE GOT MY MESSAGE Quiet Elegance, Hi 2245 (London) (Rise/Screen Gems-Columbia, BMI)
★	15	4	I BELIEVE IN YOU (You Believe In Me) Johnnie Taylor, Stax 0161 (Columbia) (Groovesville)	37	49	3	I ONLY GET THE FEELING Chuck Jackson, ABC 11368 (Sweet River/Metric, BMI)	70	-	1	PRELUDE TO A HEARTBREAK Montclairs, Paula 382 (Ronn) (Su-Ma/Frye, BMI)
5	6	12	GET OFF MY MOUNTAIN Dramatics, Volt 4090 (Columbia) (Groovesville, BMI)	38	22	10	LOVIN' ON BORROWED TIME William Bell, Stax 0157 (Columbia) (East/ Memphis/Arock, BMI)	71	-	1	LET ME BE YOUR EYES Timmy Thomas, Glades 1712 (Sherlyn, BMI)
6	7	10	I'LL ALWAYS LOVE MY MAMA Intruders, Gamble 71071 (Columbia) (Mighty Three, BMI)	39	39	4	AIN'T NOTHING FOR A MAN IN LOVE Archie Bell & the Drells, Glades 17111 (Muscle Shoals, BMI)	72	-	1	SHE DON'T HAVE TO SEE YOU Tommy Young, Soul Power 114 (Jewel) (Su-Ma/Rogan/March Thirteenth, BMI)
7	5	11	DADDY COULD SWEAR, I DECLARE Gladys Knight & the Pips, Soul 35105 (Motown) (Jobete, ASCAP)	40	42	6	WHAT A SHAME Dynamics, Black Gold 8 (Vignette/Million Seller, BMI)	73	-	1	FUNNY Priscilla Price, BASF 15151 (Jeneva/Just, BMI)
8	9	5	PLASTIC MAN Temptations, Gordy 7125 (Motown) (Stone Diamond, BMI)	41	26	10	WITH A CHILD'S HEART Michael Jackson, Motown 1218 (Jobete, ASCAP)	74	-	1	BAD WEATHER Supremes, Motown 1225 (Stein & Van Stock/Black Bull, ASCAP)
9	10	9	MISDEMEANOR Foster Sylvers, Pride 1031 (MGM) (Dotted Lion/Sylco, ASCAP)	42	50	2	FRIEND OF MINE Bill Withers, Sussex 257 (Interior, BMI)	75	-	1	LOVE OH LOVE Leroy Hudson, Curtom 1983 (Buddah) (Silent Giant/ Napa, ASCAP)
★	13	7	YOU'RE GETTIN' A LITTLE TOO SMART Detroit Emeralds, Westbound 213 (Chess/Janus) (Bridgeport, BMI)	★	58	2	MEET THAT LADY Isley Brothers, T-Neck 2251 (Columbia) (Boniva, ASCAP)	76	-	1	STAY AWAY FROM ME Sylvers, Pride 1029 (MGM) (Dotted Lion/Sylco, ASCAP)
★	18	4	ARE YOU MAN ENOUGH Four Tops, Dunhill 4354 (ABC/Dunhill/Soldier/Hastings, BMI)	44	45	3	SHORT STOPPING Veda Brown, Stax 0163 (Columbia) (East/ Memphis, BMI)	77	-	1	(I'M) JUST BEING MYSELF Dionne Warwick, Warner Brothers 7693 (Gold Forever, BMI)
★	16	5	NOBODY WANTS YOU WHEN YOU'RE DOWN AND OUT Bobby Womack, United Artists 255 (MCA, ASCAP)	45	48	2	HOW LONG CAN I KEEP IT UP Lynn Collins, People 623 (Polydor) (Dijon, BMI)	78	-	1	NO MATTER WHERE G.C. Cameron, Motown 1234 (Jobete, ASCAP)
★	19	4	WHERE PEACEFUL WATERS FLOW Gladys Knight & the Pips, Buddah 363 (Keca, ASCAP)	46	44	6	THIS TIME AROUND S.O.U.L., Muscor 1472 (Artal/Real Deal, ASCAP)	79	-	1	LET'S GET IT ON Marvin Gaye, Tamla 5423 (Motown) (Jobete, ASCAP)
14	11	14	GIVE YOUR BABY A STANDING OVATION Dells, Cadet 5696 (Chess/Janus) (Conquistador, ASCAP)	47	52	5	SPINNING AROUND Black Ivory, Today 1520 (Perception) (Patrick Bradley, BMI)	80	-	1	FUTURE SHOCK Curtis Mayfield, Curtom 1987 (Buddah) (Curtom, BMI)
15	14	10	FINDERS KEEPERS Chairmen of the Board, Invictus 1251 (Columbia) (Gold Forever, BMI)	48	51	2	JUST DON'T WANT TO BE LONELY Ronnie Dyson, Columbia 4-45867 (Mighty Three, BMI)	81	-	1	THEME FROM "CLEOPATRA JONES" Joe Simon featuring the Main Streeters, Spring 1387 (Polydor) (Warner-Tamerlane, BMI)
★	23	6	TOUCH ME IN THE MORNING Diana Ross, Motown 1239 (Stein & Van Stock, ASCAP)	49	55	3	BONGO ROCK Incredible Bongo Band, Pride 1015 (MGM) (Drive-In, BMI)	82	-	1	NEVER, NEVER, NEVER Shirley Bassey, United Artists 211 (Peer Int'l, BMI)
★	21	8	IT'S FOREVER Ebony's, Philadelphia International 73529 (Columbia) (Mighty Three, BMI)	★	60	2	LONELINESS Brown Sugar, Chelsea 78-0125 (RCA) (Chardax/Pocketful of Tunes, BMI)	83	-	1	SOUL SERNADE Jimmy Castor Buch, RCA 74-0953 (Kilynn, V.V., BMI)
18	3	12	ONE OF A KIND (Love Affair) Spinners, Atlantic 45-2692 (Mighty Three, BMI)	51	53	3	BRA Cymande, Janus 215 (Heavy, BMI)	84	-	1	SOMETHING'S BURNING Candi Staton, Fame 256 (United Artists) (Screen Gems-Columbia, BMI)
19	20	5	BE WHAT YOU ARE Staple Singers, Stax 0164 (Columbia) (East/ Memphis, BMI)	52	31	16	WILL IT GO ROUND IN CIRCLES Billy Preston, A&M 2420 (Irving, BMI)	85	-	1	TRY IT AGAIN Bobby Byrd, Kwanza 7703 (Warner Brothers) (Ruzama, BMI)
20	17	14	NATURAL HIGH Bloodstone, London 45-1046 (Chrystal Jukebox, ASCAP)	53	33	11	BROTHER'S GONNA WORK IT OUT Willie Hutch, Motown 12220 (Jobete, ASCAP)	86	-	1	SWEET HARMONY Smokey Robinson, Tamla 54233 (Motown) (Jobete, ASCAP)
★	46	2	ANGEL Aretha Franklin, Atlantic 2969 (Pundit/Alghan, BMI)	54	54	3	GOT TO GET BACK (To My Baby's Love) Mark IV, Mercury 73378 (Phonogram) (Johnson/Hammond, BMI)	87	-	1	DANGER Betty Everett, Fantasy 696 (Jec, BMI)
22	25	6	SWEET CHARLIE BABE Jackie Moore, Atlantic 45-2956 (Cookie Box, BMI)	55	56	3	GOOD FEELING Margie Evans, United Artists 246 (Special Agent/Tippy/Unart, BMI)	88	-	1	I'M GLAD TO DO IT Little Royal, Tr-Us 916 (Starday-King) (East/Memphis/Kesax, BMI)
★	29	5	SO VERY HARD TO GO Tower of Power, Warner Brothers 7687 (Kuptillo, ASCAP)	56	34	6	YOU CAN CALL ME ROVER Main Ingredient, RCA 74-0939 (Dish-A-Tunes, BMI)	89	-	1	YOUR HEART IS COLD Geater Davis, Seventy Seven 77-130 (JR Enterprises) (Three Cheers/Hotes of Gold, ASCAP)
★	32	3	IF YOU WANT ME TO STAY Sly & the Family Stone, Epic 5-11017 (Columbia) (Stoneflower, BMI)	57	57	3	GIVING LOVE Voices of East Harlem, Just Sunshine 504 (Famous) (Silent Giant/AOPA, ASCAP)	90	-	1	OH WELL, LOVE WE FINALLY MADE IT Love Untld., 20th Century 2025 (January/Sa-Vette, BMI)
25	8	8	YOU'LL NEVER GET TO HEAVEN (If You Break My Heart) Stylists, Avco 4618 (Jac/Blue Sea, ASCAP)	★	-	1	BABY I'VE BEEN MISSING YOU Independents, Wand 11258 (Scepter) (Buller, ASCAP)	91	-	1	TAKES TWO OF US Act One, Spring 137 (Polydor) (Gaucho/Belinda/Unichappell, BMI)
26	28	5	DARLING COME BACK HOME Eddie Kendricks, Tamla 54236 (Motown) (Jobete, ASCAP/Stone Diamond)	59	27	9	THEY SAY THE GIRL'S CRAZY Invitations, Silver Blue 801 (Polydor) (Oceans Blue/Mardix, BMI)	92	-	1	THINK James Brown, Polydor 14185 (Fort Knox, BMI)
27	12	7	THERE YOU GO Edwin Starr, Soul 35103 (Motown) (Stone Diamond, BMI)	★	-	1	DIDN'T I Sylvia, Vibration 524 (All Platinum) (Gambi, BMI)	93	-	1	LOVE IS A HURTIN' THING Soul Children, Stax 0170 (Columbia) (Rainbow, BMI)
28	30	5	MOTHER-IN-LAW/SIXTY MINUTE MAN Clarence Carter, Fame 250 (United Artists) (Minit, BMI/Future Stars)	★	-	1	JUST OUT OF REACH San Dees, Atlantic 2937 (Moonsong, BMI)	94	-	1	(If You Don't Want My Love) GIVE IT BACK Lea Roberts, United Artists 222 (Unart/Tracebob, BMI)
★	37	4	CAN'T UNDERSTAND IT Jerry Butler & Brenda Lee Eager, Mercury 73395 (Phonogram) (Chappell, ASCAP)	62	24	15	I'M GONNA LOVE YOU JUST A LITTLE MORE BABY Barry White, 20th Century 2018 (January/Sa-Vette, BMI)	95	-	1	UNTIL IT'S TIME FOR YOU GO New Birth, RCA 0003 (Gypsy Boy, ASCAP)
★	38	3	I WAS CHECKIN' OUT, SHE WAS CHECKIN' IN Don Covay, Mercury 73385 (Phonogram) (Ragmop, BMI)	★	-	1	THERE IT IS Tyronne Davis, Dakar 4523 (Brunswick) (Julio-Brina, BMI)	96	-	1	COME LAY SOME LOVIN' ON ME Paul Kelly, Warner Brothers 7707 (Tree, BMI)
31	35	4	SOUL MAKOSSA Manu Dibango, Atlantic 2971 (Rayven/Cooper, BMI)	64	47	7	AIN'T NOTHING YOU CAN DO Z.Z. Hill, United Artists 225 (Don, BMI)	97	-	1	HANG LOOSE Mandrill, Polydor 14187 (Mandrill/Intersong U.S.A., ASCAP)
★	41	3	BLACK BYRD Donald Byrd, Blue Note 212 (United Artists) (Alrudy, ASCAP)	★	-	1	TELL IT LIKE IT IS Oscar Weathers, Blue Candle 1498 (TK Productions)	98	-	1	LAW OF THE LAND Undisputed Truth, Gordy 7130 (Motown) (Stone Diamond, BMI)
33	36	4	SOUL MAKOSSA N'Rique, Mainstream 5542 (Rayven/Cooper, BMI)	★	-	1	LONELY DAYS, LONELY NIGHTS Don Downing, Roadshow 7004 (Stereo Dimension) (Roadshow, BMI)	99	-	1	LOVE AIN'T GONNA RUN ME AWAY Luther Ingram, Noko 2116 (Columbia) (Klondike, BMI)
				★	-	1		100	-	1	SHAMBALA Solomon Burke, MGM 14571 (ABC/Dunhill & Speed, BMI)

Soul

Soul Sauce Black Jazz Label Gets Singing Bug

By ELLIOT TIEGEL

Gene Russell is a jazz pianist who runs his own label, Black Jazz which is distributed by Ovation. Gene is now branching out of jazz into regular pop music after recording 11 albums.

His first artist is singer Kellee Patterson, an actress and the Miss Indiana entrant in the Miss America Pageant—the first black girl to enter from her native state and the second black contestant in the pageant's 51-year history.

Beauty contests aside, Kellee (her real name's Patricia) has hooked up with veteran personal manager John Levy who is making sure she debuts in the right location and not along the chitlin' circuit.

Kellee speaks of being an actress and doing a show, rather than a simple singing stint. She plays piano and guitar and dances and thus needs the right room to do all these things. Las Vegas is being mentioned. In fact, label owner Gene Russell shakes his head when he speaks of the kind of money his singer can earn weekly in Las Vegas. He says that \$7,000 a week is more than he's ever earned playing jazz at any place for one week.

Kellee's first LP, "Maiden Voyage," has been out one month and Kellee and Gene recently made the national promotional circuit to meet with disk jockeys and programmers. They hit the top 40 and middle of the road stations in addition to the r&b outlets. And as a result of what Gene says is a "welcome attitude on the part of disk jockeys to play new female singers," he's planning to move Black Jazz more into the gal singers field.

Russell says this is "the era of the girl singers," and as a result of this climate, Kellee's LP has taken off faster than any of his jazz titles. The material is more pop than soul, with enough sparks of jazz to compete in this field also.

Kellee's second LP will take a different approach, with voices and strings added, but not so overpowering that the sonic effect cannot be duplicated onstage.

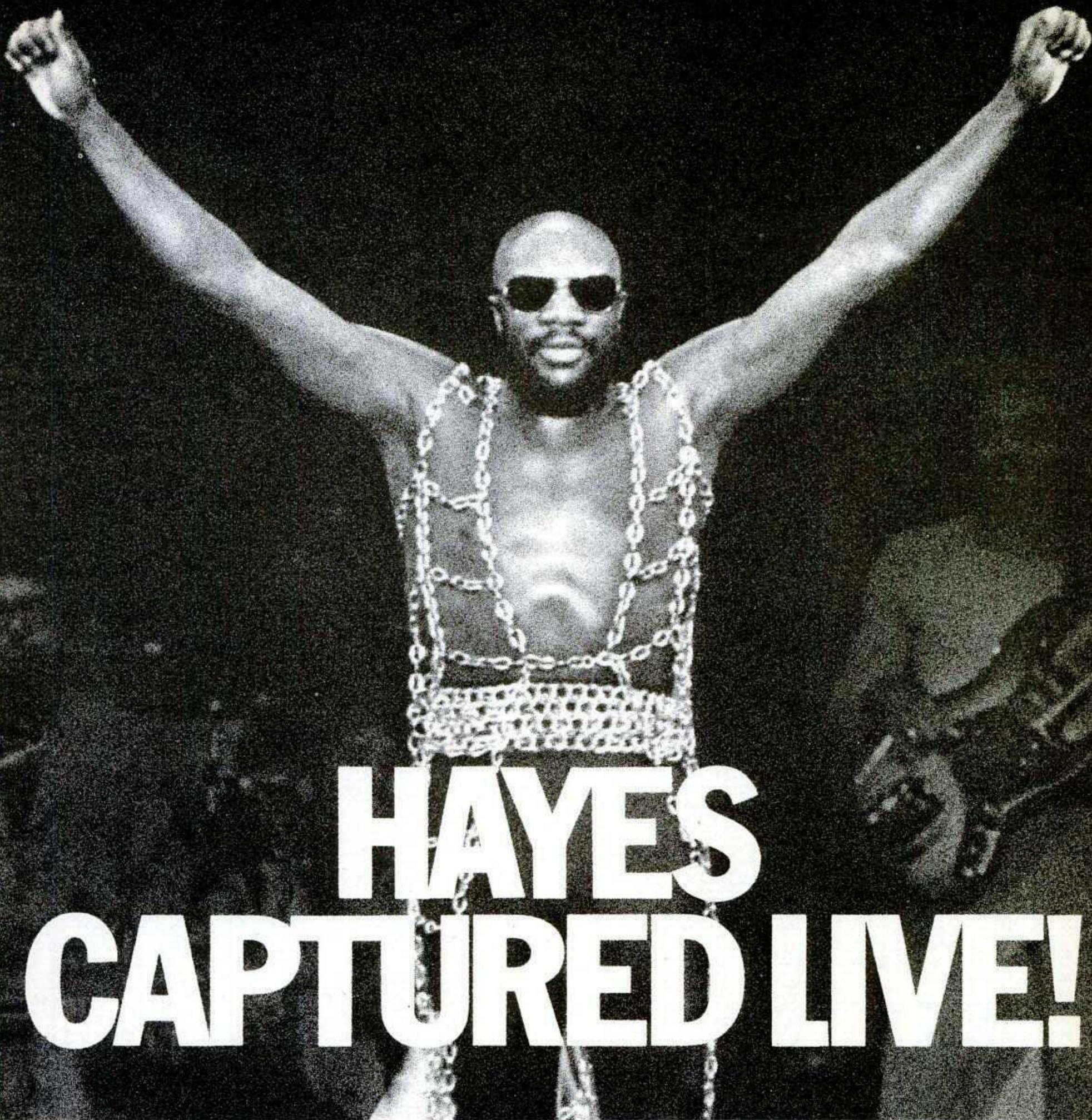
Kellee says she listens to instrumentalists, not singers, in order to keep up with the most "in" sounds in music.

Russell's goals when he started the company in March 1971 were to record black jazz by new performers. Among his artists are Walter Bishop Jr., Doug Carn, Rudolph Johnson, Calvin Keys, Chester Thompson, Henry Franklin and the Awakening.

The sessions are not very expensive. The packaging is in black and white and artfully done. Kellee, incidentally appears as a model along with Gene on the cover of his LP, "Talk To My Lady."

When Kellee goes around, the discussion usually touches on her participation in the Miss America Pageant. "I made history and I'm aware of it," she says. Right now she's doing record promotion and waiting for John Levy to say when the right room has been secured for her nightclub debut.

Ad libs: Carla Thomas will appear with the Memphis Symphony on July 17, something of a first for her... Quincy Jones and his orchestra played a special concert July 1 at the inaugural ceremonies for Los Angeles' new mayor Tom Bradley.



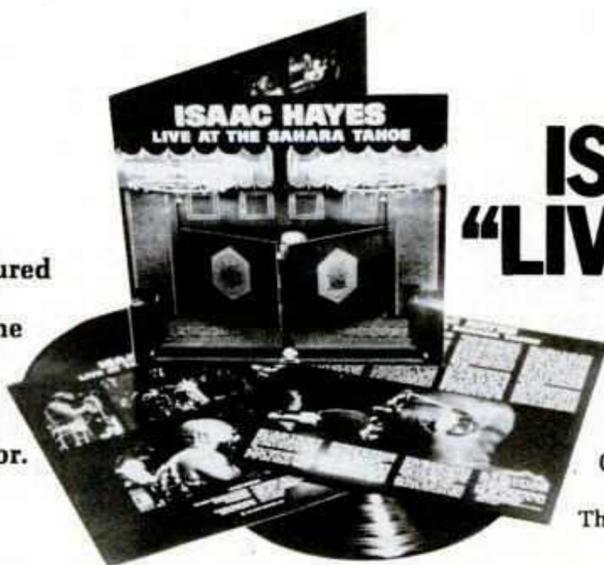
HAYES CAPTURED LIVE!

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Billboard Soul LP's

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licensee)
1	1	12	I'VE GOT SO MUCH TO GIVE Barry White, 20th Century T 407	31	23	23	AFRODESIAC Main Ingredient, RCA LSP 4834
2	2	8	LIVE AT THE SAHARA TAHOE Isaac Hayes, Enterprise ENS 2-5005 (Columbia)	32	29	10	FIRST TIME WE MET Independents, Wand WL 684 (Scepter)
3	3	11	BLACK BYRD Donald Byrd, Blue Note BN LA 047 F (United Artists)	33	35	4	SOUL MAKOSSA Afrique, Mainstream MRL 394
4	5	6	BACK TO THE WORLD Curtis Mayfield, Curtom CRS 8015 (Buddah)	34	39	3	SOUL MAKOSSA Manu Dibango, Atlantic SD 7267
5	4	9	CALL ME Al Green, Hi XSHL 32077 (London)	35	36	4	I'M DOIN' FINE NOW New York City, Chelsea BCL-0198 (RCA)
6	6	18	NEITHER ONE OF US Gladys Knight & the Pips, Soul S 737 L (Motown)	36	28	29	PLEASURE Ohio Players, Westbound WB 2017 (Chess/Janus)
7	8	25	MUSIC IS MY LIFE Billy Preston, SP 3515	37	-	1	FACTS OF LIFE Bobby Womack, United Artists LA 043 F
★	10	11	NATURAL HIGH Bloodstone, London XPS 620	38	30	15	MFSB Philadelphia Int'l KZ 32046 (Columbia)
★	11	6	HEAD TO THE SKY Earth, Wind & Fire, Columbia KC 32194	39	47	2	TAYLORED IN SILK Johnny Taylor, Stax STC 3014 (Columbia)
10	7	13	SPINNERS Atlantic SD 7256	40	41	3	NEVER, NEVER, NEVER Shirley Bassey, United Artists UA LA055 F
11	9	17	BIRTH DAY New Birth, RCA LSP 4797	41	42	3	ALL WE NEED IS ONE MORE CHANCE Escorts, Alithia 9104
12	13	9	SAVE THE CHILDREN Intruders, Gamble KZ 31991 (Columbia)	42	44	2	SECOND TIME AROUND Cymande, Janus JLS 3054
13	12	21	COMPOSITE TRUTH Mandrill, Polydor PD 5043	43	43	12	SKYWRITER Jackson Five, Motown M 761 L
14	15	34	TALKING BOOK Stevie Wonder, Tamla T 319 L (Motown)	44	49	2	FOSTER SYLVERS Pride PRD 0027 (MGM)
15	14	13	LIVE AT CARNEGIE HALL Bill Withers, Sussex SXBS 7025-2 (Buddah)	45	46	27	GREEN IS BLUES Al Green, Hi SAL 32055 (London)
★	16	31	FRESH Sly & the Family Stone, Epic KE 32134 (Columbia)	46	32	32	LADY SINGS THE BLUES Diana Ross/Soundtrack, Motown M 758 D
★	17	20	EDDIE KENDRICKS Tamla T 327 L (Motown)	47	54	2	THE LOVE WE HAVE Jerry Butler & Brenda Lee Eager, Mercury SRM 1-660 (Phonogram)
★	18	25	YOU'VE GOT IT BAD GIRL Quincy Jones, A&M SP 3041	48	59	2	ALL I NEED IS TIME Gladys Knight & the Pips, Soul S 739 L (Motown)
★	19	34	GIVE YOUR BABY A STANDING OVATION Dells, Cadet CA 50037 (Chess/Janus)	49	51	28	LAST DAYS IN TIME Earth, Wind & Fire, Columbia KC 31702
★	20	24	POWER Tower of Power, Warner Brothers BS 2681	50	55	2	SUPERFLY T.N.T. Osibisa/Soundtrack, Buddah BDS 5136
21	17	18	MASTERPIECE Temptations, Gordy G 965 L (Motown)	51	56	2	SHAFT IN AFRICA Soundtrack, ABC ABCX 793
22	21	17	2ND CRUSADE Crusades, Blue Thumb BTS 7000 (Famous)	52	57	2	MY MERRY-GO-ROUND Johnny Nash, Epic KE 32158 (Columbia)
23	22	20	BLACK CAESAR/SOUNDTRACK James Brown, Polydor PD 6014	53	50	37	ROUND 2 Stylists, Avco AC 11006
24	16	8	PILLOW TALK Sylvia, Vibration VI 126 (All Platinum)	54	53	8	EVOLUTION Malo, Warner Brothers BS 2702
25	26	7	TYRONE DAVIS Dakar DK 76904 (Brunswick)	55	-	1	TOUCH ME IN THE MORNING Diana Ross, Motown M 722 L
26	18	35	THE WORLD IS A GHETTO War, United Artists UAS 5652	56	48	4	SWEETNIGHTER Weather Report, Columbia KC 32210
27	19	11	THE MACK Willie Hutch/Soundtrack, Motown M 766 L	57	58	2	NEW WORLD Edwin Hawkins Singers, Buddah BDS 5131
28	27	38	I'M STILL IN LOVE WITH YOU Al Green, Hi XSHL 32074 (London)	58	60	2	RUFUS ABC ABCX 783
★	37	4	MA Rare Earth, Rare Earth R 546 L (Motown)	59	-	1	HEY NOW HEY (The Other Side of the Sky) Aretha Franklin, Atlantic SD 7265
30	33	3	COME INTO MY LIFE Jermaine Jackson, Motown M 755 L	60	-	1	WAITING FOR LITTLE MILTON Little Milton, Stax STS 3012 (Columbia)

General News

L.A. Penal Experiment Indicates Background Music Eases Tension

By NAT FREEDLAND

LOS ANGELES—Rock, soul and latin music were programmed into the Los Angeles Central Jail last week in the latest phase of an 18-month experiment in using background music to ease prison tensions.

A poll of inmates by guards indicated that 85 percent liked the contemporary music played over the prison's public address system.

Those who didn't care for it were either much older inmates or described themselves as totally non-musical. Suggestions made about the programming mix requested jazz and rock oldies added.

The hour-long contemporary music tape follows a year of playing more traditional soft-music background tape programs at the Los Angeles County maximum security

jail, Wayside. During the year that music was piped into Wayside cells, reports showed a noticeable decrease of violent incidents inside the prison. However, inmates voiced complaints about the lush string orchestra material.

Prime force behind the prison music experiment is Steven Rosenthal, a youthful record professional now business manager for Maji Sound here. Rosenthal, formerly WHM Environmental Music Systems, used their tapes for the Wayside year of studies.

"Realistically, the demographics of California prison population is 40 percent black and 15 percent Mexican-American," said Rosenthal. "It makes sense to play the records that relate to this market." Biggest age group in prison is 18-25.

Prisoners' Fund Aids

Los Angeles jails are run by County Sheriff Peter Pitchess, whose key staff has been sympathetic to the background music experiment from the first. All jails here have adequate loudspeaker p.a. systems. The only hardware expense is for an automatic cartridge tape player, paid for from the prisoners' welfare fund.

Warner, Columbia and Motown Records representatives have already offered to provide Rosenthal with all the records he needs and also studio time and raw tape. Rosenthal doesn't have any firm plans for the organizational structure of his prison project as yet, but he hopes to extend it throughout all Los Angeles County Jails and then to other prison systems throughout the nation.

His goal would be a 48-hour tape cartridge pack given free to participating prison systems each month, with record companies providing all the funding as a public service.

Artists whose records were chosen for the first experimental contemporary prison tape ranged from Aretha Franklin and Santana to George Harrison and Al Greene. Rosenthal said that specific records are chosen for rhythmic cheerfulness, relaxing effects or uplifting lyrical messages. Contemporary comedy recordings will also be programmed.

Davis Gets Extension

NEW YORK—An extension in the amount of time required of ousted Columbia Records president Clive Davis to answer in civil court CBS charges of "improper use of company funds" has been granted to Davis, according to CBS officials.

The CBS suit, filed here in the State Supreme Court, County of New York, May 29, alleged that Davis improperly used some \$94,000 in CBS funds for personal benefit. The suit was answerable in 20 days. CBS officials, when asked as to the length of the extension granted Davis, would not comment. Criminal attorney Vincent Broderick represents Davis in the case, while CBS's attorneys are Cravath, Swaine & Moore.

AGAC Names 2

NEW YORK—Ervin Drake, president of AGAC, has approved the appointment of two members to the Council of the organization. Charles Singleton will fill the vacancy created by Burton Lane, who recently stepped down. Bert Shefter will replace Don Raye, an alternate council member.

JULY 14, 1973, BILLBOARD

Funk's 'Band' Gets Gold Vinyl Promo

NEW YORK—All album and single product of Grand Funk Railroad's new release, "We're An American Band," will be pressed in gold vinyl as part of a major promotion program by Capitol Records for the group, which previously had all of its albums certified gold.

Promotion for the album and single, which are due for release shortly, is already underway with a color teaser campaign. The first teaser featured the group's new logo, an encircled hand of Uncle Sam. The logo will appear on all advertising, stickers, tour posters, T-shirts, album packages and tour support material of the group.

The start of the group's tour will

coincide with the release of the record, and will continue through September. According to David Killeen, merchandising director of Capitol, the trade advertising will lead up to the start of the tour and the release of the record. There will also be a consumer print campaign in all major rock music publications. This print campaign will run for three months, opening with teaser and tour ads.

Coinciding with the print teaser campaign will be a billboard campaign on Los Angeles' Sunset Strip. The first billboard ad will begin this month, and will be changed once every month over a three month period.

Killeen said that in addition to the print campaign, there will be comprehensive broadcast coverage utilizing radio, television and film media. He said that two television commercials will be aired in each tour city prior to the group's appearance.

Electronics Exports Up

NEW YORK—A \$4 billion increase in export electronics sales during 1974 has been predicted by Kenneth Morris, vice president of C. Tennant & Sons Co., whose electronics division is a representative group serving as the international division of 30 U.S. manufacturers of electronics equipment and components, and acts as the purchasing arm of many overseas companies buying U.S. equipment and components.

Speaking on "New Export Marketing Opportunities in Electronics" to a meeting of the Association of Electronics Manufacturers (AEM) held here, Morris said that the rise over this year's \$30 billion export electronic sales will be due largely to the fact that U.S. goods are now more competitive than ever on the international market because of the devaluation of the dollar.

NARM in State Antipiracy Push

NEW YORK—The National Association of Record Merchandisers (NARM) has launched an intensive campaign to secure antipiracy legislation in the 38 states where it does not now exist.

Initial efforts of the association, which are being spearheaded by NARM's Piracy Committee, are being aimed at the southern states, which, according to Jules Malamud, NARM's executive director, remain a haven for bootleggers.

Plans are also underway to consolidate antipiracy efforts in the Northeast, Midwest and North-western areas of the country.

NMPA Meet In Nashville

NEW YORK—The Board of Directors of the National Music Publishers' Association were guests at a dinner held June 21 in Nashville at the Hillwood Country Club by the First American National Bank of Nashville. The occasion marked the first meeting of the NMPA Board of Directors outside New York City since the Association's establishment in 1917.

Salvatore Chiantia, president of NMPA, presided at an afternoon meeting of Nashville area members of the Association and clients of the Harry Fox Agency. He opened the meeting with a resume of the history and development of the Association and the Fox Agency, its licensing service. Leonard Feist, NMPA's executive vice president, reported on the current situation relative to U.S. copyright revision and recent copyright developments abroad. Albert Berman, managing director of the Agency, summarized current activities of the Agency, both domestic and foreign.

A number of Nashville's music figures were present as guests, including Joe Talbot and Mrs. Jo Walker, president and executive secretary, respectively, of the Country Music Association. Ed Shea of ASCAP, Frances Preston of BMI and Bob Thompson of SESAC and all heads of Nashville offices of the performing rights organizations were also in attendance.

ESP' Names Distributors

NEW YORK—ESP DISK' has appointed Eric Mainland, San Francisco; Music Sales of Florida, Heilicher of Chicago, Supreme-Cincinnati and BJS, Athens, Ga., as new distributors. ESP will also distribute product in this country recorded by Australian jazz-jug band, the Captain Matchbox Whoopee Band.

Latin Music Latin Scene

NEW YORK

Sandro was in the city for the premiere of his fourth film, "Deso De Vivir," on June 29. Distributed by Spanish International Films, the picture will open at the Broadway Cine I Theatre in Manhattan shortly. . . . **Orquesta Revolucion '70**, big in Puerto Rico with "Rumba Moderna." . . . As soon as **Chucho Avellanet** completes his engagement at the El San Juan in Puerto Rico, he meets with **Bobby Marin** to complete a new U.A. Latino LP just before he leaves for engagements in Spain. . . . **Wiso Pagan** joins the U.A. Latino promotion staff. . . . The dual bill of the Latin rock opera, "Hommy," coupled with **Sandro** appearing in concert drew fans of each to Puerto Rico last month. . . . New single releases from U.A. Latino this month include **Beto Orlando y Los Cuatro Soles**, **Chucho Avellanet**, **Nelson Ned**, **Orquesta Revolucion '70** and **Ocho**. . . . Newark's Summer Ave. School has been officially renamed in honor of **Roberto Clemente**.

Present for the official ceremonies were Newark Mayor **Kenneth Gibson**, **Helen Dietz**, principal of the school and **Fernando Zambrana**, member of the Newark Board of Education. Representing the Clemente family were **Mrs. Rafael Clemente** and **Mrs. Maria Caceres**, both of whom flew in from Puerto Rico especially for the occasion.

La Lupe, Tico Records, added to the bill of The International Latin Concert at Shea Stadium, N.Y., July 21. . . . Good reaction to the new **Louie "La Pulguita" Colon** LP just released. . . . **Malo's** Schaefer Music Festival concert a treat despite periodic showers throughout the outdoor concert last week.

Tempo 70, Mericana, just arrived in New York for a series of dances and concerts here and in Boston. They will perform at the Cheetah and the Act I and will record their next LP while in New York at Regent Studios. **Tempo 70's** hit single, "Montuneando," from their last LP is still going strong. . . . New **Sonora**

Poncena single on IRCA is "Implocaion" b/w "Tu Y Yo Na Ma." . . . **Orquesta Power**, one of the leading young bands from Puerto Rico is finishing their new LP which will be released in August. The 45 from the album, "A Borinquen," will be out this week. . . . **Silvana**, latest Brazilian addition to U.A. Latino, will be appearing at the second International Festival of Song in Puerto Rico.

U.A. Latino producer **Bobby Marin** has completed the final mix for the new Latin rock-jazz group, **La Crema**. . . . **Seleccion Quinta, Allegro 72, Los Jimaguas, Tata Vazquez Y La Cucumay, Johnny Zamot and his Orchestra and La Fantastic** are all new artists in the growing roster of talent on Mericana Records.

Peret on Pronto Records has a hit with his single "Ponme La Mano Caridad." The tune is reportedly "quite hot and risque." . . . **Cha Cha Avellanet** preparing new U.A. Latino album with arranger **Hector Garrido**. . . . Reports circulate that the new album from **Chico Mendoza** and his **Ocho Band** titled, "Ocho III," will be the group's "best one yet."

PHIL (FELIPE) GELORMINE

MIAMI

El Gran Combo (EGC) packed them in at Bayfront Park Auditorium Sat. (30) to the tune of 3,000 screaming fans. Their dance on Tuesday (3) at Westbrook and their concert on Independence Day, sponsored by WCMQ, were sellouts. . . . **Lisette's** "Mantandome Suavemente" ("Killing Me Softly"), on Borinquen, just released as a 45 single. . . . **Pellin Rodriguez'** "Amor Por Ti" LP also on Borinquen doing well here. . . . Local salsa group **Miami Brass** has a new LP out on Mate. Also on Mate, **Dino de Peru** has a new release, "Casate." . . . **Susie Ramos** and **Tata Ramos** (no relation) both have LP's on Gema that are moving nicely. . . . **The Antiques** album on Funny selling. . . . Newly signed Fania group **Caffe**, now playing at the Diplomat Hotel in Hollywood.

In the recently released ARB ratings for Miami, WQBA ranks number one of ALL stations in Dade County, for both Spanish and English language. Of the three Spanish language stations, they rated WQBA first, WFAB second and WCMQ third. **ART (ARTURO) KAPPER**

LOS ANGELES

Willie Bobo, long-reigning timbale king, played Concerts At the Sea club on Redondo Beach Pier and has signed with Far Out Productions, War's mentors.

Como Hit Disk Now in Spanish

NEW YORK—Perry Como has recorded his latest hit single, "And I Love You So," in Spanish for Arcano Records. Titled "Te Quiero Asi," the tune was recorded in Nashville by Como with Chet Atkins, who produced the original version with him.

Como and Atkins are currently finishing an entire Spanish version of the singer's "And I Love You So" LP available here on RCA Records. The Spanish Como album will also be released on Arcano Records which are manufactured by RCA and distributed by Caytronics.

Azteca sequed from Madison Square Garden Latin Festival to the Whisky here. . . . **Rudy Calzade** went to New York to cut a Yubex International single with sidemen **Tito Puente, Joe Loco** and **Cacho**.

George Luis cutting with the **Jerri Galion Orchestra** for E&J Productions. . . . **Decca's Johnny Martinez** Orchestra packing them in at the Club Virginia, best local club for Manhattan-style salsa music. **Mexico City** and **Japan** gigs in the works for **Martinez**.

Andy Russell's debut Latino LP for **Pepito Garcia Jr.'s** Latin Records International moving in South America and Europe. . . . **Mazacote** (Orlando Lopez), the crazy Cubano conga king, cutting a second album to follow "Shukadu," for Latin Records International.

El Centro Chicano of University of Southern California producing a series of latin showcases at the Coconut Grove. First one, "Un Mosaico De Ritmo," features **Eddie Cano, Johnny Martinez, Mazacote** and **Azuquita Orchestra Melao**.

Rolando A Ulloa hosting **KUSC-FM** debut latino music show for past seven months. It's Sunday evenings and daytimes 9-3 and titled "Ritmos Latinos Para Los Angelenos." The University of Southern California program is heard throughout the region and features the salsa sounds. Latin artists who have been interviewed live by **Rolando** include **Vicki Carr, Willie Bobo, Eddie Cano, Jose Feliciano** and **Mongo Santamaria**. Send DJ mailings to **Rolando's** show at **KUSC-FM, Los Angeles 90007**.

Who/Where/When

• Continued from page 17

SONS OF CHAMPLIN (Columbia): Colorado Springs, Colo., July 15.
JIMMIE SPHERRIS (Columbia): Suffolk Downs Raceway, Boston, July 16; Boarding House, San Francisco, July 24-29.
THE SPINNERS (Atlantic): NCO Club, Fort Hood, Texas, July 21; Casino Royal, Detroit, July 26-29.
THE STAPLE SINGERS (Stax): White Sox Park, Chicago, July 21; Fenway Park, Boston, July 27.
STATLER BROS. (Mercury): Private Party, Duquoin, Ill., July 22.
JOHN STEWART (RCA): Summer Festival, Chautauqua, N.Y., July 26.
TAJ MAHAL (Columbia): Boarding House, San Francisco, July 24-29.
TAVARES (Capitol): Rudies, Albany, N.Y., July 10-15; Paradise Island, Nassau, Bahamas, July 22-Aug. 18.
TEN WHEEL DRIVE (Capitol): Cherry Hill, N.J., July 17; WWCO Benefit, Waterbury, Conn., July 27.
SONNY TERRY & BROWNIE MCGHEE (A&M): Community Theatre, Berkeley Calif., July 21.
THREE DOG NIGHT (ABC/Dunhill): Chicago Stadium, Chicago, July 21; Cobo Hall, Detroit, July 22.
T-REX (Warner Bros.): Chicago Stadium, Chicago, July 21; Cobo Hall, Detroit, July 22; Roosevelt Stadium, Roosevelt, N.J., July 26.
TANYA TUCKER (Columbia): Rice County Fair, Faribault, Minn., July 24; County Fair, Tomah, Wisc., July 26; Rodeo, East Moline, Ill., July 27-29.
IKE & TINA TURNER (United Artist): Marco Polo Motel, Miami Beach, July 2-8; Municipal Auditorium, Atlanta, Ga., July 12; Mid-South Coliseum, Memphis, Tenn., July 13; Municipal Auditorium, Huntsville, Ala., July 14; Memorial Auditorium, Greenville, S.C., July 15; Charlotte, N.C., July 16.
PORTER WAGONER (RCA): Grand-

stand, Albany, Ky., July 24; Harrison County Fair, Cadiz, Ohio, July 25.
BILLY WALKER (MGM): Morgantown Fair, Morgantown, Pa., July 21; Opryland, Nashville, Tenn., July 24.
T-BONE WALKER (Warner Bros.): Port Dover, Hamilton, Ontario, July 22.
WAR (United Artist): Fenway Park, Boston, July 27.
DOC WATSON (United Artist): Festival, Angier, N.C., July 21-22.
CHUCK WAYNE/JOE PUMA DUO: Jazz Museum, N.Y., July 24.
WEATHER REPORT (Columbia): Japan, July 22-Aug. 7.
BILL WITHERS (Sussex): Troubadour, Los Angeles, July 12-15.
BOBBY WOMACK (United Artist): Scope Auditorium, Norfolk, Va., July 27.
LED ZEPPELIN (Atlantic): Civic Center, Providence, R.I., July 21; Civic Center, Baltimore, Md., July 23; Three Rivers Stadium, Pittsburgh, Pa., July 24; Madison Square Garden, N.Y., July 27, 28, 29.

NEW OFFICE

Alhambra Records of Puerto Rico announce the opening of their new office at:

**First Federal Bldg.
Suite 615
Rio Piedras, P.R. 00927
Tel: (809) 764-3038
GPO Box 2702
San Juan, P.R. 00936
Jose Antonio Estevez,
Gen. Mgr.**

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**HILTON PALCIO del RIO HOTEL
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Billboard SPECIAL SURVEY for Week Ending 7/14/73

Billboard Special Survey Hot Latin LP's

IN CHICAGO			
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	
1	VICENTE FERNANDEZ "Volver, Volver," CYS 1333	6	FREDDY MARTINEZ "El Embajado," Freddy 1006
2	LOS SOCIOS DEL RITMO "Vamos A Platucar," Parnaso 1096	7	JUAN GABRIEL "No Tengo Diner," Arcano 3023
3	JULIO IGLESIAS "Rio Rebelde," Alhambra 10	8	LOS ANGELES NEGROS "Vol. 5," Parnaso 1096
4	YOLANDA DEL RIO "La Hija de Nadie," Arcano 3202	9	VICTOR ITURBI "Veronica," Miami 6043
5	VIRGINIA LOPEZ "Volvera El Amor," GAS 4073	10	LUCHO BARRIOS "Mi Amor Por Ti," Futuro 277
IN N.Y.			
1	EDUARDO ZURITA "Vol. 10," Rimo 1596	6	PELLIN RODRIQUEZ "Mi Amor Por Ti," Borinquen 1244
2	NESTRO ZAVARCE "Como Lloro Una Estrella," Ciscolando 8114	7	NORMAN PONCE "Has Regresado Viejo Amigo," CYS 1371
3	"SUPER TRIO 73," Montego 261	8	"LA SALSA," Boringen 1245
4	SOPHY "Locura Tengo Por Ti," Velvet 1464	9	ISMAEL RIVERA "Vengo Por La Mezeta," Tico 1311
5	LUCHO BARRIOS "Mi Amor Por Ti," Futuro 277	10	SANDRO "Te Espero," CYS 1363
IN MIAMI			
1	GRAN COMBO "Enacion," E.G.C. 0041	6	"COKE," Sound Triangle 7773
2	TATA RAMOS "Dama-Dama," CYS 5005	7	PELLIN RODRIQUEZ "Mi Amor Por Ti," Borinquen 1244
3	TIPICA 73 "Manono," Inca 1031	8	ROBERTO LEDESMA "Amor," Musart 1611
4	CONJUNTO UNIVERSAL "Que Se Sepa," Velvet 1466	9	SOPHY "Perdon," Velvet 1474
5	CELIA GONZALEZ "Hasta La Pregunta Es Tonta," Teca	10	JULIO IGLESIAS "Rio Rebelde," Alhambra 10
IN TEXAS			
1	VICENTE FERNANDEZ "Volver, Volver," CYS 1333	6	LITTLE JOE & LA FAMILIA "Para La Gente," BSR 1038
2	FREDDY MARTINEZ "Paralito De Amor," Freddy 1009	7	ALFONSO RAMOS "Un Cielo," Capri 1027
3	IRENE RIVAS "Tonto," CASH 1008	8	"LOS MUECAS," CYS 1360
4	LOS SOCIOS DEL RITMO "Chilito Piquin," Sabor 1611	9	WALLY GONZALES "Cuichi Cuchi," Bego
5	JULIO IGLESIAS "Rio Rebelde," Alhambra 10	10	INDIO "Sin Tu Amor," Miami 6070
IN L.A.			
1	LOS MUECAS "Que Ironia," CYS 1351	6	LUCHA VILLA "Puro Norte Vol. II," MU 1518
2	VICENTE FERNANDEZ "Volver, Volver," CYS 1333	7	LOS SOLITARIOS "Nunga Digas," Peerless 1618
3	INDIO "Sin Tu Amor," Miami 6070	8	JUAN TORRES "Organo Melodico Vol. 16," MU 1586
4	VICKI CARR "En Espanol," U.A. Latino 3147	9	LOS BABYS "Porque," Peerless 1609
5	JULIO IGLESIAS "Rio Rebelde," Alhambra 10	10	ESTELA NUNEZ "Tremos La Mano," Arcano 3215

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Radio-TV Programming

Thayer At Forum

• Continued from page 1

Dick Janssen, general manager of WGAR-AM, Cleveland, will talk on "Security—Finances and Your Job" in a workshop session called "The Bottom Line and Your Place on It." RCA recording artist Hugo Montenegro, one of the world's authorities in quadrasonic from the viewpoint of the producer and artist, will talk on its applications and potentials for music in a session devoted to the broadcasting aspects of quadrasonic.

Joining the roster of outstanding radio authorities who'll occupy the "hot seat" and answer any and all questions in a general session Friday afternoon, Aug. 17, are George Wilson, national program director of Bartell Broadcasting; Bob Hamilton, editor and publisher of the Bob Hamilton Record Report; Bill Ballance, controversial air personality with KGBS-AM, Los Angeles; Bruce Johnson, president, RKO General Radio; Tom Donahue, general manager of KSNB-FM, San Francisco; Bart McLendon, general manager, KNUS-FM, Dallas; Mark Blinoff, program director, KMPC-AM, Los Angeles; Pat Whitley, program director, WNBC-AM, New York; Jerry Graham, president, WGRG-AM, Pittsfield, Mass. Others will be announced later, as well as the moderators who'll not only present questions culled from a Billboard survey of problems facing the

industry, but field questions from the audience.

John Lund, program director of WGAR-AM, Cleveland, will be a speaker in a workshop session Saturday morning, Aug. 18 on helping personalities grow.

Sidelights of the three-day radio programming meeting, largest of its kind in the world, will include a cocktail party the night of Aug. 16, compliments of Billboard, and a free trip to Disneyland. Wives of registrants are invited to both events. Because of limited space, wives will not be able to attend the other functions. However, there will be a few extra luncheon tickets available for the Awards Luncheon Saturday at noon, which will be coordinated and emceed by KMPC-AM air personality Gary Owens. Among the awards that will be presented will be the Silver Mike Awards to the nation's major air personalities in Top 40, contemporary rock, MOR, MOR standard, soul, country music, talk, news, religious, and classical. Awards are also slated for leading entries from Japan and England. Plaques will go to the best young personalities in each category (based on three years or less in the business).

In addition, awards will be presented to the Best Programmed Radio Station of the Year in Top 40, MOR, soul, country, and progressive.

The five best program directors of the year in Top 40, MOR, soul, country, and progressive will receive awards, as well as the Best Music Directors of the Year in each of those formats.

Awards will be presented also to the outstanding Record Promotion Executives of the Year.

Registration fee includes the breakfast rap sessions—in which people attending the Forum will be able to have breakfast with their choice of a roster of leading radio programming and management executives on a first-come, first-served basis—luncheons, the cocktail party, the Disneyland trip, and entry into all sessions and all work materials. Fee is \$135 and should be sent to: Radio Programming Forum, Billboard Magazine, 9000 Sunset Blvd., Los Angeles, CA 90069.

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JIMMY DOCKETT

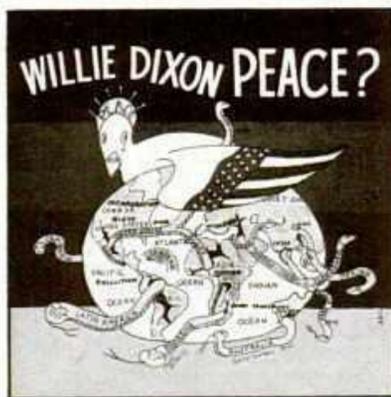


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"Smokin"—The Satagans, #777-110
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NOMINATIONS FOR BEST NATIONAL RECORD COMPANY PROMOTION EXECUTIVE OF THE YEAR

These are the national record company promotion executives who've been nominated for awards by a survey of radio station program directors and general managers coast-to-coast conducted by the Billboard. Final voting will be during the sixth annual Billboard Radio Programming Forum, Aug. 16-18, at the Century Plaza Hotel, Los Angeles. Winners will be announced Aug. 18 at the annual Awards Luncheon.

