

Billboard®

Ore. & Minn. Approve Stiffest Anti-Piracy Legislation Yet

By JOHN SIPPEL

STURGEON LAKE, Minn.—State Senator Florian Chmielewski, who fathered the Minnesota anti-piracy proposal, considered strictest passed yet nationally, has eight polka LP's available by his brothers' polka band on V Records.

"I feel the pirating of tapes and

records amounted to between \$10 and \$15 million yearly in Minnesota," Chmielewski said. He introduced his proposal to the state senate in March. He also visited Dave Lieberman, Lieberman Enterprises; Amos Heilicher, Heilicher Bros.; and Dick Daly, Dart Records, all of

Minneapolis, who gave him vital assistance in his drive to pass the legislation.

The bill, passed and signed by the governor in June, can bring up to \$100,000 in fines for violation and can also carry with it up to 10 years imprisonment. *The law makes piracy of recorded music a felony.*

Chmielewski, who has been working with the Chmielewski Brothers Band through a seven-state Midwest area for 25 years, also produces and performs weekly on "Chmielewski Fun Time," a half-hour TV show syndicate on 15 stations in the state. (please see Oregon piracy bill story on page 78)

Copyright Study Outlaws 'Non-Profit' Sheet Copying

By MILDRED HALL

WASHINGTON—Sheet music will be protected from photocopying and distribution of such copies by schools and libraries, under amendments to the copyright revision now going through final hearings and markup in the Senate Copyrights Subcommittee. The music publishers have won agreement by the educators and the librarians that Sec. 108 of the revision would exempt sheet music from the reproduction and distribution rights to be granted these institutions for non-profit use by scholars, researchers and the general public.

The battle of publishers of music, school text books and other copy-

righted publications to save their material from free and widespread copying by the nation's thousands of schools and libraries, has been in full swing since the revision of the old 1909 copyright law got underway in 1955. In the final senate hearings on the issue held by Sen. John L. McClellan's Copyrights Subcommittee last week, the war between the book publishers and the institutional copiers still raged, but this time without the sheet music issue.

Over the years, the National Education Association's Ad Hoc Committee on Copyright Revision, and the American Library Association's

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Registration Projecting Forum's Good Trade Mix

LOS ANGELES—More than 60 percent of the people registering for the sixth annual Billboard Radio Programming Forum—and this includes speakers and moderators—are directly connected with radio, it was announced this week by David Moorhead, chairman of the advisory committee and general manager of KMET-FM here. In an analysis of

the people who are registered to date, 60.8 percent are either program directors or general managers, many from overseas; 26.8 percent are from the record industry at all levels ranging from record company presidents to distributors such as Harold Lipsius, Universal Distributors, Philadelphia; dealers such as Russ Solomon, owner of the Tower stores discount chain; and record promotion executives. Another 12.4 percent are from radio-related industries such as programming syndication firms, jingles firms, the advertising field, etc.

At this point, the ratio of people from the radio field is slightly higher than last year. At the fifth annual meeting, 55.4 percent were either

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Audio Industry Drug Project

NEW YORK—Music Against Drug Abuse (MAD), the hi-fi industry sponsored project that seeks to rehabilitate drug addicts through music, is expanding on a nationwide basis.

According to Jerry Joseph, founder and president of New York's permanent Hi-Fi Expo, head of the Society of Audio Consultants (SAC), and coordinator of MAD the move to expand the project across

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Payola Charges Cloud NATRA 1973 Convention

By RADCLIFFE JOE

NEW YORK—The backlash of charges and counter-charges about payoffs to black broadcasters has resulted in many radio stations across the country shortening their play lists almost to the point of totally eliminating the small local and independent record companies.

This charge comes from E. Rodney Jones, air personality with Radio WVON in Chicago, and past president of the National Association of Television and Radio Announcers (NATRA), on the eve of

NATRA's annual convention scheduled to get underway in New Orleans Wednesday (8).

Jones said that radio station owners are not making the changes because they want to, but because they

(Continued on page 6)

AFM Cites Major Gains, Labels Deal

By BOB SOBEL

NEW YORK—The American Federation of Musicians (AFM) has scored substantial gains in its tentative agreement reached with major record labels on July 20 (Billboard July 28). Areas of major gains were cited in a summary of main terms, obtained exclusively by Billboard last week.

The summary has been mailed to the recording industry membership for ratification. In an accompanying letter issued by president Hal Davis, Davis accented wage gains in the symphonic and non-symphonic scales which included changes for increased recording activity for U.S.

(Continued on page 12)

Curb Urges Executives Visit Solons

By ELIOT TEIGEL

LOS ANGELES—Mike Curb, having become the first president of any record company to meet with Sen. James L. Buckley, suggested that other label presidents meet with the legislator and other government officials to show them the industry is capable of policing itself against payola activities.

The MGM president, who met with Buckley for one hour last Monday (30), claims the image of the industry has been tarnished by all the stories in the media about payola and drugola, adding this notoriety without any actual proof is "caus-

(Continued on page 4)

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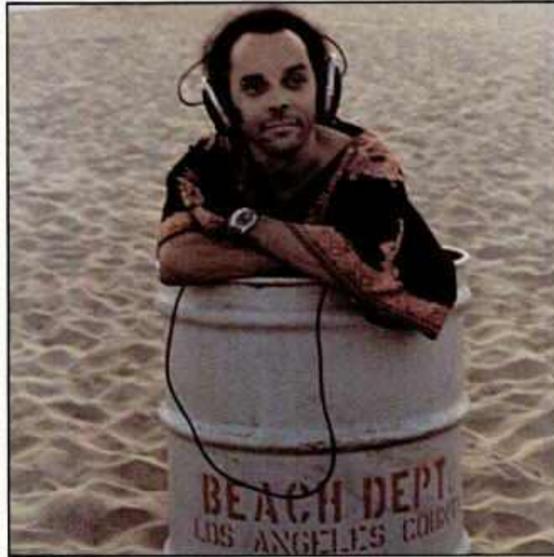
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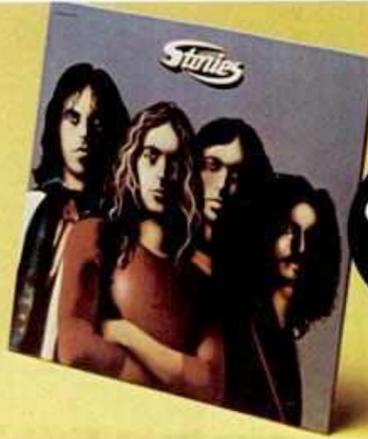
Keg Johnson has established himself and Pride, Inc. as one of the most important new forces in the music industry. He and Michael Viner (Co-Producer and Pride president) are currently riding the crest of three chart smashes including "Stay Away From Me" by The Sylvers, "Misdeemeanor" by Foster Sylvers and "Bongo Rock" by the Incredible Bongo Band. (Advertisement)

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Watkins Glen Gross: \$1.5 Mil, Cost Over \$1 Mil

By PHIL GELORMINE

WATKINS GLEN, N.Y.—Although final figures have yet to be tallied, "Summer Jam" rock concert sold 150,000 tickets with an initial gross of \$1.5 million, according to

promoters Shelly Finkel and Jim Koplik of Country Concerts Corporation.

The two, who promote "90 percent of all Connecticut rock shows" under the banner of Cornicopia Productions have yet to realize any profits.

According to both, production costs will run in excess of \$1 million. "The cleaning operation alone will cost \$50,000," Finkel said. "We still have many bills to pay," simply stated Koplik.