Dino Airolì	Jim Jefferies	Henry Allen	Ed Kushins	Mike Suttle
Paul Ahern	Paul Johnson	Pete Bennett	Long John Silver	Ira Trachter
Charles Armatige	Dick Klein	George Brewer	Tom McEntee	Steve Way
Larry Banauch	Doug Lee	Sedgewick Clark	Joe Medlin	Granville White
Chris Black	Ken Mansfield	Harvey Cooper	Tony Montgomery	Dick Wooley
Ron Brooks	Mario Mendius	Danny Davis	Frank Mull	Steve Resnick
Harold Childs	Stan Montero	Larry Douglas	Neil Newton	Joe Robinson
Al Cory	George Morris	Ernie Erecia	Pat Pipolo	Ron Saul
Eddie DeJoy	Marc Nathan	Abe Glaser	Russ Regan	Jerry Sharell
Bob Duzac	Wade Pepper	Larry Harris	Buck Reingold	Chuck Thaggard
Barry Freeman	Steve Popovich	Cecil Holmes	Bill Roberts	Sam Wallace
Jerry Greenberg	Gordon Anderson	Cortney Jones	Claudia Rossetti	Bob Weinstein
Jack Hakim	Jack Ashton	Hugh King	Ben Scotti	Bill Williams

NOMINATIONS FOR INDEPENDENT RECORD PROMOTION EXECUTIVE OF THE YEAR

These are the nominations for independent record promotion executive of the year as determined by a coast-to-coast survey of radio station program directors and general managers conducted by the Billboard. Final voting will be during the sixth annual Billboard Radio Programming Forum, Aug. 16-18, Century Plaza Hotel, Los Angeles. Winner will be announced at the annual Awards Luncheon ending the Forum.

Howard Bedno	Danny Davis	Fred Horton	Tony Muscolla	Matty Singer
Jim Benci	Tony Dercole	George Jay	Marx Parker	Effie Smith
Chris Black	Lynda Emon	Richie Johnson	Ernie Phillips	Perry Stevens
Mike Borchetta	Danny Engle	Clarence Lawton	Tony Richards	Mike Suttle
Bruce Brantseg	Lou Fields	Dick Lemke	Tony Richland	Eddie Thomas
Joe Cash	Paul Gallis	Paul Magid	Ben Roetzher	Mickey Turntable
Bill Cook	Tom Geland	Allan Mason	Herb Rosen	Marty Wax
George Cooper	Tom Gilardi	Steve McCormick	George Russell	Rick Williams
Chuck Chellman	Jack Gilmore	Alan Mitrick	Rick Sargent	Bill Williams
	Ron Hanard	Jerry Morris	Chester Simmons	

NOMINATIONS FOR RECORD PROMOTION EXECUTIVES OF THE YEAR

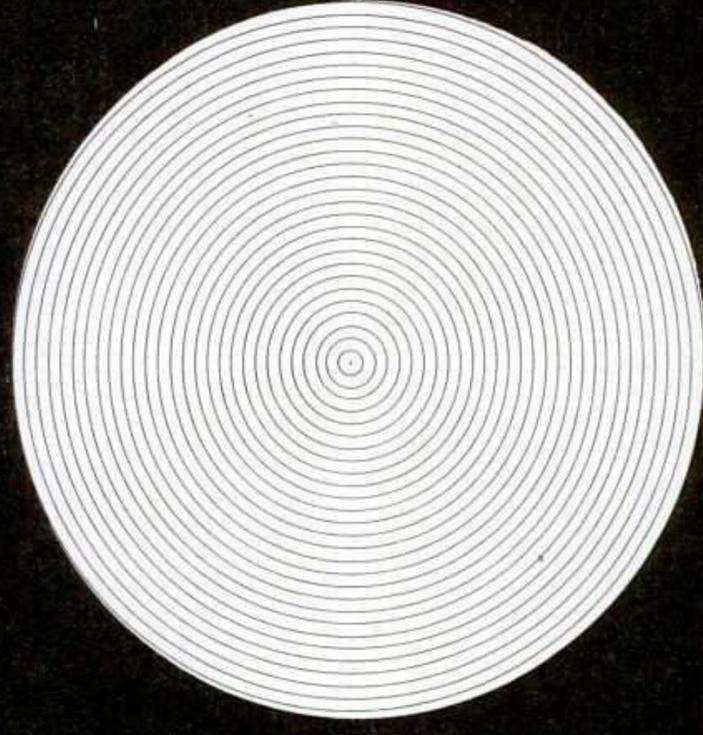
These are the record promotion executives who've been nominated for Record Promotion Executives of the Year by a survey of radio station program directors and general managers conducted by the Billboard. The final voting will be conducted by people registering for the sixth annual Billboard Radio Programming Forum Aug. 16-18 at the Century Plaza Hotel in Los Angeles. The ballots will be tabulated at the awards of the winners announced at the Awards Luncheon Saturday, Aug. 18, which is being coordinated and emceed by Gary Owens, air personality with KMPC-AM, Los Angeles.

G. Gauthier	Phil Rush	Tim Kehr	Bill Johnson	Stevie Wax
John Carter	Don Delacy	Matty Mathews	Frank Sparazzo	June Colbert
Dick Bethel	Don Whittimore	Gene Denonovich	Red Forbes	Mary Knodle
Ron Douglas	Skip Pope	John Swenson	John Dixon	Mike Alhadeef
Jack Foley	Jack Perry	Kelvyn Ventour	Jeff Lyman	Marty Singer
Greg Hall	Sue Messiech	Fred Vail	Tom McEntee	Ernie Farrell
Ed Kelly	Pat Devine	Wes Haynes	Ira Trachter	John Widdicombe
Jon Matthews	Barry Korkin	Rob Hegez	Bob Dipetri	Buck Reingold
Mike Minochio	Charlie Minor	Ken Van Burans	Wade Conklin	Frank Nestro
Cathy Flores	Frank Derman	Paul Black	Joe Cash	Tony Blake
Wayne Arnold	John Fisher	Al Matthias	Wayne Folger	Tony Dercole
Barry Freeman	Steve Fischler	Gaylen Adams	Alan Newman	Barry Goldberg
Arthur Fields	George Furness	Larry Green	David Kaaus	Bill Dans
Paul Gortz	Dick Klein	Bob Scharbert	Cliff Siegle	Dave Danheisser
Larry King	George Goodman	Dave Steffen	Dick Merkle	Fred Horton
Joe Maimone	Frank Anderson	Jan Basham	Jack Satter	Dan Kelly
Steve Meyer	John Barbis	Jim Taylor	Murray Rubin	Donna Sevedo
Ron Nelson	Ed Nuhfer	Eddie Holland	Dan Miller	Bernie Block
Mike Stangler	Joe Triscari	Dan Kelly	Dan Walker	Dan Pincard
Tom Wubker	Russ Palmer	Steve Fighter	Rick Swig	Ray Welsh
Marty Mooney	Kent Crawford	Carrol Hardy	Frank Mull	Jay Dunn
Chuck Thagard	Mike Stone	Sonny Woods	Howard Smiley	Don Sundeen
Joe Senkawicz	Wes Hayne	Larry King	Al Moniet	Gary Schaffer
Earl Rollison	Elgin Waters	Jerry Morris	Larry Saul	Ray Milanese
Tom Sgro	Dan Wasley	Paul Diamond	Mickey Wallach	Jay Howard
Don Cellerg	Lee Fogul	Irwin Barg	Tracey Garner	Sandy Horn
Chet Miller	Joe Peters	Harold Burnside	John Shields	Bob Riley
Russ Yerbe	Dave Demers	Bob Stolarski	Dave Rothstein	Johnny Lam
Sal Ingeme	Dan Holliday	Rick Albert	Oliver McCrivison	Clinton Reumer
Jerry Griffith	Sam Harrel	Dave Muellar	Joe Nash	Mike Borchetta
Ray Anderson	Mark Hartley	Lenny Lufman	Moe Schulman	Chester Simmons
Lou Galliani	Ron Braswell	Henry Withers	Ron Davis	Mark Bertone
Steve Kahn	Fred Ware	John Scott	Jack Cambell	Eddie Lambert
Merlin Littlefield	Armond Mcklock	Nick Stearns	Barry Abrams	Bud O'shea



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RADIO: PSYCHOLOGY, PROGRAM

For

The Sixth Annual Billboard Radio Programming Forum

August 16-18, 1973

Century Plaza Hotel, Los Angeles*

The annual Billboard Radio Programming Forum has become the world's largest radio programming meeting and is attended primarily by progress-minded program directors, general managers, music directors, air personalities, and record company executives who are concerned about programming. Each year, these executives come from all over the world to share knowledge and learn new techniques in programming for formats ranging from Top 40 and MOR to country music, soul, and progressive. The objective is to take a concentrated look at what's happening in radio and foster progress in and between both aspects of what is mutually an entertainment industry.

Thursday, August 16, 1973

2-3:30 p.m.

Session 1

NEW DIRECTIONS IN '73

Representing radio:

George Duncan
President
Metromedia Radio
New York

Representing records:

Joe Smith
President
Warner Bros. Records
Los Angeles

3:30-4 p.m.

Session 2

BILLBOARD CHART PRESENTATION—A COMPUTER EXPLAINS THE CHARTS

4-5:30 p.m.

Session 3

RECORDING ARTISTS TELL YOU ABOUT RADIO

Marc Gordon, Manager Fifth Dimension
George Butler, PhD, Director Blue Note Records, Los Angeles
Billy Sherrill, Vice President of Country Music A&R Columbia Records, Nashville
Bones Howe, independent record producer, Los Angeles
Ellie Greenwich, songwriter

5:30-6:30 p.m.

COCKTAIL PARTY

Recording artists are invited to attend and meet radio personnel in a casual atmosphere, compliments of Billboard Magazine.

Friday, August 17, 1973

7:30-9:45 a.m.

Session 4

BREAKFAST RAP SESSIONS

Eat and talk over your programming problems with any of a bevy of outstanding experts from all aspects of radio, including news, research, promotion, programming, music selection. These experts will be assigned to numbered tables. You choose the one you'd like to talk with on a first-come, first-served basis.

10-11 a.m.

Concurrent sessions—each registrant has his choice of one of three sessions.

Session 5

THE PSYCHOLOGY OF PROGRAMMING—A PSYCHOGRAPHIC DEMONSTRATION

Willis Duff, Era, Inc., San Francisco
Sebastian Stone, Era, Inc., San Francisco
Tom Turicchi, PhD, Era, Inc., San Francisco

Session 6

THE NEWS ABOUT NEWS

- New Directions for the Old Newscast (speaker to be announced)
- A Programming Aid as Well as a Program (speaker to be announced)

Session 7

PROMOTION EXECUTIVES VS. RADIO MUSIC DECISION MAKERS—A VERBAL INTERCOURSE

Representing radio:

Tex Meyer
Program Director
WGOW-AM
Chattanooga, Tennessee
Jerry Boulding
Programming Consultant
WOOK-AM
Washington-

Representing records:

Mike Shepherd, national promotion director, Starday-King Records, Nashville
Jerry Morris, independent promotion executive, Seattle

11-11:15 a.m.

COFFEE BREAK

11:15-12:15 p.m.

Concurrent sessions—each registrant has his choice of one of the three sessions.

Session 8

THE BOTTOM LINE AND YOUR PLACE ON IT

- The Program Department—the Station's Best Salesman (speaker to be announced)
- Security—Finances and Your Job
Dick Janssen, general manager, WGAR-AM, Cleveland

Session 9

PROMOTING AND ADVERTISING YOUR STATION

- From Cashcall to the Last Contest
Jack McCoy
Program Director
KCBQ-AM
San Diego
- The Complete Ad Campaign—Big Ideas on a Little Budget (speaker to be announced)

Jukebox Programming

Flip Sides Spell Plus Profit

By INGRID HANNIGAN

EDITOR'S NOTE: During the recent Billboard Quality Control Committee meeting Stan Gortikov of Recording Industries Association of America asked if the flip side was really necessary. He said he had in mind the possible use of the flip side as a vehicle for expanded cuts from LP's so they could be tested for eventual release as singles. The following survey gives some indication of attitude toward flip sides.

CHICAGO—Although jukebox programmers largely ignore the contents of a record's flip side, the flip does bring profits back home—to the tune of 10-20 percent of the total record play. Programmers participating in a phone survey said they need this "extra" income, and will not consider jukebox records without a flip.

The flip is immaterial to most programmers—they may know the title, but except in rare instances, have not heard it and do not care to hear it. Clayton Norberg of C & N Sales in Mankato, Minn. listens to both sides before selecting his "record of the month." "To have wide appeal, the

record's flip side can't be terrible; that's all I ask of it."

Gerald Goudeau of Lafayette, La.-based Gerald's Amusement sums up the widespread lack of interest: "I get some money from the flip side, so I see it as income without investment. I buy a hit, and whatever comes on the back has a free ride."

As long as jukeboxes are designed to accommodate two sides to a record, and title strips have two sections, Joe MacQuivey wants two songs per record. The South Bend, Ind., operator said, "The flip's just a fill-in, but it does help sales."

MacQuivey's pet peeve is title strips which list the B side on top, and the hit below. "Maybe the record company knows the 'hit' will get radio play and naturally be requested at the box. Then if the B side is fairly good, it too has a chance of being played if the title is on top. It's a known fact that the top record appeals to the player."

"I think occasionally record firms don't know which song will be more popular," he continued, "so they reverse the order on the strips to find out."

Many Views

Chicago operator John Strong, South Central Music, retypes the strips if titles are in the wrong order. "I've had locations call me and request a certain record that I know is on that box. People are used to looking only on the top of the strip; if it's on the bottom, they won't see it."

Sometimes the dispute arises between the artist and the producer. Barb Oelke of C & N Sales reported the example of Elvis Presley preferring one song, his producer another, resulting in a two-hit record—the promoted record on top of the strip, but the most popular on the bottom.

Programmer Debbie DeWeese,

Emporia (Kan.) Music Service, explained that the more popular the group, the more likely the flip side will be played. Another factor is the amount of radio play and the promotion. John Strong said records with Part 1 on top and Part 2 on bottom play better than unrelated flip sides.

Not very often does a hit arise from the flip side, considering its disadvantages. However, about 1 to 3 percent of all flips become hits.

Allan Waldor of ABC distributing in Newark would jump at the chance for a two-hit record. "I would pay more than double the present cost of a record if both sides were hits. To have 200 hits on the box, instead of 102 or 104 would so increase my sales, and please my customers, that I'd pay almost anything for the records."

Meter readings on jukeboxes only measure the record's total play, not which side. That is where programmer-location rapport should enter the limelight. Gerry Gross, Sunset Automatic Music Co., Coos Bay, Ore., said she wouldn't know which song was more popular unless her routeman told her. "The locations tell him everything on the progress of records. It's invaluable to business to know just which song is doing well."

Whether or not the flip side commands its share of play, it still spells profits for the operator and more choice for the listener.

Jukebox Meetings

July 27-29—Montana Coin Machine Operators Assn., reservation deadline June 15, \$10 deposits, Big Sky of Montana, Big Sky, Mont. 59714.
 Aug. 11-12—Kansas Amusement & Music Assn., John Enick Cabin, Lawrence.
 Sept. 21-23—Florida Amusement & Merchandising Assn., Sheraton Motor Inn, Orlando.
 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.

Lengthy 45's Still Hot Controversy

By EARL PAIGE

CHICAGO—The too-long single complaint of operators is too thorny to include in the next proposed Billboard Jukebox Programming Conference on quality control, according to a committee that met here recently with Stan Gortikov, president, Recording Industries of America (RIAA). Gortikov, who called for the quality control conference with top label representatives, believes yet another conference should be held on marketing that would include the lengthy single topic.

Lengthy singles was the subject of a highly emotional session at the recent first Billboard Jukebox Programming Conference and again erupted at the quality control committee meeting. Peoria, Ill. programmer Bill Bush was challenged by Gortikov when Bush suggested labels could exercise control. "No," said Gortikov, "the artist has complete, definitive and contractual authority."

Other alternatives might be dual pricing, with a 25-cent per side price on lengthy records. Seeburg engineer John Chapin and other engineers at the committee meeting said dual pricing is technically possible. Bush, though, said he experimented with quarter pricing and caught flak from the location and found little play resulted.

Gortikov questioned the jukebox people at length on the value of the flip side, wondering if possibly longer cuts from LP's might be tested on boxes by being made the flip side of certain releases.

4,000 Programmers —Sample Service Stir

NEWARK, N.J.—Sterling Title Strip Co. here is initiating an expanded sample service for labels that will go to 4,000 jukebox programmers and 230 one-stops presenting them with five to eight new releases per package. The program comes at a time when samples are causing an increasing stir.

At the recent Billboard Quality Control committee gathering in Chicago, programmers said that since the Jukebox Programming Conference sponsored by Billboard, they are being "deluged" with samples, indicating that little thought is put into the service. Some complained samples are too far in advance of distribution, but no one wanted samples discontinued either.

Dick Steinberg, president of Sterling, said in a phone interview that

indiscriminate sampling "can hurt." His service, however, is dependent entirely on the label's wishes and includes promotion the label furnishes along with Sterling's reminder to "buy the record if it shows up good in test spots."

Sterling has a Macey collator worth \$25,000 that is capable of handling 32,000 title strip cards per hour. This automation, plus less airtime for new releases due to shorter play lists and higher promotion costs for labels are reasons why Sterling has expanded its jukebox sample service.

"We are encouraging the manufacturer to push the single a little longer—go for the long pull. We provide a grass roots promotion second in importance to airplay."

Ill. Assn. Sets Meet

LAKE GENEVA, Wis.—Deadline for reservations for the annual Illinois Coin Machine Operators Association meeting here Sept. 21-22 at the Playboy Club is July 20. Rooms are \$64 (single) for two nights; \$74 (double) with two nights stay required. Fee for the meeting is \$35 per person. The total amount should be sent to ICMOA, 510 E. Monroe, Springfield, Ill. 62701.

The meeting represents a first for ICMOA, which has always met in Illinois. A golf tourney is set opening day and business seminars will highlight the second day.



JUKEBOX operating problems ranging from defective records to discussion of possible "one-side" hit-only disks highlighted the recent Billboard Quality Control Committee meeting that grew out of the first Billboard Jukebox Programming Conference. Attending (from left) John Chapin, Seeburg; Dick Hutter, CBS Records; Ingrid Hannigan, Billboard reporter; Bill



Bush, Les Montooth Phonographs, Peoria, Ill.; Chicago retailer Andy Andersen; GE home phonograph engineer C. E. Bedford; Stan Gortikov, president, Recording Industries of America; Henry Barkel, Rowe; Pat Schwartz, Modern Specialty, Madison, Wis.; Kip Parker, Acme one-stop, Minneapolis; Ruth Sawejka, Coin-Operated Amusement, Beaver Dam, Wis.;



William Findlay, Rock-Ola (back to camera); and Fred Granger, executive vice president, Music Operators of America. Issues raised led Gortikov to suggest two more Billboard conferences, one on quality alone and another on marketing with subcommittee meetings in advance of each.

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Country & Western \$6.50 per 100

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Hit Quality Lag, Too Thin Jukebox Singles

CHICAGO—Concerned participants in Billboard's Jukebox Quality Control Committee meeting June 22 here unilaterally agreed that too thin records and non-stringent quality control in pressing plants must be corrected to prevent jukebox operators from absorbing needless heavy costs for service and machine repairs caused by defective records.

Bill Bush of Les Montooth, Peoria, Ill., reported that he made 33 service calls on the notoriously defective Bell "Tie a Yellow Ribbon." ... With each call costing about \$16.55, this amounts to \$550 lost in a three-month period on one record only, not to mention the lost play time for the hit.

Stan Gortikov, president, Recording Industries Association of America, stated that the 90 percent of major recording firms who comprise RIAA membership are not policed in quality control standards. "RIAA has been very effective in the past in establishing standards, and if thin records become defective easily, RIAA must change its standards." No means of enforcement are possible through the association, "but," Gortikov continued, "I pledge to contact members and major non-members to enlist their cooperation to solve this serious problem."

Henry Barkel of Rowe brought a stack of warped and defective records with statistics from a test he conducted on the correlation between thinness of

record and ability to withstand high temperatures. Photos depicting the jukebox's inability to pick up, place, and return defective records to their slots substantiated his claim.

Thin Disks

The present RIAA standard allows records to be as thin as 26,000ths and as thick as 52,000ths of an inch thick. From a sample of all major labels, Barkel found that RCA and Capitol consistently produced records only 26,000ths thick; these were the first to buckle (after 120 deg. F. for one hour), he said.

Most records, he continued, do begin to warp after being exposed to 130 deg. F. temperatures for a length of time. "Thickness directly relates to length of time able to tolerate heat," Barkel affirmed. "The inside of a jukebox is much hotter than one would think so this problem directly affects the jukebox operator."

Many locations are not air-conditioned, and in summer, combined with the absence of an outlet for heat in the box, causes temperatures to rise significantly above the 120 deg. cut-off point.

In a pertinent aside, Bush said, "Investigate the jukebox position, don't follow blindly any suggestion made by the location owner. We had one box that

(Continued on page 27)

JULY 14, 1973, BILLBOARD

What's Playing?

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

ATLANTA: SOUL PURCHASES

Lela Gripado
Star Music Co.
739 Lambert Dr., N.E.
(404) 873-3038

"Where Peaceful Waters Flow," Gladys Knight & the Pips, Buddah 363
"Here I Am Come and Take Me," Al Green, Hi 2247
"Be What You Are," Staple Singers, Stax 0164
"Something's Burning," Candi Staton, Farnie 236

BUCHANAN, MICH.: SOUL PURCHASES



Frank Fabiano
Fabiano Amusement Co.
109 Liberty Ave., Box 189
(616) 695-4855

"Touch Me in the Morning," Diana Ross, Motown 1239
"Doing It to Death" Spinners
"One of a Kind (Love Affair)"
"Boogie Woogie Bugle Boy"
"Are You Man Enough," Four Tops, Dunhill 4354
"With a Child's Heart," Michael Jackson, Motown 1218

DETROIT: "HOT 100" PURCHASES

Ron Rogers
Angotti Record Sales
2616 Puritan Ave.
(313) 341-7053

"Feeling Stronger Every Day," Chicago, Columbia 45880
"Brother Louie," The Stories, Kama Sutra 577
"The Hurt," Cat Stevens, A&M 1418

GAFFNEY, S.C.: COUNTRY PURCHASES

Gene Hough
Star Amusement Co.
415 N. Limestone St., Box 147
(803) 489-5325

"I've Got All the Heartaches I Can Stand," Ernest Tubb, MCA 40056
"Don't," Sandy Posey, Columbia 4-45828
"Top of the World"
"Am I That Easy to Forget"
Covers
"Satin Sheets"
"Behind Closed Doors"

GREENVILLE, S.C.: "HOT 100" PURCHASES



Fred Collins
Peggy Bobb
Collins Music Co.
110 Beverly Road
(803) 268-1117

"Give Me Love"
"Back When My Hair Was Short," Gunhill Road, Kama Sutra 569
"Yesterday Once More"
"Kodachrome"
"How Can I Tell Her," Lobo, Big Tree 16,004
Spinner
"Satin Sheets"

LA CROSSE, WIS.: "HOT 100" PURCHASES



Belle Stanfield
Jim Stanfield Novelties Co.
430 Nelson Pl.
(608) 782-7181

"What About Me," Anne Murray, Capitol 3600
"How Can I Tell Her," Lobo, Big Tree 16,004
"Where Peaceful Waters Flow," Gladys Knight & the Pips, Buddah 363
Spinner
"Yesterday Once More" Oldies
"Sunrise Serenade"
"Tiny Bubbles"

LEBANON, TENN.: "HOT 100" PURCHASES

L.H. Rousso
Moak's Music
314 W. Hill St.
(615) 444-5576

"Uneasy Rider," Charlie Daniels, Kama Sutra 576
"Long Train Runnin'"
"Diamond Girl"
"Shambala," Three Dog Night
"Money"
"Yesterday Once More"
"Will It Go Round in Circles" Spinners
"Sir It Up," J. Nash, Epic 10949
"Drift Away"
"Tie a Yellow Ribbon" Oldies
"Don't Touch Me"
"Daddy's Home"

PENSACOLA, FLA.: "HOT 100" PURCHASES

John R. Britt
Blalock Music Co.
3927 Navy Blvd.
(904) 456-5794

"Kodachrome"
"She's All Woman," David Houston, Epic 5-10995
"Over the Hill & Far Away," Led Zeppelin, Atlantic 2970
Spinners
"Shambala," Three Dog Night
"Yesterday Once More"
"Trip to Heaven," Freddie Hart, Capitol 3612
Oldies
"Missing You"
"For the Good Times"

TOMS RIVER, N.J.: "HOT 100" PURCHASES

Anthony Sturino
S & S Amusement Co.
1201 Lakewood Rd.
(201) 349-6006

"How Can I Tell Her," Lobo, Big Tree 16,004
"The Free Electric Band," Albert Hammond, Mums 76018
"Get Down," Gilbert O'Sullivan, MAM 3629
"He Did With Me," Vicki Lawrence, Bell 45,362
Spinners
"Shambala," Three Dog Night
"Boogie Woogie Bugle Boy"

TULSA: COUNTRY PURCHASES

Jeanne Doerr
K & M Music Co.
6520 S. Skelley Dr.
(918) 628-0212

"Louisiana Woman and Mississippi Man"
"Old Faithful," Tony Booth, Capitol 5-459007
"Look-A Here," Freddie Hart, Capitol 3612
"Mr. Allison," Vicki Lawrence, Bell 45,362
"Gonna Learn to Live Again," Carl Belew, MCA 40073

Too Thin Jukebox Singles

Continued from page 26

was out of commission most of the time. It turned out that it was above a supposedly disconnected hot air register. The heat inside the box was incredible—no wonder it didn't work, all the records were ruined beyond belief."

Disgruntled programmer Pat Schwartz of Modern Specialty in Madison, Wis., said, "Many records we receive from RCA and MGM are already bent when we take them out of the box. Couldn't these companies take more care in shipping?" A protective pad at the bottom of the box was suggested as a possible remedy for the prevalent scuffing and scratching of new records incurred in transit.

Home User

General Electric's representative, C.F. Bedford, claimed defective records are making his firm lose business too. "Customers return the less expensive phonographs because its less-sophisticated tone arm can't compensate for warped records. And warped records are what the customer gets from most retail outlets."

Bedford urged fellow committee members to help set up a "Consumer Council" to serve as a unified force to deal with record companies which cause the rest of the industry to lose time and money. "Jukebox operators, one-stops, and hardware dealers such as myself could thereby bargain with the labels when we determine they haven't been careful enough in quality control procedures. As it is, the two segments of the industry simply aren't working with each other, or the record firms would know what problems their carelessness is causing."

Identify Plant

Gortikov, in response to the operators' pleas, suggested that recording firms identify the pressing plant on labels to facilitate returning the defectives. Instead of waiting weeks for the company to receive a returned batch of records, he said, "One-stops should call in an order, and send the defectives back the same day. Then only a week would be wasted."

A standardized form, possibly set up by RIAA, Gortikov mentioned, would help firms to locate the source of their defectives. "If the one-stop knows what the problem is, for example, no lead-in grooves or warpage, then telling the record company the problem would facilitate their work and substantiate the one-stop's return claim." Ruth Sawejka an operator from Beaver Dam, Wis., showed the group one such form given her by Radio Doctors, a Milwaukee one-stop.

The operators also seemed willing to absorb a higher cost per record, if records would be made thicker. "At least we wouldn't be crippled by service calls," was the general opinion.

JULY 14, 1973, BILLBOARD

Radio-TV Programming

Vox Jox

By CLAUDE HALL
Radio-TV Editor

I owe Mike Shepherd, national promotion director of Starday-King Records, Nashville, a big apology: I've proceeded to give myself 40 lashes with a wet noodle and have sworn off beer for at least three days as punishment, so you know I'm deeply sorry. I misspelled his name in a story last week mentioning that he was to be on a promotion men's panel. Also, I put him with the company that he used to work with. But I had one thing right: He's going to be one of the panelist, along with Tex Meyer, program director of WGOW-AM in Chattanooga; Jerry Boulding, programming consultant to WOOK-AM in Washington; and Jerry Morris, an independent record promotion man from Seattle. Another record company executive and another programming executive are yet to be named to the panel. By the way, registrations are beginning to pour in for the sixth annual Radio Programming Forum, which will be Aug. 16-18 at the Century Plaza Hotel here. I should point out that late registrants may end up having to stay in another nearby (eight blocks away) hotel. Last year, the Century Plaza filled up. And, one reminder: A limited number of college students will be granted scholarships on a first-come, first-served basis. Call Tony Peyser, my assistant, 213-273-7040, Billboard, for details.

I just saw the ARB ratings for Pittsburgh. Buzz Bennett, program director of WKPQ-AM and WSEH-FM, embarrassed the hell out of everybody. Had a total average quarter-hour Monday-Sunday of 44

ADAM Offers Wide Variety of Service

PHILADELPHIA—ADAM, a new company offering a broad spectrum of programming, music services, merchandise, marketing, and advertising-promotion services, has been launched by Robert F. Adams, president of Adams Broadcast Services, and Beryl J. Wolk, chairman of Goodway Inc., one of the country's largest "one-stop" graphics and printing/distribution companies.

Some of the new services offered are:

- Radio music program services for AM & FM stations, from Ultra-Sonic Productions, and other sources that range from a weekly jazz show to New Year's Eve specials to various music libraries designed for day/night total station programming;
- Program package distribution and marketing for both radio and television, ranging from the former radio network series "Wild Bill Hickok" to a TV talk series;
- Production aids for radio and TV stations that include the extensive Globe Sound Effects Library, Production Music Library and custom Station ID package created by George Greeley;
- And consultation and special services for stations that range from full promotions, contests, and prize merchandise to broadcast "hardware."

Adams Broadcast Services has

combined in teens and ranked second in the market in total people with a combined 15.3 behind KDKA-AM with 25.9. WKPQ-AM did well in men 18-24 with 21 to rank first. WSHH-FM was second in women 18-24 with a 15.5 behind KQV-AM with 18.9. In total people, both WKPQ-AM and WSHH-FM beat KQV-AM individually. In reality, one must point out that KDKA-AM is still the No. 1 station in the market. Bennett owns most of everything else.

WBZ-AM, Boston, is doing an oldie-but-goodie air personality thing July 20-22. Some of the former jocks coming back to do a show will include Dick Biondi, Bruce Bradley, Wolfman, J. J. Jeffries, Arnie Ginsberg, and B. Mitchell Reed. Got a note from Kurt M. Bebauer, program director and general manager, WUDO-AM, Lewisburg, Pa., and the lineup now reads: Dave Simmons 6-10 a.m., Keith Coughy until 2 p.m., music director Rich Morgal 2-6 p.m., and Daryl Willow, "a high school senior who will undoubtedly be major market material by the time he graduates next June" 6-sign-off. Week-end work is handled by Jim Kurtiss and Mike Neuhard.

Latest promotion man to launch a humor-type tipsheet is Chuck Thagard at Columbia Records, Los Angeles. It's called "Gotcha!". . . . Duke Meyer has joined WVLK-AM in Lexington, Ky., to do the noon-4 p.m. show. Jim Jordon is program director of the station, other air personalities include Dan Kelly and

Justin Case. . . . Peter E. Parishi, program director of KADI-FM, St. Louis, needs oldies for an oldies show Sunday 6-midnight. Can anyone help him out? Staff at the station includes Frank Lehmann midnight-5 a.m., Sam Kaiser 5-10 a.m., Elliot Gordon until 2 p.m., John Kelly 2-7 p.m. (he'd been Johnny Kay on KXOK-AM in St. Louis), and Rich Dalton until midnight. Parisi adds: "I have been program director at KADI-FM for over 20 months and we have been blessed with a very good year."

Ed Beach has been named music director of WRVR-FM, New York. . . . Program director of WPVR-FM, Roanoke, Va., is Bob Abbott, Lee McDaniel is music director of the uptempo MOR station. Lineup goes: Jeff Hunt 6-9 a.m., Abbott, McDaniel, Jim Saul 5-7 p.m., Chuck Boswell 7-signoff. Ade Cronauer does weekends, along with Tony Atwater. . . . Bill Drake has parted company with RKO General radio. But don't expect him at the unemployment line anytime with the next 40 or 50 years. The Drake and Gene Chenault firm of American Independent Radio will probably do about a million dollars this year in radio syndication. . . . Chuck Dunaway has left WIXY-AM, Cleveland, as program director. New Program director of the station is Eric Stevens.

Radio Station's Play List NOW INCLUDES



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Eight 4-hour meetings, Thursday evenings, 7:00-10:50 o'clock, beginning July 26.

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Classical Music

Angel Increasing Film Score LP's

LOS ANGELES—Angel is seriously into the film music scene. In fact, two new releases of music by Miklos Rozsa and Alfred Newman are being added to its movie catalog this month.

Merchandising and advertising manager Brad Engel, a movie soundtrack collector, pointed out the popularity enjoyed by soundtracks and modern recordings of vintage themes. "Beyond the famous scores by great established composers like Walton's Shakespearean films, Prokofiev's 'Alexander Nevsky' and 'Ivan the Terrible' and Shostakovich's many film scores (we have two albums from these on Melodiya/Angel), there is all the fine work being done by the Hollywood professionals. Rozsa and Newman represent a golden age of underscoring, but there are the younger composers whose innovations have added much to the art. On Angel we recently released Richard Rodney Bennett's 'Lady Caroline Lamb' and Alfred Ralston's 'Young Winston.' And John Lanchbery's score for 'Peter Rabbit and Tales of Beatrix Potter' was a delightful surprise hit."

One of Angel's best-selling soundtrack albums is "Henry VIII and His Six Wives"; while the feature film has not yet been released in America, the album benefits, Engel believes, from the exposure of composer-arranger David Munrow's work for the similarly titled BBC-TV

series, "The Six Wives of Henry VIII," which also featured actor Keith Michell and authentic English Renaissance music.

Films that incorporate the classics, Engel said, are a tremendous boost for classical record sales. "'Elvira Madigan,' '2001,' 'A Clockwork Orange,' 'Slaughterhouse-Five' and 'Ludwig' stimulated catalog sales on the legitimate classical repertoire utilized in the films. And we've made much of the music readily accessible in albums tied specifically to the films. Our philosophy here is towards complete compositions

whenever possible—not just the snippets."

Angel's two new albums, "Miklos Rozsa Conducts His Great Film Music" and "Alfred Newman Conducts His Great Film Music," were recorded by Angel's parent firm Capitol, and won praise for their stereo sound when originally released, the firm said. "But remastering has made them even better. Besides, they've been very scarce for the last few years since the Capitol Classics line was dismantled, and the current film music revival was the perfect time to bring them back."



ON TWO new Angel LPs, Hollywood soundtrack composers Miklos Rozsa and Alfred Newman conduct individual programs of music from their most honored and best-known scores. With Hollywood's famed Grauman's Chinese Theatre as a fitting background, Angel Records' National Merchandising/Advertising Product Manager, Brad Engel, displays the "companion" packaging concept Angel devised expressly for dual sale, promotion and advertising tactics.

N.Y. Philharmonic, Chicago & L.A. Win ASCAP Award

NEW YORK—The New York Philharmonic is one of three recipients of the 1972-73 ASCAP Award for contemporary music. The award of \$2,000 is given annually to each of three major orchestras which are judged to have done the most for contemporary music during the sea-

son. Awards this year also went to the Chicago Symphony and the Los Angeles Philharmonic. Judging is by an outside panel of music experts from among applications submitted by the orchestras.

The New York Philharmonic performed 90 works of contemporary composers in 242 performances. All of these works were composed during the 20th century. The list submitted for the award does not include the more standard repertoire by 20th century composers, such as Ravel, Prokofiev, Rachmaninoff, Mahler, Debussy, Scriabin and Nielsen, but it does include all of the Stravinsky works performed during the year, since the composer was the subject of one of this season's "Retrospectives," both in subscription concerts and in ten pre-concert recitals.

The Philharmonic's second season of Prospective Encounters in Greenwich Village were completely devoted to contemporary music, as was the Informal Evening given by the Philharmonic at The Juilliard School. Contemporary works were also included in the Rug Concerts, and the Young People's Concerts, the Educational Concerts, the Neighborhood Concerts, the Promenades, the Parks Concerts and on a four-week tour last fall.

Coast Station Honors Bach

SAN FRANCISCO — KKHI (AM 1550) and KKHI-FM (95.7) will broadcast a two-part program on the life, times and music of Johann Sebastian Bach. Titled "Back to Bach," the program will trace the career of Bach from his early compositions to his last and greatest work "The Art of Fugue."

Participating in this special presentation will be Harold Farberman, conductor of the Oakland Symphony; Eugene Ormandy, conductor of the Philadelphia Orchestra; Igor Kipnis, harpsichordist and Bach expert, E. Power Biggs, organist, and Glenn Gould, one of the foremost Bach interpreters, all of whom will have comments on the life and music of Bach.

"Back to Bach" will be heard in two four-hour broadcasts starting at 7 p.m. Saturday and Sunday July 14th and 15th. The special is being sponsored by Tower Records of San Francisco and Berkeley.



AT ASCAP luncheon honoring Soviet composer Dimitri Shostakovich are, left to right, maestro Shostakovich, ASCAP president Stanley Adams, ASCAP composer Aaron Copland and Mrs. Shostakovich. Other prominent guests included ASCAP composers Morton Gould, Peter Mennin, Eugene Ormandy and Ezra Laderman plus Mr. & Mrs. Isaac Stern, as well as ASCAP publishers Arnold Broido, Ernest Farmer, Arthur Cohn and W. Stuart Pope.

Billboard Top50

Easy Listening

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These are best selling middle-of-the-road singles compiled from national retail sales and radio station air play listed in rank order.			
This Week	Last Week	Weeks on Chart	TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licensee)
1	1	6	YESTERDAY ONCE MORE Carpenters, A&M 1446 (Almo/Hammer & Nail/Sweet Harmony, ASCAP)
2	2	8	KODACHROME Paul Simon, Columbia 4-45859 (Charing Cross, BMI)
3	7	8	SHAMBALA Three Dog Night, Dunhill 4352 (ABC/Dunhill/Speedy, BMI)
4	3	9	BOOGIE WOOGIE BUGLE BOY Bette Midler, Atlantic 72964 (MCA, ASCAP)
5	10	7	TOUCH ME IN THE MORNING Diana Ross, Motown 1239 (Stein & Van Stock, ASCAP)
6	9	7	DIAMOND GIRL Seals & Crofts, Warner Brothers 7708 (Dawnbreaker, BMI)
7	5	8	GIVE ME LOVE (Give Me Peace On Earth) George Harrison, Apple 1862 (Material World Charitable Foundation, BMI)
8	8	10	NEVER, NEVER, NEVER Shirley Bassey, United Artists 211 (Peer International, BMI)
9	14	4	GET DOWN Gilbert O'Sullivan, MAM 3629 (London) (Management, BMI)
10	6	9	WHAT ABOUT ME Anne Murray, Capitol 3600 (Hudson Bay, BMI)
11	12	12	BAD, BAD LEROY BROWN Jim Croce, ABC 11359 (Wingate/Blendingwell, ASCAP)
12	16	5	THE MORNING AFTER Maureen McGovern, 20th Century 2010 (ASCAP/Fanfare, BMI)
13	11	12	MY LOVE Paul McCartney & Wings, Apple 1861 (McCartney/ATV, BMI)
14	22	4	DELTA DAWN Helen Reddy, Capitol 3645 (United Artists/Big Ax, ASCAP)
15	21	4	HOW CAN I TELL HER Lobo, Big Tree 16, 004 (Bell) (Famous, ASCAP)
16	4	9	YOU'LL NEVER GET TO HEAVEN (If You Break My Heart) Stylists, Avco 4618 (Jac/Blue Sea, ASCAP)
17	17	5	HE DID WITH ME Vicki Lawrence, Bell 45,362 (Senor, ASCAP)
18	13	17	AND I LOVE YOU SO Perry Como, RCA 74-0906 (Yahweh, BMI)
19	15	10	BEHIND CLOSED DOORS Charlie Rich, Epic 5-10950 (Columbia) (House of Gold, BMI)
20	18	5	SUMMER (The First Time) Bobby Goldsboro, United Artists 251 (Unart, Pen in Hand, BMI)
21	28	2	CLOUDS David Gates, Elektra 45857 (Kipahulu, ASCAP)
22	25	4	NATURAL HIGH Bloodstone, London 45-1046 (Chrystal Jukebox, BMI)
23	23	6	GYPSY DAWY Arlo Guthrie, Reprise 1158 (TRO-Ludlow, BMI)
24	20	10	A LETTER TO LUCILLE Tom Jones, Parrot 40074 (London) (MAM, ASCAP)
25	26	6	I'D RATHER BE A COWBOY John Denver, RCA 74-0955 (Cherry Lane, ASCAP)
26	30	3	TEQUILA SUNRISE Eagles, Asylum 11017 (Atlantic) (Benchmark, ASCAP)
27	19	7	LOVIN' NATURALLY Sandalwood, Bell 45,348 (Senor, ASCAP)
28	34	3	WHERE PEACEFUL WATERS FLOW Gladys Knight & The Pips, Buddah 363 (Keca, ASCAP)
29	32	3	SOUL MAKOSSA Manu Dibango, Atlantic 2971 (Rayven/Kooper, BMI)
30	31	3	JUST DON'T WANT TO BE LONELY Ronnie Dyson, Columbia 4-45867 (Mighty Three, BMI)
31	38	2	NEXT DOOR'S NEIGHBOR'S KID Jud Strunk, MGM 14572 (Cosette/Every Little Tune, ASCAP)
32	36	3	JIMMY LOVES MARY-ANNE Looking Glass, Epic 5-11001 (Spruce Run/Evie/Chappell, ASCAP)
33	-	1	SAY HAS ANYBODY SEEN MY SWEET GYPSY ROSE Dawn, Bell 45,374 (Levine & Brown, BMI)
34	35	4	MY MERRY-GO-ROUND Johnny Nash, Epic 5-11003 (Columbia) (Cayman, ASCAP)
35	41	2	SWAMP WITCH Jim Stafford, MGM 14496 (Famous/Boo/Kaiser, ASCAP)
36	40	4	LORD, MR. FORD Jerry Reed, RCA 74-0960 (Vector, BMI)
37	47	2	LIVE & LET DIE Paul McCartney & Wings, Apple 1863 (McCartney/ATV, BMI/United Artists, ASCAP)
38	39	3	OKLAHOMA CRUDE Henry Mancini & Orchestra, RCA 74-0974 (Colgems/East Hill, ASCAP)
39	42	2	SUNSHINE Mickey Newbury, Elektra 45853 (Acuff-Rose, ASCAP)
40	-	1	MAYBE BABY Gallery, Sussex 259 (Melody Lane/Va Jac, BMI)
41	37	6	SUMMER SONG Lettermen, Capitol 3619 (Unart, BMI)
42	46	2	SO VERY HARD TO GO Tower of Power, Warner Brothers 7687 (Kuptillo, ASCAP)
43	50	2	SONGS B.J. Thomas, Paramount 02187 (Famous) (Screen Gems-Columbia/Summerhill BMI)
44	48	2	WOULDN'T I BE SOMEONE Bee Gees, RSO 404 (Atlantic) (Midweek/RSO, ASCAP)
45	45	2	SMOKE! SMOKE! SMOKE! (That Cigarette) Commander Cody and His Lost Planet Airmen, Paramount 0216 (Famous) (Hill & Range/Elvis Presley, BMI)
46	49	2	EVERYONE'S AGREED THAT EVERYTHING WILL TURN OUT FINE Stealers Wheel, A&M 2450 (Hudson Bay, BMI)
47	-	1	NASHVILLE Ray Stevens, Barnaby 5020 (MGM) (Ahab, BMI)
48	-	1	THE HURT Cat Stevens, A&M 1418 (Ackee, ASCAP)
49	-	1	LEARN TO SAY GOODBYE Dusty Springfield, Dunhill 4357 (Pamco, BMI)
50	-	1	YOU WERE ALWAYS THERE Donna Fargo, Dot 17460 (Famous) (Prima Donna, BMI)

Chellman's Tee Off 1st Annual Country D.J. Golf Match Oct. 17

NASHVILLE—A special golf tournament specifically for country radio disk jockeys will be held here next October, during the week of the "Grand Ole Opry" Birthday Celebration and the Country Music Association convention.

Totally separate from the Music City Pro-Celebrity Tournament of the preceding week, this special event will take place on Wednesday, Oct. 17th.

Called the First Annual Chuck Chellman/Georgia Twitty Radio Invitational Golf Tournament, the occasion will take place at Harpeth Hills here.

Chuck Chellman, who heads his own independent record promotion firm, said this was put together because the big market disk jockeys were beginning to feel they were only a small part of the week's activities. "The taping sessions and the shows are fine for jocks not normally exposed to such things," Chellman said. "But the majors were looking for something special."

Chellman said he sent out 200 questionnaires, and immediately received 42 positive responses. He im-

mediately formed a tournament committee, consisting of Craig Scott, WJJD-AM, Chicago; Don Evan, WEEP-AM, Pittsburgh; Artie Payne, KWKH-AM, Shreveport; Jonathan Fricke, WMC-AM, Memphis; and Jim Pride, WRCP-AM, Philadelphia.

Subsequently, Charlie Douglas of WWL-AM, New Orleans, was named starter at the first tee, and

Mike Hoyer of KWMT-AM, Ft. Dodge, Ia., starter at the 10th tee. Douglas also announced his station would design special score cards.

"It will be strictly a fun tournament," Chellman explained. "Plenty of prizes for every conceivable thing." He also said each foursome would contain two disk jockeys, an artist, and a record company executive, all decided strictly by draw.

Hall of Fame Selling Commemorative LP

NASHVILLE—A special album paying tribute to members of the Country Music Hall of Fame, and including top selections by these individuals, has gone on sale at the Hall of Fame here.

Tex Ritter and Eddy Arnold narrate the recordings, reading the wording of the Hall of Fame plaques, most of which were written by Paul Ackerman.

A limited edition is expected to make this LP a collector's item. The idea for the album was originated by

Country Music Association directors Ralph Emery and Tex Ritter.

Proceeds are shared by the CMA and the Country Music Foundation, both non-profit organizations. Monies will be utilized to promote country music.

Mail orders are being accepted through the Hall of Fame Country Store, 700 16th Ave. South, Nashville, Tenn. 37203. The cost is \$5.23 each, tax included, plus 50c postage and handling.

Hurley & Acree Team; Form Country Music Base With Springfield Studio

SPRINGFIELD, Ill.—This city's first recording studio, geared almost exclusively for country music, will open here Aug. 4.

The structure also will house Illini Records and a group of publishing companies. Operated by Glen Hurley in partnership with Andy Acree, the 40x30 foot studio will be equipped with a 4-track board, and will be in production immediately.

Hurley formerly was the owner-operator of Blue Boy Records, a firm since dissolved. Even though the formal opening is a few weeks away, the activity has already begun. Hurley is mixing a live album cut at the Colorado Country Music Festival (see separate story), and hopes to have it ready for release shortly. He also has cut two sides with Jan Hurley, former Blue Boy artist, one of which was written by Peggy Sue, sister of Loretta Lynn. Hurley also has cut an LP on Andy Acree & The Country Squares, and two singles are being readied for Gene Fore. All of the artists are under contract to Illini. Coming up next will be a single

by Judy Rose, the daughter of Patsy Montana.

Called the Countryopolitan Recording Studio, the studio also will provide an in-house band which Hurley describes as "top caliber." He said that leading producers in the Nashville area promised to bring in their artists to record there on a cus-

tom basis, thus avoiding a lengthy trip for recording sessions. Studio costs are \$40.00 per hour.

Acree also will join Hurley in some of the production.

The building contains three offices for executive work, and to handle the publishing companies, and two lounges.

Judy West to Head Daily Family Music

NASHVILLE—Judy West, songwriter, performer, and long-time recording artist based here, has signed an agreement to represent the publishing interests of country music pioneer H.W. "Pappy" Daily and his sons.

Miss West formerly was associated on the West Coast with Gene Autry, where she appeared on his TV "Melody Ranch" show. Miss West moved here in 1970 while

recording for Starday. As a writer, her songs have been recorded by Eddy Arnold, Ferlin Husky, Bobbie Roy and others.