The largest outdoor rock festival ever held within the continental U.S. drew an estimated 600,000 fans to this community of 3,000 and the site of the Watkins Glen Grand Prix race track for a 15½ hour rock marathon. Billed as "Summer Jam" and featuring, in order of performance, The Grateful Dead, The Band and The Allman Brothers Band, the July 28 festival shattered the previous attendance holder, the Woodstock concert held at White Lake, N.Y., in 1969, where 400,000 gathered for a three day celebration of rock.

"We never ever expected the enormous turnout that this festival

(Continued on page 14)

Memphis Industry Leaders Eye \$4 Million Historical Complex

MEMPHIS—The long-discussed Music Hall of Fame here reached a new phase when members of the Beale Street U.S.A. Redevelopment Project presented a proposal for a \$4 million attraction to members of the

Memphis and Shelby County Music Commission.

Marty Lacker, chairman of the Commission, urged members to "get on with the project or drop it," pointing out a Billboard story that the National Academy of Recording Arts and Sciences has set plans to build a similar Hall of Fame in a city not yet selected.

The Beale Street plan would include a 13,000 square foot Hall of Fame, with an auditorium to seat 1,000 people. It would include a

model recording studio in which tourists might cut their own records, an exhibits area, and a store selling mementos, souvenirs, photos, records and other items.

The building would have an orientation theater, library, archives and administration offices for Hall of Fame permanent personnel. The lobby would be 5,200 square feet. The building, circular in design, would offer a panoramic view of Beale Street, the fabled birthplace of the blues, across from Handy Park.

McCartney vs. 'Sgt. Pepper'

NEW YORK—Paul McCartney has announced that he will take "all necessary steps" to prevent the proposed stage presentation of "Sgt. Pepper's Lonely Hearts Club Band" recently revealed by the Robert Stigwood Organization and show creators Tom O'Horgan and Robin Wagnner.

McCartney's initial statement, which denied any authorization of the proposed package by either Lennon or McCartney, or the Beatles as a group, was countered by Stigwood president Peter Brown. Brown asserted that rights to the songs on the LP were purchased by the Stigwood Organization from Northern Songs, publishers of the original material.

Brown further commented that the problem seemed to stem from "a lack of communication between Northern Songs and Paul McCartney's representatives."

John Eastman, of Eastman & Eastman, attorneys for McCartney, rejected Brown's comment regarding the communication between the artist and the publisher, noting that McCartney's position holds that the artist does retain legal controls over the material.

While Eastman stated that no further action had been taken against the production, legal actions against the proposed stage presentation would be taken if necessary.

Leon Russell Disks Under Country Guise

NASHVILLE—A traditional, hard country single released by Shelter under the name of Hank Wilson is really rock artist Leon Russell.

The session, cut at Bradley's Barn here, utilized not only leading session musicians but several country singers of other labels, all well-known.

The plug side of the release is the Hank Williams ballad, "I'm So Lonesome I Could Cry," while the flip side is a swinging bluegrass version of the Lester Flatt traditional, "Roll In My Sweet Baby's Arms."

It also was learned that Russell, using the Wilson name, cut a complete album of country during a series of sessions at the Barn, and an LP will follow release of the single.

Phonogram Moves Windy City Base

CHICAGO—Phonogram, Inc. has moved its headquarters here to One IBM Plaza, marking only the third move for the firm in its history. Mercury was located at 839 S. Wabash from 1947 until its move in the early '50's to 35 E. Wacker.

A highlight of the new facilities is a month-old Centrex telephone system developed by Illinois Bell with special WATS route-availability-seeking capability that searches for the least expensive connection when the one dialed is busy; also key calls require only four digits.

AHMET'S AERO PACT PITCH

LOS ANGELES—"Leon and Denny, We Luv U, Please Call, Ahmet." This was the message trailed by a plane circling Leon Russell's recent concert at the Ontario Motor Speedway here.