An office on Music Row is being completed now, and will headquarter Daily's Glad Music (BMI), Starrite (ASCAP) and Raylee (SESAC). More than 5,000 copyrights are involved, including such country standards as "Chantilly Lace," "The Race Is On," "She Thinks I Still Care," "Take Me," and 23 other BMI award-winning songs.

Classic Catalog

Working with writers, artists and producers from a base here will enable Daily to maintain activity in his catalog. They include most of the original George Jones, Tammy Wynette, Melba Montgomery songs and others.

Daily and his sons, Bud and Don, will continue to work with Texas writers and artists. Daily also operates Big State, Dallas, and Daily Bros. Dist., Houston, plus one-stop and racking operations. This keeps the family in a unique position of getting instant exposure, along with promotion and sales for all artists who record from the Daily catalog.

In addition to representing Daily, Miss West will continue operating her own ASCAP firm, Finley River Music. She and Jim Ratliff will write exclusively for this company, established some time ago. Ratliff has moved here from his Rogersville, Mo., home to assist in the publishing operations. Both also will continue to perform in clubs in this area.

Jack-of-All-Trades Tops Budding House of Loyd Inc. Complex

NASHVILLE—House of Loyd, Inc., a firm founded in part by a former music row janitor, has signed artist Harrison Tyner to an exclusive production contract.

Tyner, who also is president of the firm, formerly recorded for Triune. He now will be produced by Royce G. Clark, the one-time janitor, who has become commercially successful in the music field.

Clark produces Dee Mullins, whose latest release "Circle Me" made the Billboard country chart. He also handles production of Elson Smith, Julie and Johnny Bernard, Diane Ellis and the Southwest Sound Factory.

Tyner, a former folk singer, also is Assistant to the President of Columbia Christian College. Much of his income as an entertainer is given to the Mayday Foundation, which grants funds to deserving religious

programs. He established the foundation.

Clark came here in 1966, dug ditches, formed a group, returned to Texas, became acquainted with Huey Meaux, and got help there. House of Loyd is now working with Meaux's Houston studios in talent development. Clark later signed with Shelby Singleton as an artist and writer, wrote the "B" side of "Harper Valley, PTA" (under the name Clark Bentley), and later joined Tyner in formation of the firm, along with Loyd Scobey Jr., and Lola Scobey.

The firm now includes Royce Clark Productions, House of Loyd Music (ASCAP); Loyd of Nashville Music (BMI), and management for three other publishing houses. The House of Loyd label now is being formed, and is expected to be activated within six weeks.

Colorado Festival Bursts Its Seams

DENVER—The Colorado Country Music Festival, with representatives from 15 states and one foreign nation, has outgrown its quarters here and will have to expand for future activities.

Gladys Hart, chairman of the event, said this 11th gathering could scarcely house the shows, the workshops and the like. "We have to find ourselves a new headquarters," she said. "We've gone as far as we can go here at the Four Seasons."

Mrs. Hart, who has been directing these festivals for 11 consecutive years, said attendance this year was more than double any preceding year. "We still don't know exactly how many came," she said, "because we're still adding."

Governor John Love, just named to head the energy program for the administration, was a special guest of honor, along with Mayor Paul Beck of suburban Aurora.

Accolades were given to Patsy Montana, who was named "Pioneer Queen" of the event. Miss Montana, the first country female artist to have sold a million records ("I Want To Be A Cowboy's Sweetheart") was on hand to accept the award. An estimated 250 other awards presented, most of them of a regional nature.

The festival this year realized, for the first time, an ambition which had been talked about for years. An album from some of the top artists on hand was cut, and will be released soon on the Illini Label (see separate story). Mrs. Hart said there was such

an abundance of talent that a double album probably will be done next year. Those appearing on the soon-to-be-released LP are Jim Peters, master of ceremonies; Ron Ray & the Four Harts, Carmen Peters, Joe Wells, Jerry Moore, Bill Clossy, Judy Rose, Rudy Grant, Patsy Gallagher, Rusty Russell, Doug Stewart, and an instrumental by Fritz Brading, Bill Settles and Freddie Ellis. Back-up bands heard on the live album are The Four Harts, the Drifters Four, BC and Company, and The Showdowners.

The six-day and night event included scores of workshops for programming aids and the like, and were so crammed that there was standing-room only. This is the big reason which prompted Mrs. Hart to begin seeking larger quarters at once.

The convention again was well-attended by Nashville visitors, including Curley Rhodes of Cedarwood Publishing, who has attended every one of the festivals here. It also brought back several natives of the area, who now record in Nashville. They include Sonny Wright and Peggy Sue, and Bonnie Nelson.

Mrs. Hart said next year's Festival would be held again in the month of June, with the exact date to be announced soon. She also said there would be forthcoming announcements concerning new recording studios here, and new night clubs featuring country music.

Hank Snow Listed as Pre. Of New Wheeling C/M Org.

WHEELING, W. Va.—Still another country music organization, known as the "Country Western Music International," has been formed here, according to Charles Pugliese, temporary secretary.

Listing veteran performer Hank Snow as president, the club has selected temporary officers "in order to facilitate the preliminary organization of this society." Pugliese said the first convention would be held "in the near future in order to elect duly constituted officers."

"We have learned from discussions with many musicians, promoters, fans and others that there is a need for someone to assist the many people who would like to get into the Country Western Music profession," Pugliese said. "These various people need to be counselled

and assisted in getting auditions, cutting records, etc. We will shortly have offices that will be large enough to handle all these problems plus financing, publicity, promotion, housing and any other aid that might be required."

Selling "charter memberships" for \$10, the organization promises to imprint your name on a copy of the charter and send it to you.

As an additional lure, the organization offers to all charter members one night's free lodging at the Rogers Hotel here. The hotel, which once housed the headquarters of the Eastern States Country Music, Inc., now is at least the temporary quarters for the newly-formed group. ESCMI, more than a year ago, changed its headquarters to the Catskill area of New York State.



WILL RUNYON, president of Candy Records; rancher Louis Johnson; actor John Wayne and artist Larry Woods enter Music City Recorders where Wayne and Johnson co-produced a session on Woods for Candy, a division of National Sound Production Company.

Billboard Hot Country Singles

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This Week			Last Week			Weeks on Chart	TITLE, ARTIST Writer, Label & Number (Dist. Label) (Publisher, Licensee)	★ STAR Performer—Singles registering greatest proportionate upward progress this week.			This Week			Last Week			Weeks on Chart	TITLE, ARTIST Writer, Label & Number (Dist. Label) (Publisher, Licensee)
This Week	Last Week	Weeks on Chart	This Week	Last Week	Weeks on Chart			This Week	Last Week	Weeks on Chart	This Week	Last Week	Weeks on Chart	This Week	Last Week	Weeks on Chart		
★	4	9	★	35	39	6	LOVE IS THE FOUNDATION—Loretta Lynn (Wm. C. Hall), MCA 40058 (Coal Miner's, BMI)	★	68	69	4	SHE FEELS SO GOOD I HATE TO PUT HER DOWN—Ronnie Sessions (Henley/O'Dell/Twig), MGM 14528 (House of Gold, BMI)	★	69	—	1	HUSH—Jeannie C. Riley (Joe South), MGM 14554 (Lowery, BMI)	
2	2	10	★	36	46	4	DON'T FIGHT THE FEELINGS OF LOVE—Charley Pride (John Schweers), RCA 74-0942 (Pi-Gem, BMI)	★	69	—	1	I USED IT ALL ON YOU—Nat Stuckey (Tom Crum), RCA 74-0973 (Forrest Hills, BMI)	★	70	75	3	I WISH IT WOULD RAIN—O.B. McClinton (Strong/Whitfield/Penzabene), Enterprise 9070 (Columbia) (Jobete, ASCAP)	
3	1	15	★	37	45	5	WHY ME—Kris Kristofferson (Kris Kristofferson), Monument 8571 (Columbia)	★	70	75	3	DIRTY OLD MAN—George Hamilton IV (Bob Ruzicka), RCA 74-0948 (Border State/Pet Mac, BMI)	★	71	74	2	NAUGHTY GIRL—Guy Shannon (Mac Davis), Cinnamon 758 (H.S.D.) (Song Painter, BMI)	
★	7	8	★	38	38	9	YOU WERE ALWAYS THERE—Donna Fargo (Donna Fargo), Dot 17460 (Famous) (Prima Donna, BMI)	★	71	74	2	I CAN'T BELIEVE IT'S OVER—Skeeter Davis (D. Frazier/S.D. Shafer), RCA 74-0968 (Ben Peters, BMI)	★	72	—	1	SHOTGUN WILLIE—Willie Nelson (Willie Nelson), Atlantic 45-2968 (Willie Nelson, BMI)	
5	3	11	★	39	52	5	RAVISHING RUBY—Tom T. Hall (Tom T. Hall), Mercury 73377 (Phonogram) (Hallnote, BMI)	★	72	—	1	THE CORNER OF MY LIFE—Bill Anderson (B. Anderson), MCA 40070 (Stallion, BMI)	★	73	32	17	WHAT'S YOUR MAMA'S NAME?—Tanya Tucker (Earl Montgomery/Dallas Frazier), Columbia 4-45799 (Atam/Bluecrest, BMI)	
6	6	12	★	40	51	2	SOUTHERN LOVING—Jim Ed Brown (Jim Owen), RCA 74-0928 (Unichappell, BMI)	★	73	32	17	THE GOOD OLD DAYS—Buck Owens & Susan Raye (Buck Owens), Capitol 3610 (Blue Book, BMI)	★	73	32	17	OPEN UP YOUR HEART—Roger Miller (Roger Miller), Columbia 4-45873 (Tree/Alrhond, BMI)	
★	10	8	★	41	42	5	LORD, MR. FORD—Jerry Reed (Dick Feller), RCA 74-0960 (Vector, BMI)	★	74	—	1	JUST THANK ME—David Rogers (Stewart/Ashdown), Atlantic 45-2957 (Tree, BMI)	★	74	53	9	LAST WILL AND TESTIMONY—Howard Crockett (H. Heusey), Dot 17457 (Famous) (Blackfoot/Dime Box, BMI)	
★	11	11	★	42	24	12	YOU GIVE ME YOU—Bobby G. Rice (Tony Moon), Metromedia Country 68-0107 (Harpeh, ASCAP)	★	74	53	9	DRIFT AWAY—Marvel Felts (Mentor Williams), Cinnamon 763 (H.S.S.) (Almo, ASCAP)	★	75	53	9	FARTHER DOWN THE RIVER—Tennessee Ernie Ford (C. Williams/S. Stone), Capitol 3631 (Central Songs, BMI)	
★	14	7	★	43	49	5	TOP OF THE WORLD—Lynn Anderson (R. Carpenter/J. Bettis), Columbia 4-45857 (Almo/ Hammer & Nails, ASCAP)	★	75	53	9	DREAM PAINTER—Connie Smith (D. Frazier/S.D. Shafer), RCA 74-0971 (Blue Crest, BMI)	★	75	53	9	THE SAME OLD WAY—Stan Hitchcock (Jerry Foster/Bill Rice), Cinnamon 759 (N.S.D.) (Jack & Bill, ASCAP)	
★	13	8	★	44	48	4	TOUCH THE MORNING—Don Gibson (Eddy Raven), Hickory 1671 (Milene, ASCAP)	★	76	—	1	MM-MM- GOOD—Del Reeves (Pippin/Kosser/Putman), United Artists 249 (Tree, BMI)	★	76	—	1	IF THE WHOLE WORLD STOPPED LOVIN'—Eddy Arnold (Ben Peters), MGM 14545 (Shelby Singleton, BMI)	
★	17	7	★	45	47	6	TRIP TO HEAVEN—Freddie Hart (Hart), Capitol 3612 (Blue Book, BMI)	★	76	—	1	A MAN AND A TRAIN—Marty Robbins (Hal David/Frank Devol), MCA 40067 (20th Century, ASCAP)	★	77	—	1	I WISH YOU HAD STAYED—Brian Collins (Rhett Davis), Dot 17466 (Famous) (Ensign, BMI)	
12	5	16	★	46	50	4	SATIN SHEETS—Jeanne Pruett (John Volimskaty), MCA 40015 (Chapin, BMI)	★	77	—	1	YOUR SIDE OF THE BED—Mac Davis (Mac Davis), Columbia 4-45829 (Screen Gems Columbia/Songpainter, BMI)	★	77	—	1	CHINA NIGHT—Dick Curless (Sajio Takeota Sedores), Capitol 3630 (MCA, ASCAP)	
★	18	7	★	47	22	16	SHE'S ALL WOMAN—David Houston (C. Taylor), Epic 5-10995 (Columbia) (Ngee, BMI)	★	78	58	9	WATERGATE BLUES/SPOKANE MOTEL BLUES—Tom T. Hall (Tom T. Hall), Mercury 73394 (Phonogram) (Hallnote, BMI/Hallnote, BMI)	★	78	58	9	WAKE UP JACOB—Porter Wagoner (Porter Wagoner), RCA 0013 (Dewar, BMI)	
14	9	15	★	48	22	16	KIDS SAY THE DARDEST THINGS—Tammy Wynette (Billy Sherrill/Glen Sutton), Epic 5-10969 (Columbia) (Algee, BMI)	★	78	58	9	SWEET COUNTRY WOMAN—Johnny Duncan (C. Tharp/S. St. John), Columbia 4-45818 (Chappell, ASCAP)	★	78	58	9	THE HAND OF LOVE—Billy Walker (Jerry Foster/Bill Rice), MGM 14565 (Jack & Bill, ASCAP)	
15	12	11	★	49	26	16	COME EARLY MORNING—Don Williams (Bob McDill), JMI 24 (Gold Dust, BMI)	★	79	—	1	YOUR SIDE OF THE BED—Mac Davis (Mac Davis), Columbia 4-45829 (Screen Gems Columbia/Songpainter, BMI)	★	79	—	1	TOMORROW NIGHT—Charlie Rich (Sam Coslow/Will Gross), RCA 74-0983 (Bourne, ASCAP)	
★	25	6	★	50	36	10	MR. LOVEMAKER—Johnny Paycheck (J. Paycheck), Epic 5-10999 (Columbia) (Cooper Band, BMI)	★	79	—	1	PUT ME DOWN SOFTLY—Dickey Lee (Bob McDill/A. Reynolds), RCA 74-0980 (Jack, BMI)	★	79	—	1	NEW YORK CALLIN' MIAMI—Kent Fox (Kent Fox), MCA 40038 (Bull/Kent, ASCAP)	
17	20	8	★	51	57	3	SLIPPIN' & SLIDIN'—Billy "Crash" Craddock (R. Penniman), ABC 11364 (Venice/Bess, BMI)	★	80	—	1	OLD FAITHFUL—Tony Booth (Buck Owens), Capitol 3639 (Blue Book, BMI)	★	80	—	1	TODAY WILL BE THE FIRST DAY OF THE REST OF MY LIFE—LAWANDA LINDSEY (Buddy Alan J. Shaw), Capitol 3652 (Blue Book, BMI)	
18	8	13	★	52	55	2	SEND ME NO ROSES—Tommy Overstreet (Charlie Black Ricci Mareno), Dot 17455 (Famous) (Ricci Mareno, SESAC)	★	80	—	1	QUEEN OF THE SILVER DOLLAR—Doyle Holly (Shel Silverstein), Barnaby 5018 (MGM) (Evil Eye, BMI)	★	81	—	1	LOVE AIN'T WORTH A DIME UNLESS IT'S FREE—Wynn Stewart (Wynn Stewart), RCA 0004 (Return, BMI)	
19	15	13	★	53	54	5	TOO MUCH MONKEY BUSINESS—Freddie Weller (C. Berry), Columbia 4-45827 (Arc, BMI)	★	81	—	1	RIDERS IN THE SKY—Roy Clark (Stan Jones), Dot 17458 (Famous) (Edwin H. Morris, ASCAP)	★	81	—	1	I MISS YOU MOST WHEN YOU'RE HERE—Sammi Smith (John Virgin), Mega 615-0109 (Cherry Tree, SESAC)	
20	23	9	★	54	59	2	TRAVELIN' MAN—Dolly Parton (Dolly Parton), RCA 74-0950 (Dewar, BMI)	★	81	—	1	I HATE YOU/ALL TOGETHER NOW—Ronnie Milsap (Dan Penn/Johnny Koopse), RCA 74-0969 (Chess, ASCAP/Dan Penn, BMI)	★	82	—	1	NASHVILLE—Ray Stevens (Ray Stevens), Barnaby 5020 (MGM) (Ahab, BMI)	
★	27	7	★	55	62	3	AM I THAT EASY TO FORGET—Jim Reeves (Carl Belew/W.S. Stevenson), RCA 74-0963 (4 Star, BMI)	★	82	—	1	BORN A FOOL—Freddie Hart (Alex Zanetis), MCA 40011 (Jack O'Diamonds, BMI)	★	82	—	1	HERE COMES MY LITTLE BABY—Pat Roberts (T. Beaty/S. Riche), Dot 17465 (Famous) (Brougham Hall, BMI)	
22	16	14	★	56	41	9	RIDE ME DOWN EASY—Bobby Bare (Billy Jo Shaver), RCA 74-0918 (Shaver/Return, BMI)	★	82	—	1	DARLING YOU ALWAYS COME BACK—Jody Miller (Jerry Foster/Bill Rice), Epic 5-11016 (Columbia) (Jack & Bill, ASCAP)	★	83	—	1	LOVE IN THE BACK STREET—Little David Wilkins (D. Wilkins), MCA 40034 (Audiogram, BMI)	
23	19	15	★	57	60	3	YELLOW RIBBON—Johnny Carver (I. Levine/L.R. Brown), ABC 11357 (Levine & Brown, BMI)	★	83	—	1	WOULD YOU WALK WITH ME JIMMY—Arlene Harden (S.D. Shafer/A.L. Owens), Columbia 4-45845 (Blue Crest/Hill & Range, BMI)	★	83	—	1	TODAY I STARTED LOVIN' YOU AGAIN—Kenny Rogers & the First Edition (Richard Owens), Jolly Rogers 1-1004 (MGM) (Blue Book, BMI)	
★	30	4	★	58	44	11	LOUISIANA WOMAN, MISSISSIPPI MAN—Loretta Lynn & Conway Twitty (Becky Bluefield/Jim Owen), MCA 40097 (Dunbar, BMI)	★	84	—	1	HERE COMES THE WORLD AGAIN—Johnny Bush (S. Kariski/L. Kolber), RCA 74-0931 (Screen Gems- Columbia, BMI)	★	84	—	1	THE GREAT FILLING STATION HOLD UP—Jim Buffett (J. Buffett), Dunhill 4348 (Let There Be Music, ASCAP)	
25	29	8	★	59	44	11	I CAN FEEL THE LEAVIN' COMING ON/I LOVED YOU ALL OVER THE WORLD—Cal Smith (Shel Silverstein/Glenn Johnson), MCA 40061 (Evil Eye, BMI)	★	84	—	1	IT'S A MAN'S WORLD—Diana Trask (Wilson/Taylor/Sutton), Dot 17467 (Famous) (Flagship/Algee, BMI)	★	84	—	1	HERE COMES THE SUN—Lloyd Green (G. Harrison), Monument 8574 (Columbia) (Harrisons, BMI)	
★	33	6	★	60	64	2	IF SHE JUST HELPS ME GET OVER YOU—Sonny James (A. Reynolds/D. Williams), Columbia 4-45871 (Jac, BMI)	★	85	—	1	CAN I SLEEP IN YOUR ARMS—Jeannie Seely (Hank Cochran), MCA 40074 (Tree, BMI)	★	85	—	1	DREAM WEAVER—Jacky Ward (Jerry Foster/Bill Rice), Mega 615-0112 (Jack & Bill, ASCAP)	
27	31	7	★	61	68	2	WHAT ABOUT ME—Anne Murray (Scott Mackenzie), Capitol 3600 (Hudson Bay, BMI)	★	85	—	1	SUNSHINE—Mickey Newbury (M. Newbury), Elektra 4583 (Acuff-Rose, ASCAP)	★	85	—	1	THE LOVIN' OF YOUR LIFE—Penny De Haven (Dallas Frazier, S.D. Shafer), Mercury 73384 (Phonogram) (Blue Crest, BMI)	
28	28	8	★	62	67	4	WE HAD IT ALL—Waylon Jennings (Donnie Fritts/Troy Seals), RCA 74-0961 (Danor, BMI)	★	86	—	1	MY LAST DAY—Tony Douglas (T. Williamson), Dot 17464 (Famous) (Cochise, BMI)	★	86	—	1	HERE WITH YOU—Bobby Lewis (Bobby Lewis), Ace of Hearts 0466 (Golden Horn, ASCAP)	
★	35	4	★	63	66	3	NOTHING EVER HURT ME (Half as Bad)—George Jones (B. Braddock), Epic 5-11006 (Columbia) (Tree, BMI)	★	86	—	1	MR. TING-A-LING—George Morgan (G. Morgan), MCA 40069 (4 Star, BMI)	★	86	—	1	SOLD AMERICAN—Kinky Friedman (Kinky Friedman), Vanguard 35173 (Glaser, BMI)	
★	37	6	★	64	67	4	A GOOD LOVE IS LIKE A GOOD SONG—Bob Luman (C. Kelley), Epic 5-10994 (Columbia) (Porfino/ Auoyelles, BMI)	★	87	—	1	SHENANDOAH—Charlie McCoy (Traditional), Monument 8576 (Columbia) (Glass Slipper, ASCAP)	★	87	—	1	IF YOU'VE GOT THE FIRST TIME—Red Steagall (Billy Davis B. Backer), Capitol 3651 (Shada, ASCAP)	
★	40	3	★	65	—	1	EVERYBODY'S HAD THE BLUES—Merle Haggard (Merle Haggard), Capitol 3641 (Shade Tree, BMI)	★	87	—	1	AWFUL LOT TO LEARN ABOUT TRUCK DRIVIN'—Red Simpson (Glen Goza), Capitol 3616 (Dunbar, BMI)	★	87	—	1	WHERE THE LILACS GROW—Slim Whitman United Artists 269 (September, ASCAP)	
32	21	12	★	66	71	3	THANK YOU FOR BEING YOU—Mel Tillis (Westberry/Harbour), MGM 14552 (Sawgrass, BMI)	★	88	—	1	BAD, BAD LEROY BROWN—Anthony Armstrong Jones (Jim Croce), Epic 5-11002 (Columbia) (Blendingwell/ABC, ASCAP)	★	88	—	1		
33	34	6	★	67	72	2	WOMAN WITHOUT A HOME—Statler Brothers (Don Reid), Mercury 73392 (Phonogram) (American Cowboy, BMI)	★	88	—	1		★	88	—	1		
★	43	5	★	67	72	2	HANK—Hank Williams, Jr. (Don Wayne), MGM 14550 (Tree, BMI)	★	88	—	1		★	88	—	1		

JIMMY DALLAS




DRINKING CHAMPAGNE

TRIUNE T1002

a TALL TEXAN PRODUCTION
produced by:
Darrell Glenn
&
Billy Walker
published by:
Acuff-Rose

JAMEY RYAN ON ATLANTIC

KEEP ON ME LOVING

(Troy Seals, Will Jennings)
#CY-4001
Produced by: PETE DRAKE
Pub: DANOR MUSIC
Booking Agency: TOP BILLING



Country Music

Nashville Scene

By BILL WILLIAMS

Ray Griff is the latest of the country artists about to embark on his own television series. It is scheduled to be done this fall in Canada, with possible syndication in the U.S. Currently, while working show dates in his native country, he has been searching for musicians to appear with him. . . . Donna Fargo has another cross-over single. Dot's Larry Baunach reports that her latest country hit is being programmed by major pop stations. . . . Brian Collins, recently moved to Dot, has been drawing full crowds at the Imperial Room in Tampa. . . . No sooner did MGM's Don Holiman cut his first country single in Nashville under the supervision of Eddie Miller, then he was offered another part in a movie. He has done a couple of others. Miller also wrote his new release. . . . John Allan Cameron returns to Toronto to perform at the Mariposa Folk Festival. . . . Randy Collier, who is getting a Caprice and then Felco, is recorded on big push from his female fan club in Bayou La Batre, Ala.

Sunshine Country Records, a new label in Arlington, Tex., has issued its first releases, one by John Wells and another by Mike Glanton. According to general mgr. Bart Barton, distribution is moving well. . . . The New Grass Revival got Nashville exposure at the Exit Inn, fast becoming the city's top showcase for talent. . . . It's a boy for Mr. and Mrs. Joe Deaton of Tandem Records and WTZE Radio. Joe Jr. weighed in at just over 7 pounds, and all is well. . . . Ann Warden, lovely and talented wife of Don Warden, has an art exhibit on display at the public library of Gallatin, near Nashville. Husband Don is a business partner of Porter Wagoner, and his lead fiddle player. . . . Pretty persistent stories about that Jo Ann Sweeney, young attractive black singer with MGM, will do an LP with Sammy Davis Jr. . . . Dottie West, she of multi-talents, broke house records at Caledon East near Toronto. She hurried home to tape the Jimmy Dean syndication being shot in Nashville.

Air Force Sgt. Bill Dingman writes from Elmendorf AFB at Anchorage, Alaska, that Johnny Carver was one of the finest entertainers to perform up that way. Bill, who has a wealth of experience behind him, retires next year and hopes to settle in the Nashville area. . . . Troy Hess, the youngest singer to appear on the Dean Martin Summer show, has more network exposure coming up. Two shows are already set, and there may be more. In addition to singing, he plays the Dobro. . . . Dave Wilkins has been working at Ireland's Steak and Biscuit Restaurant in Memphis, with turnaway crowds every night. Management says it has done more business in the two weeks that he's been performing than in any other similar time since the club opened. . . . The Stonemans have been selected for a 28-day tour of Europe and England starting Nov. 2. They have been drawing big crowds in this country. Jerry McClendon, Raven Records artist, did an album at England Barn. While in town, he and his producers took a busman's holiday by attending a Conway Twitty session. . . . Frank Gosman, president of Country Showcase America, was honored by the Maryland House of Delegates for his contribution to country music in that state. . . . JMI's Jackie Burns is recovering following removal of the gall bladder. . . . Former Mousketeer

(Continued on page 33)

Billboard
Hot Country LP's

Billboard SPECIAL SURVEY
For Week Ending 7/14/73

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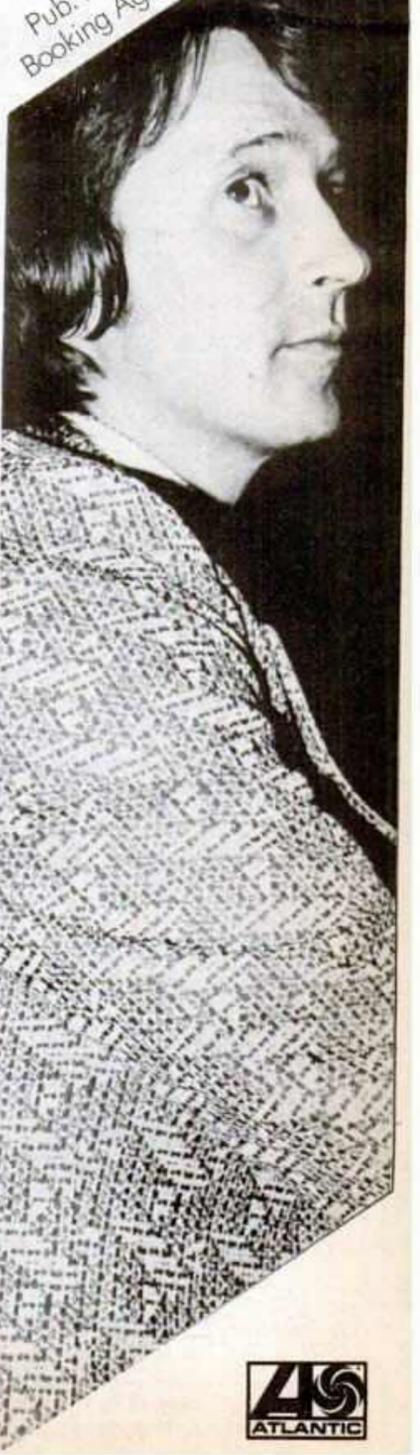
This Week	Last Week	Weeks on Chart	TITLE, ARTIST Label & Number (Distributing Label)
1	2	12	BEHIND CLOSED DOORS Charlie Rich, Epic KE 32247 (Columbia)
2	1	10	GOOD TIME CHARLIE Charlie McCoy, Monument KZ 32215 (Columbia)
3	3	17	INTRODUCING Johnny Rodriguez, Mercury SR 61378 (Phonogram)
4	5	12	DANNY'S SONG Anne Murray, Capitol ST 11172
5	6	14	THE RHYMER AND OTHER FIVE AND DIMERS Tom T. Hall, Mercury SRM 1-668 (Phonogram)
★	19	3	SATIN SHEETS Jeanne Pruett, MCA 338
7	8	10	YOU LAY SO EASY ON MY MIND Bobby G. Rice, Metromedia Country 1-0186
8	4	10	KIDS SAY THE DARNEST THINGS Tammy Wynette, Epic KZ 31937 (Columbia)
★	11	6	WHAT'S YOUR MAMA'S NAME? Tanya Tucker, Columbia MC 32272
10	7	13	SUPERPICKER Roy Clark, Dot DOS 26008 (Famous)
11	12	9	THE BLUE RIDGE RANGERS Fantasy 9415
12	10	17	ENTERTAINER OF THE YEAR Loretta Lynn, MCA 300
★	25	4	SWEET COUNTRY Charlie Pride, RCA APL1-0217
14	15	6	I KNEW JESUS (Before He Was A Star) Glen Campbell, Capitol SW 11185
15	9	14	THE SESSION Jerry Lee Lewis, Mercury SRM 2-803 (Phonogram)
16	14	15	BRENDA Brenda Lee, MCA 305
★	30	3	LORD, MR. FORD Jerry Reed, RCA APL1-0238
18	17	20	ALOHA FROM HAWAII VIA SATELLITE Elvis Presley, RCA VTSX 6089
19	16	15	LONESOME, ON'RY & MEAN Waylon Jennings, RCA LSP 4854
20	21	5	DON WILLIAMS, VOL. 1 JMI 4004
21	22	5	AIN'T IT AMAZING, GRACIE Buck Owens, Capitol ST 11180
★	27	4	AM I THAT EASY TO FORGET Jim Reeves, RCA APL1-0039
23	24	6	TOTALLY INSTRUMENTAL WITH ONE EXCEPTION The Strangers, Capitol ST 11141
24	20	16	SHE NEEDS SOMEONE TO HOLD HER Conway Twitty, MCA 303
★	29	4	CHEATING GAME Susan Raye, Capitol ST 11179
26	13	11	THE GOSPEL ROAD Johnny Cash, Columbia KG 32253
27	26	18	SUPER KIND OF WOMAN Freddie Hart, Capitol ST 11156
★	34	3	COUNTRY SONGS WE LOVE TO HEAR Guy & Ralna, Ranwood 8110
29	18	7	DAISY A DAY Jud Strunk, MGM SL 4898
30	28	7	GOOD THINGS David Houston, Epic KE 32189 (Columbia)
★	40	2	GOOD NEWS Jody Miller, Epic KE 32386 (Columbia)
32	32	4	BARROWS & POP-A-TUNES Jim Ed Brown, RCA APL1-8172
33	31	27	I'VE FOUND SOMEONE OF MY OWN Cal Smith, Decca DL 75369 (MCA)
34	33	17	A SWEETER LOVE Barbara Fairchild, Columbia KC 31720
★	-	1	TIE A YELLOW RIBBON Johnny Carver, ABC ABCX 792
36	37	18	MY SECOND ALBUM Donna Fargo, Dot DOS 26006 (Famous)
37	23	14	SHE'S GOT TO BE A SAINT Ray Price, Columbia KC 32033
38	39	29	ROY CLARK LIVE Dot DOS 26005 (Famous)
39	36	7	TOO MUCH MONKEY BUSINESS Freddie Weller, Columbia KC 32218
★	45	2	CLOWER POWER Jerry Clower, MCA 317
41	38	11	MAC DAVIS Columbia KC 32206
42	43	26	SONGS OF LOVE Charley Pride, RCA LSP 4837
43	44	3	A WHITE SPORTSCOAT AND A PINK CRUSTACEAN Jimmy Buffett, Dunhill X 50150
44	41	53	HAPPIEST GIRL IN THE WHOLE U.S.A. Donna Fargo, Dot DOS 2600 (Famous)
45	42	35	CHARLIE MCCOY Monument KZ 31910 (Columbia)
46	35	8	I HATE GOODBYES/RIDE ME DOWN EASY Bobby Bare, RCA APL1 0040
★	-	1	I'LL KEEP ON LOVING YOU Porter Wagoner, RCA APL1-0142
★	-	1	SHOTGUN WILLIE Willie Nelson, Atlantic SD 7262
★	-	1	THE ERNEST TUBB/LORETTA LYNN STORY MCA 2-4000
★	-	1	BEST OF SKEETER DAVIS Skeeter Davis, RCA APL1-0190

DON ADAMS ON ATLANTIC

I'LL BE SATISFIED

(B. Gordy Jr., T. Carbo, G. Gordy)
#CY-4002

Produced by: DAVID BRIGGS
Pub. MERRIMAC
Booking Agency: THE NEAL AGENCY



Nashville Scene

Continued from page 32

Darlene Valentine now singing country songs. She records for Alva Records, part of **Jimmy McHugh Music**, in Beverly Hills. ... **George Steven Matyi**, known professionally as **Buddy Stevens**, was among the 29 persons killed in the fire that swept through a lounge in the New Orleans' French Quarter last month. Stevens had recently signed with **Ken Keene** of Sea Cruise Productions in St. Louis for personal management and recording.

Lou Christy has put out a tune on the Three-Brothers label in New York titled "Wilma Lee & Stony Cooper." Written by **Ralph Landis**, the song has nothing but praise for the great couple who have sung together for decades. ... Good story behind the recording by **Don Cherry** of the **Cindy Walker** tune concerning **Amarillo**. The slogan first appeared on bumper stickers by young people

not happy with conditions in the Texas city. Yet, the town has taken the song to its heart. ... New release by **Artco**, the Oklahoma City firm, is by **Charlie Thompson**. Coming up next, **Peggy Gale** and **Frank Arnett**.

... **The Gross Brothers**, not yet half through their summer long engagement at King's Island, report large crowds and excellent response from their Saturday night shows. Most requested song is "Country Roads."

... Texas State champion fiddler **Joe Stephenson**, currently with the **Kenny Brent Show**, has signed with **Ken-A-Don Records**. A single and an album are due immediately. ...

Ken Mansfield, former president of **Barnaby** and a fine independent producer, was wed to actress **Tere Livrano** at their Pacific Palisades ranch. An impressive guest list included the **Waylon Jennings**, **The Hagers**, **Rick Nelson**, the **George Harrison**s, ad infinitum. ... A spe-

cial "day" for **Jim** and **Jesse McReynolds**, both members of the "Grand Ole Opry," will be held at Bristol, Va., Aug. 10-11, for their contributions to country music. ...

The whole **Del Reeves** family is accompanying daddy on his swing through Canada, where, in Toronto, he is taping the **Ian Tyson** TV show.

... Humorist **Jerry Clower**, who is a total abstainer, entertains at the Playboy Club in Lake Placid, New York, next week. ... **Bill Anderson** and the **Bill Anderson Show** will be the big attraction at the first WHN family picnic to be held next Sunday on the grounds of St. Johns University in Jamaica, N.Y. Among those with him will be **Jimmy Gately** and **Mary Lou Turner**. ... **Jack Hare**, a fine Nashville talent, has begun entertaining at **Nero's** in Music City.

... **Merle Haggard** set to tape a **Bert Reynolds** special next week, and will follow that with a Boys Club benefit in Bakersfield. The first part of the month is being spent in recording sessions in Nashville.

Hal Wayne finished two weeks at a Motor Inn in Athens, Georgia, and was promptly booked back for two more engagements this year. ... **Julie Jones**, who makes her home in Oklahoma, has recorded a release for **Paragold Records**. ... **The Ponderosa Club** in Lebanon, Pa., closed by the floods of last year, has reopened, completely redecorated, and will feature such acts right away as **Sherry Brice**, **Alice Creech**, **Penny DeHaven**, **Stu Phillips**, **Red Sovine**, **Joe Stampley** and **Linda Rask**. ...

Bobby G. Rice of **Metromedia** has taped a "Good Ole Nashville Music" show to be aired later. ... **The Gatlinburg Arts and Crafts Center** in East Tennessee is open now on a six-night a week schedule featuring country music. **George Morgan** already is booked there, along with **Stu Phillips**, **Jack Barlow** and **Bill Carlisle**. ... **Tommy Cash** and his group played a big, successful California tour.

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Tommy Cash and his group played a big, successful California tour.

Burgundy Bows

NASHVILLE—Formation of the **Burgundy** label has been announced here by **Henry Lewis**, owner and initial artist.

The firm earlier had been formed as **LTD Records**, but the name was changed after **Fred Foster** notified **Lewis** that he had a claim on the name.

Lewis has a single and album as first releases.

Nationwide Sound Distributors, headed by **Joe Gibson**, will handle national distribution, and promotion of all product will be handled by **George Cooper III** of **Country Collage**.

Drake Moves to Elektra; Rabin Takes Window Music

NASHVILLE—Pete Drake, who now heads the country division of Elektra here, has turned over the operation of his Window Music Publishing firm to **Buzz Rabin**.

Rabin, an outstanding writer, joined Window in 1967, and also became a part of Pete Drake produc-

tions. He has written songs for **Johnny Bond**, **David Rogers**, **Bill Anderson** and **Ringo Starr**, among others.

Drake now is devoting almost all of his time for production. He produces independently as well as handling the **Elektra** operation.

1st U.S. Names at New Zealand Fete

NASHVILLE—For the first time in history, major U.S. country talent will be headlined in a **New Zealand Country Music Festival** to be held in four cities there June 20-23.

Also for the first time, release of the artists' newest records will precede the tours. There will be extensive radio and television air plugs. Press conferences are scheduled for the artists in each of the cities.

Brian Larimer, president of **BBL International Talent Agency** which set the tour, listed the artists as **Tom T. Hall** and his **Storytellers**, **Bobbie Bare**, **Susan Raye**, and **New Zealand's** leading country entertainer, **Eddie Low**. There also will be supplemental local talent. The shows are scheduled, two each night, in **Christ Church**, **Auckland**, **Wellington** and **Dunedin**.

Low, who made his American debut at last year's **Fan Fair**, was a

guest artist on the "Grand Ole Opry" following that function. He and **Larimer** then began working out details for this **New Zealand** festival.

The festival will be promoted by **Joe Brown Enterprises**, **Mosgiel, N.A.**

McFadden Set

Also going on the tour will be **Larimer** and **Jack McFadden**, president of **Omac Artists**. **Low** then will return to the U.S. with **Larimer** for his own tour which begins in **Hollywood** June 29.

Larimer plans a later trip to **Australia** and the **Far East** to work out details for tours there.

Larimer said he was working closely with **Brown** to help promote country music in **New Zealand**, and plans to extend that promotion into other areas of the world.



ON THE SET of the Porter Wagoner Show, participants prepare to greet the winners of the Porter Wagoner-Opryland Holiday Weekend in Nashville. Winners from 8 stations came in for Fan Fair. Left to right: Charles Fancher, publicity manager of Opryland; Wagoner; Dolly Parton, and Tandy Rice, president of Top Billing.

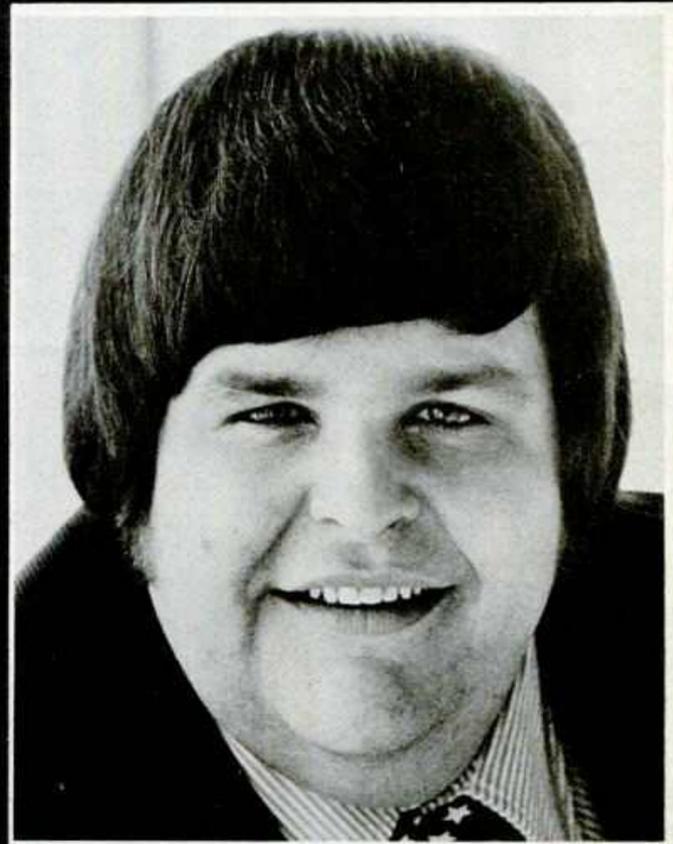


JAMES BLACKWOOD, seated, signs a contract with Whitaker Books to do his life story. With him is Leonard Myers, editor of the firm, who will work with him on the story.

Looks Like Little David Has Done Gone And Got Himself A Great Big Hit!

"LOVE IN THE BACK SEAT"

MCA # 40034



Little David Wilkins

Exclusively on MCA RECORDS

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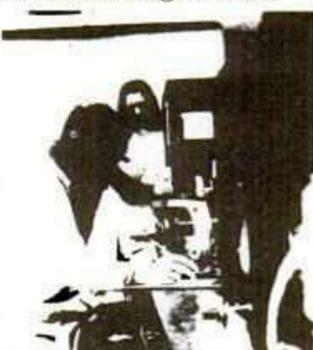
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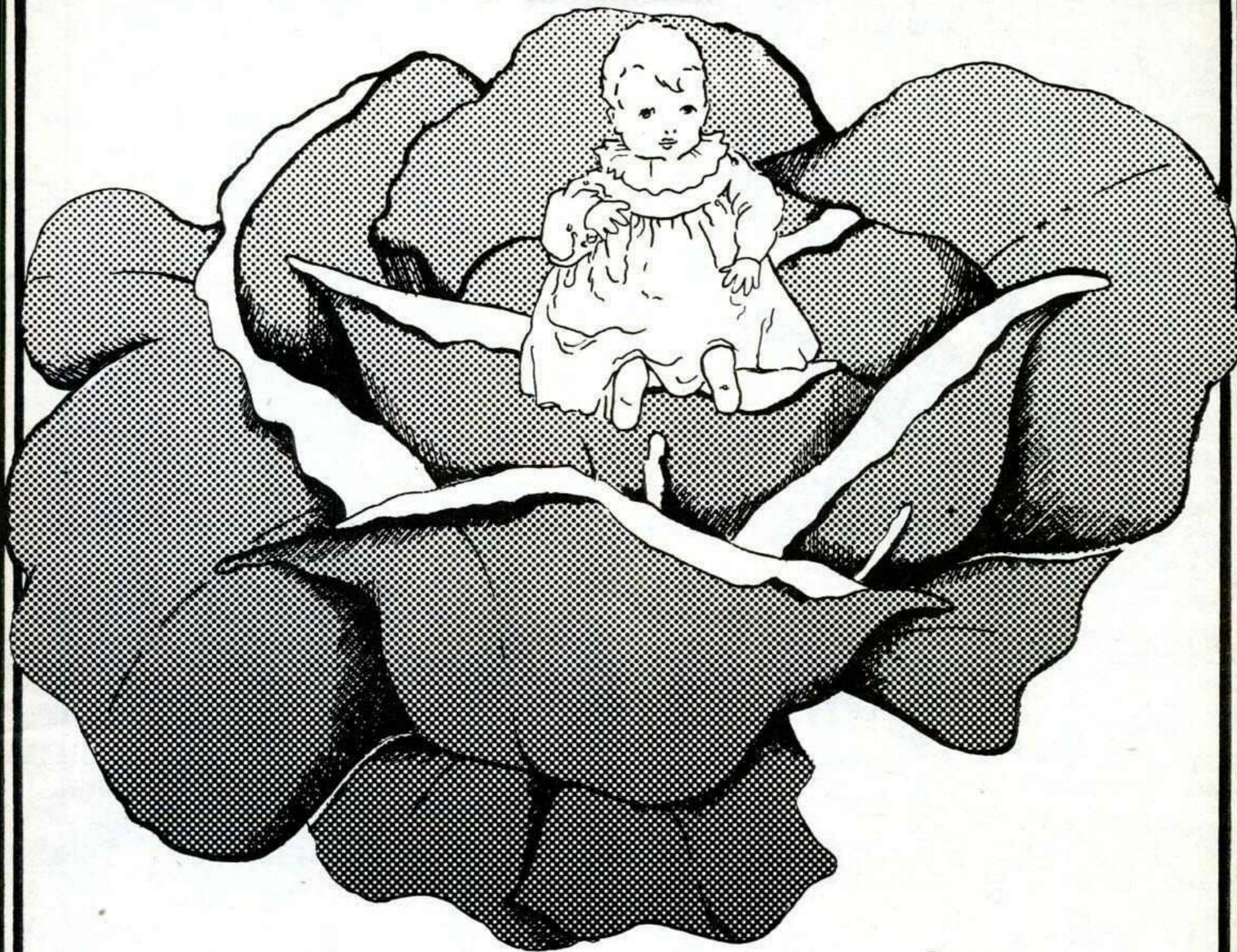
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FRANCE

FACT FILE

Population: 51.5 million.
Per Capita Annual Income: 18,000 francs (\$4,000)
Rate of Exchange: \$1 = 4.5 francs
Per Capital Annual Expenditure on records & tapes: 19.80 francs. (\$4.40)

Public Holidays: Jan. 1; Easter Monday; May 1; Ascension Day; Whit Monday; July 14 (Bastille Day) Assumption; Nov. 1 (All Saints); November 11 (Armistice Day); Christmas Day, Dec. 25.
Normal Business Hours: 9 a.m.-12:30 p.m.; 2:30 p.m. to 7 p.m.

RECORD SALES 1972

Total record and tape retail sales: \$227 million.
Total production: 97,698,267 units.
Record and tape industry annual turnover (factory value): \$135 million.
LP's manufactured: 36,025,843
LP's sold: 30,625,635
Singles manufactured: 47,320,763
Singles sold: 46,609,491
Total records exported: 11,518,974 units

Tax on records and tapes: 33.3 percent of wholesale price (25 percent of retail)
Average price of single: \$1.80
Average price of LP: \$5
Average pressing cost for an LP: 42 cents
Average pressing cost for a single: 13 cents
Average sleeve cost for LP: 20 cents
Average sleeve cost for single: 5 cents.
Record club sales: 3.73 percent of market.

TAPE SALES 1972

Total production: 2,092,451 units (cassettes and cartridges)
Tape industry turnover: \$9.3 million
Cassettes and cartridges sold: 2,868,096 units.

Pre-recorded tapes exported: 787,613 units.
Average retail price of cassette: \$6.82
Average retail price of cartridge: \$8.10

RADIO & TV STATIONS

TV: State-owned ORTF, two nation-wide channels and one limited range channel.
Radio: ORTF, three channels. Plus some regional stations.
Peripheral broadcasting:
Radio Tele Monte Carlo
Radio Tele Luxembourg
Europe No. 1 (radio)

Sun Radio
Music publications:
Show Magazine—monthly (trade)
Salut Les Copains—monthly (consumer)
Best—monthly (consumer)
Rock & Folk—monthly (consumer)
Diapason—monthly (consumer/trade)

EQUIPMENT PENETRATION

Radios in use: 30 million
Television sets in use: 12.1 million (450,000 color)

Tape recorders in use (all types) 4.5 million
Record players in use: 8.5 million
Juke boxes: 30,000 (approximately)

Outlets

Record and tape sales outlets: 18,000
Regional wholesalers: 15

Share of retail market:

Conventional retailers and regional wholesalers: 59.3 percent.
Supermarkets and chain stores: 38.1 percent
Mail order: 2.6 percent.

RCA in France 50 Percent up

In the last twelve months in France, RCA SA now nearly three years old, has increased its sales by over 50%. It has increased its market share in France, and doubled its export of finished records.

The main event for RCA was the beginning of distribution of the Erato classical line in September, implementing the long term agreement signed early in the year. After six months operation, Erato reported a substantial increase in sales.

A major advance was made in sales

of RCA Vintage Jazz series which RCA France edits and supplies to many European countries under the Black and White label—now a jazz collectors favorite. Sales of the Black Lion and Freedom lines, produced by Alan Bates, were developed.

Significant hits from the repertoires represented by RCA include CTI's "Prelude to Zarathustra," Ode's "Tommy," "Harlem" by Bill Withers from Sussex and "Sing" by the Carpenters from A&M. On the RCA label, Nina Simone's "My Way," Harry Nilsson's "Without You," the Middle of the Road and most recently, David Bowie, have been hits.

RCA Records consolidated its leading position in film soundtrack recordings through an agreement with CAM of Rome, and by signing new soundtracks by Ennio Morricone to follow up the success with "Il etait une fois la Revolution" (produced by Sergio Leone). Sergio Leone and Ennio Morricone received gold records for 1,000,000 singles and \$1,000,000

of LP's sold of "Once Upon A Time in the West."

RCA has now begun to concentrate attention on French recordings. Sylvie Vartan renewed her contract with the company and leading popular artist Antoine was recently signed. Dominique Pankratoff made the charts with his first recording. Monique Piane was a prize winner at the Mexico song contest. Several talented young authors and composers have joined RCA; their work is beginning to attract a lot of interest.

The company's publishing activity continued to expand, obtained major successes with songs from Italy and Brazil, and signed agreements with a number of French composers, including Charles Dumont (who wrote for Edith Piaf) and Jean Jacques Debout.

This investment in talent, and the strengthening of the marketing and distribution organization achieved in recent months, will make the next twelve months even more eventful for RCA in France.

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COMPANY REPORTS

Belolo Plans Incentive Scheme

It is not the primary aim of Henry Belolo of Carabine to produce hit singles. He prefers to concentrate on building a long-term repertoire of steady-selling catalog material which, because of its good quality recording and high grade packaging, can sell at between 21 francs and 25 francs rather than the normal budget range of 12 francs 70 to 16 francs 90.

"I argue," says Belolo, "that 5,000 sales at 21 francs are as good as 25,000 at 12 francs 70."

Belolo, whose product is distributed by Discodis, has about 50 albums in his catalog and he is planning a special contest for Discodis representatives this fall involving 20 new album releases. There will be major money prizes for representatives selling in the most product to record stores.

On the tape front, Belolo has his own sales force calling on photographic dealers and other non-conventional outlets and is building a healthy 8-track business. Whereas cassettes outsell cartridges nationally by seven or eight to one, Belolo sells one cartridge for every two cassettes.

While he is not principally concerned to get singles hits, Belolo does not ignore the 7-inch disc completely because, as he pointed out, France is one of the major singles markets in Europe. In units, singles sales represent 60 percent of the market.

Carabine has had a big single hit with "Hey Little Girl" which was released on Mercury in the USA by Barry Finlay and which has been issued in 11 other countries. And last year "Concerto Pour Un Ete" by Swiss trumpet player Alain Patrick sold 500,000 singles and 100,000 LP's. It was three months on the chart in Brazil, where it sold 150,000, and it has attracted 17 cover versions.

Belolo is also involved in independent production. He produces Italian singer Bruno Lauzi for Vogue and has recently signed French singer Guy Mardel.

On the publishing front Belolo has a catalog of 1,150 original titles including 350 background items created specifically for department stores.

Decca Classic Sales Up 80 Percent In 1 Year

Since the beginning of the year, Sofrason, the Decca outlet in France directed by E.W. Pelgrims de Bigard, has recorded great progress in all departments.

Classical sales are up 80 percent compared with the same period last year. There have been excellent sales of the Aristocrate series, and there are new releases in this line by Patrice Fontanarosa, Jean-Pierre Wallez, Bruno Rigutto and the Ensemble Instrumental de France.

Sofrason's classical reputation has also been enhanced by the success of the complete piano works of Liszt recorded by France Clidat.

The budget labels Classique Royal and Coccinelle, catering respectively to classical and pop buyers, have impressed with their high quality packaging and total sales of the 25 releases in each of these two series have topped 200,000.

Outstanding in the international sector have been the sales of artists like Gilbert O'Sullivan, Julio Iglesias, Les Humphries and Donna High-tower, and on the national front Decca France sets great store by Do-

Barclay Goes Into Budget

In an effort to increase their impact on the international scene, Barclay artists are currently making multilingual versions of their releases.

Martine Clemenceau has made English, German and Italian versions of "Sans Toi"; Patrick Juvet has recorded an English version of "Lundi Au Soleil," a song originally written for Claude Francois, and is planning a Japanese recording of "La Musica."

Michel Delpech has made a German version of "L'Amour en Wagon-Lit" and Esther Galil is already making an impact in Germany with German versions of "Shalom Shalom" and "Coeur de Pierre."

Among the up and coming talent on the Barclay roster is a 16-year-old girl singer from Lyons, Patricia Lavilia, who has been launched with an \$18,000 promotion campaign. So far the single "L'Amour Est Toujours En Vacances," a typical song for the summer written by Michel Jourdan and Armand Canfora, has sold 56,000 copies.

Daniel Guichard is another bright Barclay hope who is making a big impact on the French charts.

A major event this year for Barclay has been a move into the budget field with the Barclayrama line, a series of 28 back-catalog albums, attractively repackaged and selling at 12 francs 70. Repertoire includes recordings by Maurice Chevalier, Manitas de Plata, Raymond Lefevre, Michel Sardou, Pierre Perret and Dalida, and advance orders to date have topped the half-million mark.

nadieu, who has recorded a French cover version of Gilbert O'Sullivan's "Nothing Rhymed."

However the most dramatic success to date have been that of Manu Dibango whose record of "Soul Makossa" on the Fiesta label has become an international hit, particularly in the U.S.A.

As part of the company's expansion plans, Sofrason has signed to represent a number of labels in France, including LMCE which has the original version of the hit "Rock 'n' Roll Is Back Again" by Little Sammy Gaha.

The company is also distributing the production of PPA (Producteurs Phonographiques Associes) which forms part of the International Pelgrims Group.

If the current rate of growth is maintained, Sofrason should have no difficulty in achieving its objective of doubling its turnover by 1975.

Associated with Sofrason are the Decca studios, which are among the most modern and best equipped in Europe. The complex consists of two major studios, plus a recently added smaller studio for pop groups, spoken word recordings and rehearsals.

The main studio has quadraphonic recording facilities and has been used by such major artists as Mantovani.

Completing the Pelgrims complex in France is the Societe AREACEM, a pressing and sleeve manufacturing company at Tourouvre in the Orne department of France.

The factory has 50 Fabel presses and has a production capacity of 22 million single and LP disks a year—a figure which will shortly be augmented to 30 million.

COMPANY REPORTS

Phonogram

In a market characterized by a recent boom in LP sales, Phonogram France has strengthened its already highly favorable position.

In September last year there was the Mort Shuman explosion and the American singer/songwriter achieved best-seller status with his album "Amerika" and the single "Le Lac Majeur."

Demis Roussos continued his run of successes with "My Reason" and "Forever and Ever" and enhanced his international reputation with visits to Spain, Italy, Switzerland, Belgium, Holland, Germany, Brazil, the Argentine and Mexico.

Alan Stivell, from Brittany, successfully revived Celtic music with two LP chart entries and spread the message to Britain, Ireland and Canada and Serge Lama, following the success of his new album and a triumphant bill-topping season at the Olympia, established himself as one of the major French recording talents.

The incomparable Georges Brassens produced another landmark album (330,000 sales) and began a three-month season at the Bobino to be followed by Alan Stivell. Phonogram has also been well represented at the Olympia with appearances by Rika Zaria, Demis Roussos, Michel Sardou, Mireille Mathieu, Serge Lama and Georgette Lemaire.

The success of Alan Stivell has given a new impetus to the Breton catalog, Kelenn, and artists like Tri Yann, Gilles Servat and Joan Pau Verdier are now enjoying national popularity.

Among the younger talents who are making an impact are Serge Fouchet, songwriter/singer Guy Skornik and the group Ange, who have been voted to French pop group of 1973. Ange are about the only French group with real international potential at present.

Established talent which has joined the Phonogram roster includes Mireille Mathieu, Rita Pavone and Jacques Monty, enriching a catalog which already boasts such top artists as Nana Mouskouri, Barbara, Claude Francois, Johnny Hallyday, Enrico Macias, Serge Gainsbourg, Jane Birkin and Graeme Allwright.

In addition to a powerful local roster, Phonogram also represents a number of important foreign catalogs and visits to France by Traffic, King Crimson, Spooky Tooth, Claire Hamill, Vinegar Joe, the Incredible String Band and Roxy Music have all been effectively exploited in terms of record sales. With good sales, too, from Cat Stevens, Mountain and Uriah Heep, the Island label has acquired a status of great importance on the French market.

From the Charisma label, Phonogram has had good results with Genesis, String Driven Thing and the singer Clifford T. Ward, and no less impressive have been the labels Vertigo (Black Sabbath, Jim Croce), Family (Mama Lion), Shelter (Leon Russell), Mercury (Rod Stewart, Jerry Lee Lewis), Flying Dutchman (Gato Barbieri) and Biram (Tony Ronald).

Finally Vicky Leandros, who makes regular visits to Paris to appear in television shows, is one of the consistently bright stars in the Phonogram firmament.

COMPANY REPORTS

CBS

One of the most important ventures undertaken by CBS France in the last year has been the launching of a new series of cassettes and cartridges, "Special Route" which have been specially conceived for automotive use and which have no disk equivalent.

As well as marketing the tapes through conventional outlets, CBS is, for the first time, also using gas stations and has reached agreement in this respect with Shell, Elf, Antar, auto accessory shops and a number of off-

cail service stations such as Renault and Peugeot.

The tapes consist largely of uninterrupted music and are offered at a lower price than the normal recommended price for cassettes and cartridges.

The campaign has been organized in conjunction with the magazine Auto-Journal and will run throughout the summer. In the first six weeks of the operation, 270,000 cassettes and cartridges were sold.

CBS tape sales have been augmenting steadily in recent months and an additional boost has been provided by the introduction of a new line, Harmony, selling at just under \$6.

On the record front CBS has achieved remarkable sales with the children's series, Age d'Or and Cadetrama and has also scored heavily with its Versailles budget series, selling at 12 francs 70 (about \$2.80).

In classics, CBS has had continued success with the "Grands Interpretes" series and, of course, with the fine recordings of Boulez (notably "Petrouchka") and Bruno Walter.

In the field of popular repertoire, CBS now has a really solid roster of local talent and has seen consistent chart success achieved by Mike Brant, Joe Dassin, Gerard Lenorman, Michel Fugain, Saint-Preux and most recently, Anne-Marie David following her Eurovision triumph. There have been good results too from records by Albert Hammond, La Grand Ecurie and Billy Paul.

Looking to the future CBS is expecting great things from such young talents as Joel Prevost, Jean-Jacques Dumas and Jean-Noel Duterte.

During the year DPI, the CBS custom distribution affiliate, acquired new catalogs including Platine, the Portuguese lines Melodie and Aquila and the Hachette Productions Sonores.

The Masterwork musical instruments and accessories division continues its expansion and now has product available in 95 percent of the major department stores and, discount houses. Advance orders in 1973 for the Baby Music line of musical toys are also impressive.

Masterwork has started setting up Musical Library departments in stores where the songbooks of top stars are on sale and in prospect for the near future is a range of organs at popular prices.

COMPANY REPORTS

Sonopresse

Maintaining its policy of closer relations with independent producers, Sonopresse has recorded, this year, a healthy expansion rate, doubling in the last 12 months its turnover of exclusive product.

The new Sonopresse team, under chief executive Georges Rambaud, has set up a highly competitive organization to promote independent productions, based on three essential services:

—Radio-television-press promotion, in which Sonopresse can offer some original approaches.

—Manufacture, in which the company has the widest flexibility enabling a record to be placed on the market in less than a week.

—Distribution organization, which covers all possible record sales outlets, including the exclusive distributor, the wholesaler and the one-stop organization. Sonopresse also has more than 50 representatives covering the French territory.

As a result of these service opportunities, Claude Carrere (producer of Sheila, Ringo, etc.) has assigned distribution of his label to Sonopresse, and the company has also acquired license deals with the U.S. firms Alshire and Evolution.

Sonopresse now intends to broaden its international activities, principally within the European Common Market and Canada.

It has signed agreements with two of the biggest Canadian independents, Campus and Nobel, and at the same time has begun distribution of

the German firm Ariola, on the Euro-disc label, with a reciprocal deal in Germany for exclusive Sonopresse product.

In the meantime, Georges Rambaud plans to place more emphasis on the rest of the catalog at Sonopresse's disposal. Although there are numerous French artists on the company's books, Sonopresse does not wish to be at the complete mercy of the irregular hit song.

As a result, the company has carried out a detailed market survey for the better exploitation of its standard catalog product and claims that the results in 1972 were extremely successful.

Rambaud, commenting on the company's activities in general, said, that "The growth rate for 1973 is as solid as that registered in 1972 and we believe that the predictions we made some months ago will be considerably exceeded."

COMPANY REPORTS

WEA-Filipacchi

During the past twelve months, the now two-years-old WEA Filipacchi Music has made impressive strides towards its objective of becoming one of the major record companies on the French market.

On the international side, WEA Filipacchi scored very heavily with several albums, two of which sold more than 150,000 copies: Led Zeppelin IV and the Clockwork Orange soundtrack album. Albums by the Rolling Stones, Neil Young, Alice Cooper, Ten Years After, Procol Harum and Steve Stills also enjoyed huge sales. Sell-out tours by Alice Cooper, Led Zeppelin and Steve Stills confirmed the superstar status of those artists.

In late 1971, WEA Filipacchi made a deal with Chrysalis Records for distribution in France and Belgium of the recordings of Ten Years After, Jethro Tull and Procol Harum. Then in early 1973, Bernard de Bosson, General Manager, and Dominique Lamblin, International Manager, concluded another deal for the distribution in France and Belgium of the recently formed Manticore label, the record company created by Emerson, Lake and Palmer.

On the local side, Veronique Sanson's second album definitely established her as one of the most important new female artists of 1972, in France as well as on the international scene, her first album having been released in the USA, Germany, England, Canada, Italy, Australia, South Africa, New Zealand. She also made an extremely successful tour of Canada, where she is now one of the most important French-speaking artists under the supervision of Jean-Pierre Orfino, Head of A & R, Hugues Aufray's second album for Atlantic was released with very good reactions from the public as well as from the media, while three other major projects were successfully launched in June 1973. Jeanne-Marie Sens on Atlantic, and Presence and Michel Berger (Veronique Sanson's producer) both on Warner Bros. Francoise Hardy also joined Warner Bros. with Michel Berger producing her new album for a fall '73 release.

In 1972 and 1973, Geoffroy du Laz, General Sales Manager, continued establishing his sales force as a very important distribution network in France, efforts which culminated with a most important deal, negotiated by Christian Stiquel, Financial Manager, Geoffroy du Laz and Bernard de Bosson: the distribution of the Pierre Perret label "Adele."

In June 1973, WEA Filipacchi switched distribution in Belgium, ending a two year association with Barclay Records, to begin a successful cooperation with the EMI subsidiary in Belgium.

WEA Filipacchi has impressed everyone in the French record business with its drive and energy and its expansion in its second year of existence has established WEA as one of the most aggressive record companies in the French industry.

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Spanish: TE RECONOCERAS
German: DU BIST DA
Italian: IL LETTO DEL RE
and Japanese*

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Sofrason's hard hitting distribution of DECCA and local product is gaining an ever greater share of the French market.



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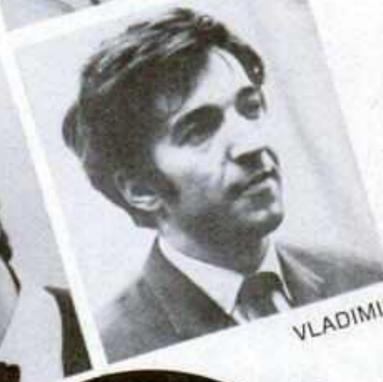
MANU DIBANGO



FRANCE CLIDAT



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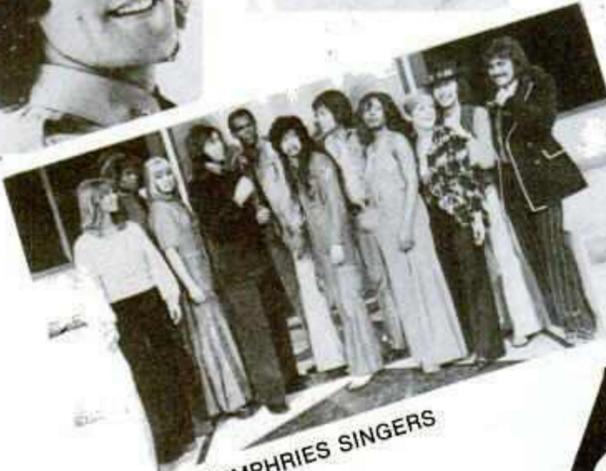
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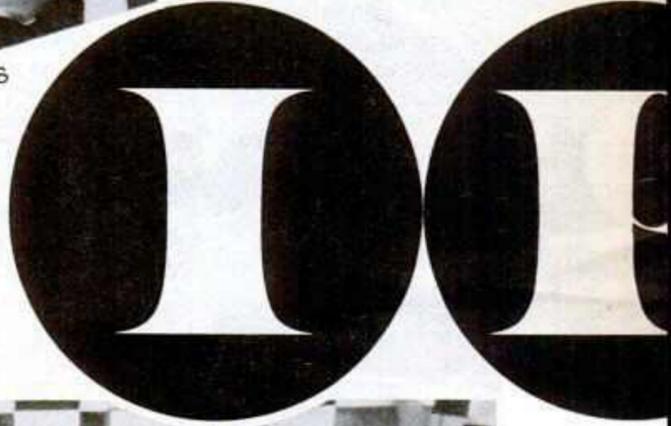
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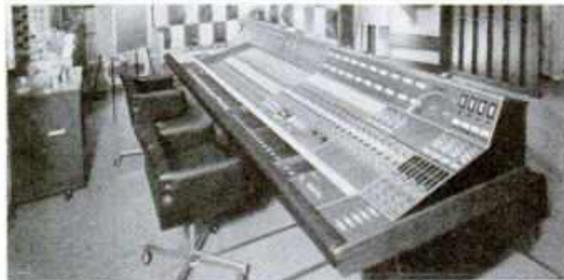
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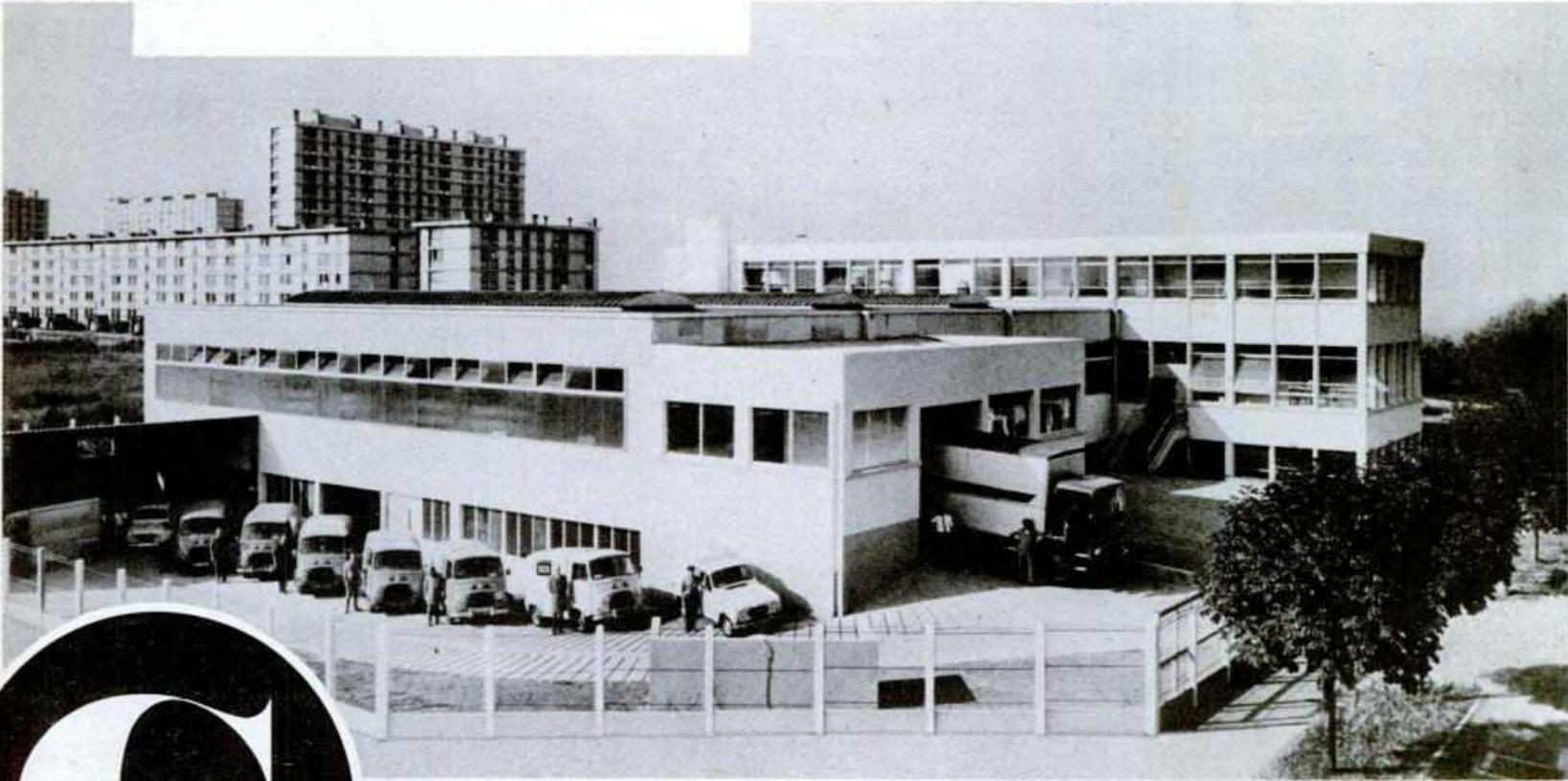
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TIONAL
GROUP

COMPANY REPORTS

Pathe-Marconi

Pathe-Marconi is this year at the same time celebrating the 75th anniversary of the EMI group and also two milestones in the lives of two of its leading local artists: the 40th year in show business of Tino Rossi, and the "20 years of song" of Gilbert Becaud.

Former head of EMI operations in Italy, Michel P. Bonnet was last October appointed assistant managing director of Pathe-Marconi under company president Francois Minchin. One of his first decisions was to name a specialist in modern sales methods, Denis Coton, at the head of the commercial department.

Among the major French artistic achievements of the year was the return of Salvatore Adamo to Olympia last December with a subsequent LP. He was followed on the Paris music hall stage in March by Gilbert Becaud.

Becaud's "20 years of song" celebrations include the release of an 18-album collection of nearly all his recordings, a film "Un homme libre" ("A free man"), and another Olympia season in October.

Julien Clerc scored top French sales with his last album, while Sacha Distel has just produced his first LP written and composed entirely by himself. France Gall has been launched on a new career, and impersonator Thierry Le Luron has set a new album sales record with an operetta extracts album.

Trumpeter Georges Jouvin has just renewed his contract after 18 years with the firm, as has orchestra-leader, arranger Franck Pourcel . . . after 20 years. Pourcel received three gold disks during a recent tour of Japan.

Esther Ofarim is preparing a French career with an initial album following an earlier LP in English.

On the group scene, Il Y Etait Une Fois has topped group sales figures with its first two singles; new-look Triangle has released a new album this month, and Variations capped its U.S. tour with a new recording.

Pathe is shortly to launch a new budget line, "Punch," aimed particularly at chain store and supermarket outlets.

International sales have been strong album successes by Pink Floyd, Deep Purple, the Tamla Motown catalog, Beatles reissues, the Dance Forever rock 'n' roll re-release catalog, plus the reissue of the Capitol Jazz Classics series. Top film soundtrack successes were "The Godfather" and "Cabaret."

The Orchestre de Paris has recorded a number of works during the year under conductors like Pierre Dervaux and Gennadi Rozhdestvensky, although during the year considerable attention was paid to lyrical recordings, with Pathe's own ambitious program of operetta albums.

The young artists featured during the year were Argentine pianist Sylvia Kersenbaum, French pianists Jean-Philippe Collart and Michel Beroff, harpist Martine Geliot, organist Arlette Heudron and pianist Daniele La-val.

Market Share

Based on a consensus of industry estimates, the total turnover of the 12 major record companies in France breaks down roughly as follows:

	%
Phonogram	20.0
Pathe-Marconi	16.5
CBS	14.5
Barclay/CED	11.5
Polydor	10.0
Vogue	7.0
Disc'AZ	4.5
Sonopresse	4.0
Musidisc	3.5
WEA Decca	2.5
RCA	2.5
	100.0

The first French National Hit Parade put out by the Centre d'Information et de Documentation du Disque in October 1968. It is significant that whereas at that time the singles chart was dominated by foreign material (indicated by an asterisk), today's French chart is 90 percent French.

Order	Title	Artists	Label
1	THOSE WERE THE DAYS*	Mary Hopkin	Pathe-Marconi
2	MONIA*	Peter Holm	C.E.D.
3	HEY JUDE*	Beatles	Pathe-Marconi
4	BABY COME BACK*	The Equals	Philips
5	RAIN AND TEARS	The Aphrodite's Child	Philips
6	FIRE*	Arthur Brown	Polydor
7	SIFFLER SUR LA COLLINE	Joe Dassin	C.B.S.
8	JUMPING JACK FLASH*	Rolling Stones	Decca
9	MY YEAR IS A DAY	Les Irresistibles	C.B.S.
10	MONJA	Roland W.	Festival
11	TIGER*	Brian Auger	Polydor
12	FOUR ETRE SINCERE	Herbert Leonard	Philips
13	IRRÉSISTIBLEMENT	Sylvie Vartan	R.C.A.-Victor
14	A MAN WITHOUT LOVE*	Engelbert Humperdinck	Decca
15	MRS. ROBINSON*	Simon & Garfunkel	C.B.S.

France has only had an official systematically compiled hit parade for just over five years.

In October, 1968, the French record industry organization, SNICOP, and its information bureau the CIDD, came out with the first, roneo-typed on ordinary paper. It was monthly but its impact was considerable.

Produced by CIDD secretary general Jacques Masson-Forestier, the Hit Parade Officiel is now based on returns from 165 sales outlets throughout France. These include a number of central buying groups which control between them 1,200 record and tape departments mainly in chain stores and supermarkets.

Each month, the CIDD, now using multi-colored, promotion-minded presentation sheets, releases a pop top 30 combining French and international product and a corresponding listing of leading album sales.

On top of this, during the year the CIDD brings out specialist charts covering classics, jazz, children's records, folklore and lyrical recordings.

At the very start, the CIDD compiled French and international product in the one chart. But under considerable pressure from the industry, from musicians, and from writers and composers, the two were separated.

This for a long time gave a false image of comparative sales, but was the result of a widespread desire in the industry in the late 60's and early 70's, to boost national music product.

One effect to this movement was a reduction in radio playing time for international records, which although criticized in some circles, has undoubtedly contributed to the massive predominance of French product on the record market today.

During this period, the radio stations, the state-owned ORTF France Inter, and the independent Europe No. 1 and Radio Luxembourg France, continued compiling their own charts, based on listeners' letter, phone calls and playing time—and they combined French and international product.

But in the last two to three years, the trend towards French music, both at home and abroad, has been so considerable, that reverse pressure was brought on the CIDD to bring out once again a combined chart.

Not all record and publishing industry executives favored this, but their fears were unfounded. For in the first month of combining, foreign disks came unbelievably low down the singles list. And for more than a year now, this trend has changed little.

The CIDD album charts have always combined foreign and national product, and here foreign, mainly U.S. and UK, groups regularly do well—perhaps sharing the scene with

French artists. One feature is that an album by a top French artist released after a season at the Paris Olympia Musichall always moves well in the charts.

The CIDD hit parades are published in a number of other countries, especially in the French-speaking world and in most daily and weekly papers in France. The music trade press however often likes to use others, in some cases charts prepared by their own services, or those supplied by the main rackjobbing concern COGEDEP, or the major chain store and supermarket buyer SAPAC, both of which are based purely on sales.

The radio charts have the main advantage for the industry and public in being weekly. While not based at all on sales, they often reflect, due to new selection techniques backed with peak audience pop programmes, eventual market performances.

The system used on Radio Luxembourg (RTL) is fairly typical. Main responsibility for original record selection lies with programmer Monique Le Marcis.

She selects material on reputation, topicality and talent factors in new young artists. This list is presented to the public on Monday's radio show. Phone call balloting selects a top list, which goes through to the next day's programme to which new entries are added, and so on. So that by the end of the week, a fairly typical public selection has been made. Unpopular records are eliminated, popular older ones get relegated, and new entries can still make a dramatic rise, just as on a sales-based chart.

Under this system, RTL, and Europe No. 1 which uses similar methods, have brought a degree of accuracy to radio hit parading, and, incidentally, drawn in large new audiences to the hit parade programmes.

In spite of this, the official CIDD chart remains monthly, partly because of the massive amount of work involved in its compilation, and secondly because the French record market is a slow mover. Once a record reaches the charts, it may well stay for a number of months. Thus the CIDD believes that weekly movements are not big enough to justify a change from the present system.

Masson-Forestier does not want to change the word "Hit Parade" either (in spite of its non-French origin). The language arbiter, the Academie Francaise, is waging a losing battle against "Franglais" and recently deemed that the term "Hit Parade" could be well eliminated from French usage. The Academie proposed the word "Palmares," which is a little old-fashioned and anyway means prize-giving.



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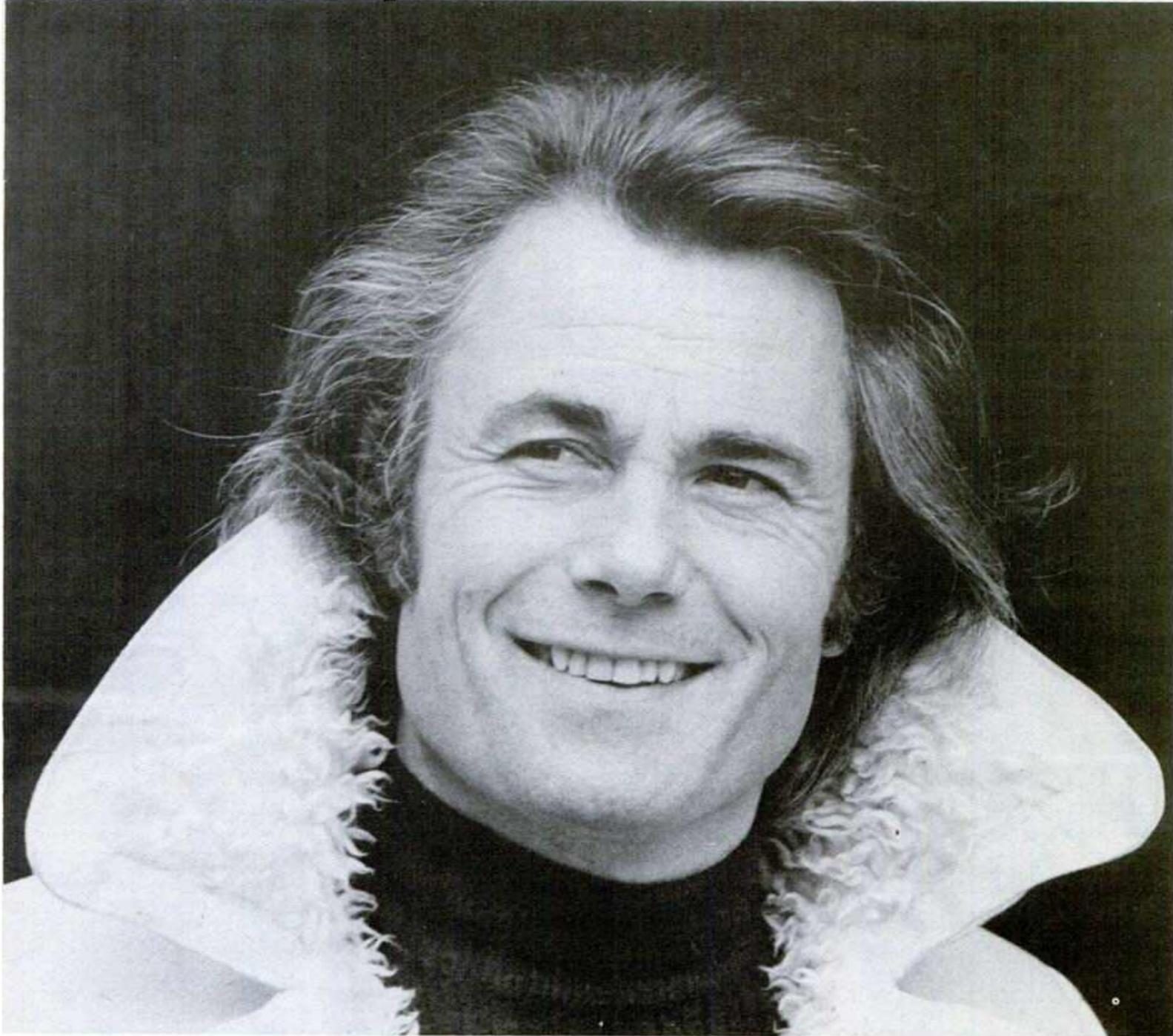
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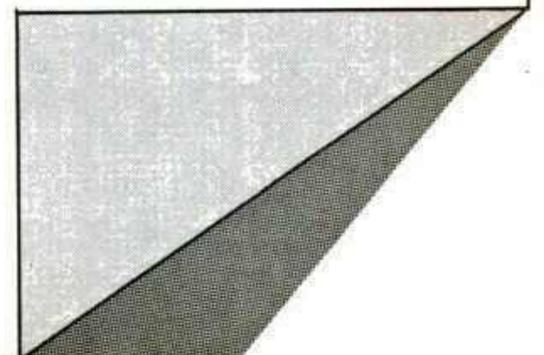
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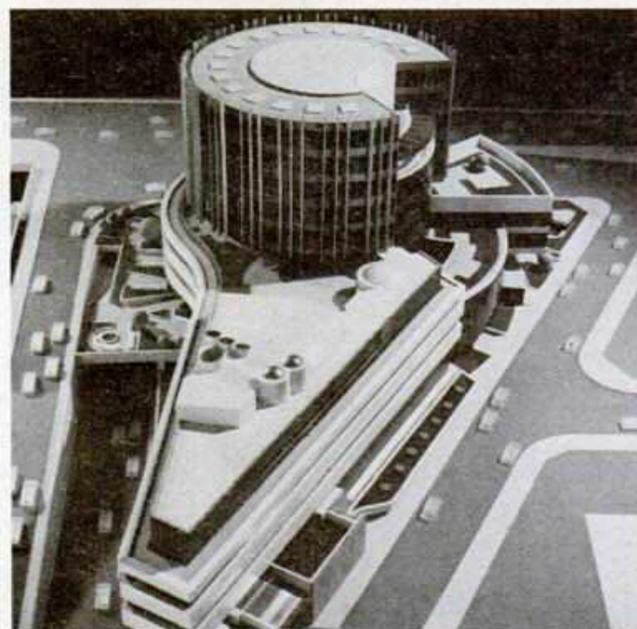
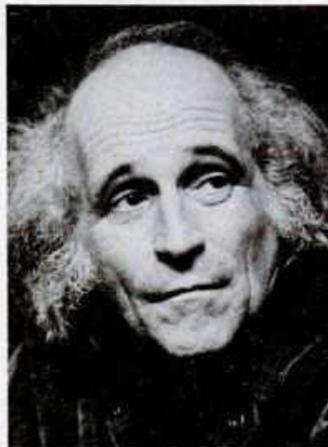


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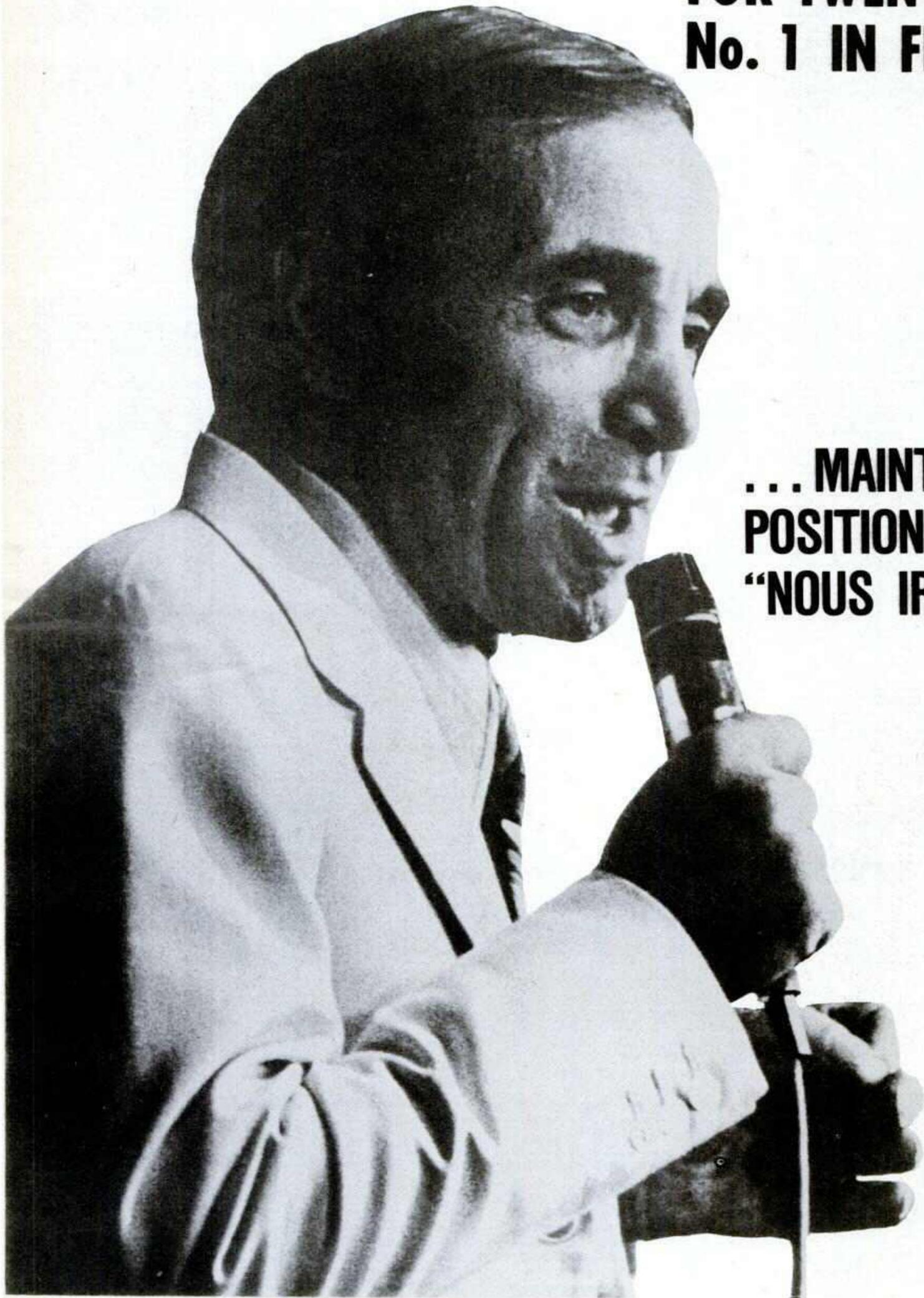


1. One of the control cabins of the Societe Francaise du Son recording studio in Paris.
2. Bernard de Bosson, second from right, general manager of WEA Filipacchi, and Stanley Robbins, second from left, president of EMI Belgium, sign the deal by which EMI represents WEA in Belgium. Standing, l. to r., are Emile Garin, general manager of EMI Belgium; Christian Stiquel, financial manager of WEA Filipacchi; and Geoffroy du Laz, sales manager of WEA Filipacchi.
3. Serge Gainsbourg (Phonogram).
4. Leo Ferre (Barclay).
5. Stephen Stills and his wife, French artist Veronique Sanson.
6. WEA Filipacchi artist Hugues Aufray.
7. Michel Berger, producer of Veronique Sanson and Francoise Hardy.

8. Jacques Souplet, president of CBS and of the French Record Industry Association (SNICOP) pictured, right, with veteran French singing star (Charles Trenet).
9. Charles Aznavour, one of the most durable of French talents.
10. Michel Colombier, gifted composer and arranger.
11. Eddie Barclay, head of France leading independent record company, with singer/songwriter Jacques Brel.
12. Georges Brassens—his last album sold 330,000.
13. Sheila
14. SACEM, the French performing right society, is having constructed at Neuilly, west of Paris, this Maison de la Musique, which will house all the departments of SACEM and its affiliate, the SDRM (mechanical right society). The building will also include concert and exhibition halls, conference rooms, recording studios, a library and a music information center.

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With Limited Airplay Promotion Is a Problem

By PIERRE LAURENT

If record sales in France have not enjoyed the rate of growth that the healthy state of the general economy might lead observers to expect, it is undoubtedly due to the linked problems of over-production and under-exposure.

Says Jacques Caillart of Phonogram: "Too many records are produced and too many of them sound the same—particularly at this time of year when all the companies are looking for the big summer hit, *le succes de l'ete*. The potential market in France is excellent, but record buyers are a little bemused by the flood of product."

And CBS chief Jacques Souplet says: "The under-exposure of our industry's product on radio and television is a major problem. The number of stations is limited and the regional radio stations broadcast the same programmes as the national stations 95 percent of the time. We have no offshore stations, so we have

to seek other methods to promote our releases."

The competition for airplay is fierce and the ORTF, the State radio and television organization, imposes certain restrictions. For example the airtime given to foreign productions must not exceed that accorded to French repertoire; and no record may be played more than once in the same week.

No such restrictions apply in the programming of the peripheral commercial stations Europe No. 1 and Radio Luxembourg, or the southern region stations Radio Monte Carlo and Sud Radio. These latter two stations, however, tend to be neglected by the record industry promotion men—it's a function of the fact that the French record industry is concentrated in Paris.

Because of limited radio exposure, artist tours have become extremely important in France as a means of record promotion and a winter season at the Olympia in Paris can be of vital importance. The Olympia, one of Europe's most famous music halls, is a crucial testing ground for an artist.

In addition to the normal summer tours of holiday resorts, there is, this year, a Tour de France de la Chanson—a mobile contest in which artists appear in different towns each evening and are voted for by the audiences.

Promoting foreign product by means of artist appearances becomes more and more difficult in France for financial reasons so it is primarily the French artists who are involved in personal appearance promotions.

Considerable attention is given to point-of-sale publicity and the use of stickers and posters is increasing. In addition there are various special campaigns—like the CBS initiative on campus where the company presents its latest releases to the students, and the Pathe-Marconi operation in conjunction with audio equipment retailers where a selection of good stereo recordings are promoted in conjunction with high fidelity record equipment.

On the classical front promotion is becoming a little more vigorous and there have been some notable efforts from small labels like Calliope and Arion to bring to the fore the lesser known classical composers.

High Tax on Records is Brake on French Expansion

By MICHAEL WAY

An independent survey in the United States has just shown that France is destined to be one of the major economic powers of the quarter century or so remaining between now and the year 2000.

George Orwell's "1984" may fall inconveniently within this period, but that is a distraction. There is a West European economic boom, (Italy perhaps excepted), mostly brought about by the European Common Market of Six. New members Britain, Ireland and Denmark may hope to join this trend, and recent figures from stop-go Whitehall may indicate that the UK is moving along the same lines.

But for France, certain generalities exist. The Frenchman takes his annual holiday in August—the whole month, which is long by any standards—insists on having a car, a television and up-to-date kitchen equipment for his equally-demanding wife. The high cost of living quarters, invariably an apartment, add to the heavy monthly expenses bill, leaving very little disposable income unaccounted for.

All of which is reflected in the state of the French record industry. The industry produces a luxury object, the disk or tape, which, as such, is subject to the highest possible added value tax rate of 33 percent of retail value.

More than 100 million records are now being produced annually in France, with its population of 52 million. But there are less than 10 million record players in use. The television comes first in every home. And now, the Frenchman is saving his *sous* for hi-fi equipment, some of it way below accepted hi-fi criteria, but nevertheless an expensive replacement outlay.

The medium price record player is not in such demand to replace equipment bought in the mid-50's when the LP first came into vogue.

There are not much more than half a million genuine hi-fi sets in use in France; a country which has been slower than most into changing to color tv (there are two government-owned channels and France has her own color tv process, SECAM), and to the more distant realms of the audio-visual medium—cartridge TV. This latter sector can almost be written off, although one state and one private organization is preparing the ground to provide an adequate service and to protect to the maximum all involved. Equipment is terribly expensive, there is no software, and it can be said that at present, audio-visual exists in France purely at an educational level, be it in schools or colleges, or for trade and business training.

Quadraphonic is seen here largely as an American-Japanese toy. Some firms have dutifully put out small catalogs, and one, Decca, has just recorded a set of French classical performers on four channel—but for such a limited market that the full effects of quadraphonic reproduction of classical music will be rarely appreciated.

This conservative picture is backed commercially by a steady 10 percent average annual growth rate in the French record business.

Phonogram has opened a new commercial centre at Antony, south of Paris; CBS has opened a parallel distribution network, DPI, to cope with the company's growing range of product and to attract new distribution licenses; and the German giant Ariola has just set up business in France under the Sonopresse wing—these are the main developments of the year.

The 1972 figures for the French industry were not quite as encouraging as those of 1971, which saw the virtual extinction of the four-track EP and the rise of the LP—the latest phenomenon on the French scene.

Now for the price of four singles, the French public can buy an album, however hard added value tax hits. Pierre Chesnais, General Delegate of

the French IFPI group, the SNICOP, the record trade association, notes the rise in budget album sales as more and more companies move into this sphere.

Until recently only three companies produced budget albums (at about \$2) in mass—Musidisc, Music For Pleasure, and Vogue. Now all are on the bandwagon, the latest convert being Barclay with its budget line, Barclayrama.

These companies are not just putting out dated material, but are trying hard to attract the public with the biggest names possible—often top foreign artists who have never really scored a major success in France—or subsidiary or slightly older waxes by local performers. Results have been good, especially in supermarkets and chain stores which have seen the greatest sales expansion of the last few years.

Such outlets now claim 38.1 percent of total sales and are gradually creeping up on traditional record retailers, for whom specialization or tougher marketing methods must now start to apply. In this context, it is interesting that the local retailer fought the implantation of the Music for Pleasure France line for years after its introduction; but now all the French companies are moving strongly into this end of the market. The conservatism still existing is apparent from such a state of affairs.

But prices are important, especially with added value tax on top. In February 1972, manufacturers upped their rates in a direct challenge to Economics and Finance Ministry controls to add an average of 10 percent on recommended retail prices.

It was not enough. And now French producers enviously eye their German colleagues, who have much greater returns for just about equal retail prices. The WEA-Kinney France case exemplified this.

The firm was fined \$66,000 by the Common Market Commission for attempting to hinder across the France-German border sales by wholesalers of French products. This was a test case and there is no doubt that WEA was only one of several French companies seeking to remain trans-shiping.

It may be easy to laugh this off, but what the Common Market has not yet done is to attempt to level off added value tax rates throughout the continent. France also enviously eyes Britain's new 10 percent rate. UNESCO is looking into the question, but standardization is a long way off.

As to the future, the French produc-

(Continued on page 48)

Recording Studios Boom in France

The development of recording studios in France over the last few years has been somewhat spectacular and has effectively brought to an end an era in which so many major French artists preferred to go to London to record rather than have the session in France.

Says CBS president Jacques Souplet: "French artists can now get just as good a quality of sound in French studios today as in Britain and it is significant that many foreign groups are now coming to France to record."

Indeed, artists like Marc Bolan, Ashton, Gardner & Dyke, Pink Floyd and Elton John have all recorded in French studios. Studios like Strawberry, Europasonor, Sofrason, Davout have won an international reputation, and excellent new studio complexes like Ferber, Itypocampus and Lewis Show Business, Comedie des Champs-Elysees and Leo Clarens which have been opened relatively recently, are testimony to the continuing prosperity of the custom recording business in France.

The Neighboring Rights Situation

Although there is no law in France regarding the payment of neighboring rights by broadcasting organizations, and France has not therefore ratified the 1961 Rome Convention (unlike other Common Market countries such as West Germany, Denmark and the UK), the ORTF—the French state broadcasting organization—nevertheless pays compensation to record producers and record artists for the use of commercial disks on radio and TV.