Ahmet, of course, is Ahmet Ertegun, president of Atlantic Records, and Denny is Denny Cordell, co-owner of Shelter Records with Leon Russell. Shelter's distribution contract with Capitol expires later this month, and though there have been no comments concerning renewals from either party, it appears that at least one other party besides Capitol is interested.

Shelter's roster includes J.J. Cale, Freddie King, Mary McCreary and several other artists besides Russel.

Billboard's Quality Push Spurs Action

By EARL PAIGE

CHICAGO—Follow-up on Billboard's May 18 Jukebox Programming Conference drive to improve the quality of 45's is moving forward on several fronts and now involves some of the leading home phonograph hardware manufacturers and the concern of three industry associations.

Specific recommendations were hammered out in a subcommittee meeting organized by Billboard recently and attended by representatives of General Electric, Admiral Corp. and Warwick Electronics. Two representatives filed reports to Orlando Taraborrelli, Philco-Ford Corp., who heads the P8.2 standards committee of the Electronics Industries Association (EIA), long working for improved software (Billboard, Aug. 4).

Other follow-up to the conference,

which drew representatives from 22 labels, has been the strong interest of Recording Industries Association of America (RIAA) president Stan Gortikov, who attended a post-conference briefing organized by Billboard.

Fred Granger, executive vice president, Music Operators of America (MOA), national organization of jukebox operators, also attended the briefing session.

A quality control committee composed of programmers, one-stop principals, jukebox manufacturer engineers and retail software-hardware executives has been recommending broad action.

A major concern is that probably only half of the 45's pressed are manufactured by RIAA-affiliated companies. Moreover, since prob-

(Continued on page 4)

Use Public Copy Defense M-A-T vs. Labels' Suit

DETROIT—Make-A-Tape, Inc.'s claim that its record-to-tape in-store duplicator compares with a copying machine in a library is being challenged by the six labels Make-A-

Tape is suing here. Both sides exchanged charges of "harassment" in a July 30 hearing, the results of which are under consideration by two local U.S. District Court judges.

In the hearing before Judge Barbara Hackett, sitting for Judge Fred Case, CBS' attorney George Brand, Jr., described a new stance by Make-A-Tape of focusing only on the disk-to-tape unit and abandoning action on the tape-to-tape unit as "stalling."

The thrust of Fraser, Mich.-based Make-A-Tape's new position is that its new \$2,295 list CBS-86 record-to-tape unit is a distinct and separate machine from the tape-to-tape unit, and designed primarily for the consumer to transfer his own music from one configuration to another.

Make-A-Tape has thus abandoned its argument on the tape-to-tape unit, now part of a separate legal action in Ohio, where CBS, At-

(Continued on page 38)

UA Drops Brown Bag Label, Suit

By NAT FREEDLAND

LOS ANGELES—United Artists Records has dropped its \$2 million "fraudulent misrepresentation" suit against Terry Knight's Brown Bag Records and announced a settlement cancelling the second and third year of Knight's \$100,000-annual custom label deal.

UA will continue to sell previously released Brown Bag product

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4 Stations Join 38-Store Chain in Calif. C/M Push

LOS ANGELES—Four California country music radio stations are teaming up with the 38 outlets of the Warehouse record store chain and a bevy of record companies for a half-million dollar country music record promotion.

The stores, according to Lou Fogelson, vice president of merchandising for Warehouse, will stock more than \$500,000 in country music product—singles, albums, cassettes, and 8-track cartridges—during August from labels such as MCA, RCA, Capitol, and Dot. Among the primary country labels, only Columbia/Epic is missing.

Hal Smith, program director of KLAC-AM, launched the project.

Last week, a party was held at Tom Thomas' Palamino Club here to acquaint clerks and executives of the local stores with KLAC-AM personnel and country music. Ken Sawyer, a Warehouse group supervisor, said that similar parties would be held by KSCN-AM, San Diego, for store personnel in that area and by KEEN-AM, San Francisco, for store

personnel up there and KRAK-AM, Sacramento.