These payments have been made since 1946 to the French record industry association, SNICOP. However no neighboring rights payments are made by the peripheral commercial radio stations Europe No. 1 and Radio Luxembourg.

A convention which France has ratified is the International Geneva Convention on the piracy of phonograms whose provisions came into force in France on April 18th this year.

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High Tax on Records

• *Continued from page 46*

ers will need extra funds for expansion. EMI, (in its French form of Pathe-Marconi) is currently studying a complete revamp of its Chatou manufacturing plant outside Paris—a big investment. The company has also installed new tape duplicating equipment, though at present the market for 8-track is still incredibly low and there are less than half a million car cassette and cartridge players in use.

Following the price rises of February 1972, the main disks to suffer were the popular and classic LP's, the former especially new releases by top artists, these now costing around \$9. Chesnais is certain that the lack of expansion in the French industry is due to this high retail price with the corresponding low ex-factory price.

"Around \$9 is a lot to pay for a quality LP," he said. "but the ex-factory price is some one fifth cheaper than in other countries, which was the reason for the Kinney-WEA affair. It is a great brake on expansion," he said.

But the manufacturers can hardly be expected to put up their prices drastically again—last February's was the first increase in some seven years—without a corresponding drop in value added tax.

On the artistic front, there is nothing much new. "Mamy Blue" by Hubert Giraud, was perhaps the only French world hit of last year. Many companies are reverting to the expanding French music scene and trying to promote new, young talent. This, as it happens, follows a not too successful attempt by some to make local Anglo-Saxon recordings by French artists.

Ringo Willy Cat (Carrere) enjoyed huge sales with a number of titles, and married Sheila (Carrere), while their producer expanded by selling distribution rights to Sonopresse. The latest hit is "Viens, viens" by Marie

Laforet (CBS), which could well be the sales performance of the year, while Stone and Charden (AZ) are now nearly a national institution.

Chesnais, from Brittany, noted the increase in regional music, especially from his home area, which in particular has produced the Celtic harp and harmonies of Alan Stivell, one of the few new French artists to have scored abroad in the past year, he being especially appreciated in Celtic neighbours Ireland, Scotland and Wales. This has led to success for a number of other Breton singers.

Chesnais is particularly interested in the piracy situation, or lack of one, in France. He said this was mainly because of the considerable efficiency of the performing rights society SACEM, and the mechanical rights collector SDRM, backed by strong French legislation.

Apart from these he saw no real reason for the relative absence of piracy in France, except perhaps the fact that the French public insists on knowing what it is buying, prefers quality recording and presentation, and does not always get either in pirate disks.

Furthermore organizations like SNICOP and SDRM just do not have the facts on pirate pressings in the country—an illustration of how seriously they regard the situation. Nevertheless the two organizations have just formed a defense committee to safeguard their interests and co-ordinate action on another problem, imitation of hit records.

This is being carried out, at present at a small extent, by firms selling records at fairgrounds and public markets. They comprise imitations of song, arrangement and singer. It is a delicate subject, because author's rights are being paid, it is understood. But in France there is jurisdiction on unfair competition, and this new type of recording may fall within its scope.

French Tape Market Gains Four Main Developments

By PIERRE LAURENT

The pre-recorded tape market in France continues to expand steadily, with annual sales increases varying, from company to company, between 35 and 50 percent.

This year the tape sector of the market has seen four major developments:

—a major assault on the automotive market by Blaupunkt with its car cassette players. Expectations are that the penetration of in-car cassette players should double this year.

—the move of Phonogram and Polydor into the cartridge market.

—the success of budget tapes produced specifically for in-car entertainment. Pathe-Marconi had already made considerable impact with its Autoroute A6 series and CBS, WEA and Phonogram have launched similar collections.

—the enterprising efforts made by record companies to solve the problem of in-store presentation and display of cartridges and cassettes. Although restricted by the need to guard against pilferage, companies like Polydor, Phonogram, Pathe-Marconi have come up with some original solutions and have done a great deal to help develop tape departments in record stores.

As has been observed elsewhere piracy, even on cassette, is extremely limited in France and almost the only negative aspect of an otherwise booming tape market is the fact that attempts to develop sales of spoken word repertoire on tape have been largely unsuccessful.

Wholesalers Come More Into Picture

By MICHEL CHEMIN

In the last 15 years retailing in France has undergone something of a transformation with the advent of big self-service stores with a floor space of anything up to 10,000 square feet.

Record retailing has lagged somewhat behind in this evolution until recently but now the revolution is in full swing. These big stores now account for ten percent of all record sales and are confidently expected to annex 20 percent in the next two or three years.

The Paridoc group, for example, has seen its record sales turnover through its 36 Mammouth stores increase by 600 percent in the last three years.

This evolution is naturally watched with intense interest by record companies, wholesalers and rack-jobbers, most of whom understand that if the movement in favor of record depart-

ments in big stores is to go on developing.

For a long time the French market tended not to favor wholesalers. As far as record manufacturers were concerned there were no wholesalers—simply big-scale record retailers. This is no longer the case and wholesalers, now associated through their organization "Groupe des Sept," are getting official recognition. Originally restricted to serving the small retail outlets which were not covered by the record companies' own distribution services, the wholesalers are now supplying medium-sized outlets and big stores. In addition the development of the tape market and the opening up of new sales outlets have enabled the wholesalers to widen their area of operations.

As in other countries, the response *(Continued on page 49)*

SACHEM: 35,000 Members

As well as having the oldest record company association in the world—SNICOP, which recently celebrated its 50th anniversary—France has the oldest, and certainly one of the most efficient, of the performing right societies—the Societe des Auteurs, Compositeurs et Editeurs de Musique (SACHEM).

Founded in 1851, the SACHEM has 35,000 members today—it enrolls something like 1,000 new members every year—and has more than three million titles in its files. Its annual turnover, including mechanical rights which are controlled by its affiliate, the SDRM, is 33 million francs (\$7.3 million).

Among its members are Irving Ber-

lin and Dimitri Tiomkin and its most auriferous repertoire is that of Maurice Ravel.

SACHEM is most diligent in its collection of rights from all sources, employing more than 400 employees in its Paris headquarters, plus 14 regional directors, 120 regional delegates and 450 employees throughout France. It operates on an overhead of about 21.4 percent of its turnover.

As well as acting as a collection and distribution agency for its members, SACHEM also plays a big part in encouraging young lyricists and composers by awarding annual grand prix in various categories of music and in offering scholarships to music students.

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French Talent: The Language Barrier Still Persists

By Lucien Nicolas

Paradoxically, one of the great merits of the French *chanson* today is that it is no longer exclusively French—it has become an integral part of the music scene of the French-speaking territories, embracing Switzerland, Belgium and French Canada.

There is now a free circulation of French-speaking talent in these territories—which have a total population of 70 million. French artists like Veronique Samson and Alain Barriere are very popular in Canada; the Canadian artist Gilles Vigneault has many fans in France; Salvatore Adamo, whose home country is Belgium, is popular throughout Europe; and Henri Des from Switzerland appears regularly in Belgium.

Most people nowadays forget that Patrick Juvet is Swiss and Frederic Francois Belgian. They are simply recording artists in the French-speaking territories.

However a glance at the international hit parades shows that the French *chanson* can rarely count on an international career, the exceptions being Eurovision Song Contest successes like Severine's "Un Banc, Un Arbre, Une Rue" and Anne-Marie David's "Tu Te Reconnaitras," which has enjoyed success in Holland, Belgium, Switzerland, Norway, Germany and even the U.K. (as "Wonderful Dream"). The language barrier still persists when it comes to French—as can be seen from the fact that Cliff Richard's 1973 Eurovision song, "Power To All Our Friends" has enjoyed a much wider international success than the winning song of Anne-Marie David.

There is further evidence of this language barrier in the success outside France of Demis Roussos, a former member of Aphrodite's Child who is based in France but records in English. He makes regular appearances not only in the French, Belgian and French-Swiss charts but also in those of Spain, the U.K., Germany and Scandinavia. His record "Forever and Ever" even made the Brazilian chart.

French songs which become big international hits—like "My Way"—are rare, so that when a composition like "Parole, Paroles" becomes a hit in Mexico under the title, "Palabras Palabras," it is something of an achievement.

One factor which has given the French song a boost is the fact that so many of today's artists cut their musical teeth on Anglo-American pop and this has given a more international flavor to their work. Among those making a big impact currently are Mike Brant, Gerard Lenorman, Christian Delagrangue, Claude Francois, Michael Sherman, Anne-Marie David, Ringo, Jean-Francois Michael, Stone & Eric Charden, Frederic Francois, Franck Didier and groups like Dynastie Crisis, Ange, and Presence.

And among the singer/songwriters to be noted are Maxine Le Forestier, Caradec, Guy Skornik, Manset, Alan Stivell, Michel Delpech, Julien Clerc, Michel Sardou—plus of course the more mature talents like Moustaki (who appears at Carnegie Hall), Georges Brassens, Gilbert Beaud, Charles Aznavour and Leo Ferre.

Johnny Hallyday remains a powerful seller for Philips, together with Serge Lama, Mireille Mathieu, and American exile Mort Shuman; Joe Dassin scores regularly for CBS, and Marie Laforet for Polydor. Altogether the French talent scene has rarely looked brighter and, in consequence, it has never been more difficult for a foreign act to make it into the French Top Ten.

Artists Big in Russia

MOSCOW—French art in all its forms has been always welcomed in Russia but the first time that French popular music really made itself felt was in 1957 when Yves Montand made his first concert tour of the Soviet Union.

The tour made Montand something of a legend and Russian-pressed 78rpm record by Montand sold in enormous quantities between the late fifties and early sixties.

That same year, 1957, also saw a visit by Michel Legrand and his jazz orchestra but since then, apart from a 1961 visit by the Claude Luter band, there have been no more visits by French jazzmen.

After Montand's visit, there were tours by Jacqueline Francois, Rosi Armen, Jacques Brel, Charles Aznavour, Juliette Greco, Mireille Mathieu, Guy Beart, Serge Reggiani, Gilbert Beaud, Salvatore Adamo and Barbara.

Although no French records are available in Russia, some of the top French hits become known through radio and television broadcasts or from the sporadic Melodiya releases of selections by various French artists, predominantly Edith Piaf, Aznavour, Mathieu, Adamo and Beaud.

There is, of course, a long delay before current hits in France are heard in the Soviet Union. For example the theme from "Love Story" by Francis Lai and Hubert Giraud's "Mamy

Blue" achieved national popularity only late in 1972 after strong exposure by restaurant bands and concert performers. Edita Piafka was a leading performer of the "Love Story" theme and Muslim Magomayev was the first to present "Mamy Blue" on the national television network. A version of "Mamy Blue" by Yugoslav singer Lado Leskover is still achieving good sales here.

More and more French material is being used in Russia and recent concert tours by Serge Reggiani, Adamo, Beaud and Barbara have proved very successful—all having been sell-outs.

Wholesalers

• Continued from page 48

of the intelligent traditional dealer to the growth of supermarket and department stores sales is a reappraisal of his role and a determination to win through by giving an informed service and stocking as wide as possible a range of repertoire.

The future many well belong to the specialized dealer stocking books, records, tapes and videocassettes. The Hachette organization considered for some time a plan to open 100 of these shops throughout France, but eventually abandoned the idea. However the FNAC, a big bulk-buying discount operation, plans to open such a shop in the student quarter of Paris.

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Ampex Bash on Blank Tapes to Establish Brand

By BOB KIRSCH

LOS ANGELES—Ampex Corp. is pressing more heavily into packaging and merchandising promotions in blank tape, according to national sales manager for consumer products Shad Helmstetter, as well as broadening avenues of distribution and planning stronger moves into the mass merchandising areas.

One of the main reasons for the added weight given to packaging and promotions, Helmstetter feels, is a reason not unique to Ampex but common among most of the major manufacturers. That reason is the increasing quality of tape.

"Now that most tape is getting pretty good," Helmstetter said, "it just will not work year after year to say one tape performs better than another. This is old hat. We think the consumer is now at a point where he will stick with one brand once he's built up a loyalty to that brand, and brand loyalty is one of the things we are aiming at."

How does Ampex plan to promote brand loyalty? "Obviously we think our tape quality is good," Helmstetter said. "But we also think that the consumer wants his tapes to look nice at home. They don't want a mish mosh of packaging, they want some uniformity. And they have to see this uniformity in the store before they take the product home."

"This goes back to the fact that you no longer have to sell the concept of tape to people," Helmstetter continued, "you have to sell the item. People know what tape is. Our line, for example, has gone through a total evolution in appearance over the past year. People are looking at noticeable graphics."

Helmstetter offered an example of the importance of packaging, display and promotion by explaining how Ampex might help a large chain enter the blank tape business.

Packaging

"For a start," he said, "we have a

complete line of display merchandisers, including small counter racks, pegboard racks, dump bins and the new Ampex tape center, which holds the entire line. We feel a line of displays makes it easier for someone to get into the business of selling tape, because he can choose the display to fit his store. Also, you don't have to worry about clerks doing the selling. Hopefully, the tape will sell itself. In fact, tape, especially cassettes, must sell itself.

"Once the display is in the store, we feel we know which locations it sells best in and we can help the store owner. Since tape is basically an impulse item, it needs front exposure and unless people go into a store specifically to buy tape, they may very well not notice it if it is not front displayed. We have found a direct relationship between sales and facings shown."

(Continued on page 52)

Major U/A 'Q' Release

LOS ANGELES—United Artists Records is setting its first major quadrasonic release, with hopes for a September premiere of up to ten of UA's best-selling artists on 4-channel tape. No UA quadrasonic disks are currently being considered.

Budd Dolinger, UA tape merchandising chief, stressed that detailed plans for exact titles on the release are still in early phases and only a few of the proposed 4-channel mixes have already been completed. UA wants enough product ready to justify a full print-ad and store-display campaign for the new line. The quadrasonic cartridges will have a special color coding and design different from stereo UA tapes.

According to Dolinger, UA issued a few quadrasonic tapes as early as five years ago. But these products were deleted from the catalog after

TVC CO's React to CTI Woe

By RADCLIFFE JOE

NEW YORK—Cartridge Rental Network, the joint-venture software company of Cartridge Television, Inc. and Columbia Pictures Cassettes, will continue its affiliation with CTI and back the firm, said Lawrence Hilford, president, even though CTI's board of directors has authorized it to file a Chapter XI petition under the Bankruptcy Act.

The company, developers of the Cartrivision videocassette system, said the reason for the move was that manufacturing and marketing problems had substantially exhausted available funds.

Coinciding with CTI's decision to file a Chapter XI petition, The Avco Corp., which owns 32 percent of CTI's holdings, announced that it will write off approximately \$48 million applicable to CTI and its operations.

The net, after-tax write-off of about \$40 million, will, according to James Kerr, president and chief executive officer of Avco, will be reflected in the company's earnings for its first half, ended May 31, 1973.

The firm stressed, however, that its profit for the period, ended May 31, exceeds that of the same period

during fiscal 1972, before consideration was given to the write-off.

Filing of the Chapter XI petition will give CTI court protection while it seeks new financing and tries to work out a plan with its creditors for paying its debts, without being saddled with creditor lawsuits.

Announcement of the Chapter XI petition follows closely on reports that CTI's California showcase, through which the firm had hoped to mount a massive sales program of Cartrivision hardware and software packages, had begun yielding encouraging results.

It was less than three weeks ago,

that Don Johnson of CTI, told a video panel at the Consumer Electronics Show in Chicago that since the inception of the California showcase, his company had seen a noticeable improvement in acceptance of the system.

At that time Johnson also re-emphasized that his company firmly believed in the consumer marketplace, and that in the coming weeks and months would be working doubly hard to improve the viability of this market.

Problems

Despite the assurances of Johnson (Continued on page 54)

ADMIRAL TVC REPLY

By ANNE DUSTON

CHICAGO—Admiral Corporation foresees no problem if production of Cartridge Television, Inc. tape decks stops, a spokesman said.

Admiral is considering two other systems, as well as making a complete study of what is available in the market, the spokesman said. Admiral offers a 25-inch color console using the Cartridge Television tape deck, at an \$1,800 list price.

"We see no problem. So far, the consolidation of Cartridge Television has had no effect, and we will continue to sell and service our units. If Cartrivision does stop production, we will probably go with a compatible system, although no decision has been made as yet. Admiral has also been considering making its own system, but will not necessarily do so, because it is too specialized.

"Cartridge Television overextended itself in selling its product, and may be able to straighten things out if it caught it in time, which it probably did," the Admiral official said.

July Housewares Show Audio Lag; Some Co.s Glad

By EARL PAIGE

CHICAGO—The housewares and entertainment equipment combination revolving around the National Housewares Exposition (NHMA) is building stronger than ever local January shows but the July Hilton and Navy Pier shows here this week continue to lose electronics exhibitors. Nevertheless, those that still come are enthusiastic.

Larry Karel, producer of the Independent Housewares & Home Entertainment Exhibit (IHE) at the Hilton, said about 35 companies will be represented in the show, but only a handful of electronics firms and tape accessory companies. He said 100 firms, though, are lined up for January.

Even less tape equipment firms are expected at Transworld Navy Pier Housewares & Variety Exhibit, said Emery L. Klein, vice president, B&B Import-Export, Troy, Mich. However, he is very pleased about the trend.

"We do very well with general merchandise stores, discount store buyers and those for which electronics is such a small part of the picture that they do not come to the Consumer Electronics Show (CES)." The CES just held was another record-breaking show and will be larger this Winter too. NHMA, at McCormick Place, of course, continues to expand as well.

Klein said houseware buyers will be shopping for promotional tape recorders. He has models that start as low as \$19.95. Two cassette models he is particularly pushing are the RY210 with condenser mike at \$27.95, and the B289, a more deluxe unit with automatic shutoff and push buttons, at \$34.95. B&B has an 8-track with AM/FM stereo receiver and VM turntable at \$99.95.

18 months, in order to give UA a fresh start in the field with the newly improved 4-channel technology.



ENTERTAINMENT equipment manufacturers know that hiring pretty girls to show off products at the Consumer Electronics Show pays off for a long time. In this case, BSR gets a plug for its new telephone cassette device shown at right by Janet Dunphy. Above, Mary West shows the Heilicher-developed cartridge/cassette store display holder. This is made of plastic and allows for open display of prerecorded and blank tapes. The plastic device discourages shoplifters and is easily unfastened at the check-out counter by a clerk using a special tool, thus allowing for perpetual use.



Fair Trade Reprieve in N.Y. Action

NEW YORK—Controversial fair trade agreements in New York received a stay of execution last week when the New York State Legislature refrained from taking action on a bill sponsored by Gov. Nelson Rockefeller, designed to eliminate the essential non-signer clause of the Feld-Crawford Act.

Had the bill been passed by the Legislature, it would have had the same effect in New York that a Supreme Court ruling had in Massachusetts, in April (Billboard 6/16), when the non signer clause was killed in a decision involving a fair trade dispute between Corning Glass and Ann & Hope.

In handing down the Massachusetts decision, Judge Robert (Continued on page 56)

USSR Car Stereo Mart

• Continued from page 1

tive of Pygmy Radio, the French company, which showed a line of four car radios and four radio/cassette models at the fair.

Experts here note that car cassette and 8-track are starting almost simultaneously, but that prerecorded cassette libraries have been building for three years.

Except for radios, the automotive sound business in Russia has been untapped. Until recently, Russian-made Volga and Moskvitch automobiles (a large part of the over all output) were equipped with several models of IW/MW radios, manufactured by the national radio industry, Ural-Auto. A typical model sells at about \$250 (180 rubles).

Since prior to 1970 the number of privately owned automobiles in Russia was moderate, no serious attention was paid developing auto sound.

The home market, though, has been growing for the past three years with the estimated number of cassette player/recorders reaching the 200,000 mark. Melodiya manufactured 500,000 prerecorded cassettes last year.

So far, the beginning of the cassette era here has occurred at the same time as major developments in the national car industry. Estimates are that mass production of Zhiguli cars for private use, started in '70-'71, will reach a yearly capacity of 660,000 by 1975.

At present, there are eight nationally-made models of cassette recorders/players on the local market, but not a single car cassette unit, though a sample of a Vilma Auto Stereo car player, first-ever Russian made unit, has been introduced by Vilnius Radio (Billboard, May 19).

Delegates at the fair here considered 8-track units a real discovery.

Experts here see the growth of car stereo as painstaking even though Melodiya plans to produce 3 million prerecorded cassettes this year. Nevertheless, the prospect of thousands of potential car buyers wanting tape equipment has industry people here excited, and importers are watching the situation closely as more and more software becomes available.

JULY 14, 1973, BILLBOARD

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In car radios we've 8 different models. AMs. FM/AMs. And FM/AM/FM stereo models. Along with customized radios for all '73 Chevrolet model cars and trucks. It's the widest choice on wheels. Matched by the widest selection of features. Pushbutton or manual tuning. Variable tone control. AFC on FM. Adjustable shafts for easy

installation. And much more. It all adds up to the highest fidelity, sensitivity and selectivity on the highway.

In 8-track we've 9 models in all. From an economy compact that can fit in the glove compartment . . . to one that's teamed with an FM/AM/FM stereo radio. There's even a 4-channel player. So your customer can enjoy the latest dimension in audio entertainment. Both in his car and at home. Simply slide the unit out of its lock-tight bracket . . . slide it into an optional home cabinet.

And we have five dynamite

cassette players. One's a luxury console that bolts onto the floor. Another's an under-the-dash model with FM/AM/FM. There's also an ultra compact player that fits in the glove compartment. Your customer's sure to find the right styling and combination of features he's looking for.

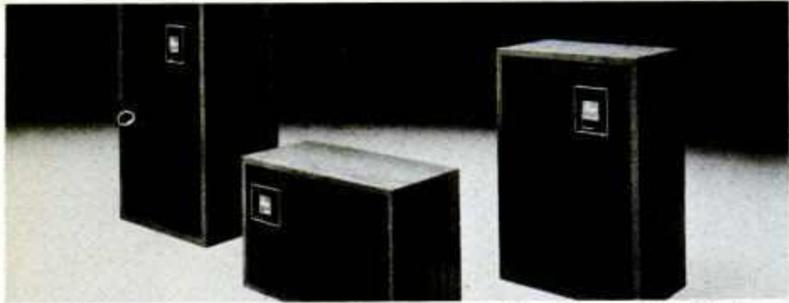
8 car radios. 9 eight-tracks. 5 cassette players. 22 for the road from Panasonic. Ready to help you on the road to sales success.

Panasonic
just slightly ahead of our time

Twenty-two for the road.



New Products



ZENITH's trio of new Allegro speakers represent brand name thrust in bookshelf and as well the trend to tuned ducts. Sizes are 16½-in. high, 18½-in. high and 22½-in. high.



ACOUSTIC Fiber crew working on fur-covered speakers.

AMPEREX CAR SPEAKER LINE

NEW YORK—The Entertainment Products Division of Amperex Electronic Corp. has introduced a new line of Philips loudspeakers and stereo speaker systems for automotive music systems.

The line, according to Vincent O'Connor, Jr., group program manager of Amperex's Entertainment Products Division, features a wide selection of in-door/in-deck models, along with surface mount, adhesive-installation units.

O'Connor disclosed that several important advances in loudspeaker technology and enclosure design have been incorporated in the line in an effort to achieve what he called a

Car Stereo

level of performance, versatility and convenience not usually associated with speaker systems in the line's price range.

He said some of the key features included instant-mount, hardwareless installation, air-suspension cones, high temperature voice coils and special aluminum tweeters.

O'Connor said that although the line was specifically designed for automobile music systems, the combination of performance and contemporary styling suggested their utilization indoors as well as outdoors, for use on patio/poolside, camper and boat.

Each of the systems and speaker kits is colorfully packaged and protectively film-wrapped.

Suggested retail prices of the units range from \$14.95 for a pair of five inch speakers in black and chrome-trimmed recess-mount enclosures, to \$39.95 for the top-of-the-line model SA1000, a 30-watt RMS, 2-way stereo system, using 4x6" air-suspension woofers, 2¼" super-tweeters, and crossover networks.

New CBS Blank Hub

NEW YORK—Columbia Magnetics has redesigned its tape cartridge platform to accommodate the new collapsible hub developed for use in the 100-minute 8-track blank tape cartridge recently released by the company.

The new cartridge, designated "Mark 2" reported in Billboard (4-28) had its hub developed jointly by Du Pont and Columbia Magnetics.

Ampex to Establish Blank Tape Loyalty

• Continued from page 50

To help with this idea, Ampex offers all its product with the exception of chromium dioxide on blister cards, with the object being as much front display as possible.

"Film is not considered an accessory to the camera," Helmstetter said, "and there is no reason why blank tape should be considered an accessory to the hardware.

"Getting back to the dealer," Helmstetter said, "if we assume we've established the basic quantity requirements, such as how much he should carry in each configuration and what lengths within each configuration, then we would begin to encourage advertising. The ads we would encourage most would be local newspaper and in-store banners and fliers. Offering hardware and software in the same ad is very important, and we offer a co-op ad plan of course." The new 370 series is on a 100 percent co-op plan through September, and was launched at the recent Consumer Electronics Show. "Plans such as these will hopefully get people into the habit of advertising tape," Helmstetter said.

Ads

Talking about other means of getting tape across to the consumer, Helmstetter said that "retailers need a manufacturer's assistance in selling tape, and we sell our ad program like we sell our product. Point of purchase material is very important now," he said, "and posters are an example. We offer very low key posters with some kind of interesting photo or drawing and the company name down below where it can be cut off for home use. We've found that a poster stays up in a store longer if it is not hard sell."

Concerning the mix, Helmstetter said he would urge a new client to take on the fastest selling items for a beginning. "For example," he said, "we would tell him to take more 60 and 90-minute cassettes than 42 and 120-minutes. In 8-track, we would urge that he carry 84-minutes in quantity. And we would urge that he use our display racks, which are built to take up vertical, not horizontal space. The mass merchandiser just doesn't have that much room."

Talking about some other areas of the blank tape business, Helmstetter emphasized that Ampex will continue with chromium dioxide "and it will be there for the guy who wants it. It's a demand market and we will keep on supplying it, but we don't anticipate any major marketing thrusts. We feel the 20 20 + offers just as good quality for the consumer with a unit without a bias switch. I think we will see a lot of equipment

thrusts, but not so much in software."

Dist.

As far as the way Ampex distributes its tape is concerned, Helmstetter said, "We are totally dedicated to rep organization sales but we will also continue to use distributors. Distributors serve a very important function, in that they can sell and maintain a large number of small accounts as well as handling some of the major ones, particularly with the service end of the business for the major chains."

On the international scene, Helmstetter said the firm is making strong inroads in Canada, the Far East and the Orient and some of the more industrialized South American countries.

"Part of our requirements in designing a package," Helmstetter said, "is how it will appear in the in-

ternational markets. We have the length in numerals as well as words, because we can't assume that everyone knows that C-60 means sixty minutes. Even in this country, there are millions of people who have never bought a cassette. As for some of the markets we're involved in, we are doing well in the Far East because they seem to like American product and the name Ampex is still a large factor as it is in most parts of the world. We also have a strong international organization for distribution and marketing and each country generally has an office staffed for the most part by the natives of that nation. We have to believe that someone who lives in a country knows it. For example, in Scandinavia, there is a more quiet and refined trend in display. There we offer the product rather than pile it."



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Rep Knows Line Limits

By KENNETH FITZGERALD

EDITOR'S NOTE: Oregon rep Richard R. Legg in this second part of an article on his philosophy explains how he weighs each line and possible conflicts.

PORTLAND, Ore.—Rep Richard Legg has learned to limit the number of lines he handles. Sometimes, he admits, there's some soul searching when the competition comes along with what looks like a better product, better promotion, and an expanding perspective when you feel you may be sitting still or slipping backward. If, however, you choose your lines carefully at the outset, you won't have too many of these uncomfortable moments. "With us there's no cherry picking. We either represent a product line completely in our territory or we don't represent it at all."

Factors that constitute conflict are variable, the Portland rep observed. "If two competing products perform identical functions and compete in the same market, then, obviously, there's a conflict. If there's a great variance in price and each serves a different market, then I'd say there was no conflict." Similarity of appearance, alone, he believes, is not a determining factor.

How Many Lines

How many lines a representative can or should handle is pretty much a decision for the individual, himself, to make, Legg believes. "Your main consideration should be your capability to give full justice to each and every line you carry. This depends on how you assign priorities and, to a great degree, on the extent of the product line itself. Some lines have only a few items; others have many. Lear Jet, for example, has 16 automotive systems alone. Tailoring a program to fit a particular line like this requires a great deal of time and extensive programming. If you have good lines, and I consider all of mine in this category, you don't short-circuit any of them to attain scatter-gun volume. A lot depends, too, on the personnel you have available to do a creditable job."

The ascendancy of 4-channel, Legg believes, is inevitable but, he cautions, it's still a long way down the road. Here again he maintains, the big potential is in the automotive field. The major problem right now, he points out, is software. "The impression I get from dealers is that young people shy away from 4-channel software because it doesn't offer the kind of music they like. Most of the dealers I call on have 4-channel displays set up, but the product isn't moving because of the software hurdle."

4-channel

Currently Legg is trying to educate the dealer to push 4-channel for use on 2-channel. "Right now the dealer, generally speaking, labors under the delusion that by promoting 4-channel, he obsoletes his customer's 2-channel library. Actually, of course, it enhances 2-channel considerably to play it on 4-channel. The customer must be convinced that his two-channel system is quite compatible with 4-channel."

The auto cassette, Legg believes, will ultimately dominate the market, primarily because of its convenience. Right now, however, he said the 8-track holds the center of the popularity stage. In his territory only Juneau, Alaska, accords the cassette No. 1 spot. Why this area alone, he's at a loss to understand. Currently, he observes, it's not the general trend.

Lear Jet has recently come out with cassettes and this development is welcome news to Legg. "They pio-

neered 8-track in 1965 and have shied away from cassettes until now. I think their new shift in policy is a straw in the wind."

Legg has mixed emotions concerning distributors. "They're like average run-of-the-mill people," he observed. "Some you like, and some you don't." Some, he contends, serve only warehouse function. "They buy your product line and then expect you to go out and sell it for them. Others perform their function well. They warehouse the line, carry accounts, make a sales effort, and help train retail store personnel." These

are the successful ones, he said, and the kind he likes to deal with. "This business," he emphasizes, "is a two-way street. We're all in it for the same objectives—to provide a needed service, to move merchandise, and to make a profit."

Road Show

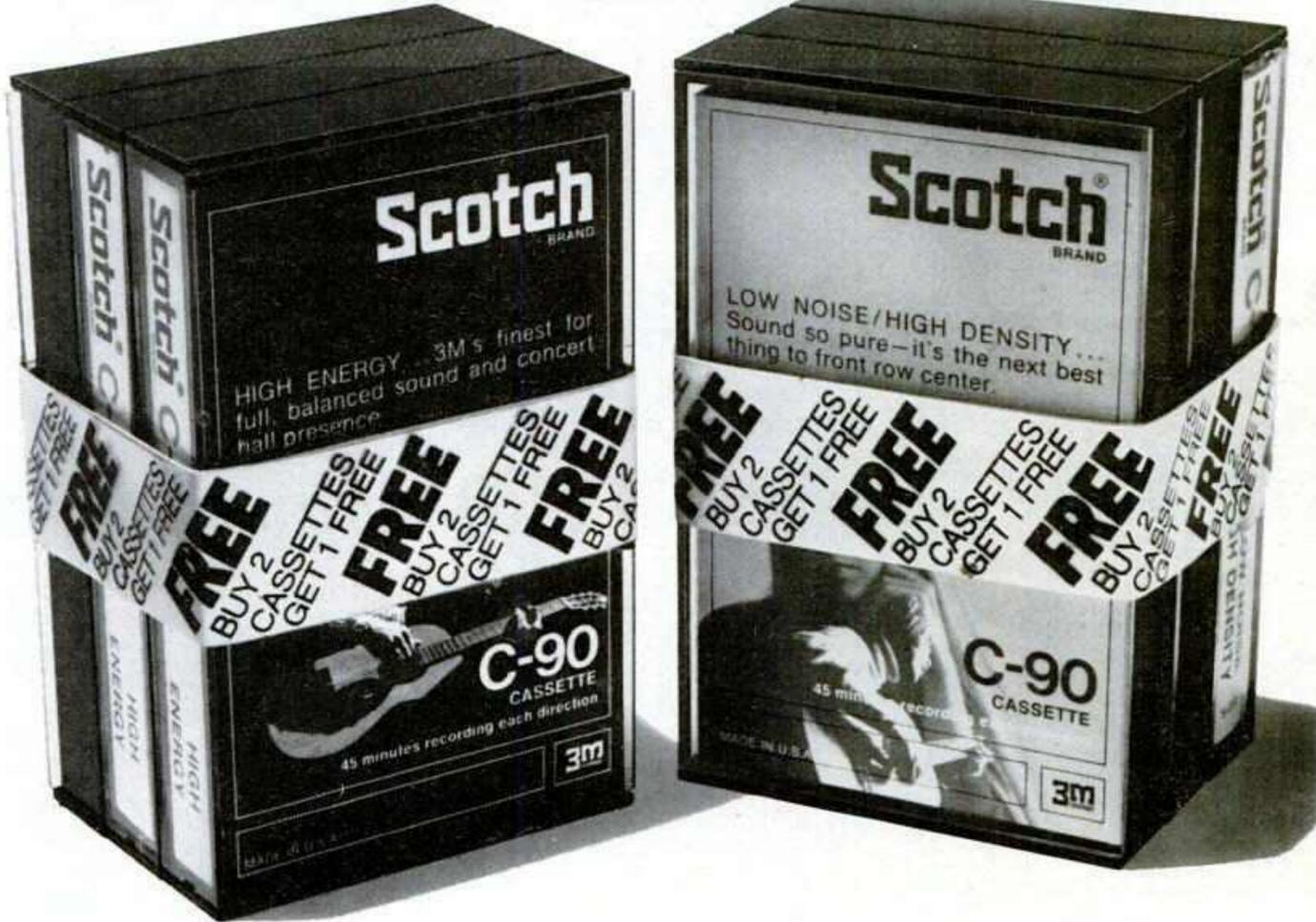
Legg and his salesmen call on a lot of small dealers in the course of their rounds, an effort they consider primarily as missionary work for distributors. It does pay off, however, in increased sales volume he noted. He is now working on plans for a dis-

(Continued on page 55)



REP Richard Legg poses with awards accumulated during his 20 years in the business. His wife, Rhea, is a bookkeeper and his secretary, Bea Wheaton (seen trying on Hear Muffs) has been with him 16 years.

HERE'S A VERY SOUND DEAL.



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Tape Duplicator

Superscope Recorded Tapes will add 20,000 square feet of warehouse facility space and a new 150-car parking area and has air conditioned its existing 26,000 square feet of manufacturing space because of growing volume in custom duplicating of cassettes, 8-tracks and quadrasonic tapes.

Columbia Records has entered into a license agreement with Gates Rubber Co. and Lear Jet Stereo for manufacturer of the Lear Jet cartridge, making this the third major firm using the cartridge, invented by Bill Lear and protected by 19 basic U. S. patents on players and cartridges owned by Gates.

Parsons, Inc., has released the model PV 800 verifier, which measures the length of a tape master, checks the length of blanks, exercises the tape and stops it at a foil at the cartridge window—all automatically, said D. B. Lloyd. Parsons has several other products including four winders ranging from \$1,700 to \$1,600; three exercisers ranging from \$125 to \$450; the verifier at \$295; and a duplicator at \$2,076.

Christian Duplications, Altamonte, Fla., has released the Old Testament in a 72-cassette 6-pocket deluxe album to retail at between \$149 and \$179, the New Testament in 24 cassettes in two deluxe albums for \$69.50, a Treasure Chest of Bible Stories for children in four cassettes containing a total of eight stories for \$11.95 to \$14.95 and a Book of Psalms on four cassettes to retail at \$15.95, according to Jack Turney, president.

General Cassette Corp., Phoenix, will produce a Math Readiness program for the McGraw-Hill Publications Early Learning division. A 12-cassette program with production set to continue for two years with renewal options, it represents the largest assignment to date for the firm, said Bill Johnson, president. Gen-

eral Cassette, with clients in 20 states, had a sales increase of 18 percent ahead of projection for its fiscal year just closed, Johnson stated.

Cassettes, Inc., a newly formed firm in Fort Lauderdale, will offer 24-hour service and a direct replacement service to custom duplicating clients in the sales, training and advertising fields it will serve, said Ray Franklin, president. Products will range from "on location" convention recordings to audio/visual productions, he said. The replacement service allows end users to get a duplicate cassette directly from Cassettes, Inc. rather than waiting for it from some other source.

Empire Bows New Speaker

CHICAGO — Empire Scientific Corp., manufacturer of audiophile quality turntables, speakers and cartridges, introduced its modular Jupiter 6500 speaker system at the Consumer Electronics Show, with a price tag of \$139.95.

This three-way system utilizes heavy 12-inch downward facing woofers for exceptional bass reproduction, as well as a powerful mid-range for clear alto and voice tones, and a lightweight ultrasonic tweeter with wide range dispersion.

The unit, designed for either outdoor or indoor use, is encased in Uniroyal Rubicast, a newly developed formulation designed to withstand wind, rain or sun. It is capable of delivering 75 watts of music power without overload, burnout or strain.

According to Empire technicians, the Jupiter 6500 cylindrical shape, produces the kind of sound no conventional box speaker can deliver. They claim it is capable of radiating sound in all directions.

TVC Reaction to CTI

Continued from page 50

and other CTI officials however, it had been an open secret that CTI had been running into serious problems. Two months ago the firm shuttered its marketing and administrative offices in Palo Alto, Calif., throwing more than 300 employees out of jobs. At that time the company also announced that it had halted production of its much-vaunted stand alone player, "pending further market developments."

News of CTI's status was received with much concern in the industry; competitors declined direct comment on CTI's predicament, but observed that if the firm went under it would spell more harm than good for the future of the industry.

A spokesman for Sony said that CTI's present status would not result in any new decisions at Sony for a consumer market program involving the U-Matic videocassette player. The spokesman's feeling was that suitable software, and an attractive consumer price for the equipment were still considerations that had to be worked out.

At RCA, where the SelectaVision MagTape videocassette system is scheduled for release to the consumer market by the first quarter of 1974, a spokesman said it would be inappropriate for the company to comment on CTI's misfortunes. He did note, however, that competition was essential to the survival and growth of the industry, and that a crisis such as the one at CTI could hurt the industry.

He said that even though CRN was structured to make its programming available in any format, CTI was still the only company that was actually at the marketplace.

The CRN executive discounted any immediate possibility of his firm aligning itself possibly with a video disk manufacturer, claiming that not only was the disk still "somewhere in the future," but that there were still problems in the duplicating process to be worked out.

Hilford admitted that because of ignorance of the precise definition of the Chapter XI provision of the Bankruptcy Act, his job of winning and holding distributors may be made a little more difficult. "But," he added, "we intend to sit with these people and explain to them what our position is, and try to maintain their confidence."

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Sales/Audio

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Rep Rap

By EARL PAIGE, ANNE DUSTON & INGRID HANNIGAN

Reps are moving more and more into service functions. Many, as exemplified this week in the item from **Markman Co.**, Van Nuys, Calif., have extensive facilities. At a meeting last year, **Electronic Representatives Association (ERA)** members were encouraged to investigate the service business: "The proliferation of electronics in consumer and business products is going to cause drastic changes in the service, repair, and after-market supply business. Even though manufacturers are going to strive for modularization, and will claim to service what they sell, there's probably an opportunity for electronic experts who know how to serve customers." ERA's many brochures and data on expanding members are available by writing to the organization at 233 E. Erie, Chicago, Ill. 60611.

Before **Markman Co.**, Van Nuys, Calif., began its comprehensive quality control check on all **Sherwood** equipment, about 5 to 10 percent of all units were defective in some way, due primarily to rough treatment in shipping. Now the percentage is 0.1 percent, said quality control supervisor **Jay Roth** who reported such enthusiasm from dealers and customers that, "We are considering quality control for all our lines."

Each **Sherwood** unit is unboxed, turned on, and all input/output functions are checked. The units are carefully examined for physical damage. Roth emphasized that this unique preventive maintenance at the local level has resulted in **Sherwood** products having the lowest "in-field" defects of any major manufacturer of audio products.

Two new sales people joined the staff of **ESP Co. Inc.**, Englewood, Colo., covering the Rocky Mountain region. **Dennis Applebaum** and **Ken Reiner** joined president **Dick Hyde** and **Dan Petersen** in representing **Altec Lansing, Audio Devices, Comm Industries, Kenwood, Midland,**

Knows Line Limits

• Continued from page 53

play coach to be used throughout the territory as a means of reaching the smaller dealers who rarely have an opportunity to attend shows.

Considerable effort, the Portland representative stresses, is devoted to training sales personnel in stores. It's amazing, he commented, how much of this work has to be done over coffee cups in lunchrooms. "Because most sales people are involved with a multitude of products, we steer clear of technical discussions. We emphasize selling points, price, and most important, how to handle warranty problems."

Legg maintains a staff of five men in the field besides himself. His territory comprises Oregon, Washington, Alaska, western Montana, and western Idaho. He personally takes care of Alaska, visiting the cities of Fairbanks, Anchorage, and Juneau four times a year. From time to time he circulates the entire territory, keeping in touch with major customers. Principal cities covered by Legg and his staff include Great Falls and Butte in Montana; Boise in Idaho; Bellingham, Everett, Seattle, Tacoma, Olympia, Yakima, the Tri-Cities, and Spokane in Washington; and Portland, Salem, Eugene, Medford, Baker, Pendleton, and Klamath Falls in Oregon. He maintains headquarters at 4475 S.W. Scholls Ferry Road here.

JULY 14, 1973, **BILLBOARD**

Muntz, Pickering, RMS, Topp Electronics, and Toshiba.

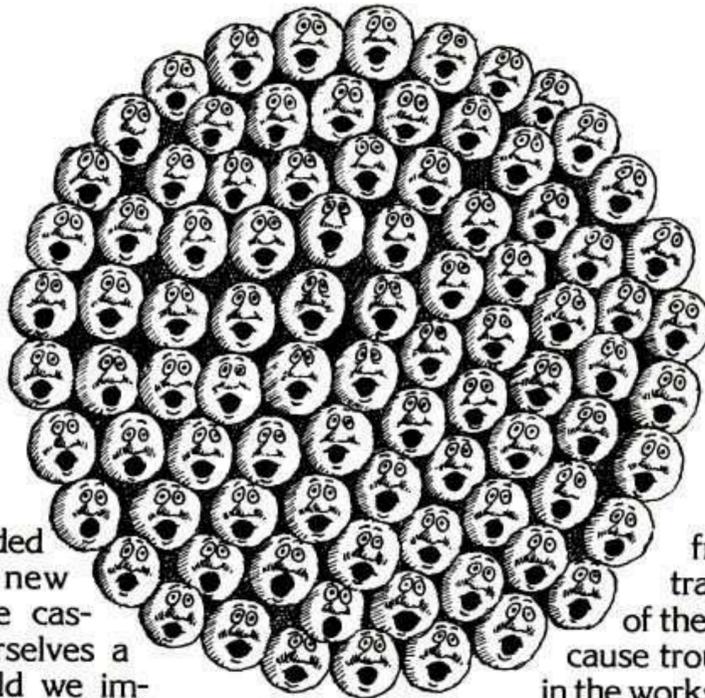
ESP is sponsoring a two-day dealer show for its newest account,

Toshiba, at its offices Thursday (12-13). "Hopefully," said **Dick Hyde**, "dealers will come from 100 miles around to see this new line."

J. A. Godney Co., Denver-based rep firm, has just received a sales achievement award from **TEAC**, field representative **Jim Oblak** in-

formed **Rep Rap**. Do you have a news item or a photograph for us? Write or call **Earl Paige**, **Billboard**, 150 N. Wacker, Chicago, Ill. 60606.

Maxell announces a huge improvement in cassette tape. Magnified 10,000x so you can see it.



When we decided to bring out our new **Ultra Dynamic** tape cassette, we asked ourselves a question. "How could we improve our cassette and at the same time make the poor dealer a little more happy and a little less poor?"

Our smallest improvement is our biggest improvement.

We reduced the size of the tiny **PX gamma ferric oxide** particles on the tape surface. And increased the quality of the sound. The Hz now go up to 22,000 Hz; the signal-to-noise ratio's now 8dB above ordinary cassettes; and we've widened the dynamic range. Quite dynamically.

Other improvements to improve your business.

We've also designed a new metal frame which holds the little pressure pad much more securely than ever before. Plus a five-second timing leader that's also a head-cleaner.

Round screws in square holes.

And lastly we've started putting our screws into square holes. Square holes are better than round ones because when the screws are screwed in, the plastic shavings

from the threads get trapped in the corners of the holes. So they can't cause trouble jumping around in the works.

Our new long-playing cassette is shorter.

We're also bringing out our new improved **UDC-46** cassette. It's twenty-three minutes per side. Which very conveniently just happens to be the approximate playing time of the average long-playing record. (Our other cassettes are 60, 90 and 120.)

It all adds up to better **Maxell UD** cassettes. Better cassettes mean happier customers. And happier customers mean more sales. And you know who's happier then.



maxell.

Our business is improving. So can yours.

Maxell Corporation of America, 130 West Commercial Avenue, Moonachie, N.J. 07074

N.Y. Legislature Gives Fair Trade Reprieve

• Continued from page 50

Baucher, who presided at the hearing said, "competitive pressures existing today required the outlawing of price fixing agreements."

The New York bill had been backed by a number of powerful consumer groups, in addition to the support it received from Gov. Rockefeller and Attorney General Louis Lefkowitz. In supporting the bill, Rockefeller had observed that the practice of fair trade was from another retail era dating back to the depression period when retailers were operating on tiny profit margins.

The decision by the Legislature not to act on the bill is being hailed by many manufacturers and retailers who feared that if the bill had been passed it would have turned New York into a price cutting jungle

that would eventually run many legitimate stores out of business.

As Bernie Mitchell, president of U.S. Pioneer Corp., and a major advocate of Fair Trade noted recently, "Without fair trade the hi-fi industry would shrink and the cost of high fidelity components would dramatically spiral."

From Hiroshi Tada, vice president and general manager of Sansui Electronics Corp., came the statement: "We believe that Fair Trade is in the best interest, not only of the industry, but possibly, even more importantly to the consumer."

He added, "it is through fair trade that the dealer ensures a profit, and it is largely the fair profit of a duly franchised dealer that prevents shoddy advertising and selling practices."

Ed Lucasey, national sales man-

ager, Panasonic Automotive Products, said that fair trade was "the last remaining bastion of honesty in a world where business ethics were rapidly deteriorating."

At General Electric, as at many other companies, hopes are high that despite the pressure being built by the antagonists of fair trade for the repeal of the non-signer clause, the law will remain in effect.

The argument that the fair trade protagonists will be putting forward in Albany is that fair trade is a Godsend for the small mama' and papa type dealer who would normally not be able to compete against the mass merchandiser or discount house.

To help improve and sustain the fair trade structure, General Electric's audio electronics department recently instituted a uniform pricing plan under which all retail customers will be charged the same price for GE's full line of audio products.

And what do the retailers have to say about the great upheaval? Some, especially in the greater New York area where competition is keen, and discounting is sometimes the only route to survival, feel that fair trade is the tick on the elephant's back which should be flicked off and crushed.

However, from all appearances, the majority seem to stand behind the concept. As Harold Wally, of Wally's Stereo Tape City here recently put it; "Fair trade violators are threatening the very existence of the automotive tape equipment industry, and something must be done to strengthen and enforce fair trade agreements or our industry will slip into irreparable chaos and inevitable death."

New Products



ZENITH'S big push into audio includes this low-profile Kalmar with AM/FM receiver and 8-track player/recorder. It's shown with two matching Allegro speaker enclosures and has a 20-watt peak power output. List, \$249.95.

Brother Modular Series

CHICAGO—One of the newcomers to the consumer electronics field, Brother International Corp., introduced a new BR series of modular stereo systems at the Consumer Electronics Show, here, in keeping, as Brother vice president R.G. Ehrlich explained, with the firm's strategy of building its consumer products line slowly but decisively to fill market vacuums.

The new line features three compact stereo systems with the emphasis on the increasingly popular modular shape. Top of the line is the BR-5. Designated Charisma 2, the unit features built-in discrete and matrix 4-channel system, with automatic AM/FM stereo tuner, 8-track player and full size record changer.