In the Los Angeles area, Warehouse stores will stock the "Big 57" playlist singles of KLAC-AM, said KLAC-AM music director Carson Schriber.

KLAC-AM general manager Bill Ward has often complained that his listeners couldn't buy country music

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RIAA Plan In Action

NEW YORK—In an immediate follow-up to his action program, Stanley Gortikov, RIAA president, will conduct a series of meetings with RIAA member companies not on the board and with broadcaster and music publishing groups. The meetings, which will span over several weeks, beginning this week, will be held in Los Angeles, Chicago and New York with the RIAA member companies.

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GIVE A KID A BREAK:

Industry Leaders Seeking Support for 'Camp Clutch'

LOS ANGELES—Members of the recording industry here are rallying to the support of "Camp Clutch," a basketball camp for underprivileged minority group boys named after Los Angeles Lakers' superstar Jerry West.

During an informal meeting held at A&M Records last week conducted by A&M president Jerry Moss, various members of the industry pledged some \$20,000 in the first step of a fund raising drive for the camp. Willie Naulls, the famed retired basketball star, whose nonprofit Soulville Foundation runs the camp, explained that it costs \$150 per youngster for one week at camp.

In addition to pledging financial support for the camp, contributors agreed to host the campers at their respective places of business so as to provide an inspirational exposure of career opportunities for the underprivileged youths.

On behalf of the Soulville Foundation's fund raising drive for "Camp Clutch," Billboard offers the coupon below in the hope that others will join in the industry-wide movement and sent their tax deductible contributions so as to "give a kid a break."

The Soulville Foundation
9401 Wilshire Boulevard
Suite 1130
Beverly Hills, Calif. 90212

OK, Jerry & Willie...
Count me in as a fan of Camp Clutch.
My check, payable to the Soulville Foundation for the amount of _____ is enclosed.

Name _____
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Address _____
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Executive Turntable



WILLIS



SUMMER



STEVENSON



McMURTREY

Buzz Willis named vice president, r&b operations and special projects, Polydor Inc.—a newly created position. Willis joins Polydor after six years with RCA Records where he was most recently director of the r&b music division. He has also worked for Compass Records, the Loma label and is board member of the Harlem Professional League. He also serves as a non salaried consultant to Rev. **Jesse Jackson's** Operation PUSH and is entertainment coordinator for the Congressional Black Caucus.

Mort Weiner, formerly with Metromedia Records, has joined Motown Records as national promotion coordinator.

Eddie De Joy named director, West Coast operations, Chess/Janus Records. He is a former regional promotion director for A&M and was the first local promotion man hired by the label when he was doing promotion work for Schwartz Brothers Distributors. **Allan Mason** named Chess/Janus' director of artist development, leaving A&M where he was director of special projects, artist liaison and FM promotion. His first record industry job was with Chess/Janus president **Marvin Schlachter** at Janus Records in national FM promotion.

Robert D. Sumner named division vice president, RCA Records International. He has been the division's manager of materials and was in charge of the commercial order service activities.

... **Steve Stevenson** appointed director of talent acquisition, U.K., for Columbia/Epic, based in his native London. He recently headed the publishing offices, world-wide for the **Robert Stigwood** Organization, London, and was RSO's general manager for America.

Blue Thumb Records has expanded by nearly one third its seven member staff with the addition of **Richard Wagner** as national sales manager, **Ray Beyda** as Midwest promotion/sales director and **Andy Janis** as Eastern promotion/sales director. **Beyda**, formerly with Buddah, will base in Chicago, and **Janis**, last with Elektra, will work out of Boston, Wagner, an ex-WEA staffer, is in the label's Beverly Hills headquarters. ... **Stephanie Murray** joins United Artists Records as director of copyrights and tune research. She was formerly executive secretary to the president, Screen Gems-Columbia Music. **Pam Starke** named media buyer for the UA advertising department. She was previously with the Warner Bros. national advertising office.

Robert B. Curnow named director of artists and music for **Stan Kenton's** record firm, Creative World. He was director of instrumental music at Case Western Reserve University, Cleveland, is a trombonist and arranger. ... **Davidson Lowell Hooton** named assistant to president **Sidney A. Seidenberg**, SAS Inc. ... New ap-

(Continued on page 12)

S.F. Distr. Stages 1-Day Collective Labels' Meeting

By PAUL JAULUS

SAN FRANCISCO—In an effort to consolidate ties with its independent labels, Eric Mainland Distribution Co., the last major indie left here, held a one-day meeting for more than a dozen labels July 21, in which representatives made product presentations.

The one-day collective sales and promotional meeting was chaired and coordinated by vice president and general manager Elliot Blaine and general manager Al Bramy. Blaine recently replaced Verne Cupples. Blaine and Bramy hope to make the day an annual event, wherein they can provide their full complement of sales, promo and administrative personnel for complete concentration on new product.

Theme of the meeting was "Eric Mainland—The Music People." Since Zenith Corp. closed its Independent Music Sales (Billboard, May 26), the distributorship meet stressed that with the collective lines

it could afford to cover northern California more effectively in that salesmen could amortize their travel over the 800-mile long area with the many lines.

After introductory statements by Blaine and general business, the meeting was turned over to the Eric Mainland lines in attendance for new and catalog product presentations. These included A & M (Bob Fead, Bernie Grossman, Marv Dorfman), Motown (Miller London, Skip Miller, Stan Lewerke), 20th Century-Fox (Tom Rodden), Sussex (Warren Gray), BASF (Dave Grubbs, Jim Walker, Joe Soltori), Clanco (Bill Hayes), Mercury (George Steiner), Fantasy/Prestige (Max Cooperstein), Brunswick (Jerry Tarnapol), Famous Music (Dino Barbis), GNP/Crescendo (Gene Norman), Ranwood (Larry Welk, Jr.), Nashboro (Freddy North), Scepter (Ed Kushins), Ovation (Bud Doty) and Trip Records (Mickey Arkus).

The general and product meeting concluded, a cocktail party was held for Bay Area radio, press and retailers.

License Groups Demand Direct CATV Dealings

By MILDRED HALL

WASHINGTON—Music licensing groups testifying jointly last week in hearings on the controversial Cable TV copyright issue in the copyright revision bill, asked only that they be allowed to do business with the CATV systems as they have done over the years with broadcasters, wired music services and other users of copyrighted music in their repertoires. The three licensing groups, ASCAP, BMI and SESAC, asked to have musical works exempted from the CATV compulsory licensing provisos in Section 111 of the copyright revision bill.

The bill, S. 1361, in its present form, would give music owners 15 percent of the royalty funds to be collected from Cable TV use of all copyrighted programming the systems pick up from TV stations for subscribers. Film producers protest that the proposed CATV fees, prorated from 1 to 5 percent, depending on the size of revenues, would average out to less than 2 percent for cable use of valuable properties. But

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Curb Urges Executives Visit Solons

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ing responsible members of Congress to wonder whether we are worthy of the kind of legislation we are asking for in the anti-piracy field."

Curb thus drew a line between the allegations being levelled about unethical practices within the industry and how these charges are affecting legislators in Washington.

"How do we look in the eyes of Congress?" Curb asked.

"In my opinion, the general feeling in Washington is that we look worse than the bootleggers because of the allegations."

Curb said Buckley was eager to meet with officials of the industry. Thus far his efforts have not been fruitful. "After meeting with him I don't believe he's out to destroy this industry, in fact he could be a friend to the industry if he were able to meet with our responsible leaders."