According to Ehrlich, Charisma 2 delivers 100 watts of peak power, or five watts RMS per channel, with push-button function controls. It comes with four matching air suspension speakers.

The second unit, model BR-4, is designated Primus 2. This unit incorporates many of the features of Charisma 2, but also features an 8-track stereo player/recorder, and full size changer.

Brother's model BR-3 features AM/FM/FM multiplex radio, 8-track player and record changer all in one tiger white cabinet with smoke grey dust cover. Suggested list prices on the new units range from \$199 up to \$269.



FISHER is among the many firms showing 2-4 channel headphones as with this model QP-44.

ADD-N-STAC's are plastic storage modules for cassettes and cartridges. Modules can be interlocked for additional storage capacity. Royal Sound makes unit in six colors.

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From the Music Capitals of the World

LONDON

Decca, RCA and Redifusion International Music have subscribed to the British Market Research Bureau's service, **Forte** which aims at finding who is buying software and hardware equipment as opposed to what is being bought. **Peter Menneer**, BMRB's director, said more record companies were expected to join the scheme which could help them plan marketing and promotional strategy. **Menneer** said **Forte**—Focus on Records, Tape and Equipment—covered all configurations. People are asked detailed questions about where they buy equipment from, what publications they read and what hardware they use. . . . The first single record released by Deutsche Grammophon—the modern classical "Blues Band Opus 50"—is assured national exposure after being selected as signature tune for anniversary celebrations in Bristol. Polydor has sold 2,000 copies to Expansion Records for sale at the exhibition from July 21 to Aug. 12. . . . Leader Records is moving out of London to Halifax because of cost. Label founder, **Bill Leader** said his records were not chart orientated and the move nearer universities with folk interest would also help.

Chrysalis Music general manager **Nigel Haines** has acquired representation to three new publishing companies and also signed a new writer. The new companies are Cod Music, Aitch Music and D'Abo Songs Inc. while the new writer is **Eddy Howells** from Birmingham. . . . Track Music is a new publishing company formed by **Kit Lambert** and **Chris Stamp**. The company will be handled on a world-wide basis by Compass Music following a deal negotiated with Compass managing director **Terry Oates**. Compass has also arranged a deal to represent Middle of the Road Music, formed by the group of the same name. . . . Venice Music, the American publishing company which owns material recorded by **Little Richard** and **Sam Cook**, has signed a deal with Sonet for U.K. administration.

The catalog was previously with RSO. . . . Utopia Music, owned by **Phil Wainman** and **John Goodison**, has signed a three-year deal with Dick James Music on a world-wide basis. Utopia was formed 18 months ago by **Goodison** who is working with **Blackwater Junction** and **Wainman**, producer of the **Sweet**. **Wainman** is also working with a new band, **Goodfoot** and **Brotherly Love**.

French Cos. Aid Study

PARIS—All the major record companies in France recently mounted a combined campaign to raise an estimated \$74,000 for cancer research. The companies each donated product free for a six-day sale at the annual Foire de Paris trade fair.

Among the companies participating in the sale were Ades, Chant du Monde, CBS, AZ, Decca, Musidisc, Pathe Marconi, Phonogram, RCA, SFPP, Vogue and WEA.

The fair's joint stands featured French and international product together with a display of musical instruments and electrical hardware. The Foire de Paris promotion, the first of its kind was organized by the industry association's director **Jacques Masson-Forestier**.

JULY 14, 1973, BILLBOARD

Toshiba (U.K.) is being launched as an independent company on July 18 following its break with U.K. distributor for the past four years, Hanimex. New general manager, **Derek Jeffs**, said the new offices would be at Feltham, Middlesex. He also announced the appointments of area managers who expect to have franchises with 400 retailers by Christmas, increasing to 600 by next June. **DAVID LEWIS**

TORONTO

The next **Edward Bear** single for Capitol has been set for July 15 simultaneous U.S./Canadian release. . . . Polydor has acquired Canadian distribution rights to the **Earnest Jackson** single of "Love and Happiness" on Jamie Records of Philadelphia—a special radio edited version was shipped this week. . . . Capitol announced this week that its Prince Edward Island concert featuring the **Raspberries**, **Chris Kearney** and **Pepper Tree** has been extended into a short Maritimes tour. The lineup will also play Halifax, Bridgewater and Moncton. . . . **James Leroy's** "Touch Of Magic" now starting to break in the U.S. while the followup "You Look Good in Denim" is repeating the success of the first single in Canada. . . . Musimart Records of Montreal has picked up the Canadian rights to the Muse, Onyx and Savoy labels. . . . The CBC has 346 employees earning more than \$20,000 a year, it was revealed in the House of Commons. . . . "The David Clayton-Thomas Show," a mini-summer series, premiered on the CBC TV network this week. . . . The Toronto Symphony Orchestra under music director **Karel Ancerl** will embark on a 3½ week European tour next Spring. . . . **Paul Williams** exited his week at the Colonial Tavern after only one night—he was hurriedly replaced by the **Downchild Blues Band**.

WEA readying a hefty promotion on the soundtrack album (by **Alan Price**) of "O Lucky Man!" . . . **Doobie Brothers** played Vancouver (28). . . . **The Guess Who** will play their first-ever British live concert with **John Denver**, the **Bee Gees**, **Jose Feliciano** and **Nina Simone** for the Save the Children Fund at the Royal Festival Hall. . . . **The Section** will play three Canadian dates on their upcoming tour. . . . **Chicago** into Vancouver for SRO gig (7). . . . H. P. and Bell Management (of **Lighthouse** fame) have relocated at 120 Avenue Rd., Toronto M5R 2H4. . . . Much has a new single out by **Sea Dog** entitled "Holding Your Hands." . . . **Moe Koffman** taping a pilot for Global TV. . . . **King Biscuit Boy** on tour in Australia with **Mainline**. . . . Kanata has listed **Peter Foldy's** "Bondi Junction" a song about Australia as Canadian content! . . . A & M has launched "Hype*," a new publicity sheet.

Capitol president **Arnold Gosewicz** reported on the sick list with a pinched nerve. . . . Toronto Sound Studios have initiated extensive additions to their facility, following a highly successful '72.

Anne Murray will appear on a flock of U.S. TV shows this summer—she has taped spots on "Merv Griffin," the "Helen Reddy Show," "Music Country" and the "Mike Douglas Show." . . . Her BBC TV special was telecast July 8. Miss Murray last week played her first engagement in Washington at the Cellular Door. **RITCHIE YORKE**

Canada Has Banner Year as Producer of Hit U.S. Records

• Continued from page 1

and albums a whopping 41.2 percent over 1971's record-breaking total of 26 singles and 17 albums on U.S. charts.

Of the 30 Maple Music singles which crossed over to the U.S. in 1972, four ultimately reached the Top 10. The artists were Donny Osmond (with a Paul Anka tune "Puppy Love"), Neil Young, Edward Bear and Anne Murray. Other acts to gain prominence on the Hot 100 included the Guess Who, Terry and Laurel Black, April Wine, Paul Anka, R. Dean Taylor, John Jay, Lighthouse, Gordon Lightfoot, Procol Harum (with the Edmonton Symphony), 5 Man Electrical Band, the Band, Ocean, Joni Mitchell, the Wackers, Keith Hampshire, Les Emmerson and Skylark.

The CRTC survey also showed that three Cancon albums reached the Top 10. The artists were Neil Young, Procol Harum and the Edmonton Symphony and The Band. Other acts showing on the Top 200 LP's chart included Gordon Lightfoot, the Guess Who, the Moms and Dads, David Clayton-Thomas, John Kay, Anne Murray, Paul Anka, Steppenwolf, Lighthouse, the James Gang, Joni Mitchell, Jesse Winchester and Edward Bear.

Fifteen of the Cancon singles making the U.S. charts were by Canadian residents, and 10 of the albums.

Canada's top single of 1972 was "Last Song" by Edward Bear on

International Turntable

Tony Morris, marketing manager of Phonogram since July of last year, has been made managing director of the company. **Morris**, whose appointment takes effect this week, fills the post left vacant since the resignation of **Fred Marks**. Coinciding with **Morris's** promotion comes the news that **Roland Rennie**, creative director at Phonogram, has been given additional responsibilities for the development of U.K. repertoire in the U.S. **Steve Gottlieb**, who has been responsible for running the company on a day to day basis, remains as Phonogram executive chairman. **Gordon Collins**, managing director of EMI's company in South Africa, is returning to the U.K. to take up a new post at Polydor as general marketing manager. **Collins** will return to London on Aug. 13 and will take up his new post on Sept. 1. The marketing post has been vacant since **Harold** took up his present appointment last September. **Collins** has been managing director of EMI South Africa for three years and prior to that, was in a similar capacity with EMI in Greece. He joined EMI in 1955 working at the Birmingham depot. He moved to the Hayes factory and spent four years there as a stock and production controller. He was then appointed distribution manager.

Billboard Speeds 4-Nation Delivery

NEW YORK—Billboard is streamlining its delivery operation for subscribers in France, Spain, Italy and Portugal by having copies for these areas flown direct to Paris each week for distribution by Air France. The new operation commences with this issue (July 14).

Capitol, which reached the No. 3 position on the Hot 100 and stayed on the chart for 18 weeks.

The top album was Neil Young's "Harvest," which hit the No. 2 slot in a chart berth of 41 weeks. The CRTC study also revealed that a total of 171 Cancon singles and 91 albums had reached the RPM charts in Canada.

BPI Won't Seek \$\$ To Go to MIDEM

LONDON—The British Phonographic Industry will not be supporting its members at next year's MIDEM, following a decision taken at the last BPI council meeting.

In the past the BPI has been responsible, on behalf of its members, for arranging a subsidy with the Department of Trade and Industry.

However, the Music Publishers' Association will continue to support its members with the usual DTI subsidy. BPI director **Geoffrey Bridge** explained that there was a certain amount of duplication between the BPI and the MPA and that in the

Last week there were four Canadian singles ("Wildflower" by Skylark, Edward Bear's "Close Your Eyes," "What About Me" by Anne Murray and Keith Hampshire's "First Cut Is the Deepest" on the U.S. chart, and two albums ("Danny's Song" by Anne Murray and "Skylark" both on Capitol), on U.S. charts.

past a record manufacturer could receive two subsidies, one for its record company and one for its music publishing offshoot.

The full ramifications of the BPI decision are at present not quite clear although MIDEM U.K. representative **Rod Buckle** said that 60 percent of available space for U.K. participants has already been booked.

Among new firms which have booked space for next year's event are Santa Ponsa Records, Revival, Music Law, BBC Records and Alaska Records.

Montana, German Co., Gets 11 Gold Record Awards

MUNICH—In the past 10 years, Montana, the German company involved in music publishing, promotion, recording, management and agency, has been presented with 11 gold disk awards, according to **Hans Beierlein**.

Montana handles on an exclusive basis several local artists including **Udo Juergens**, **Heino**, **Jurgen Marcus** and **Michael Schanze** in addition to several other foreign acts which have scored in Germany including **Gilbert Beaud** and **Adamo**.

One of the most successful of the Montana acts is **Udo Juergens**, the winner of the 1966 Eurovision song contest. A new double album by the artist has recently been released. Called "Udo In Concert," it was re-

corded during his recent European tour, reputed to be one of the most successful undertaken by an artist on the continent.

In addition to its company in Germany, Montana also has firms in Austria, Switzerland, France and the Benelux countries.

A&M Sampler For In-Store

TORONTO—A&M Records of Canada has produced an 8-track sampler featuring selections from new album product with a voice identifying the cut and LP title for in-store play.

The sampler is the brainchild of national sales manager **Joe Summers** and has been sent to major outlets.

"One of the problems with effective in-store demo merchandising," said **Sommers**, "is that most record clerks become bored with the same album and selections being played over and over.

"With this sampler tape, we are offering a diversification of best-selling artists and cuts on a continuous play 8-track. Most important, we are reaching the consumer under the best-buying conditions."

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Bellaphon in Major Drive

FRANKFURT—Bellaphon in Frankfurt has embarked on a major campaign built around the release of 24 jazz albums. The campaign includes albums by **Miles Davis**, **Dexter Gordon**, **Thelonious Monk** and **John Coltrane**.

The label has also issued a series of 16 vintage singles by **Chuck Berry**, **Canned Heat** and **Jerry Lee Lewis** and 160 folk albums have also been issued on Bellaphon. The albums originate from various countries and retail at 22 marks.

Stampede's Record Gate

MONCTON—The Stampede's drew a record crowd of more than 5,000 to a recent date at the Coliseum here. Quality's Maritimes promotion man **Ted Evans** was on hand to co-ordinate interviews and TV appearances. A 15-minute interview was carried by CKCW-TV.

The concert was promoted by **Don Tarlton** of **Donald K. Donald Productions**.

The Stampede's distribution contract with Bell Records in the U.S. has just terminated.

EDITORIAL

Canadian Coverage To Be Expanded

The emerging Canadian music industry has been the subject of close scrutiny by Billboard's editors in recent years.

Long before the government introduced legislation calling for domestic content on Canadian airwaves, Billboard was providing exclusive coverage of the first stirrings of this new musical giant.

Five years ago, this magazine introduced the Canadian News Report as a method of concentrating the world music industry's attention on Maple music makers.

This regular news and feature coverage has been supplemented by a series of special issues—three Spotlights on Canada with a fourth planned this coming September, last year's Maple Music Junket special and the Juno Awards issue in April.

There can be no question that Billboard has been a key supporter of the growth of the Canadian music industry. The results of that growth are effectively demonstrated in this week's front page story on the success of Canadian records in the U.S. during 1972.

There is reason to believe that the evolution of Canadian music will continue to increase at the phenomenal rate of recent years.

To maintain Billboard's leadership in the recognition of Canadian music, we are introducing in this issue a special page devoted to news and activities in the north country which will be a regular weekly feature of this magazine's international coverage.

Harum 1971 LP Is Cited

EDMONTON—Procol Harum's 1971 recording with the Edmonton Symphony Orchestra was cited as an example of the "productive ability on the Prairies" in a TV license hearing here last week.

Tommy Banks, the nationally-known musician and CBC-TV host, in making a bid for the city's third English-language TV license, said

the Procol Harum gold LP for A&M was one of the indications that the Prairies "produce a disproportionately high representation of genuinely creative and workmanlike talent."

Banks' proposal includes plan to telecast six concerts a year for the next three years with the Edmonton Symphony.

Country 65% of Pre-Recorded Tape Sales, Claims Bornstein

TORONTO—Country repertoire represents "about 65 percent of total pre-recorded tape sales in Canada" according to Sam Bornstein, general manager of Stereo Tape Products.

Rock only accounts for 25 percent of the total while classical titles and soundtracks make up the remaining 10 percent in Bornstein's view.

Stereo Tape Products is a large rack-jobber of 8-track tapes in Canada with more than 2,000 accounts. In addition, the company is the exclusive supplier to the four Target Tape retail outlets in Toronto.

Bornstein says there are three main problems in the Canadian tape business—a two-week lag time after U.S. for release of new product, unit price (both tape configurations usually cost a dollar more here than in the U.S., mainly because of federal sales tax), and the over-all attitude of the major record companies to the tape fact.

Bornstein claims that the majors still think of tape as only a small percentage of the total business, whereas he feels it should be accounting for some 40 percent of the gross.

"You can see the record company outlook in the way pre-recorded tapes are packaged," Bornstein said. "They are still simply reducing LP covers for tape packaging. There is a definite need for liner notes and credits and I feel that the record companies should be starting to institute special tape packaging."

Physical production costs are one of the reasons why tapes continue to sell at comparatively high retail prices.

Bornstein says it costs between 80 and 90 cents to produce an 8-track tape in Canada while records can be pressed for 30 cents.

He believes that the tape scene is still in its infancy. "I think we're still only hitting 15 percent of the potential with 8-tracks. It's just a baby."

Cassettes, he said, now only represent two percent of the total tape market. "Cassettes just didn't make it. One of the biggest problems was pilferage. I think there's also a Freudian reason for the acceptance of 8-track.

"The 8-track cartridge is a sort of phallic symbol. I mean you shove it into a hole and it plays. Cassettes now appear to be restricted to the classical market."

Bornstein started Stereo Tape Products with his father, Norm, three years ago. Prior to that, he had been running the large downtown A&A Books and Records store, which was owned by his wife's family, the Kenners.

"I first began to feel that tape was something to be in when I was working at A&A. So we started it off on a part-time basis and eventually developed a theft-proof rack."

Stereo Tape Products now has warehouses in Moncton, Montreal and Toronto with representatives in the West. Econoline vans, fully

stocked, are used for distribution. "We are running only a 2 percent return factor," Bornstein adds.

STP is manufacturing its own blank tape and carrying cases. Bornstein is also formulating plans to move into the TV promoted-special products area.

Three years ago, the Kenner family sold A&A to Columbia.

Bornstein thinks that record companies moving into retailing creates a "corporate lag-time" situation.

"The decision-making process takes a lot longer. They seem to look more at percentage of profit per unit than volume. When I was at A&A, we had an office of two people; now there are 12."

Bornstein believes that quadraphonic tapes are going to be very popular in autos. He predicts that records will be totally obsolete in 20 years.

CFTO Gets Only 18-Mos. Renewal

OTTAWA—The CRTC this week granted John Bassett, owner of CFTO-TV in Toronto, CKLW AM and FM Windsor/Detroit and other key licenses, license to operate CFGO in Ottawa for only 18 months instead of the usual three or four years because of non-delivery of promised program fare, in particular, news coverage.

As a result, the station manager has left.

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Music Shoppe in Reorganization

TORONTO—Music Shoppe, the Toronto-based booking agency, has announced a reorganization and several staff changes. The company will now be known as Music Shoppe International with new offices in Upjohn Rd., Don Mills. A big effort is now in progress to set up tour circuits in the U.S., the U.K., Europe and Japan.

The agency is also establishing affiliations with other agencies and promoters across Canada.

Music Shoppe International is also adding lounge acts to its talent roster and instituting what it describes as Canada's first "blues and soul department."

The company has in addition announced the signing of Abraham's

Children and the Ugly Ducklings to exclusive booking contracts.

General manager of Music Shoppe International is Ron Scribner, who returns to agency work after three years as personal manager of Westbound's Funkadelics. He was the principal of Canada's two early rock agencies, Bigland and the Ron Scribner agency.

Steve Maley, the principal owner of Music Shoppe, is handling the one-nighter department with Pegi Cecconi and Rob Tustin. Mike Tilka is handling college dates while Sheila Posner will look after contracts and accounting. Jeff Charles will work with Ron Scribner on steady engagements. Pat Harbron is handling publicity and promotion.

Daily Press Seen Hindering Artists

By RITCHIE YORKE

TORONTO—One of Canada's foremost personal managers this week described press coverage of the Toronto music scene as "totally inadequate."

Mel Shaw, manager of the Stampeders, considered one of the leading international acts in the country, said he "could not ignore the situation anymore" and "has been forced to speak up."

"The Toronto daily press coverage of the local music scene is a great hindrance for rock musicians living here," Shaw claims.

Shaw, who has travelled to Europe with the Stampeders twice in the past year, says that in most cities musicians rely on the support of the local press.

"Toronto's credibility is totally gone," he says. "Any musician coming to Toronto to gain experience to catapult him into other cities is wasting his time. And if you can't show people clippings of what's happening at home, it's very difficult to get anything together."

"The rock papers in Toronto folded because of lack of support and now when we really need the dailies, all we get is negative LP reviews and very little concert review coverage."

"I can tell you that most of the top Canadian bands are really fed up with it. After what the Stampeders have done in the past year (two European tours, South America, gold records and a telegram from the Prime Minister), coming back to Toronto and the press scene here is pretty damn depressing."

"The whole process of exposing

new artists and giving them a name, as is done in Europe, does not happen at all in Toronto.

"The Beatles could not have come from Toronto. No one would have recognized their talent."

Mel Shaw is one manager who has taken the bull by the horns. "We consider it so important to let the public know of the Stampeders' international exploits that we printed up a 12-page Stampeders' World Tour newspaper. At every concert we told the kids that although they would not know it from reading the daily papers, the Stampeders had been taking on the world."

An initial run of 60,000 copies was distributed free and a further 50,000 have been ordered.

Canadian Exposition

TORONTO—Recording artists, radio and TV stations, sound systems, record companies, publishers, retailers and instrument manufacturers will be displayed to the public during the four-day Canadian Entertainment Exposition (Oct. 18-21) at the Queen Elizabeth Bldg. in Exhibition Park.

According to an announcement from Joey Cee, more than 100 separate exhibits will explore every facet of the Canadian music industry.

Cee stated that "The Exposition is more than just a stereo show or a record industry trade show or a retailers' show. For the first time, we've put everything under the one roof. People will be able to see the entire industry as it looks from the inside."

Cee said that he expects the show to draw more than 40,000. Top recording artists will perform daily on a special stage.

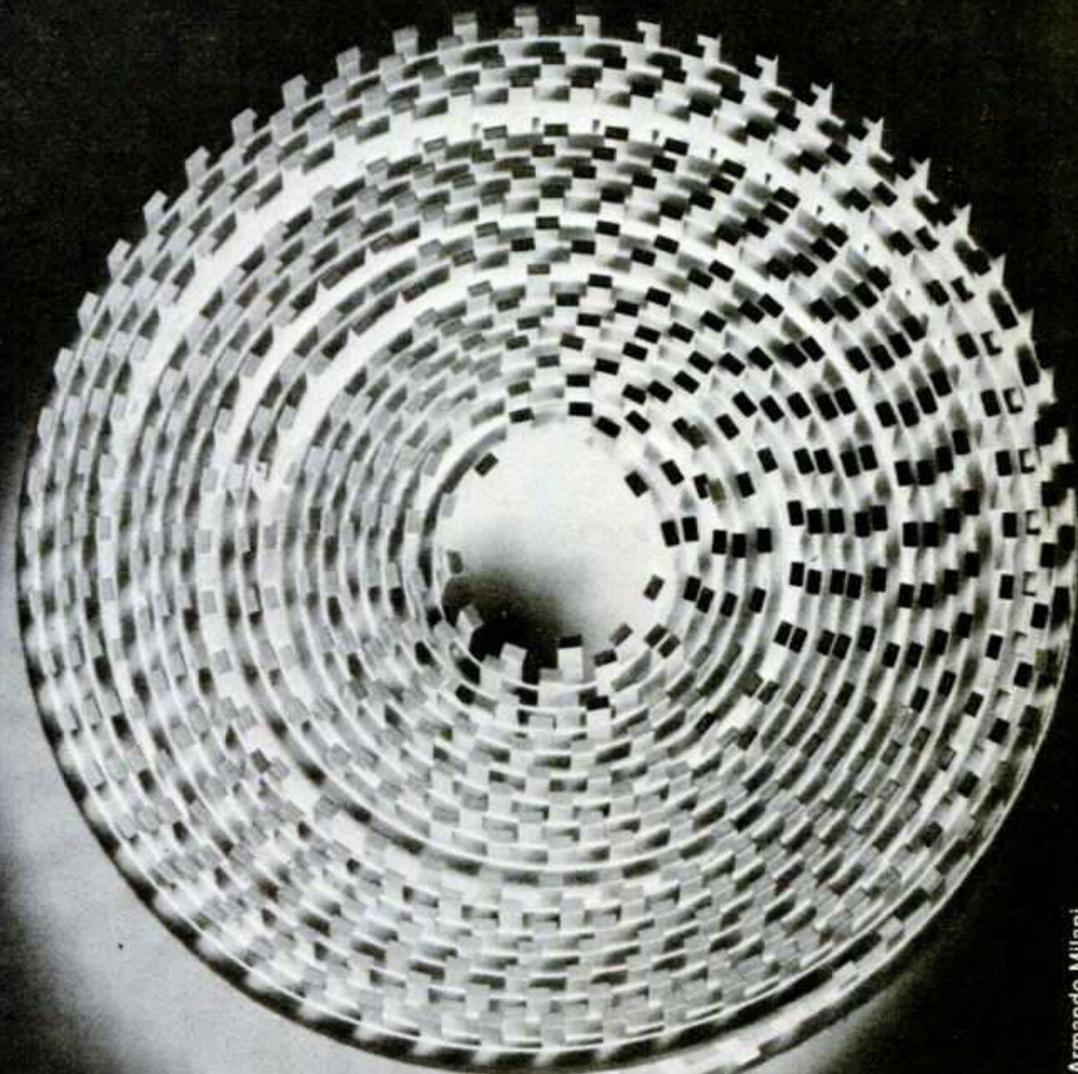
"Six or seven of the biggest names in the country will be there, along with about a dozen other acts," Cee said.

New Address For CRIA

TORONTO—The Canadian Recording Industry Association, which represents most of the major labels operating here, has announced a change of address.

The CRIA is now located at Suite 1100, 111 Richmond St. West, Toronto M5H 2G4 (phone: 416-367-9745).

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Canada Executive Turntable

David Mazmanian has been named new a&r assistant to Paul White at Capitol Records Canada. Most recently Mazmanian was product manager for the Daffodil and Strawberry labels. He had previously worked with Harry Hinde Productions and CHUM Ltd. Mazmanian replaces Wayne Patton who has joined Leeds Music as professional manager. . . . GRT of Canada president, Ross Reynolds, has Jeanne McCallion as his administrative assistant. He has been Reynolds' executive secretary for the past three years.

Billboard Hits of the World

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BELGIUM—FLEMISH

(Courtesy of Humo)
SINGLES

- This Week
- 1 WE WERE ALL WOUNDED AT WOUNDED KNEE—Redbone (CBS)
 - 2 TIE A YELLOW RIBBON—Dawn (Polydor)
 - 3 GOODBYE MY LOVE—Demis Roussos (Philips)
 - 4 VERBODEN BROMEN—Will Tura (Topkapi)
 - 5 WAIKIKI MAN—Bonnie St. Claire (Philips)
 - 6 IMMER WIEDER SONTAGS—Cindy & Bert (BASF)
 - 7 DO YOU LOVE ME—Sharif Dean (CBS)
 - 8 STUCK IN THE MIDDLE WITH YOU—Stalers Wheel (RCA)
 - 9 MOOI ALS RODE ROZEN—Willy Sommers (Vogue)
 - 10 GIVING IT ALL AWAY—Roger Daltry (Track)
- ALBUMS

- This Week
- 1 DE 13 BESTE—Verschill vert. (Philips)
 - 2 HOLL. HITPOURRI NR. 11—Verschill Vert. (11 Prov)
 - 3 FOREVER AND EVER—Demis Roussos (Philips)
 - 4 THE DARK SIDE OF THE MOON—Pink Floyd (EMI)
 - 5 NEVER NEVER NEVER—Shirley Bassey (EMI)

BRAZIL—RIO JANEIRO

(Courtesy of IBOPE)
SINGLES

- This Week
- 1 DON'T SAY GOODBYE—Christian (Top Tape)
 - 2 MY LOVE—Paul McCartney (Odeon)
 - 3 HEY GIRL—Lee Jackson (Cash Box)
 - 4 WHY CAN'T WE LIVE TOGETHER—Timmy Thomas (Top Tape)
 - 5 KILLING ME SOFTLY WITH HIS SONG—Roberta Flack (Atco)
 - 6 SUPERMAN—Doc and Prohibition (Square)
 - 7 NEITHER ONE OF US—Gladys Knight/The Pips (Tapecar)
 - 8 CISCO KID—War (Copacabana)
 - 9 THE MEXICAN—Babe Ruth (Odeon)
 - 10 O MENINO DA GAITA—Sergio Reis (RCA)
- ALBUMS

- This Week
- 1 ROBERTO CARLOS—Roberto Carlos (CBS)
 - 2 CAVALO DE ACO—Various (Som Livre)
 - 3 FEVERS—Fevers (Odeon)
 - 4 BILLION DOLLAR BABIES—Alice Cooper (Continental)
 - 5 HOUSES OF THE HOLY—Led Zeppelin (Continental)
 - 6 DRAMA—Maria Bethania (Philips)
 - 7 UMA ROSA COM AMOR—Various (Som Livre)
 - 8 O BEM AMADO—Various (Som Livre)
 - 9 MATITA PERE—Tom Jobim (Philips)
 - 10 PRELUDE—Elmire Deodato (Top Tape)

BRAZIL—SAO PAULO

(Courtesy of IBOPE)
SINGLES

- This Week
- 1 FOREVER AND EVER—Demis Roussos (Philips)
 - 2 DON'T SAY GOODBYE—Christian (Top Tape)
 - 3 ORGULHO DE SAMBISTA—Jair Rodrigues (Philips)
 - 4 OURO DE TOLO—Raul Seixas (Philips)
 - 5 AUBREY—Bread (Continental)
 - 6 KILLING ME SOFTLY WITH HIS SONG—Roberta Flack (Continental)
 - 7 DESAFIO—Luz America (Chentecier)
 - 8 MY LOVE—Paul McCartney (Odeon)
 - 9 O MENINO DA GAITA—Sergio Reis (RCA)
 - 10 SHINE, SHINE—Tony Stevens (Top Tape)
- ALBUMS

- This Week
- 1 CAVALO DE ACO INTERNATIONAL—Trilha Sonora (Som Livre)
 - 2 UMA ROSA COM AMOR INTERNACIONAL—Trilha Sonora (Som Livre)
 - 3 DON'T SHOOT ME—Elton John (Fermata)
 - 4 ROBERTO CARLOS—Roberto Carlos (CBS)
 - 5 O BEM AMADO—Trilha Sonora (Som Livre)

BRITAIN

(Courtesy: Music Week)
*Denotes local origin

- | This Week | Last Week | Title | Artist |
|-----------|-----------|-----------------------------|--|
| 1 | 1 | SKWEEZE ME PLEEZE ME | *Slade (Polydor) Barn (Chas Chandler) |
| 2 | 4 | WELCOME HOME | *Peters & Lee (Philips) MAM (Laurie Mansfield) |
| 3 | 2 | RUBBER BULLETS | *10 CC (UK) Strawberry |
| 4 | 21 | LIFE ON MARS | *David Bowie (RCA) Titanic/Chrysalis (Ken Scott) |
| 5 | 3 | ALBATROSS | *Fleetwood Mac (CBS) Fleetwood (Mike Vernon) |
| 6 | 6 | SNOOPY VERSUS THE RED BARON | Hot Shots (Mooncrest) Schwartz (Clive Crawley) |

- 7 11 BORN TO BE WITH YOU—*Dave Edmunds (Rocfield)—E.H. Morris (Dave Edmunds)
- 8 5 GROOVER—*T. Rex (EMI) Wizzard Artists (Tony Visconti)
- 9 17 TAKE ME TO THE MARDI GRAS—Paul Simon (CBS) Pattern (Paul Simon)
- 10 8 GIVE ME LOVE (Give Me Peace On Earth)—*George Harrison (Apple) Charitable Foundation (George Harrison)
- 11 9 LIVE AND LET DIE—*Wings (Apple)—McCartney/United Artists/ATV Music (Paul McCartney)
- 12 10 STUCK IN THE MIDDLE WITH YOU—Stalers Wheel (A&M) Baby Bun/Ricochet (Lieber & Stoller)
- 13 18 CAN YOU DO IT—*Geordie (EMI) Red Bus (E. Elias/R. Danova)
- 14 22 HONALOOCHIE BOOGIE—*Mott the Hoople (CBS) Island (Mott the Hoople)
- 15 24 ROCK-A-DOODLE-DOO—Linda Lewis (Raf) Warner Bros. (Linda Lewis/Jim Cregan)
- 16 16 TIE A YELLOW RIBBON—Dawn (Bell) A. Schroeder (Dave Appel/Tokens)
- 17 14 AND I LOVE YOU SO—Perry Como (RCA) United Artists (Chet Atkins)
- 18 19 SWEET ILLUSION—Junior Campbell (Deram) Camel (Junior Campbell)
- 19 7 CAN THE CAN—*Suzi Quatro (RAK) Chinnichap/RAK (M. Chapman/N. Chinn)
- 20 20 HALLELUJAH DAY—Jackson 5 (Tamlam Motown)—Jobete/Carlin (F. Perren/F. Mizell)
- 21 12 ONE AND ONE IS ONE—*Medicine Head (Polydor) Biscuit (Tony Ashton)
- 22 13 WALKING IN THE RAIN—Partridge Family (Bell) Screen Gems/Columbia (Wes Farrell)
- 23 31 RANDY—*Blue Mink (EMI) Cauliflower/Cookaway (David McKay/Blue Mink)
- 24 32 FINDERS KEEPERS—Chairmen of the Board (Invictus) KPM (General Johnson/Jeffrey Bowen)
- 25 25 I'M GOING TO LOVE YOU JUST A LITTLE MORE BABY—Barry White (Pye) A. Schroeder Music, Ltd. (Barry White)
- 26 15 SEE MY BABY JIVE—*Wizzard (Harvest) Roy Wood/Carlin (Roy Wood)
- 27 28 STEP BY STEP—Joe Simon (Mojo) Intersong (Rayford Gerrald)
- 28 26 STANDING ON THE INSIDE—Neil Sedaka (MGM) Kirshner/Warner Bros. (Neil Sedaka)
- 29 27 YOU ARE THE SUNSHINE OF MY LIFE—Stevie Wonder (Tamlam Motown)
- 30 37 PILLOW TALK—Sylvia (Lindon) Burlington (Robinson/Burton)
- 31 29 FRANKENSTEIN—Edgar Winter Group (Epic) Copyright Control (Rick Derringer)
- 32 50 GAYE—*Clifford T. Ward (Charisma) Island (Clifford T. Ward)
- 33 23 ARMED AND DANGEROUS—First Choice (Bell) Carlin
- 34 39 HYPNOSIS—*Mud (RAK) Chinnichap/RAK (Mike Chapman/Nicky Chinn)
- 35 49 WAY BACK HOME—Jr. Walker & the All Stars (Tamlam Motown) Jobete/Carlin (Johnny Bristol)
- 36 — SATURDAY NIGHT'S ALRIGHT FOR FIGHTS—*Elton John (DJM) DJM (Gus Dudgeon)
- 37 46 PEEK-A-BOO—Stylistics (Avco) Gamble-Huff/Carlin
- 38 48 GIVE IT TO ME NOW—*Kenny (RAK) Mews (Bill Martin/Phil Coulter)
- 39 34 BROKEN DOWN ANGEL—*Nazareth (Mooncrest) Mountain/Carlin (R. Glover)
- 40 44 FREE ELECTRIC BAND—Albert Hammond (MUMS) Rondor (Albert Hammond)
- 41 35 HELL RAISER—*Sweet (RCA) Chinnichap/RAK (Phil Wainman)
- 42 30 WALK ON THE WILD SIDE—Lou Reed (RCA) Warlock (David Bowie/Mick Ronson)
- 43 — ALRIGHT ALRIGHT ALRIGHT—*Mungo Jerry (Dawn) Rogers (Barry Murray/Ray Dorset)
- 44 36 GOODBYE IS JUST ANOTHER WORD—*New Seekers (Polydor) Copyright Control (Mike Lloyd)
- 45 41 I SAW THE LIGHT—Todd Rundgren (Bearsville) Screen Gems-Columbia (Todd Rundgren)
- 46 33 POLK SALAD ANNIE—Elvis Presley (RCA) KPM
- 47 — YESTERDAY ONCE MORE—Carpenters (A&M) Rondor (Karen & Richard Carpenter)
- 48 40 NEITHER ONE OF US—Gladys Knight & the Pips (Tamlam Motown) KPM (Joe Porter)
- 49 38 HELLO HELLO I'M BACK AGAIN—*Gary Glitter (Bell) Leeds (Mike Leander)
- 50 — WHEN BOUZOUKIS PLAYED—Vicky Leandros (Philips) Intersong (Leo Leandros)

DENMARK

(Courtesy of I.F.P.I.)

- This Week
- 1 PURE GOLD—Diverse (EMI)
 - 2 HELL RAISER—The Sweet (RCA)
 - 3 RING RING—Bjorn, Benny, Agnetha & Annifrid (Polar)
 - 4 HVOR ER ALLE DROMMENE—Maria Stenz (Sonet)
 - 5 VI DANSER ROCK 'N ROLL—Peter Belli (Polydor)
 - 6 ALL BECAUSE OF YOU—Georgie (BMI)
 - 7 HITS AGAIN 3—Klaus Wunderlich (Telefunken)
 - 8 SCHLAGERANDESZVOUS (LP)—Mireille Mathieu (Ariola)
 - 9 HALLO MR. GENERAL—Alice & Rita (Odeon)
 - 10 TIE A YELLOW RIBBON—Dawn (Bell)

HONG KONG

(Courtesy of Radio Hong Kong)

- This Week
- 1 SAW A NEW MORNING—The Bee Gees (RSO)
 - 2 MY LOVE—Paul McCartney (Apple)
 - 3 PINBALL WIZARD—New Seekers (Polydor)
 - 4 POWER TO ALL OUR FRIENDS—Cliff Richard (EMI)
 - 5 LETTER TO LUCILLE—Tom Jones (Decca)
 - 6 SING—The Carpenters (A&M)
 - 7 FOOL—Elvis Presley (RCA)
 - 8 I AM A CLOWN—David Cassidy (Bell)
 - 9 THE RIGHT THING TO DO—Carly Simon (Elektra)
 - 10 STUCK IN THE MIDDLE WITH YOU—Stalers Wheel (A&M)

MALAYSIA

(Courtesy of Rediffusion)

- This Week
- 1 GET DOWN—Gilbert O'Sullivan (MAM)
 - 2 DANIEL—Elton John (MCA)
 - 3 TALK OF ALL THE USA—Middle of the Road (RCA)
 - 4 TIE A YELLOW RIBBON—Dawn (Bell)
 - 5 THE THINGS I DIDN'T SAY—Dr. Hook & The Medicine Show (CBS)
 - 6 POWER TO ALL OUR FRIENDS—Cliff Richard (EMI)
 - 7 20th CENTURY BOY—T Rex (T Rex)
 - 8 WHO WAS IT—Hurricane Smith (Capitol)
 - 9 HOCUS POCUS—Focus (Sire)
 - 10 KODACHROME—Paul Simon (CBS)

MEXICO

(Courtesy of Radio Mil)

- This Week
- 1 UNSUENO—La Tropa Loca (Capitol)
 - 2 ENGANO—La Tropa Loca (Capitol)
 - 3 DETALLES—Roberto Carlos (CBS)
 - 4 KILLING ME SOFTLY WITH HIS SONG—Roberta Flack (Atlantic)
 - 5 LA MONTANA—Roberto Carlos (CBS)
 - 6 NO DEBES LLORAR—Los Solitarios (Peerless)
 - 7 TE VOY A ENSEÑAR A QUERER—Manoella Torres (CBS)
 - 8 TONTO—Pina Nevarez (Peerless)
 - 9 CORAZON VAGABUNDO—Imelda Miller (RCA)
 - 10 FRANKENSTEIN—Edgar Winter Group (Epic)

NORWAY

(Courtesy Verdens Gang)
*Denotes local origin

- This Week
- 1 TIE A YELLOW RIBBON—Dawn (Bell)—Sweden Music
 - 2 POWER TO ALL OUR FRIENDS—Cliff Richard (EMI)—Sweden Music
 - 3 RING RING—Bjorn & Benny, Agnetha & Annifrid (Polar)—Union Songs
 - 4 SOLEN SKINNER ALLTID DER DU HELST VIL VARE—*Stein Ingebrigtsen (Talent)—Sweden Music
 - 5 HELL RAISER—Sweet (RCA)—Sweden Music
 - 6 TU TE ROCNNAITRAS—Anne Marie David (Epic)—Sugar
 - 7 MY LOVE—Paul McCartney & Wings (Apple)—Sweden Music
 - 8 GET DOWN—Gilbert O'Sullivan (MAM)—MAM
 - 9 CAN'T KEEP IT IN—Cat Stevens (Island)—Sweden Music
 - 10 GOOD GRIEF CHRISTINA—Chicory Tip (CBS)—Sweden Music

SINGAPORE

(Courtesy of Rediffusion)

- This Week
- 1 YOU ARE THE SUNSHINE OF MY LIFE—Stevie Wonder (Tamlam)
 - 2 MY LOVE—Paul McCartney & Wings (Apple)
 - 3 GOOD GRIEF CHRISTINA—Chicory Tip (CBS)
 - 4 PLAYGROUND IN MY MIND—Clint Holmes (Epic)

- 5 TWELFTH OF NEVER—Donny Osmond (MGM)
- 6 STUCK IN THE MIDDLE WITH YOU—Stalers Wheel (A&M)
- 7 THE RIGHT THING TO DO—Carly Simon (Elektra)
- 8 TIE A YELLOW RIBBON—Dawn (Bell)
- 9 GIVE ME LOVE—George Harrison (Apple)
- 10 NEVER NEVER NEVER—Shirley Bassey (UA)

SPAIN

(Courtesy of "El Musical")
SINGLES

- This Week
- 1 CHARLY—Santabarbara (EMI)—Ego
 - 2 VELVET MORNINGS—Demis Roussos (Philips-F)—Canciones del Mundo
 - 3 GET DOWN—Gilbert O'Sullivan (Columbia)—Southern Music
 - 4 ERES TU—Mocedades (Zafiro)—Zafiro
 - 5 EVA MARIA—Formula V (Philips-F)—Fontana
 - 6 KILLING ME SOFTLY WITH HIS SONG—Roberta Flack (Hispavox)—Essex
 - 7 MY LOVE—Paul McCartney & Wings (EMI)—Armonico
 - 8 MI TALISMAN—Los Diablos (EMI)—Ego
 - 9 GITANO—La Compania (CBS)—Ego
 - 10 AMERICA, AMERICA—Nino Bravo (Polydor)—Ego
- ALBUMS

- This Week
- 1 THERE GOES RHYMIN' SIMON—Paul Simon (CBS)
 - 2 FOREVER & EVER—Demis Roussos (Philips-F)
 - 3 MOCEDADES—Mocedades (Zafiro)
 - 4 LE LLAMAN JESUS!—Rafael (Hispanavox)
 - 5 MI TIERRA—Nino Bravo (Polydor)
 - 6 MY GUITAR—Juan Pardo (Ariola)
 - 7 VENTANAS—Mari Trini (Hispanavox)
 - 8 SPACE ODDITY—David Bowie (RCA)
 - 9 MIGUEL HERNANDEZ—Juan Manuel Serra (Zafiro)
 - 10 DON'T SHOOT ME—Elton John (EMI)

SOUTH AFRICA

(Courtesy of Sprinbok Radio)
*Denotes local origin

- This Week
- 1 NEVER NEVER NEVER—Shirley Bassey (UA)
 - 2 KENTUCKY BLUES—*Lauren Copley (Map)
 - 3 CAN'T KEEP IT IN—Cat Stevens (Island)
 - 4 TIE A YELLOW RIBBON—Dawn (Bell)
 - 5 GET DOWN—Gilbert O'Sullivan (MAM)
 - 6 THE MORNING AFTER—Maureen McGovern (Gallo)
 - 7 STUCK IN THE MIDDLE WITH YOU—Stalers Wheel (A&M)
 - 8 WE BELIEVE IN TOMORROW—Freddie Breck (EMI/Brigadiers)
 - 9 TOY TRAIN—*John Edmond (Map)
 - 10 LONG HAired LOVER FROM LIVERPOOL—Little Jimmy Osmond (MGM)

SWEDEN

(Courtesy Radio Sweden)

- This Week
- 1 THERE GOES RHYMIN' SIMON (LP)—Paul Simon (CBS)—Sonet Music
 - 2 HOOKED ON A FEELING—Bjorn Skifs & Blablus (Columbia)—Tree Music Scand.
 - 3 MAMA LOO—The Les Humphries Singers (Decca)—Sikorski Scand.

- 4 TIE A YELLOW RIBBON—Dawn (Bell)—Sweden Music
- 5 LONELY LOVERS SYMPHONY—Giorgio (Philips)
- 6 EVIVA ESPANA—Sylvia Vrethammar (Sonet)—Sweden Music
- 7 RED ROSE SPEEDWAY (LP)—Paul McCartney & Wings (Apple)
- 8 ERES TU—Mocedades (Metronome)—Multitone
- 9 DING DONG—Lars Berghagen (Polydor)—Exaudio/Stig Anderson
- 10 GOOD GRIEF CHRISTINA—Chicory Tip (CBS)—Sweden Music

SWITZERLAND

(Courtesy of Radio Suisse Romande)

- This Week
- 1 GET DOWN—Gilbert O'Sullivan (MAM)
 - 2 UNE BAGUE, UN COLLIER—Ringo (Carrere)
 - 3 NOUS IRONS A VERONE—Charles Aznavour (Barclay)
 - 4 MANHATTAN—C. Jerome (A.Z.)
 - 5 HELL RAISER—The Sweet (RCA)
 - 6 ET SURTOUR NE M'OUBLIE PAS—Crazy Horse (A.Z.)
 - 7 DRIVE IN SATURDAY—David Bowie (RCA)
 - 8 LA MALADIE D'AMOUR—Michel Sardou (Trema)
 - 9 RIEN QU'UNE LARME—Mike Brant (CBS)
 - 10 CHANTE BOUZOUKI—Vicky Leandros (Philips)

SWITZERLAND—GERMAN

(Courtesy of SRG German Service Swiss Bdst. Corp.)

- This Week
- 1 GOODBYE MY LOVE GOODBYE—Demis Roussos (Philips)
 - 2 GET DOWN—Gilbert O'Sullivan (MAM)
 - 3 HELL RAISER—The Sweet (RCA)
 - 4 DIE BOUZOUKI KLANG DURCH DIE SOMMERNACHT—Vicky Leandros (Philips)
 - 5 POWER TO ALL OUR FRIENDS—Cliff Richards (BMI)
 - 6 IMMER WIEDER SONTAGS—Cindy & Bert (BASF Cornet)
 - 7 DER JUNGE MIT DER MUNDHARMONIKA—Bernd Cluver (Hansa)
 - 8 GOODBYE MAMA—Ireen Sheer (Polydor)
 - 9 BIANCA—Freddy Brek (BASF)
 - 10 IN DEN AUGEN DER ANDERN—Christian Anders (Chranders)

WEST GERMANY

(Courtesy of Der Musikmarkt)

- This Week
- 1 GET DOWN—Gilbert O'Sullivan (MAM)
 - 2 HELL RAISER—The Sweet (RCA)
 - 3 GOODBYE, MY LOVE, GOODBYE—Demis Roussos (Philips)
 - 4 POWER TO ALL OUR FRIENDS—Cliff Richard (Columbia)
 - 5 GOODBYE MAMA—Ireen Sheer (Polydor)
 - 6 DIE BOUZOUKI KLANG DURCH DIE SOMMERNACHT—Vicky Leandros (Philips)
 - 7 FLYING THROUGH THE AIR—Oliver Onions (RCA)
 - 8 WHISKY IN THE JAR—Thin Lizzy (Decca)
 - 9 MAMA LOO—The Les Humphries Singers (Decca)
 - 10 THE GROOVER—T. Rex (Ariola)

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Is it possible that as long as the Watergate hearings are on TV, the public will remain interested in the topic? Could be, for there are three records "relating" to the inquiry on our national surveys. Dicky Goodman's "Watergate" single on Rainy Wednesday is number 42 on our Hot 100 and apparently has beaten out all the other songs using the same technique of stringing bits of songs together for the funny storyline.

In the LP field, the "Watergate Comedy Hour" on Hidden Records is a starred 66 and features the clever routines of Burns and Schreiber. Down the list we find Mort Sahl's first national seller in some time, "Sing a Song Of Watergate" on GNP in the 153 position. Sahl relies on his own abilities to tell stories about the mess and other sacrosanct situations in the Nation's Capitol.

Harry Nilsson took an adventurous plunge with his new LP of oldtime ballads. But it has paid off and all caution has been thrown to the proverbial wind as the LP hits the 53rd position, up from a starred 81. It's called "A Little Touch of Schmilsson In the Night" on RCA.

What's so interesting is that this interpretation of ballads with the masterful

Chartalk

assistance of master Gordon Jenkins has been accepted by Harry's contemporary fans as well as by the adult community which obviously remembers when the original hits were first recorded like "I Wonder Who's Kissing Her Now." This LP looks to revitalize a lot of evergreen songs and probably start other today singers singing yesterday's hits without messing them up.

There are four instrumental acts which have hit the national LP survey with good impact. Chicago's newest LP, "Chicago VI" on Columbia, makes its debut in the starred 49th post. Carlos Santana and John McLaughlin's first effort together, "Love, Devotion, Surrender," on Columbia is a starred 55 after two weeks. Grover Washington Jr.'s "Soul Box" on Kudu is a starred 175 and Supersax, the Los Angeles jazz band which plays Charlie Parker choruses in harmony, hits the chart in the 186th position.

Carole King's new single is picking up play on both sides—just like Ode thought it would. Both titles are listed equally in the 84th post with a star, "You Light Up My Life" and "Believe In Humanity."

"Humanity" has been gaining initial airplay at such top 40 outlets as: WSGN-AM Birmingham; WCOL-AM Columbus; WPRO-AM Providence "Life" is living at: KEZY-AM Anaheim, Calif.; WFON-AM Atlanta; WKWB-AM Buffalo; KJR-AM Seattle and KILT-AM Houston.

And finally Jeanne Pruett's "Satin Sheets" single and LP has crossed over from country to pop—marking her first successful journey of this kind. The single is a starred 28 on the pop chart and the LP is a starred 138. The single, which was number one on the country chart and had been dropping, is now number 12 there. The LP is a starred six on the country chart.

Pop stations playing the single include: WIXY-AM Cleveland; WCAB-AM Baltimore; WDCY-AM Minneapolis; WMPS-AM Providence; WSAI Cincinnati, WCOL Columbus; WAKY-AM Louisville and KIOA-AM Des Moines.

Songs listed on this page are the consensus of a review panel which listened individually, collectively and then voted for the titles published. Picks are deemed to be headed for the top 20

positions on the Hot 100. Also recommendeds mean a 20-60 position on the chart. Songs not listed have not met either criteria. Review editor—Eliot Tiegel.

Pop

DAWN—Say, Has Anybody Seen My Sweet Gypsy Rose (2:51); producers: Dave Appell, Hank Medress, The Tokens. Writers: Irwin Levine, L. Russell Brown; publisher: Levine & Brown, BMI. Bell 1749. There's a bouncy exuberance to this story about a husband looking for his wife who has gone off to join a burlesque show. The happy sound belies the sadness of the situation. A Dixieland bridge helps in keeping the pace moving briskly. Flip: no info available.

THE NEW SEEKERS—The Greatest Song I've Ever Heard (3:13); producer: Michael Lloyd; writer: Dick Holler; publisher: Famous Music, ASCAP. MGM 14586. The group returns to its middle-of-the-road sound with a collage of colors which are romantic in nature while depicting a situation which never came. Voices and orchestra blend perfectly. Flip: no info available.

GRAND FUNK—We're An American Band (3:25); producer: Todd Rundgren; writer: Don Brewer; publisher: Cram Renraff, BMI. Capitol 3660. Wave your flag and throw away your cotton. Grand Funk has lowered its volume on this patriotic rocker where the voices are harmonic and blasting, but filtered for controlled effect. Flip: no info available.

also recommended

ANNE MURRAY—Send A Little Love My Way (2:47); producer: Brian Ahern; writers: H. Mancini, H. David; publishers: Colgems, East Hill, J.C. Music, ASCAP. Capitol 3648.

John Sayers; writer: Brian Cadd; publishers: Pocket Full, Common Good, BMI, Chelsea 0024 (RCA).

GARY GLITTER—Happy Birthday (2:58); producer: Mike Leander; writers: G. Glitter, M. Leander, publisher: Gem, ASCAP. Bell 1752.

B.W. STEVENSON—My Maria (2:32); producer: David N. Kershbaum; writers: Daniel Moore, B.W. Stevenson; publishers: ABC/Dunhill, Speed, Prophecy, ASCAP. RCA 0030.

THOMAS JEFFERSON KAYE—The Door Is Still Open (3:23); producer: Gary Katz; writer: T. Kaye; publisher: ABC/Dunhill, BMI. Dunhill 4356 (ABC).

STRAWBS—Lay Down (3:34); producer: Strawbs; writer: Cousins; publisher: Arnakata, BMI. A&M 1451.

BRIAN CADD—Silver City Birthday Celebration Day (3:49); producers: Brian Cadd,

JIM WEATHERLY—It Must Be Love This Time (3:13); producer: Jimmy Bowen; writer: Jim Weatherly; publisher: Neca, ASCAP. RCA 0020.

HAMMOND, BLOOMFIELD, DR. JOHN—I Yi Yi (2:24); Producer: Thomas Jefferson Kaye; writer: L. Rebennack; Walden, Cauldron, ASCAP. Columbia 4-45887.

SLADE—Let The Good Times Roll/Feel So Fine (2:59); producer: Charles Chandler; writer: L. Lee; Travis, Atlantic, Big Bopper, BMI. Polydor 15080.

Soul

DAVID RUFFIN—Common Man (2:59); producer: Bobby Miller; writer: B. Miller; publisher: Stone Diamond, BMI. Motown 1259. This is a song the brother on the street can appreciate. David sings a thank you baby to his woman for loving him as he is—a common man. Raw at times, rugged at others, the tone is always gutsy

with the background gently prodding him forward. Flip: no info available.

SLY, SLICK & WICKED—Sho' Nuff; (2:49); producers: James Brown, Eddie Perrell; writers: John Wilson, Charles Still, Terrance Stubbs; Dynatone, Perrell, Belinda,

BMI. People 625 (Polydor). Clear, clean harmonies floating over a bouncy bass tell this simple story about how love can play stupid games with a guy. There's dialog in addition to the group singing about being loved. The background instrumentation is very subtle. Flip: no info available.

also recommended

JR. WALKER & THE ALL STARS—Peace and Understanding Is Hard to Find (2:59); producer: Jr. Walker; writers: A. De Walte, R. Harville, J. Teasley; publisher: Stone Diamond, BMI. Soul 35108 (Motown).

LEE DORSEY—On Your Way Down (3:18); producers: Allen Toussaint, Marshall E. Sehorn, writer: Allen Toussaint; publisher: Marsaint, BMI. Polydor 14181.

SHARON RIDLEY & VAN MCCOY—I'm In Your Corner (3:17); producer: Van McCoy; writers: Van McCoy, Ray Anderson; Oceans Blue, Van McCoy, BMI. Silver Blue 802 (Polydor).

KOOL & THE GANG—Funky Stuff (2:59); producer: Kool & The Gang; writers: Kool & The Gang; publishers: Delightful, Gang, BMI. De-lite 557 (P.I.P.).

TERRY CALLIER—I Just Can't Help Myself (I Don't Want Nobody Else) (3:14); producers: Larry Wade, Terry Callier; writers: T. Callier, L. Wade; publishers: Chappell, Butler, ASCAP. Cadet 5697 (Chess/Janus).

CARL CARLTON—You Can't Stop A Man In Love (2:51); producer: Dave Crawford; writers: G. Soule, T. Woodford; publisher: Muscle Shoals, BMI. Dunhill (ABC).

First Time Around

(These are new artists deserving airplay and sales consideration)

KIRI DEE—Lonnie and Josie (4:20); producers: Elton John, Clive Franks; writers: Elton John, Bernie Taupin; publisher: Dick James Music, BMI. MCA 40095. (Initial release on Rocket features some fine MOR singing by a sweet, gentle voice. The arrangement builds skillfully throughout the song.)

FIREBALL—Bachanalina (2:28); producer: Peer Southern Productions; writer: Graham Preskett; publisher: Peer, BMI. Spark 10 (Peer-Southern). (A swiftly paced fiddle sound fusing rock and classical overtones.)

SUTHERLAND BROTHERS AND QUIVER (2:53); producer: Huff Winwood; writer: I. Sutherland; publisher: Ackee, ASCAP. Island 1217 (Capitol). (Bouncy rock tune featuring excellent harmony vocals from the brothers and fine instrumental work from Quiver.)

Country

BARBARA FAIRCHILD—Kid Stuff (2:23); producer: Jerry Crutchfield; writers: Jerry Crutchfield, Don Earl; publisher: Duchess (BMI) Columbia 45903. A great follow-up to her smash "Teddy Bear" which again should get tremendous pop play as well as country. She has become an excellent stylist, and the production is outstanding. Flip: no info available.

"You Make It Hard (To Take the Easy Way Out)." producer: same; writers: John Riggs, Michael White; Hello Darlin Music (SESAC).

JOHNNY CARVER—You Really Haven't Changed (2:23); producer: Ron Chaney; writers: Johnny Carver, Ron Chaney; ABC/Dunhill (BMI); ABC 11374. The logical sequence to his "Tie A Yellow Ribbon," the song has the same rhythm pattern, clever lyrics, and should get the same results. Flip: no info available.

ford; Famous (ASCAP). Dot 17468. Barlow has only needed the right song to propel him to greatness, and this could be it. Mareno brings out his talents, and it makes for pleasant listening. Flip: "Wake Up Anna" (2:39); producer: same; writers: S. Richards, J. Strickland; Algee (BMI).

DAVE DUDLEY—It Take The Time (2:16); producer: Jerry Kennedy; writers: Dave Dudley, J.J. Huhta; Six Days (BMI); Mercury 73404. If you're waiting for a truck line in this one, you won't find it. Just a pleasant ballad which Dudley does so well. Should be especially good for air play. Flip: "I Almost Didn't Make It Through The Door." (2:43); producer: same; writers: R. Key, K. Morrison; Newkeys (BMI).

CONWAY TWITTY—You've Never Been This Far Before (2:56); producer: Owen Bradley; writer: Conway Twitty; Twitty Bird (BMI); MCA 40094. These strong, strong lyrics already have been banned by some major stations, but others are jumping on it, and the juke box play should be outstanding. His best since "Hello, darlin'." Flip:

JACK BARLOW—Oh Woman (2:21); producer: Ricci Mareno; writer: M. Black-

also recommended

TOMMY CASH—I Recall A Gypsy Woman; (2:50); producer: Larry Butler; writers: Allan Reynolds & Bob McDill; Jack Music (BMI); Epic 5-11026.

RAY SMITH—It Wasn't Easy (2:17); producers: Lewis Willis and Joe Gibson; writers: Jerry Foster, Bill Rice; Jack & Bill (ASCAP); Cinnamon 760.

MURRAY McLAUGHLAN—The Farmer's Song (3:05); producer: Ed Freeman; writer: Murray McLaughlan; Gregg Bill (Division of Oyster Music) ASCAP. Epic 5-10997.

STONEY EDWARDS—Hank and Lefty Raised My Country Soul (2:31); producer: Biff Collie; writers: Dallas Frazier, A.L. Owens; Blue Crest/Hill & Range (BMI); Capitol 3671.

SHERRY BRYCE—Leaving's Heavy on My Mind (2:28); producer: Jim Vienneau; writers: J. Rister, S. Rister; Sawgrass (BMI); MGM 14548.

FARON YOUNG—Just What I Had In Mind (2:22); producer: Jerry Kennedy; writer: Ben Peters; Ben Peters Music (BMI); Mercury 73403. Faron is singing better than any time in his long and successful career, and he treats this fine Ben Peters ballad with feeling and warmth. Again, strong lyrics. Flip: "All At Once It's Forever" (2:28); producer: same; writers: C. Davis, B. Deaton, H. Young; Faron Young Music (ASCAP).

BILLY STACK—Slowly (2:50); producer: Tommy Hill; writers: Tommy Hill, Webb Pierce; Cedarwood (BMI); Gusto 110.

Billboard's Top Album Picks

JULY 14, 1973

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Number of LP's reviewed this week 51 Last week 56

Pop

ELVIS PRESLEY—Elvis, RCA APL 1-0283. Elvis sings songs softly and nicely and professionally and he has developed an emotional niche from which he rarely varies. So that this newest effort of songs which he has been doing in his concerts and in the studio retains the country flavored pop feeling which apparently appeals to persons spanning several age brackets. There are no new surprises in this LP, as there were on the previous concert package done in Hawaii earlier in the year. Still for Presley fans, the material should suffice for he has a magical, hypnotic affect on people who like him. They never seem to break that emotional hold, so he is able to sing tunes like "I'll Take You Home Again Kathleen," "Padre," "Don't Think Twice It's All Right," and "It's Impossible" (taken from a concert appearance) and know he will receive a strong, loyal response. This is a mellowed Presley, with the edge of his ability to really rock no where in sight.

Best cuts: "It's Impossible," "Fool," "Don't Think Twice It's All Right."

Dealers: Presley promises sales, so showcase this LP with its good action photo on the cover.

CREEDENCE CLEARWATER REVIVAL—More Creedence Gold, Fantasy 9430. Another fine collection from one of the premier rock bands of the last few years. The set contains a number of the group's major AM hits as well as several of the more popular "flip sides" and LP cuts from the group's history. Set adds up to a fine introduction to Creedence for those who did not follow them throughout their career and is a good collection for those who would like the best inside one cover. As always, the fine vocals, writing, guitar and production of John Fogerty dominates.

Best cuts: "Fortunate Son," "Up Round the Bend," "Who'll Stop the Rain," "Lodi."

Dealers: Match this with the group's first gold collection and remember that Fogerty is currently doing well with the Blue Ridge Rangers.

STEELY DAN—Countdown To Ecstasy, ABC ABCX 779. It's delightful to hear an LP by an act which has had a hit single and discover how much musical ability the act has. That's the end result of this LP: there's lots of music, vocal and instrumental from these five players. A number of influences run through the material—from the 1950's runs of "Bodhisattva" to the jazz-oriented electric piano runs on "Your Gold Teeth" to the full richness of controlled rock. Guitars are pitted against each other and the stereo effect is worthwhile; the grandiloquent vocal blend is catchy and the band's propulsive drive is finger popping. The technical skill of guitarists Denny Dias and Jeff Baxter along with Donald Fagen's keyboard work are highlights. Jim Hodder's drumming is anti-rock and very much in a mainstream pop and jazz groove.

Best cuts: "Razor Boy," "The Boston Rag," "My Old School."

Dealers: this fine group with its enriched vocals and fine instrumental playing, has emerged as a powerful new group.

DANNY O'KEEFE—Breezy Stories, Atlantic SD 7264. Good mixture of folk and country rock from the singer who scored with "Good Time Charlie." Best cuts: "Angel Spread Your Wings," "Catfish."

RAMATAM—In April Came the Dawning Of the Red Suns, Atlantic SD 7261. Ramatam joined Atlantic as the group of ex-Hendrix drummer Mitch Mitchell, who has departed and left the spotlight to Ms. guitarist-vocalist-writer April Lawton. Trio has become very versatile, dividing cuts between raunchy riffs and satisfyingly lush ballads. Best cuts: "Autumn Now," "Bounty On My Table," "The Land."

BADGER—One Live Badger, Atco SD 7022 (Atlantic). Band put together by former Yes keyboard man Tony Kaye with similar sound. Best cuts: "Fountain," "Wind of Change."

JOHNNY PAYCHECK—Mr. Lovemaker, Epic 32387. With an album full of potential singles, Paycheck shows why his career has enjoyed such an incredible resurgence in the past few years. He has soft ballads and songs with punch, and the production, as usual, leaves nothing to be desired. Two of his recent singles are included in the album, and the selection of material is superb.

Best cuts: "Walk With Me," "Love Is a Strange and Wonderful Thing," "Once You've Had the Best."

Dealers: Good artwork on the cover make it a good display item.

CONNIE SMITH—Dream Painter, RCA 1-0188. RCA again has reached into its files to get fine cuts by its departed (to Columbia) Connie Smith, and comes up with enough to make it a fine album. It includes a couple of Bill Anderson songs, and a couple by Dallas Frazier, both of which are traditional with her. She also includes a

JIMMY REED—Jimmy Reed at Carnegie Hall, Bluesway: BLX-6073-2 (ABC). Fine double set, originally released on VeeJay. Best cuts: "Honest I Do," "Ain't That Lovin' You Baby."

MAYNARD FERGUSON—M. F. Horn/3, Columbia KC 32403. Maynard's two previous big band albums have awakened America to the excitement of contemporary band music—and not the Blood, Sweat & Tears kind either. For this is rip roaring jazz with the finest degree of finesse and verve in the charts and performances. The players are British, for Maynard has been living in England for the past several years. The music is across the Atlantic jazz; it covers both countries and then some acreage. Ferguson plays trumpet, flugel horn and "superbone" a new trumpet of his own invention. If there is one characteristic which sticks out about his band, it is the clean attack of all the instruments. Brisk, sharp playing, with brisk, sharp calls and answers from the bones and trumpets. One knows there is a concerted effort to make this music relate to today's market. This is the pure stuff for people with ears eager to be caressed by the beauty of big band jazz.

Best cuts: "Awright, Awright," "Round Midnight," "S.O.M.F."

Dealers: Splendid almost abstract painting on the cover can be showcased effectively as a display. Stock this music in big bands.

DONNY HATHAWAY—Extension of a Man, Atco SD 7029 (Atlantic). Few vocalists today are skillful enough to reach audiences ranging from rock to jazz to MOR, but Donny Hathaway is one of these singers. The arrangements move from jazz with a strong Latin flavor to jazzy pieces featuring the artist's fine piano playing to more traditional pop, and the arrangements are also Hathaways. His writing is also exceptional, again bridging all types of music. Hathaway gained much momentum from his association with Roberta Flack, but this set shows he has all that's needed to stand alone.

Best cuts: "Someday We'll All Be Free," "Valdez in the Country," "The Slums."
Dealers: Known already through duets with Ms. Flack. Place in soul, pop and jazz areas.

EL CHICANO, MCA 312. The soft harmonic blending of voices creates a romantic kind of environment for this LP which showcases several pop tunes in a fine Latin mold. This Los Angeles band has had several previous LP's which emphasize the vitality of the Latin and soul fields. This effort offers a bit of a watered down soul effect. The emphasis is on sounding more pop than soul, but within the exciting and unusual framework of a Chicano band. This brand of music has no regional boundaries as one finds with other forms of Latin music. Its subtleness; its easy flowing tempos take some of the peppery bite out of the music. But this is replaced with truly fine vocal harmonies and a raspy guitar sound at times.

Best cuts: "Tell Her She's Lovely," "We've Only Just Begun."

Dealers: Latin music has a good following so give this example of the Los Angeles sound the exposure it needs.

LITTLE WILLY & BLOCKBUSTER—The Sweet, Bell 1125. Straight, unpretentious rock from one of the biggest bands to hit England in years and a group that recently rode the top of the charts here. Instrumentals are the most basic guitar, bass, drums arrangements while the vocals are unfinished and urgent. Band is part of the recent return to basic roots, but is more of a throwback than a fad joiner. No reason

why the group should not be as big here as they are in the U.K., with every cut a potential AM hit.

Best cuts: "Little Willy," (recent gold), "Done Me Wrong Alright," "Hell Raiser," "Blockbuster" (current single).

Dealers: Band is very hot now so display heavily. And watch for tours, they are a strong visual act.

FINGERS—Airtro, CTI 6028. Voices which weave in and out of the music, sounds which swirl around and meld with percussion instruments, chants and voices which imitate the twang of a guitar, Portuguese songs which sound mysterious but beguiling... these are the ingredients held within on this LP. Five of the six musicians working with percussionist Airtro are listed as singers but we don't know is singing what. Nevertheless, the overall impact is delicious. This is one of the most cleverly inventive LP's to be recorded this year. Surprisingly it is not a percussive tour de force for the leader who is kept busy with studio dates in New York. Rather, it is an excursion into new areas of melodic and vocal inventiveness, marrying the human voice with haunting yet simple melodic phrases. The Portuguese and tinges of a country guitar on "Parana" are well put within the Latin framework. Yet this is not a Latin LP and it is not a percussion/jazz LP. It's just clever entertainment.

Best cuts: "Merry-Go-Round," "Parana," "Tomb In 7/4."

Dealers: the red painted hand on the cover will stop all eyes. Use it as a display.

SHARKS—First Water, MCA 351. This is not the world's greatest set, but it shows a lot of promise for a debut LP and is going to receive a lot of publicity in the rock press as a result of some of its members. Pianist/Bassist Andy Fraser was one of the founder members of Free and had a hand in writing most of their hits, while guitarist Chris Spedding is one of England's premier session men. Much of the music is reminiscent of Free, with a mysterious lead singer identified only as Snips providing the same rough edged vocals offered by Free's Paul Rogers. Band is best at straight ahead rock, but also does well with acoustic material.

Best cuts: "World Park Junkies," "Steal Away," "Follow Me."

Dealers: Place in rock bin and make reference to Fraser on header card.

BILL FARRELL—Maybe This Time, Beverly Hills BH 1139. He's been on the scene a long time, but this is a new Bill Farrel, who stands forth with a gutsy soul-tearing sound that fits in today's music motif solid. If one wanted to put Farrel into a musical bag, you'd have to classify him as soul MOR in sound. Jimmy Haskell arranged and conducted.

Best cuts: "She's Got to Be a Saint," "Maybe This Time," "If She Walked Into My Life."

Dealers: Adults will remember Farrel, so stock near other nostalgia LPs.

also recommended

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Best cuts: "Awright, Awright," "Round Midnight," "S.O.M.F."

Dealers: Splendid almost abstract painting on the cover can be showcased effectively as a display. Stock this music in big bands.

MICHAEL JOHNSON—There Is a Breeze, Atco SD 7028 (Atlantic). Shades of Don McLean... here is a singer similar in vocal style and shading. One also hears strains of James Taylor. "There Is a Breeze," "Rooty Toot Toot For the Moon," "Happier Days."

ADRIAN SMITH, MCA 322. Strong voiced female singer-songwriter who might be big. Best cuts: "I Say," "It's All Over Now."

religious number, which is a standard practice as well. And she does a couple already recorded by Dean Martin and Bill Anderson.

Best cuts: "Don't Keep Me Lonely Too Long," "Everybody Loves Somebody."

Dealers: One cut, in somewhat fractured French, should get good Canadian attention.

GEORGE JONES—Nothing Ever Hurt Me (Half As Bad As Losing You), Epic 32412. George tries it all on this one: solid country, the blues, a waltz, some standards, and a couple of his hit singles. The results, predictably, are outstanding. Billy Sherrill has that knack of getting Jones to peak on all his performances, and tal-

JIM NABORS—The Twelfth of Never, Columbia KC 32377. Nabors trained tenor voice is controlled and convincing on this program of current hits, for which Snuff Garrett provided the enriched production. Best cuts: "And I Love You So," "You Are the Sunshine of My Life."

HENRY MANCINI—Oklahoma Crude, RCA APL1-0271. Combination of the big sound of Mancini mixed with some excellent country material. Best cuts: "Oklahoma Crude," "Lena's Time."

JAMES LEROY WITH DENIM, GRT 1230-1034. A solid musical congregation that weaves some intriguing soft vocal sounds and tunes written by lead singer James Leroy. Best cuts: "Lady of the Night," "Touch of Magic," "You Look Good In Denim."

ented Emily Mitchell sums it all up nicely in her succinct liner notes.

Best cuts: "You're Looking At a Happy Man," "Made For The Blues."

Dealers: A good pensive cover that will attract Jones fans.

PORTER WAGONER, DOLLY PARTON—Love & Music, RCA 1-0248. A collection of love ballads with some of the finest cuts this consistent pair have ever come up with. Aside from the single (title) and one other cut, Dolly and/or Porter wrote every song, and they must have been in romantic moods. Good old fashioned love music, with some timeless lyrics, and it's one everyone will want. There is even a dialog recitation.

Best cuts: 8 of the 10 tunes on this one have the potential to be around for a long time.

Dealers: Good cover work by Les Leverett sets the mood for the album.

THE SOUTHSIDE MOVEMENTS, Wand WDS 695. Strong set of funky material. Best cuts: "Love Turned Me Loose," "Superstition."

Country Picks

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Best cuts: "Don't Keep Me Lonely Too Long," "Everybody Loves Somebody."

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also recommended

Soul

Jazz

also recommended

AMMONS & MOODY—Chicago Concert, Prestige PR 10065 (Fantasy). Long, easy flowing jams constitute this 1971 session between two titans of the tenor. Best cuts: "Jim-Jam-Jug," "Work Song."

ROY BURNS WITH THE DICK GROVE BAND—Big, Bad & Beautiful, FPM 1001. Sharp, crisp, clear big band jazz featuring drummer Burns playing Dick Grove charts. The musicians are all top Los Angeles players and everything swings. LP is distributed by First Place Music Publications of Studio City, Calif. Best cuts: "Big, Bad & Beautiful," "Good'n Plenty."

THE JAZZ YEARS—Atlantic Records 25th Anniversary, Atlantic SD 2-316. This album reflects the transitional nature of jazz. And as America's leading indie jazz advocate, Atlantic has been responsible for introducing and chronicling the progress of many of its major pioneers. In effect, this is a fine sampler of major works which have stood the test of time, have weathered the beatings of new styles and "schools" from cool to hot. The two disks show off the special qualities of the following artists: Shorty Rogers and His Giants, Lennie Tristano, Ray Charles, Jimmy Giuffre 3, Milt Jackson, Modern Jazz Quartet, Art Blakey's Jazz Messengers, David Newman, Charlie Mingus, John Coltrane, Ornette Coleman, Mitchell-Ruff Duo, Mose Allison, George Lewis, Hank Crawford, Charles Lloyd Quartet, Freddy Hubbard, Rahsaan Roland Kirk, Herbie Mann, Yusef Lateef and Les McCann, Eddie Harris.

Because the styles are so divergent, no individual tracks are selected. Programmers should use their own discretion based on audience preference.

Dealers: This is a special kind of LP which should receive extra care and attention.

Billboard's Top Album Picks

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KURT WEILL: SUITE FROM THE THREEPENNY OPERA/DARIUS MILHAUD: LA CREATION du MONDE—The Contemporary Chamber Ensemble (Weisberg), Nonesuch MIC H 71281. A musically apt and commercially sharp coupling, offering a nostalgic view of the 1920's via these durable and most popular scores. Playing is superb, swings where needed, and the recording is first class.

Dealers: Appeal of this music brackets a wide audience—classical, jazz, theater and ballet. Good action due.

Classical

also recommended

RICHARD STRAUSS: DON QUIXOTE—Pierre Fournier, cello, The Cleveland Orch. (George Szell), Odyssey (CBS) Y 32224. Long appreciated as an outstanding performance, disciplined in execution but romantic in concept. Sound of this budget reissue is more than competitive.

KUSSORGSKY: PICTURES AT AN EXHIBITION—Sviatoslav Richter/George Szell & The Cleveland Orch., Odyssey (CBS) Y 32223. Solo piano original and the more familiar Ravel orchestration on a single disk provide great value, especially at the Odyssey price. The Richter side, a 17-year-old live taping, clinkers included, is a remarkable listening experience.

PIANO MUSIC BY GEORGE GERSHWIN—William Bolcom, piano, Nonesuch H 71284. Twenty seven tunes, representing all of Gershwin's known pieces or arrangements for solo piano. Bolcom proves a convincing interpreter and conveys the period style effectively. Individual banding of each selection will be appreciated by program directors, and radio play should be bountiful.

Dealers: Cover art is similar to the label's smash Joplin series.

Religious

THE HARMONIZING FOUR—Child of the King, Peacock, PLP 182. (ABC). Gospel music is not heard as much as many other forms of music, and this LP is an example of just how unfortunate that is. The Harmonizing Four can sing beautifully in harmony (as the name might suggest) or can act as strong backing behind the several lead singers. The arrangements are simple with organ and bass dominating, but the vocals stand out above it all. A fine example of what good gospel music can sound like.

Best cuts: "It's Me," "Child of the King," "What a Friend."

Dealers: Many record buyers becoming introduced to gospel sounds through today's artists (such as Paul Simon) so display prominently.

also recommended

BILLY PRESTON—Gospel In My Soul, Peacock: PLP 179. (ABC). Vee-Jay catalog reissue in new ABC gospel series showcases the flashy gospel keyboard style of the current number one sign singles chart artist before he went pop. Best cut: "Gospel In My Soul."

Latin

RICARDO RAY/BOBBY CRUZ—Jammin' Live, Vaya VS 13. A tumultuous landmark session in the New York latin music community. Pianist Ray, erstwhile latino boogaloo king, and vocalist Cruz lead a tightly flashy band through some relatively unfamiliar material for a good look at latest "salsa" trends.

Best cuts: "La Zafra," "Lamento Borincano."

Dealers: Ray is a regular guest with the big-selling Fania All-Stars.

Bubbling Under The HOT 100

- 101—LOVIN' ON BORROWED TIME, William Bell, Stax 0157 (Columbia)
- 102—ONE TIN SOLDIER, Coven, MGM 14308
- 103—BONGO ROCK, Incredible Bongo Band, MGM 14588
- 104—BABY I'VE BEEN MISSING YOU, Independents, Wand 11258 (Scepter)
- 105—DIDN'T I, Sylvia, Vibration 524 (All Platinum)
- 106—GYPSY DAVY, Arlo Guthrie, Reprise 1158
- 107—STAY AWAY FROM ME, Sylvers, MGM 14579
- 108—BAD WEATHER, Supremes, Motown 1225
- 109—DON'T FIGHT THE FEELINGS OF LOVE, Charley Pride, RCA 74-0942

- 110—SUNSHINE, Mickey Newbury, Elektra 45853
- 111—WATERGATE BLUES, Tom T. Hall, Mercury 73394 (Phonogram)
- 112—JIMMY LOVES MARY-ANNE, Looking Glass, Epic 5-11001 (Columbia)
- 113—YOU'RE GETTIN' A LITTLE TOO SMART, Detroit Emeralds, Westbound 213 (Chess/Janus)
- 114—L.A. FREEWAY, Jerry Jeff Walker, MCA 40054
- 115—WOULDN'T I BE SOMEONE, Bee Gees, RSO 404 (Atlantic)
- 116—YOU CAN CALL ME ROVER, Main Ingredient, RCA 74-0939
- 117—MUSIC, MUSIC, MUSIC, Teresa Brewer, Flying Dutchman 85027 (RCA)

- 118—HANG LOOSE, Mandrill, Polydor 14187
- 119—FOREVER, Baby Washington & Don Gardner, Master 5 9103 (Stereo Dimension)
- 120—JUST DON'T WANT TO BE LONELY, Ronnie Dyson, Columbia 4-45867
- 121—MAYBE BABY, Gallery, Sussex 2591
- 122—PUT IT WHERE YOU WANT IT, Nino Tempo & April Stevens, A&M 1443
- 123—I ONLY GET THIS FEELING, Chuck Jackson, ABC 11368
- 124—UNTIL IT'S TIME FOR YOU TO GO, New Birth, RCA 0003
- 125—LONELINESS, Brown Sugar, Chelsea 78-0125 (RCA)

Bubbling Under The Top LP's

- 201—FOSTER SYLVERS, Pride PRD 0027 (MGM)
- 202—ALBERT HAMMOND, The Free Electric Band, Epic KZ 32267 (Columbia)
- 203—MARTIN MULL and His Fabulous Furniture In Your Living Room, Capricorn PC 0117 (Warner Brothers)
- 204—EARL SCRUGGS, Dueling Banjos, Columbia C 32268
- 205—FUNKADELIC, Cosmic Slop, Westbound WB 2022 (Chess/Janus)
- 206—JERRY REED, Lord Mr. Ford, RCA APL1-0238
- 207—TYRONE DAVIS, Without You In My Life, Dakar DK 76904 (Brunswick)
- 208—COPPERHEAD, Columbia KC 32250

- 209—SUPERFLY T.N.T., Soundtrack, Buddah BDS 5136
- 210—SOFT MACHINE, 6, Columbia KC 32260
- 211—JERRY BUTLER & BRENDA LEE EAGER, The Love We Have, Mercury SRM 1-660 (Phonogram)
- 212—JOHNNY RIVERS, Blue Suede Shoes, United Artists UA LA 975-F
- 213—MICK COX BAND, Capitol ST 11175
- 214—SHAFT IN AFRICA, Soundtrack, ABC ABCX 793
- 215—ROXY MUSIC, For Your Pleasure, Warner Brothers BS 2696
- 216—FREDDIE KING, Woman Across the River, Shelter SW 8919 (Capitol)

- 217—WILLIE NELSON, Shotgun Willie, Atlantic SD 7262
- 218—JOEL GRAY, Live, Columbia KC 32252
- 219—LET THE GOODTIMES ROLL, Soundtrack, Bell 9002
- 220—CHARLIE DANIELS, Honey In The Rock, Kama Sutra KSBS 2071 (Buddah)
- 221—SYLVERS, II, Pride PRD 0026 (MGM)
- 222—CASHMAN & WEST, Moondog Serenade, Dunhill DSX 50141
- 223—CHRIS YOULDEN, Nowhere Road, London XPS 633
- 224—STORIES, Kama Sutra KSBS 2068 (Buddah)
- 225—SPIRIT, Best of, Epic KE 32271 (Columbia)

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
ATLANTA: WRAS-FM, Drew Murray
BABYLON, N.Y.: WBAB-FM, John Vidaver
CHICAGO: WBBM-FM, Jim Smith
DAYTON: WVUD-FM, Kevin Carroll

DENVER: KLZ-FM, Max Floyd
HARTFORD: WHCN-FM, Paul Payton
ITHACA: WVBR-FM, Dan Boyle
MIAMI: WBUS-FM, Coz McTravler
NEW YORK: WNEW-FM, Dennis Elsas

PHILADELPHIA: WMMR-FM, Jerry Stevens
PROVIDENCE: WBRU-FM, Andy Ruthberg
ROCHESTER: WCMF-FM, Bernie Kimball
SAN JOSE: KSJO-FM, Doug Droese
ST. LOUIS: KSHE-FM, Shelley Grafman

TALLAHASSEE: WGLF-FM, Daryl Stewart
TORONTO: CHUM-FM, Benjy Karch
UTICA, N.Y.: WOUR-FM, Tony Yoken & Steven Huntington
VALDOSTA, Ga.: WVVS-FM, Bill Tullis

BRIAN AUGER'S OBLIVION EXPRESS, "Closer To It," RCA: WVVS-FM, KRST-FM, WCMF-FM, WRAS-FM
BACHMAN-TURNER OVERDRIVE, "Bachman-Turner Overdrive," Mercury: KSJO-FM, WRAS-FM
JOAN BAEZ, "Hits-Greatest & Others," Vanguard: WVVS-FM
BALLIN' JACK, "Special Pride," Mercury: WRAS-FM
WILLIAM BOLCOM, "George Gershwin Piano Music," Nonesuch: WMMR-FM
CASHMAN & WEST, "Moondog Serenade," Dunhill: WBUS-FM, WVBR-FM
CHICAGO, "VI," Columbia: WMMR-FM, KSJO-FM, KSHE-FM, WBAB-FM
COMMANDER CODY & HIS LOST PLANET AIRMEN, "Country Casanova," Paramount: CHUM-FM
LINDA COHEN, "Lake Of Light," Poppy: WVBR-FM
CHICK COREA, "Piano Improvisations Vols. I & II," ECM (Import): WBRU-FM
MICK COX BAND, "Mick Cox Band," Capitol: WBUS-FM
CYMANDE, "Second Time Around," Janus: WNEW-FM, WVBR-FM
CHERYL DILCHER, "Cheryl Dilcher," A&M: WCMF-FM
KLAUS DOLDING, "Passport," Reprise: WGLF-FM
JOE DROUKAS & HIS CRAZY MAN BAND, "Good-Bye Joe Drake," Sweet Fortune: WBUS-FM, WBAB-FM
DON ELLIS, "Soaring," MPS: WGLF-FM
EARTH, WIND, & FIRE, "Head To The Sky," Columbia: KLZ-FM
MAYNARD FERGUSON, "M.F. Horn III," Columbia: WCMF-FM
ARETHA FRANKLIN, "Hey Now Hey," Atlantic: CHUM-FM, WOUR-FM, WMMR-FM, KSJO-FM, WBRU-FM, WNEW-FM
FRESH AIR, "Fresh Air," Columbia: WNEW-FM
GLENCOE, "Glencoe," Epic WOUR-FM, WVVS-FM
GUESS WHO, "≠10," RCA: KSHE-FM, CHUM-FM, WBAB-FM, WVVS-FM, WRAS-FM
ALBERT HAMMOND, "The Free Electric Band," MUMS: KLZ-FM
KEEF HARTLEY, "Lancashire Hustler," Deram: KSJO-FM
JIM HORN, "Jim's Horns," Shelter: WBAB-FM, WVUD-FM
JULY 14, 1973, BILLBOARD

HOO DOO RHYTHM DEVILS, "What The Kids Want," Blue Thumb: WBRU-FM, WRAS-FM, WVVS-FM
JOHNNY JENKINS, "Ton Ton Macoute," Atco (Import): WOUR-FM
FREDDIE KING, "Woman Across The River," Shelter: WNEW-FM
DANNY KORTCHMAR, "Kootch," Warner Bros.: WNEW-FM
TONY KOSINEC, "Consider The Heart," Smile (Canadian): CHUM-FM
LITTLE MILTON, "Waiting For," Stax: WMMR-FM
LOOKING GLASS, "Subway Serenade," Epic: WNEW-FM
MARY McCREARY, "Butterflies In Heaven," MCA: WNEW-FM
MEGAN McDONOUGH, "Keepsake," Wooden Nickel: KSJO-FM
ROGER McGUINN, "Roger McGuinn," Columbia: WVBR-FM, WVUD-FM
MURRAY McLAUCHAN, "Murray McLauchan," Epic: WBAB-FM
JUNIOR MANCE TRIO, "The Junior Mance Touch," Polydor: WCMF-FM
ERIC MERCURY, "Love Is Taking Over," Enterprise: WBAB-FM
MARTIN MULL, "And His Fabulous Furniture In Your Living Room," Capricorn: WOUR-FM
JOHNNY NASH, "My Merry-Go-Round," Epic: WBAB-FM, KSJO-FM
NATIONAL LAMPOON, "Lemmings," Banana: KSJO-FM
MIKE OLDFIELD, "Tubular Bells," Virgin (Import): WBRU-FM
SHUGGIE OTIS, "Freedom Flight," Epic: WVVS-FM
THE PERSUASIONS, "We Still Ain't Got No Band," MCA: WVBR-FM
THE POINTER SISTERS, "The Pointer Sisters," Blue Thumb: WBUS-FM
JIM POST, "Rattlesnake," Fantasy: KSJO-FM
DORY PREVIN, "Live At Carnegie Hall," United Artist: WGLF-FM
ALAN PRICE, "O Lucky Man," (Soundtrack) Warner Bros.: WBAB-FM, WVUD-FM
TOM RAPP & PEARLS BEFORE SWINE, "Sunforest," Blue Thumb: WVVS-FM, WRAS-FM
CLARENCE REID, "Clarence Reid," Alston: WOUR-FM
JOHNNY RIVERS, "Blue Suede Shoes," United Artists: WVBR-FM, KRST-FM

ROXY MUSIC, "For Your Pleasure," Warner Bros.: WVBR-FM
LEON RUSSELL, "Leon Live," Shelter: KSJO-FM, WBUS-FM, WBAB-FM
CARLOS SANTANA & JOHN McLAUGHLIN, "Love, Devotion, Surrender," Columbia: KSHE-FM, WVUD-FM, WGLF-FM, KSJO-FM
SAVOY BROWN, "Jack The Toad," Parrot: KLZ-FM
SHARKS, "First Water," MCA: WCMF-FM, WBUS-FM, WOUR-FM, WVVS-FM, WMMR-FM
BEN SIDRAN, "Putting In Time On The Planet Earth," Blue Thumb: WOUR-FM
PAT SKY, "Songs That Made America Famous," Adelphi: WBRU-FM
SLY & THE FAMILY STONE, "Fresh," Epic: WVBR-FM, WBUS-FM
SPIRIT, "Spirit," Epic: WBUS-FM
BUFFY ST. MARIE, "Quiet Places," Vanguard: WVVS-FM, WNEW-FM
THE STAELEY BROTHERS, "Sta-Hay-Lee," Epic: WGLF-FM
STEELY DAN, "A Countdown To Ecstasy," ABC: WBBM-FM
ROD STEWART, "Sing It Again Rod," Mercury: KLZ-FM
SUTHERLAND BROTHERS & QUIVER, "Lifeboat," Capitol: WBAB-FM, WOUR-FM, WBUS-FM
JOHNNY TAYLOR, "Taylored In Silk," Stax: WBBM-FM
TEN WHEEL DRIVE, "Ten Wheel Drive," Capitol: CHUM-FM, WGLF-FM
DAVID CLAYTON-THOMAS, "David Clayton-Thomas," RCA: WRAS-FM
TOWER OF POWER, "Tower Of Power," Warner Bros.: WVBR-FM
JACK TRAYLOR & STEELWIND, "Child Of Nature," Grunt: WBUS-FM
JETHRO TULL, "A Passion Play," Chrysalis: WCMF-FM, WRAS-FM, WNEW-FM, WBBM-FM, KSHE-FM, WOUR-FM
IKE TURNER, "Bad Dreams," United Artist: WVUD-FM
PHILLIP WALKER, "The Bottom Of The Top," Playboy: WRAS-FM
JOE WALSH, "The Smoker You Drink, The Player You Get," Dunhill: WNEW-FM, KLZ-FM, WOUR-FM
WEST, BRUCE, & LANG, "Whatever Turns You On," Columbia: WRAS-FM, WVVS-FM
BOBBY WOMACK, "Facts Of Life," United Artists: WOUR-FM, KRST-FM

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	5	GEORGE HARRISON Living In The Material World Apple SMAS 3410	5.98	6.98	6.98	★	42	6	EARTH, WIND & FIRE Head to the Sky Columbia KC 32194	5.98	6.98	6.98	71	66	12	ANNE MURRAY Danny's Song Capitol ST 11172	5.98	6.98	6.98			
2	2	8	PAUL SIMON There Goes Rhymin' Simon Columbia KC 32280	5.98	6.98	6.98		37	33	21	ELVIS PRESLEY Aloha From Hawaii Via Satellite RCA VPSX 6089	7.98	9.98	9.98	★	83	6	DAN HICKS & THE HOT LICKS Last Train to Hicksville ... the Home of Happy Feet Blue Thumb BTS 51 (Famous)	5.98	6.95	6.95		
★	5	7	CARPENTERS Now & Then A&M SP 3519	5.98	6.98	6.98	★	43	12	DONALD BYRD Black Byrd Blue Note BN LA047-F (United Artists)	5.98	6.98		73	80	85	LED ZEPPELIN Atlantic SD 7208	5.98	6.98	6.98			
4	4	18	PINK FLOYD The Dark Side of the Moon Harvest SMAS 11163 (Capitol)	5.98	6.98	6.98		39	30	15	JOHNNY WINTER Still Alive & Well Columbia KC 32188	5.98	6.98	6.98	74	71	23	MAHAVISHNU ORCHESTRA Birds of Fire Columbia KC 31996	5.98	6.98	6.98		
5	3	10	PAUL McCARTNEY & WINGS Red Rose Speedway Apple SMAL 3409	5.98	6.98	6.98	★	50	32	BETTE MIDLER The Divine Miss M Atlantic SD 7238	5.98	6.97	6.97	75	68	13	ELECTRIC LIGHT ORCHESTRA II United Artists UA LA040-F	5.98	6.98	6.98			
6	6	14	LED ZEPPELIN Houses of the Holy Atlantic SD 7255	5.98	6.97	6.97		41	35	52	CABARET Soundtrack ABC ABCD 752	6.98	7.95	7.95	76	74	16	PROCOL HARUM Grand Hotel Chrysalis CHR 1037 (Warner Bros.)	5.98	6.97	6.97	8.95	
★	9	4	CAROLE KING Fantasy Ode SP 77018 (A&M)	5.98	6.98	6.98	★	42	34	15	JEFF BECK, TIM BOGERT & CARMINE APFICE Epic KE 32140 (Columbia)	5.98	6.98	6.98	77	70	7	SYLVIA Pillow Talk Vibration, VI 126 (All Platinum)	5.98	6.98	6.98		
8	7	13	DEEP PURPLE Made In Japan Warner Brothers ZWS 2701	9.98	9.97	9.97	12.95	43	39	11	URIAH HEEP Live Mercury SRM 2-7503 (Phonogram)	7.98	9.95	9.95	78	76	39	AL GREEN I'm Still in Love With You Hi XSHL 32074 (London)	5.98	6.98	6.98		
9	10	13	SEALS & CROFTS Diamond Girl Warner Brothers BS 2699	5.98	6.97	6.97	8.95	44	44	11	EAGLES Desperado Asylum SD 5068 (Atlantic)	5.98	6.98	6.98	79	75	34	DIANA ROSS/SOUNDTRACK Lady Sings the Blues Motown M 758 D	7.98	7.98	7.98		
10	11	16	DOOBIE BROTHERS The Captain & Me Warner Brothers BS 2694	5.98	6.97	6.97	8.95	45	46	8	ROGER DALTRY Daltrey Track/MCA 328	5.98	6.98	6.98	80	57	16	DONOVAN Cosmic Wheels Epic KE 32156 (Columbia)	5.98	6.98	6.98		
11	8	14	BEATLES 1967-1970 Apple SKBO 3404	9.98	11.98	11.98		★	54	22	JIM CROCE Life & Times ABC ABCX 769	5.98	6.98	6.98	81	72	12	WISHBONE ASH Wishbone Four MCA 327	5.98	6.98	6.98		
12	13	32	EDGAR WINTER GROUP They Only Come Out at Night Epic KE 31584 (Columbia)	5.98	6.98	6.98		47	47	19	TEMPTATIONS Masterpiece Gordy G 965 L (Motown)	5.98	6.98	6.98	82	69	22	SLADE Slayed? Polydor PD 5524	5.98	6.98	6.98		
13	15	8	YES Yessongs Atlantic SD 3-100	11.98	12.97	12.97		★	58	7	TOWER OF POWER Warner Brothers BS 2681	5.98	6.98	6.98	83	86	32	HELEN REDDY I Am Woman Capitol ST 11068	5.98	6.98	6.98		
14	16	59	DEEP PURPLE Machine Head Warner Bros. BS 2607	5.98	6.97	6.97	8.95	★	-	1	CHICAGO VI Columbia KC 32400	5.98	6.98	6.98	84	79	36	LOGGINS & MESSINA Columbia KC 31748	5.98	6.98	6.98		
15	12	9	AL GREEN Call Me Hi XSHL 32077 (London)	5.98	6.98	6.98		★	61	4	TEN YEARS AFTER Recorded Live Columbia CZX 32288	7.98	9.98	9.98	85	78	17	HUMBLE PIE Eat It A&M SP 3701	7.98	7.98	7.98		
16	14	9	ISAAC HAYES Live at the Sahara Tahoe Enterprise ENS 2-5005 (Columbia)	7.98	9.98	9.98		51	38	10	STEPHEN STILLS & MANASSAS Down The Road Atlantic SD 7250	5.98	6.98	6.98	86	73	13	FACES Ooh La La Warner Brothers BS 2665	5.98	6.97	6.97	7.95	
17	17	14	BEATLES 1962-1966 Apple SKBO 3403	9.98	11.98	11.98		52	49	35	WAR The World Is a Ghetto United Artists UAS 5652	5.98	6.98	6.98	7.95	87	88	9	THE NEW ENGLAND CONSERVATORY RAGTIME ENSEMBLE conducted by GUNTHER SCHULLER Scott Joplin—The Red Back Book Angel S 36060 (Capitol)	5.98	6.98	6.98	
18	19	16	BREAD The Best Of Elektra EKS 75056	5.98	6.97	6.97	7.95	★	81	4	NILSSON A Little Touch of Schmitsson In The Night RCA APL1-0097	5.98	6.98	6.98	88	84	9	SPOOKY TOOTH You Broke My Heart So I Busted Your Jaw A&M SP 4385	5.98	6.98	6.98		
19	20	13	BARRY WHITE I've Got So Much To Give 20th Century T-407	5.98	6.98	6.98		54	55	26	DEEP PURPLE Who Do We Think We Are! Warner Bros. BS 2678	5.98	6.97	6.97	7.95	89	91	8	WEATHER REPORT Sweetnighter Columbia KC 32210	5.98	6.98	6.98	
20	18	12	J. GEILS BAND Bloodshot Atlantic SD 7260	5.98	6.98	6.98		★	108	2	CARLOS SANTANA & MAHAVISHNU JOHN McLAUGHLIN Love, Devotion, Surrender Columbia KC 32034	5.98	6.98	6.98	90	85	18	THREE DOG NIGHT Recorded Live In Concert— Around the World With Dunhill DSJ 50138	9.96	9.95	9.95		
★	24	6	CURTIS MAYFIELD Back to the World Curton CRS 8015 (Buddah)	5.98	6.95	6.95	6.95	56	53	22	MANDRILL Composite Truth Polydor PD 5043	5.98	6.98	6.98	91	99	9	CHARLIE RICH Behind Closed Doors Epic KE 32247 (Columbia)	5.98	6.98	6.98		
22	21	18	ALICE COOPER Billion Dollar Babies Warner Brothers BS 2685	5.98	6.97	6.97	8.95	57	52	19	GLADYS KNIGHT & THE PIPS Neither One Of Us Soul S 737 L (Motown)	5.98	6.98	6.98	★	118	5	TOM JONES The Body & Soul Of Parrot XPAS 71060 (London)	5.98	6.98	6.98	6.98	
★	41	2	LEON RUSSELL Leon Live Shelter STCO 8917 (Capitol)	11.98	13.98	13.98		58	48	17	DAWN featuring Tony Orlando Tuneweaving Bell B 1112	5.98	6.98	6.98	94	92	19	ALLMAN BROTHERS BAND Beginnings A&M SP 3041	6.98				
24	22	23	ELTON JOHN Don't Shoot Me I'm Only the Piano Player MCA 2100	5.98	6.98	6.98	7.95	59	45	14	FOCUS 3 Sire SAS 3901 (Famous)	9.98	9.95	9.95	95	93	32	NEIL DIAMOND Hot August Night MCA 2-8000	9.98	10.98	10.98	11.95	
25	25	26	FOCUS Moving Waves Sire SAS 7401 (Famous)	5.98	6.98	6.98		60	56	19	CRUSADERS The 2nd Crusade Blue Thumb BTS 7000 (Famous)	7.98	7.95	7.95	★	173	2	OSMONDS The Plan MGM SE 4902	5.98	6.95	6.95		
★	29	5	JOHN DENVER Farewell Andromeda RCA APL1-0101	5.98	6.98	6.98		61	64	8	SHIRLEY BASSEY Never, Never, Never United Artists UA LA055 F	5.98	6.98	6.98	97	98	7	QUINCY JONES You've Got It Bad Girl A&M SP 3041	5.98	6.98	6.98		
27	27	17	DR. JOHN In the Right Place Atco SD 7018	5.98	6.97	6.97		62	67	46	SEALS & CROFTS Summer Breeze Warner Bros. BS 2629	5.98	6.97	6.97	98	96	35	MOODY BLUES Seventh Sojourn Threshold THS 7 (London)	5.98	6.95	6.95		
★	40	3	SLY & THE FAMILY STONE Fresh Epic KE 32134 (Columbia)	5.98	6.98	6.98		★	95	4	JOE WALSH The Smoker You Drink The Player You Get Dunhill DSX 50140	5.98	6.95	6.95	99	97	50	KENNY LOGGINS w/JIM MESSINA Sittin' In Columbia C 31044	5.98	6.98	6.98		
29	26	13	SPINNERS Atlantic SD 7256	5.98	6.97	6.97		64	59	32	CARLY SIMON No Secrets Elektra EKS 75049	5.98	6.97	6.97	7.95	100	77	11	THE BLUE RIDGE RANGERS Fantasy 9415	5.98	6.98	6.98	
30	31	14	BLOODSTONE Natural High London XPS 620	5.98	6.98	6.98		65	60	33	STEELY DAN Can't Buy a Thrill ABC ABCX 758	5.98	6.98	6.98	101	94	19	DOBBIE GRAY Drift Away Decca DL 7-5397 (MCA)	4.98	6.98	6.98		
31	23	10	DAVID BOWIE Aladdin Sane RCA LSP 4852	5.98	6.98	6.98		★	89	4	THE WATERGATE COMEDY HOUR Various Artists Hidden ST 2-11202 (Capitol)	5.98	6.98		102	90	14	JACKSON FIVE Skywriter Motown M 761 L	5.98	6.98	6.98		
32	28	35	STEVIE WONDER Talking Book Tamil T 319 L (Motown)	5.98	6.98	6.98		67	51	13	SHA NA NA The Golden Age of Rock N' Roll Kama Satra KSBS 2073-2 (Buddah)	7.98			103	106	4	DELLS Give Your Baby A Standing Ovation Cadet CA 50037 (Chess/Janus)	5.95	6.95	6.95		
33	32	17	RICK WAKEMAN The Six Wives of Henry VIII A&M SP 4361	5.98				68	65	13	BILL WITHERS Live At Carnegie Hall Sussex SXBS 7025-2 (Buddah)	7.98			104	82	11	KING CRIMSON Larks' Tongues In Aspic Atlantic SD 7263	5.98	6.98	6.98		
34	36	23	BILLY PRESTON Music Is My Life A&M SP 3516	5.98	6.98	6.98		69	62	19	NEW BIRTH Birth Day RCA LSP 4797	5.98	6.98	6.98	7.95	105	101	29	NITTY GRITTY DIRT BAND Will the Circle Be Unbroken United Artists UAS 9801	11.95	11.95	11.95	15.95
35	37	8	PERRY COMO And I Love You So RCA APL 1-0100	5.98	6.98	6.98		70	63	14	GODSPELL Soundtrack Bell 1118	5.98	6.98	6.98	★	122	5	MIKE BLOOMFIELD, DR. JOHN, JOHN PAUL HAMMOND Triumvirate Columbia KC 32172	5.98	6.98	6.98		

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**TIME
FLIES WHEN
YOU'RE
HAVING FUN**



**CLARENCE CARTER
'SIXTY MINUTE MAN'**

FAME

UAXW250W

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TOP LP's & TAPE

POSITION 107-200

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	ALBUM	8-TRACK	CASSETTE	REEL TO REEL
107	110	5	COMMANDER CODY & HIS LOST PLANET AIRMEN Country Casanova Paramount PAS 6054 (Famous)	5.98	6.95		
☆	166	2	BOBBY WOMACK Facts of Life United Artists UA LA043-F	5.98	6.98	6.98	
☆	109	113	5 RARE EARTH Ma Rare Earth R 546 L (Motown)	5.98	6.98	6.98	
☆	180	2	ROD STEWART Sing It Again Rod Mercury SRM 1-680 (Phonogram)	5.98	6.98	6.98	
☆	111	103	17 LIZA MINNELLI The Singer Columbia KC 32149	5.98	6.98	6.98	
☆	112	87	12 VICKI LAWRENCE The Night the Lights Went Out in Georgia Bell 1120	5.98	6.98		
☆	137	3	SAVOY BROWN Jack The Toad Parrot XPAS 71059 (London)	5.98	6.98	6.98	
☆	114	117	7 WILLIE HUTCH/SOUNDTRACK The Mack Motown M 766 L	5.98	6.98	6.98	
☆	115	120	80 ROLLING STONES Hot Rocks, 1964-1971 London ZPS 606/7	9.98	11.98	11.98	
☆	116	121	7 SERGIO MENDES & BRASIL '77 Love Music Bell 1119	5.98	6.95	6.95	6.95
☆	-	1	DIANA ROSS Touch Me In the Morning Motown M 772 L	5.98	6.98	6.98	
☆	118	109	40 CAT STEVENS Catch Bull at Four A&M SP 4365	5.98	6.98	6.98	
☆	119	107	24 TRAFFIC Shoot Out at the Fantasy Factory Island SW 9323 (Capitol)	5.98	6.98	6.98	
☆	160	3	JESUS CHRIST SUPERSTAR Soundtrack MCA 2-11000	12.98	13.98	13.98	
☆	121	119	36 STYLISTICS Round 2 Aven AV 11006	5.98	6.98	6.98	
☆	122	124	8 CLINT HOLMES Playground In My Mind Epic KE 32269 (Columbia)	5.98	6.98		
☆	141	3	FOCUS In & Out Of Sire SAS 7404 (Famous)	5.98	6.98	6.98	
☆	124	132	47 DOOBIE BROTHERS Toulouse Street Warner Bros. BS 2634	5.98	6.97	6.97	7.95
☆	159	3	MANU DIBANGO Soul Makossa Atlantic SD 7267	5.98	6.97	6.97	
☆	126	129	5 EDDIE KENDRICKS Tamba T 327 L (Motown)	5.98	6.98	6.98	
☆	149	4	NATIONAL LAMPOON Lemmings Banana/Blue Thumb BTS 6006 (Famous)	6.98			
☆	128	105	14 JEFFERSON AIRPLANE 30 Seconds Over Winterland Grunt BFL 1-0147 (RCA)	5.98	6.98	6.98	
☆	153	4	PAUL KANTNER, GRACE SLICK & DAVID FREIBERG Baron Von Tollbooth & the Chrome Nun Grunt BFL 0148 (RCA)	5.98	6.98	6.98	
☆	130	133	5 NEW YORK CITY I'm Doing Fine Now Chelsea BCL-0198 (RCA)	5.98	6.98	6.98	
☆	131	130	55 CHEECH & CHONG Big Bambu Ode SP 77014 (A&M)	5.98	6.98	6.98	
☆	132	135	3 SONNY & CHER Mama Was A Rock & Roll Singer, Papa Used To Write All Her Songs MCA-2102	5.98	6.98	6.98	
☆	133	112	12 COLD BLOOD Thriller Reprise MS 2130	5.98	6.98	6.98	7.95
☆	134	102	18 JERRY LEE LEWIS The Session Mercury SRM 2-803 (Phonogram)	9.96	9.95	9.95	
☆	151	3	JOHNNY MATHIS Killing Me Softly With Her Song Columbia KC 32258	5.98	6.98	6.98	
☆	136	123	12 FLEETWOOD MAC Penguin Reprise MS 2138	5.98	6.98	6.98	7.95
☆	137	116	11 A LITTLE NIGHT MUSIC Original Cast Columbia KS 32265	5.98	6.98	6.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	ALBUM	8-TRACK	CASSETTE	REEL TO REEL
☆	179	2	JEANNE PRUETT Satin Sheets MCA 338	5.98	6.98	6.98	
☆	139	138	84 MOODY BLUES Days of Future Passed Deram DES 18012 (London)	5.98	6.98	6.98	
☆	140	140	11 MAIN INGREDIENT Afrodisiac RCA LSP 4834	5.98	6.98	6.98	
☆	141	125	21 OHIO PLAYERS Pleasure Westbound W 2017 (Chess/Jama)	5.94	6.98	6.98	
☆	142	147	4 VICKI CARR Ms. America Columbia KC 32251	5.98	6.98	6.98	
☆	143	139	9 INTRUDERS Save the Children Gamble KZ 31991 (Columbia)	5.98	6.98	6.98	
☆	144	142	33 CREEDENCE CLEARWATER REVIVAL Creedence Gold Fantasy 9418	5.98	6.95	6.95	
☆	145	128	12 ARLO GUTHRIE Last of the Brooklyn Cowboys Reprise MS 2142	5.98	6.98	6.98	8.95
☆	163	4	THE POINTER SISTERS Blue Thumb 48 (Famous)	5.98			
☆	147	111	21 STEALERS WHEEL A&M SP 4377	5.98			
☆	148	150	6 FRAMPTON'S CAMEL A&M SP 4389	5.98			
☆	149	146	44 JOHN DENVER Rocky Mountain High RCA LSP 4731	5.98	6.98	6.98	7.95
☆	-	1	JIMI HENDRIX Soundtrack Recordings Reprise 2RS-6481	9.98	9.97	9.97	
☆	151	143	26 EUMIR DEODATO Prelude/Deodato CTI 6021	5.98	6.98	6.98	6.98
☆	152	145	10 MELANIE At Carnegie Hall Neighborhood NRS 49001 (Famous)	7.98	8.95	8.95	
☆	153	155	3 MORT SAHL Sing A Song Of Watergate ... Apocryphal of Life GNP Crescendo GNPS 2070	5.98	6.98	6.98	
☆	154	157	5 AFRIQUE Soul Makossa Mainstream MRL 394	5.98	6.95	6.95	
☆	155	152	5 JERMAINE JACKSON Come Into My Life Motown M 775 L	5.98	6.98	6.98	
☆	156	131	17 DONNY OSMOND Alone Together MGM-Kolob SE 4886	5.98	6.95	6.95	
☆	157	126	16 FOGHAT Bearsville BR 2136 (Warner Bros.)	5.98	6.97	6.97	7.95
☆	158	114	15 SKYLARK Capitol ST 11048	5.98	6.98	6.98	
☆	159	115	20 JAMES BROWN/SOUNDTRACK Black Caesar Polydor PD 6014	6.98	7.98	7.98	
☆	-	1	GLADYS KNIGHT & THE PIPS All I Need Is Time Soul S 739 L (Motown)	5.98	6.98	6.98	
☆	161	134	9 QUICKSILVER Anthology Capitol SVBB 11165	6.98	9.98	9.98	
☆	162	127	11 MICHAEL JACKSON Music & Me Motown M 767 L	5.98	6.98	6.98	
☆	163	174	5 HERBIE MANN Hold On I'm Comin' Atlantic SD 1632	5.98	6.98	6.98	
☆	164	136	17 BYRDS Aylum SD 5058 (Atlantic)	5.98	6.97	6.97	
☆	165	104	31 LOU REED Transformer RCA LSP 4807	5.95	6.95	6.95	7.95
☆	166	144	90 FIDDLER ON THE ROOF Soundtrack United Artists UAS 10900	9.98	9.98	9.98	
☆	177	2	PARTRIDGE FAMILY Crossword Puzzle Bell 1122	5.98	6.98	6.98	
☆	-	1	JANIS JOPLIN Greatest Hits Columbia KC 32168	5.98	6.98	6.98	
☆	169	164	6 JUDY GARLAND & LIZA MINNELLI "Live" at the London Palladium Capitol ST 11191	5.98			

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	ALBUM	8-TRACK	CASSETTE	REEL TO REEL
☆	-	1	ARETHA FRANKLIN Hey Now Hey (The Other Side of the Sky) Atlantic SD 7265	5.98	6.97	6.97	
☆	171	165	25 BEACH BOYS Holland Brother/Reprise MS 2118	5.98	6.97	6.97	7.95
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☆	-	1	JOHNNIE TAYLOR Taylored In Silk Stax STS 3014 (Columbia)	5.98	6.98	6.98	
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☆	-	1	GROVER WASHINGTON, JR. Soul Box Kudu KU 1213 (CTI)	9.98	9.98	9.98	13.98
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☆	198	2	RAY CONNIF You Are The Sunshine of My Life Columbia KC 32376	5.98	6.98	6.98	
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☆	182	176	29 ROLLING STONES More Hot Rocks (Big Hits & Fazed Cookies) London ZPS 626/7	9.96	11.98	11.98	
☆	183	161	35 DAVID BOWIE Space Oddity RCA LSP 4813	5.98	6.98	6.98	7.95
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☆	185	184	57 ELTON JOHN Honky Chateau Uni 93135 (MCA)	5.98	6.98	6.98	6.95
☆	186	-	1 SUPERSAX Plays Byrd Capitol ST 11177	5.98	6.98	6.98	
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☆	200	-	1 JOHN KAY My Sporting Life Dunhill DSX 50147	5.98	6.95	6.95	

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Written by IRWIN LEVINE & L. RUSSELL BROWN

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Billboard **HOT 100** Chart Bound

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 STAR PERFORMERS This week and last week stars are conveyed to show records that have the greatest increase in point value.

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 Let The Good Times Roll/Feel So Fine—Slick (Polydor 15080)
 We're An American Band—Grand Funk (Capitol 3660)
 Send A Little Love My Way—Anne Murray (Capitol 3648)
 SEE TOP SINGLE PICKS REVIEWS, page 61

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	1	16	WILL IT GO ROUND IN CIRCLES	Billy Preston (Billy Preston, Billy Preston, Bruce Fisher, A&M 1411) NAK	45	3	3	IF YOU WANT ME TO STAY	Sly & the Family Stone (Sly Stone for Fresh) Sylvester Stewart, Epic 5-11017 (Columbia)	69	75	4	SAY, HAS ANYBODY SEEN MY SWEET GYPSY ROSE	Dawn (Levine & Brown) Levine, Brown, Bell 45,374
2	2	9	KODACHROME	Paul Simon (Paul Simon & the Muscle Shoals Sound Rhythm Section), Paul Simon, Columbia 4-45859 B-B	35	37	15	WHY ME	Kris Kristofferson (Fred Foster, Dennis Linde), Kris Kristofferson, Monument 8571 (Columbia) CHA	70	67	9	TEQUILA SUNRISE	Eagles (Glyn Johns), D. Henley, G. Frey, Asylum 11017 (Atlantic)
3	5	13	BAD, BAD LEROY BROWN	Jim Croce (Terry Cashman, Tommy West), Jim Croce, ABC 11359 B-3	36	39	5	GOIN' HOME	Osmonds (Alan Osmond) A. Osmond, W. Osmond, M. Osmond, MGM 14562 HAN	71	71	NEW ENTRY	BROTHER'S GONNA WORK IT OUT	Willie Hutch (Willie Hutch), Willie Hutch, Motown 1222 WCP
4	7	9	SHAMBALA	Three Dog Night (Richard Podolor), Daniel Moore, Dunhill 4352 WCP	37	61	4	BROTHER LOUIE	Stories (Kenny Kerner, Richie Wise), Brown, Kama Sutra 557 (Buddah)	72	86	2	CLOUDS	David Gates (David Gates) David Gates, Elektra 45857 SGC
5	4	9	GIVE ME LOVE (Give Me Peace On Earth)	George Harrison (George Harrison), George Harrison, Apple 1862 HAN	38	38	7	I'LL ALWAYS LOVE MY MAMA	Intruders (Gamble-Huff), K. Gamble, L. Huff, J. Whitehead, G. McFadden, Gamble 2506 (Columbia) B-B	73	71	8	THE HURT	Cat Stevens (Cat Stevens), Cat Stevens, A&M 1418 WCP
6	8	7	YESTERDAY ONCE MORE	Carpenters (Richard & Karen Carpenter), Richard Carpenter, John Bettis, A&M 1446 NAK	39	44	10	SWAMP WITCH	Jim Stafford (Phil Gernhard & Lobo), Jim Stafford, MGM 14496 HAN	74	NEW ENTRY	LET'S GET IT ON	Marvin Gaye (Marvin Gaye, Ed Townsend) Ed Townsend, Tamla 5423 (Motown)	
7	6	17	PLAYGROUND IN MY MIND	Clint Holmes (Paul Vance & Lee Pockriss), Paul Vance & Lee Pockriss, Epic 5-10891 (Columbia) B-3	40	40	6	PLASTIC MAN	Temptations (Norman Whitfield), Norman Whitfield, Gordy 7129 (Motown)	75	78	6	SIXTY MINUTE MAN	Clarence Carter (Rick Hall), Allen Toussaint, Fame 250 (United Artists) B-3
8	11	8	SMOKE ON THE WATER	Deep Purple (Deep Purple), Richie Blackmore, Ian Gillan, Roger Glover, Jon Lord, Ian Paice, Warner Bros. 7710 B-3	42	51	5	WATERGRATE	Dickie Goodman (Dickie Goodman) Dickie Goodman, Rainy Wednesday 202	76	82	2	LOVE, LOVE, LOVE	Donny Hathaway (Arlt Mardin), J.R. Bailey, Ken Williams, Atco 6928 SGC
9	3	14	MY LOVE	Paul McCartney & Wings (The Gramophone Company), Paul McCartney, Apple 1861 HAN	43	53	4	HOW CAN I TELL HER	Lobo (Phil Gernhard), Lobo, Big Tree 16,004 (Bell)	77	80	3	MY MERRY-GO-ROUND	Johnny Nash (Johnny Nash) J. Nash, D.D. Brodsky, D. Rogers, Epic 5-11003 (Columbia)
10	9	14	RIGHT PLACE, WRONG TIME	Dr. John (Allen Toussaint), Mac Rebennack, Atco 6914 WBM	44	69	2	LIVE AND LET DIE	Wings (George Martin), Paul McCartney, Apple 1863 B-3	78	76	13	FIRST CUT IS THE DEEPEST	Keith Hampshire (Pig-Weed Productions), Cat Stevens, A&M 1432 MCA
11	12	13	LONG TRAIN RUNNING	Doobie Brothers (Ted Templeman), Tom Johnston, Warner Brothers 7698 WBM	45	31	14	AND I LOVE YOU SO	Perry Como (Chet Atkins), Don McLean, RCA 74-0906 B-3	79	83	4	HE DID WITH ME	Vicki Lawrence (Snuff Garrett for Garrett Music Ent.), Gloria Skelrov, Harry Lloyd, Bell 45,362 WCP
12	13	13	NATURAL HIGH	Bloodstone (Mike Vernon), McCormick, London 45-1046 B-3	46	73	2	HERE I AM (Come and Take Me)	Al Green (Willie Mitchell, Al Green), Al Green, M. Hodges, Hi 2247 SGC	80	91	2	FRIEND OF MINE	Bill Withers (Bill Withers, Ray Jackson, James Gadsden, Melvin Dunlap, Bernorce Blackman), Bill Withers, Sussex 257
13	17	10	DIAMOND GIRL	Seals & Crofts (Louie Shelton), Jim Seals, Dash Crofts, Warner Brothers 7708 WBM	47	47	6	SOUL MAKOSSA	Atrique (No Producer Listed), Manu Dibango, Mainstream 5542	81	85	5	BLOCKBUSTER	The Sweet (Phil Wainman for New Dawn Productions, Ltd.), Nicky Chinn, Mike Chapman, Bell 45,361
14	14	10	BOOGIE WOOGIE BUGLE BOY	Bette Midler (Barry Manilow), Don Raye, Hughie Prince, Atlantic 45-2964 MCA	48	49	7	NEVER, NEVER, NEVER	Shirley Bassey (Moel Rogers), T. Renis, A. Tosta, N. Newell, United Artists 211	82	84	3	THERE YOU GO	Edwin Starr (Edwin Starr) Edwin Starr, Soul 35103 (Motown) WCP
15	10	14	I'M GONNA LOVE YOU	Barry White (Barry White), Barry White, 20th Century 2018 CPI	49	50	4	SOUL MAKOSSA	Manu Dibango (No Producer Listed), Manu Dibango, Atlantic 45-2971	83	NEW ENTRY	YOUNG LOVE	Donny Osmond (Mike Curb) Joyner, Conroy, MGM 14583 SGC	
16	18	12	BEHIND CLOSED DOORS	Charlie Rich (Billy Sherrill), Kenny O'Dell, Epic 5-10950 (Columbia) SGC	50	52	12	ROLL OVER BEETHOVEN	Electric Light Orchestra (Jeff Lynne), Chuck Berry, United Artists 173	84	NEW ENTRY	YOU LIGHT UP MY LIFE/BELIEVE IN HUMANITY	Carole King (Lou Adler) Carole King, Ode 66035 (A&M) SGC	
17	20	9	MONEY	Pink Floyd (Pink Floyd), Roger Waters, Harvest 3609 (Capitol) SGC	51	63	4	DELTA DAWN	Helen Reddy (Tom Catalano), A. Harvey, L. Collins, Capitol 3645 B-3	85	92	2	ROLAND THE ROADIE AND GERTRUDE THE GROUPIE	Dr. Hook & the Medicine Show (Ron Haffkine), Shel Silverstein, Columbia 4-45878
18	16	17	PILLOW TALK	Sylvia (Sylvia Robinson & Michael Burton), Sylvia Robinson, Michael Burton, Vibration 521 (All Platinum) SGC	52	54	6	THERE'S NO ME WITHOUT YOU	Manhattans (Bobby Martin), E. Bivins, Columbia 4-45838	86	87	4	YOU ALWAYS COME BACK (To Hurting Me)	Johnny Rodriguez (Jerry Kennedy), Johnny Rodriguez, Tom T. Hall, Mercury 73368 (Phonogram)
19	22	11	SO VERY HARD TO GO	Tower of Power (Tower of Power), S. Kopka, E. Castillo, Warner Brothers 7687 WBM	53	59	5	NOBODY WANTS YOU WHEN YOU'RE DOWN & OUT	Bobby Womack (Bobby Womack) J. Cox, United Artists 255	87	89	2	SWEET CHARLIE BABE	Jackie Moore (Young Professionals), Phil Hurtt, Bunny Sigler, Atlantic 45-2956
20	26	14	MONSTER MASH	Bobby (Boris) Pickett & the Crypt Kickers (Gary Paxton), B. Pickett, L. Capizzi, Parrot 348 (London) SGC	54	28	22	TIE A YELLOW RIBBON ROUND THE OLE OAK TREE	Dawn featuring Tony Orlando (Hank Medress, Dave Appel & the Tokens), Irwin Levine & L. Russell Brown, Bell 45,318	88	NEW ENTRY	DARLING COME BACK HOME	Eddie Kendricks (Frank Wilson, Leonard Caston) K. Wakefield, F. Wilson, K. Errison, Tamla 54236 (Motown)	
21	29	7	TOUCH ME IN THE MORNING	Diana Ross (Michael Masser, Tom Baird), Michael Masser, Rom Miller, Motown 1239 WCP	55	77	2	ANGEL	Aretha Franklin (Quincy Jones & Aretha Franklin), C. Franklin, S. Saunders, Atlantic 45-2969 SGC	89	NEW ENTRY	MEET THE LADY	Isley Brothers (The Isleys) The Isleys, T-Neck 2251 (Columbia)	
22	24	7	DOIN' IT TO DEATH	Fred Wesley & the J.B.'s (James Brown), James Brown, People 621 (Polydor) SGC	56	56	11	HEY YOU! GET OFF MY MOUNTAIN	Dramatics (Tony Hester for Groovesville), Tony Hester, Volt 4090 (Columbia)	90	99	2	I WAS CHECKIN' OUT SHE WAS CHECKIN' IN	Don Covay (Don Covay for Ragmop Productions), Don Covay, Mercury 73385 (Phonogram)
23	15	12	ONE OF A KIND (Love Affair)	Spinners (Tom Bell), Joseph B. Jefferson, Atlantic 45-2962 B-B	57	60	4	ARE YOU MAN ENOUGH	Four Tops (Steve Barri, Dennis Lambert & Brian Potter), Dennis Lambert, Dunhill 4354 B-3/WCP	91	NEW ENTRY	EVERYONE'S AGREED THAT EVERYTHING WILL TURN OUT FINE	Steady State Band (Lieber-Stoller) Joe Egan, Gerry Rafferty, A&M 2450	
24	19	12	DADDY COULD SWEAR I DECLARE	Gladys Knight & the Pips (Johnny Bristol, John Bristol, M. Knight, Gladys Knight, Soul 35105 (Motown) WCP	58	25	15	DANIEL	Elton John (Gus Dudgeon), Elton John-Bernie Taupin, MCA 40046	92	94	2	SWEET HARMONY	Smokey Robinson (Smokey Robinson, Willie Hutch), William Robinson, Tamla 54233 (Motown)
25	30	7	MISDEMEANOR	Foster Sylvers (Keg Johnson, Mike Viner), Leon Sylvers III, MGM 14580 WCP	59	27	9	YOU'LL NEVER GET TO HEAVEN (If You Break My Heart)	Stylists (Tom Bell), Burt Bacharach, Hal David, Avco 4618 HAN	93	97	2	LORD, MR. FORD	Jerry Reed (Chet Atkins, Jerry Reed), Jerry Reed, RCA 74-0960 SGC
26	32	4	FEELIN' STRONGER EVERYDAY	Chicago (James William Guercio), Peter Cetera & James Pankow, Columbia 4-45880 MCA	60	33	9	TIME TO GET DOWN	O'Jays (Gamble-Huff), Gamble-Huff, Philadelphia International 73531 (Columbia) B-B	94	95	3	TOP OF THE WORLD	Lynn Anderson (Glenn Sutton) Richard Carpenter, John Bettis, Columbia 4-45857
27	21	19	FRANKENSTEIN	Edgar Winter Group (Rick Derringer), Edgar Winter, Epic 5-10967 (Columbia) SGC	61	46	13	GIVE YOUR BABY A STANDING OVATION	Dells (Don Davis), Mary Johnson, Henry Williams, Cadet 5696 (Chess/Janus)	95	96	2	IT'S FOREVER	The Ebonys (Gamble-Huff), Leon Huff, Philadelphia International 73529 (Columbia) B-B
28	35	10	SATIN SHEETS	Jeanne Pruett (Walter Haynes), John E. Volinaky, MCA 40015 MCA	62	70	4	OVER THE HILL & FAR AWAY	Led Zeppelin (Jimmy Page), James Patrick Page, Atlantic 2970	96	93	5	YOU WERE ALWAYS THERE	Donna Fargo (Stan Silver) Donna Fargo, Dot 17460 (Famous) SGC
29	42	4	THE MORNING AFTER	Maureen McGovern (Carl Maduri), Al Kasha, Joel Hirschhorn, 20th Century 2010 WCP	63	43	16	GIVE IT TO ME	J. Geils Band (Bill Szymczyk for Pandora Productions), Peter Wolf & Seth Justman, Atlantic 45-2953 WBM	97	88	3	BLACK BYRD	Donald Byrd (Larry Mizell for Sky High) Larry Mizell, Blue Note 212 (United Artists) SGC
30	30	23	I'M DOING FINE NOW	New York City (Tom Bell), Thom Bell, Sherman Marshall, Chelsea 78-0113 (RCA) B-B	64	36	21	DRIFT AWAY	Dobie Gray (Mentor Williams), Mentor Williams, Decca 33057 (MCA) NAK	98	98	2	SMOKE, SMOKE, SMOKE (That Cigarette)	Commander & His Lost Planet Airmen (An Ozmo Production with Stephan Jarvis), Travis, Williams, Paramount 0216 (Famous) B-3
31	48	4	GET DOWN	Gilbert O'Sullivan (Gordon Mills), Gilbert O'Sullivan, MAM 3629 (London) MCA	65	68	8	I'D RATHER BE A COWBOY	John Denver (Milton Okun & Kris O'Connor) John Denver, RCA 74-0955 WBM	99	90	6	GIVING IT ALL AWAY	Roger Daltrey (Adam Faith) Courtney, Sayer, MCA 40053 WBM
32	41	4	I BELIEVE IN YOU (You Believe in Me)	Johnnie Taylor (Don Davis), Don Davis, Stax 0161 (Columbia) SGC	66	65	6	FINDER'S KEEPERS	Chairmen of the Board (Jefferson Bowen, General Johnson), General Johnson, Jeffrey Bowen, Inivictus 1251 (Columbia) B-B	100	100	3	HELLO STRANGER	Fire & Rain (Joe Sarceno) Bo Lewis, Mercury 73373 (Phonogram)
33	34	5	WHERE PEACEFUL WATERS FLOW	Gladys Knight & the Pips (Tony Camillo, Gladys Knight and the Pips) Jim Weatherly, Buddah 363 SGC	67	66	5	BE WHAT YOU ARE	Staple Singers (none listed) Homer Banks, Raymond Jackson, Carl Hampton, Stax 0164 (Columbia) SGC					

Sheet music suppliers listed are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. BB = Big Bells; B-3 = Big Three Pub.; CHA = Chappell Music; CPI = Cimino Pub.; HAN = Hansen Pub.; MCA = MCA Music; NAK = North American/Kane; PLY = Plymouth Music; PSP = Peer-Southern Pub.; SGC = Screen Gems/Columbia; WBM = Warner Bros. Music; WCP = West Coast Pub.

HOT 100 A-Z - (Publisher-Licensee)

And I Love You So (Mayday/Yahweh, BMI)..... 45	Claudia (Kipalulu, ASCAP)..... 71	Daddy Could Swear I Declare (Jobete, ASCAP)..... 24	Daniel (James, BMI)..... 58	Darling Come Back Home (Jobete/Stone, ASCAP)..... 88	Delta Dawn (United Artists/Big Ax, ASCAP)..... 51	Diamond Girl (Dawnbreaker, BMI)..... 13	Don't It To Death (Belinda, BMI)..... 22	Goin' Home (Kolob, BMI)..... 36	He Did With Me (Sensor, ASCAP)..... 79	Hello Stranger (Cotillion/McLaughlin/Lovelace, BMI)..... 100	Here I Am (Come And Take Me) (Jec/Al Green, BMI)..... 46	Hey You! Get Off My Mountain (Groovesville, BMI)..... 56	How Can I Tell Her (Famous, ASCAP)..... 43	I Believe In You (You Believe In Me) (Groovesville, BMI)..... 80	Friend of Mine (Interior, BMI)..... 31	I Was Checkin' Out She Was Checkin' In (Ragmop, BMI)..... 90	I'd Rather Be A Cowboy (Cherry Lane, ASCAP)..... 65	I'll Always Love My Mama (Mighty Three, BMI)..... 38	I'm Doing Fine Now (Mighty Three, BMI)..... 30	I'm Gonna Love You Just A Little More (Baby) (January/Sa Vette, BMI)..... 15	My Love (McCartney/ATV, BMI)..... 9	My Merry Go Round (Cayman, ASCAP)..... 77	Natural High (Chrystal Jukebox, BMI)..... 12	Never, Never, Never (Peer Int'l, BMI)..... 48	Nobody Wants You When You're Down and Out (MCA, ASCAP)..... 53	One of a Kind (Love Affair) (Mighty Three, BMI)..... 23	Over The Hill and Far Away (Superhype, ASCAP)..... 62	Pillow Talk (Gambi, BMI)..... 18	Plastic Man (Stone Diamond, BMI)..... 40	Playground In My Mind (Vanlee/Emily, ASCAP)..... 7	Right Place, Wrong Time (Walden/Royce/Cauldron, ASCAP)..... 10	Roland The Roadie and Gertrude The Groupie (Evi Eye, BMI)..... 85	Roll Over Beethoven (Arch, BMI)..... 50	There's No Me Without You (Blackwood/Natham, BMI)..... 52	Tie A Yellow Ribbon Round The Ole Oak Tree (Levine & Brown, BMI)..... 54	Time To Get Down (Assorted, BMI)..... 60	Top Of The World (Almo/Hammer & Nails, ASCAP)..... 69	Touch Me In The Morning (Stein & Van Stock, ASCAP)..... 21	Uneasy Rider (Kama Sutra/Rada Dara, BMI)..... 41	Watergate (Rainy Wednesday, ASCAP)..... 42	Soul Makossa (Rayven/Kooper, BMI)..... 47	Africa..... 49	Manu Dibango..... 47	Swamp Witch (Famous/Boo/Kaiser, ASCAP)..... 39	Sweet Charlie Babe (Mighty Three, BMI)..... 87	Sweet Harmony (Jobete, ASCAP)..... 92	Tequila Sunrise (Benchmark, ASCAP)..... 92	There You Go (Stone Diamond, BMI)..... 82	Young Love (Lowery, BMI)..... 83	What About Me (Hudson Bay, BMI)..... 73	Where Peaceful Waters Flow (Keca, ASCAP)..... 33	Will It Go Round In Circles (Irving, BMI)..... 35	Will Me (Resaca, BMI)..... 35	Yesterday Once More (Almo/Hammer & Nails/Sweet Harmony, ASCAP)..... 6	You Always Come Back (To Hurting Me) (Hallnote, BMI)..... 86	You Light Up My Life (Colgems, ASCAP)..... 86	You Were Always There (Prima Donna, BMI)..... 96
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CHRIS YOULDEN NOWHERE ROAD



#XPS 633

"Nowhere Road" marks the return of an old friend...



Chris Youlden. Remember, from Savoy Brown. When you hear it you'll realize it's been far too long.

"Nowhere Road," the title cut, has just been released as a single. #1048. And it's catching on fast, beginning on the West Coast.

"Nowhere Road." The album and the single.

New from Chris Youlden. 

CD-4 Lathes Spread Discrete Globally; See Mfg. Up in '74

• Continued from page 1

lator and mixer to a noise reduction system. All a record company and/or pressing plant then needs is an interface, which everyone has already, and Neumann amplifiers for the cutters, said Mochizuki.

Cutting is still at half-speed in order to maintain better quality control. At this time, only JVC America, Los Angeles, has a half-speed unit; the two earlier units, one at the Victor Company of Japan in Tokyo and the other at RCA Records in New York, operate at one-third speed.

JVC America set up shop in Los Angeles this past March and started cutting masters April 15, but those first 30 sides (which would make a total of 15 albums) were all test cuts and sides produced strictly for reference. In May, however, things began in earnest and 80 sides were cut. In June, 100 sides were cut. "We have about a shift and a half working now," Mochizuki said. "Our second lathe is coming in September. I have already asked for additional trained cutting personnel from Japan just because it would take a year to train local people. We don't have the time to wait."

Testing 4-Channel

In addition to cutting master, JVC America has been extremely busy testing quadrasonic pressing from PRC in Richmond, Ind.; RCA, Research Craft, Monark, Keyser-Century, and Victor Company of Japan, Tokyo. "We've been testing for noise ratio, wear, and the cutting level. The JVC compound is evidently better on retaining the carrier current, however the new Q-540 compound which Keyser-Century started using as of May 10 is one of the best compounds around ... the best for the price because it only costs about 20 cents a pound and the JVC compound in Japan costs about twice that much."

Also, the new Q-540 has been achieving outstanding results on wear tests, Mochizuki said.

Aside from the breakthrough in cutting units, CD-4 also has another improvement due to hit the market about the end of the year, a new

demodulator which has only three integrated chips and will cost about \$7.50 at the manufacturing stage. That's about a third again as much as the unit had been expected to cost, but Mochizuki pointed out that this three-IC demodulator will be replacing a demodulator that now costs around \$100.

This low-cost demodulator is creating a little confusion because many turntable manufacturers are installing demodulators in their turntables. "We're now trying to convince everyone to leave the demodulator up to the amplifier manufacturer because there's no need for a redundancy of demodulators."

Compound Improvement

Only two more problems remain, he said, but they're not such big problems. First, to get all hardware companies involved. The other problem, well, I think that's been solved, too, by the new Q-540 compound of Keyser-Century. One must really give credit to people like Howard Hill and Russell Peters for pioneering in quadrasonic pressing compounds."

Frankly, he admitted, JVC America had sort of been laying back "since Jac Holzman, president of Elektra Records, made his announcement at the annual convention of the National Association of Record Merchandisers about the WEA Group going discrete. But, when we get those two cutting units into Europe, it's obvious that all of Europe will swing toward the CD-4 discrete system. As for Japan, many hardware people, including Matsushita and Toshiba are no longer building equipment with matrix and CD-4 discrete ... it's only discrete."

"And, to tell the truth, when those 24-26 albums by the WEA Group hit the retailers ... and I understand that RCA Records is expecting a release of about that many albums, too, between now and sometime in August ... well, when these actually hit the market and start getting consumer response, I think several record labels now sitting on the fence will also swing toward discrete. After all, there's no comparison between matrix and discrete.

WEA's Superset

• Continued from page 1

"Horse With No Name" and "Ventura Highway." America: "Surf's Up," Beach Boys: "To Love Somebody" and "Lonely Days." Bee Gees: "Cowgirl In The Sand," The Byrds: "Doctor of My Eyes," Jackson Brown: "Both Sides Now" and "Amazing Grace," Judy Collins: "School's Out," Alice Cooper: "Marrakesh Express," Crosby, Stills & Nash: "Listen To The Music," Doobie Bros.: "Lucky Man," Emerson, Lake & Palmer: "Tightrope Ride" and "Light My Fire." The Doors: "Take It Easy," The

Eagles: "Stay With Me," The Faces: "First Time Ever," Robert Flack: "Where Is The Love," Roberta Flack and Donny Hathaway: "American Woman" and "These Eyes" by the Guess Who; "Natural Woman," Aretha Franklin; "City of New Orleans," Arlo Guthrie; "Truckin'." Grateful Dead: "Purple Haze" and "Foxy Lady," Jimi Hendrix: "White Rabbit," Jefferson Airplane: "Run, Run, Run," Jo Jo Gunne; "Lola," The Rinks; "Whole Lotta Love," Led Zeppelin: "If You Could Read My Mind," Gordon Lightfoot: "Big Yellow Taxi" and "Woodstock," Joni Mitchell: "Domino," Van Morrison: "Sail Away," Randy Newman: "Hush," Deep Purple: "Chicago," Graham Nash: "In The Midnite Hour," Wilson Pickett: "Tumbling Dice" and "Happy," the Rolling Stones: "Anticipation," Carley Simon: "Summer Breeze," Seals & Croft: "Dock of the Bay," Otis Redding: "We Gotta Get You A Woman," Todd Rundgren: "Love The One You're With," Stephen Stills: "Paranoid," Black Sabbath: and "Roundabout," Yes.

The album package is actually the project of Warner Special Products division, a part of Warner Communications. Mickey Kapp, vice president and general manager, told Billboard at deadline that this project is the first of a continuing series of such merchandising programs.

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Inside Track

Original "Soul Makossa" man, **Manu Dibango** will arrive in the U.S. shortly to promote his single and album. He currently has no booking agent to handle him in this country. . . . Passport will be a new label formed by Sire Records and Jem Records, a New York based importer of mainly European rock product. Passport will specialize in British and continental rock and no distribution deal has yet been set. . . . Newport Jazz Festival director **George Wein** admitted that the pairing of **Ray Charles** and writer **James Baldwin** for a Carnegie Hall concert realized only "30 to 40 percent of its potential." . . . **Mitch Ryder** appearing with the new **Leslie West** group.

Seems the tumultuous life span of a band gets shorter all the time: rumors from abroad once again indicate friction slowing down **Stealers Wheel**, current charters being produced in England for A&M by veterans **Lieber and Stoller**. Band had recently lost main spoke **Gerry Rafferty**, who later returned; now rumors of band splitting include alleged confirmation from **Luther Grosvenor**, added to replace **Rafferty** and retained afterward, while A&M claims band is together as ever with new single. Buddha's rockers **Stories**, recently pared to a trio with departure of keyboard player and **Left Banke** alumnus **Michael Brown**, is back up to strength with the addition of **Ken Bichel**, New York-based synthesist whose work has been showing up both in pure electronics and in commercial work. **Bichel** has also been recording with **Felix Cavaliere**, original **Rascal** now working on his first solo LP, and with **Paul Anka**. . . . **Michael Brown** meanwhile reported getting his music together at another record company's New York office. . . . **John Martyn**, Scottish guitarist with **Island**, trying to sustain energy from last tour with **Traffic**; he's in **Island's** London studio, recording with **Steve Winwood**, and **Chris Wood**.

Joe Williams will be one of the artists featured at "Jazz Man 73" the yearly jazz festival honoring the

greats of jazz. The festival will take place on the Isle of Man in the U.K. Sept. 9-15. . . . **Buddy Holly** back via the new **Gallery** release, "Maybe Baby." . . . The only pop attraction booked into the Amphitheatre of Marine World at Redwood City, Calif. this summer are **The Crusaders**. . . . **Benny Carter**, Temponic Records a&r, has been appointed Visiting Lecturer in the Council of the Humanities and the Afro American Studies Program at Princeton University for the coming fall semester. . . . **Bob Crewe**, exclusive **Motown** Records producer, has just finished recording **Petula Clark** for **MGM**. This was made possible by a special "lend out" arrangement between the two companies. . . . **Steve Metz** is leaving **Victrix Productions, Inc.** and **Catalyst Management, Ltd.** Both companies will be run in the future by **Robert Bregman** and **Michael Lefferts**. Metz is currently in the process of forming his own record label. . . . **Diana Ross** is the first entertainer in 2,600 years of history to be invited to the Imperial Palace of Japan. She had an audience with the Empress and various princes while visiting with her motion picture "Lady Sings the Blues."

United Artist Records denies rumors that the **Electric Light Orchestra**, parent group **Move** and its other offshoot **Wizzard**, are seeking another label for the U.S. and Canada. UA says their contract has several years to go and the stories started when **ELO** started looking into a new overseas contract. Speaking of **ELO**, their smash job at a Hollywood Palladium second-billing promptly won them a headline concert at Santa Monica Civic only a few weeks after their first local appearance. . . . Following the first anniversary of **Art Laboe's** Club in Hollywood, a few people hung around to sing some oldies a capella. Among those oldies fans around were **Harry Nilsson**, **Joni Mitchell**, **Traffic's Jim Capaldi**, ex-Monkee **Mickey Dolenz** and producer **Richard Perry**. Tunes ran the gamut from **Coasters'** medleys to complicated percussion pieces. The jam, which may have been Nilsson's first public appearance, was well worth it for all who stayed around.

Executive Turntable

• Continued from page 4

products division. Brown had been account executive with **Clinton B. Frank Inc.**, the firm's advertising agency for its **Quasar** products.

William H. Anderson was elected vice chairman and **Marvin E. Kramer**, president, of **RCA Sales Corp.**, New York. At the same meeting, **Harold M. Miller** was elected executive vice president. **William C. Hittinger** was elected chairman of the board. He is also executive vice president of **RCA, Consumer and Solid State Electronics**.

Daniel E. Denham was named vice president of the newly formed **Recording Materials Group of 3M Co.**, Minneapolis. The **Magnetic Products** division split into **Magnetic Audio Video Products** and **Data Recording Products**. Denham's new group includes these two divisions and the **Mincom** division (**Wollensak** recorders) and the **Film and Allied Products Division**.

Karen Shearer has joined the publicity department of **MCA Records**, Los Angeles, working primarily in country and pop music, reporting to director of publicity **Michele DiGrazia**. Once with **Capitol Records**, she's been freelance writing the past two years. . . . **Steve Lindenberg** has been promoted to west coast director of artist relations for **MCA Records**, replacing **David Skepner**, who has joined **Lorette Lynn Enterprises**. Lindenberg was assistant to **Skepner** and has been with **MCA Records** seven years.

Don Schroeder has been named staff producer for **ABC/Dunhill Records**. Schroeder has been out of the record business the past four years, but worked as a staff producer for **Bell Records** during the 1960's. . . . **Dennis O'Malley** has been named district sales manager for **Capitol Records** in Chicago. He has been with the firm since 1967. He replaces **Dennis White**, who has been appointed field marketing manager.

Vincent R. Martinez has been named national sales manager for **Acoustic Fiber Sound Systems, Inc.**, Indianapolis. . . . At **BASF Systems Audio Products Div.**, **Gerald H. Berberian** has been named marketing manager, with **Robert J. Patterson** succeeding him as national sales manager.

James J. Johnson, vice-president, marketing, has been assigned to coordinate the **RCA Corporation "SelectaVision"** home video player/recorder business. He will continue to head **RCA's** corporate marketing activities as well, president **Anthony L. Conrad** announced. . . . **Douglas G. Davidson**, formerly a corporate lawyer with **Walgreen's**, has been added to the legal department of **Admiral Corporation**.

Two regional sales manager have been named by **Edward L. Dodelin**, national field sales manager, **Motorola Inc.**, consumer products division. **William C. Dean** will be factory liaison with wholesale distributors in **Mobile, Ala.**, **Columbia, S.C.**, **Jacksonville, Fla.**, **Hialeah** and **Tampa, Fla.** **Thomas A. Keiller** will work with wholesale distributors in **Jackson, Miss.**, **New Orleans**, **North Little Rock**, and **Memphis**.

NARAS in N.Y. Elects

NEW YORK—The members of the New York chapter of the National Academy of Recording Arts and Sciences have elected 16 new members to its board of governors and re-elected 14 members to posts.

Manny Albam, **Brooks Arthur**, **Bob Cranshaw**, **Will Holt**, **Is Horowitz**, **Phil Kraus**, **Dan Mergenatern**, **Father Norman O'Connor**, **Horace Ott**, **Jimmy Owens**, **Anne Phillips**, **Phil Ramone**, **Tom Shepard** and **John Woram** will again serve on the board.

Elected for their first term were **Selma Brody**, **Connie DeNave**, **Larry Harlow**, **Artie Kaplan**, **Acy Lehman**, **Bill Levy**, **Irv Lichtman**, **Ray Moore**, **Jud Phillips**, **Joe Rapozo**, **Bob Rolantz**, **Stephen Schwartz**, **Ted Sommer**, **Nat Shapiro**, **Allan Steckler** and **Larry Wilcox**.

The officers and national trustees for the chapter will be elected at the first meeting of the new board. The chapter will, for the first time, operate with a 30 member board of governors because of the passage of a constitutional amendment increasing the board by 10 members.

NBC-TV C/M Summer Shows

• Continued from page 4

mond directed. **Ron Sheldon's** camera work was sensational, as was the work of **Jonathan Lucas**, who staged the musical numbers. **Lew Penuel** supplied extra film footage of locales around **Nashville**, which gave the whole show spice and flavor.

With any luck, we might get a country music show like this as a regular season show . . . if the audience response to this summer series is even half as big as I think it's going to be. **CLAUDE HALL**

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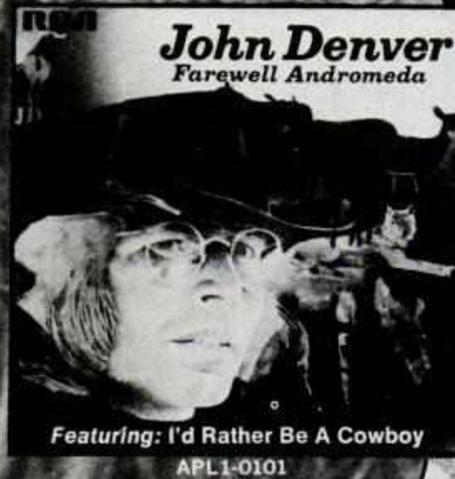
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