Self-Policing

Curb suggested that the industry meet to establish self-regulatory procedures which would avoid federal legislation. He cited the National Association of Broadcasters going to the Federal Communications Commission with its own suggestions for tempering the placement of commercials on Saturday morning children's TV shows. "They did it in such a way that the FCC accepted the NAB's own form of self-regulation," Curb said.

The executive believes there is serious danger of federal intervention into several aspects of the music and record industries. "We don't want the FCC controlling lyrical content of songs; the FTC checking album covers and the Justice Dept. looking into pricing and common ownerships of companies."

An interesting historical aspect of Curb's cooperative position with Buckley in terms of ridding the industry of unethical practices, including the passing of hard drugs, is that in November of 1970 Curb was the first label president to come out against acts which use drugs and songs with pro-drug lyrics.

Sen. Buckley Claims Early Probe Results

LOS ANGELES—There is some basis in fact to charges that payola exists within the record and radio industries and that underworld crime is associated with some aspects of the rock music business.

These claims were made by Sen. James L. Buckley (Cons., N.Y.) at a press conference Monday (30) at the Century Plaza Hotel. Buckley, who shared the podium with singer John Phillips (see separate story), indicated that after five weeks of investigation into illegal and unethical business practices in the record industry, his committee has:

- Been informed by a recording industry figure ("someone high up who would presumably have knowledge" of what he is talking about), whose reliability has been attested to by knowledgeable government officials that drugs purchased for and used by well-known artists had on at least one occasion been authorized by a prominent industry executive. "This person has told us he can provide specific information with respect to the use of payola in the forms of drugs, money and records."

- Received statements from individuals who claim first-hand eye witness experience to proof of payola. "Some are sworn depositions and others are statements from people willing to testify."

- Received information tending to confirm the involvement of organized crime in some aspects of the rock music world. "We have been informed of an alleged racket in which artists are forced to pay up to 25 percent of their box office receipts for

protection. This information comes to us from East Coast sources."

Buckley noted that since these charges involve serious crimes, he "will not at this time go into more detail."

"We have the Justice Dept. investigation that seems to be getting broader and Sen. McClellan's committee on copyright. I have very strict staff limitations of my own, but I do see myself as someone who can act as a conduit to get the information to the appropriate places."

Buckley noted that the Recording Industry Association of America has written him outlining its Action Program—a program the legislator felt if "vigorously pursued could be most constructive."

"Thus in the five weeks since my first news conference on this subject, I have become satisfied that a substantial effort is underway to discover the facts and to uncover any wrongdoing in the recording industry."

Buckley said he felt the data being accumulated would "prove relevant to the various investigations."

The senator acknowledged that his own six-part questionnaire mailed to RIAA members hadn't met with an enthusiastic response.

Acknowledging last week that he hadn't as yet read the RIAA's "Action Program," Buckley wondered whether it was a coincidence that after RIAA members had looked askance at his own queries into company practices, they had come out with their own platform of do's and don'ts.

Billboard's Quality Push

• *Continued from page 3*

lems relate back to lacquers provided by studios, non-RIAA-affiliated studios along with non-RIAA-affiliated pressing plants will have to be involved.

Basically, it has been determined that there is too little adherence to RIAA standards, such standards being out-dated in some areas as well.

Specific recommendations relate to warpage, record thickness, label adhesiveness, slipping records, record drop (perhaps with the need for a small hole to lend stability with this recommendation strongly opposed by jukebox segments—see separate story this issue) and set-down dimensions.

It was also brought out that significant differences in compounds exist affecting quality and that, moreover, different levels of quality are available (i.e., a checker looking at one in 100, one in 50, one in 25, for example).

GE engineer C. E. Bedford, leader in the fight for better 45's, suggests adoption of a heat distortion specification (which relates to flammability, another minor point developed and barely explored as yet). Rowe engineer Henry Barkel has suggested a minimum thickness of .04-in. (RIAA's now goes as thin as .026-in.)

Bedford and jukebox people particularly note that the paper label is being used as an advertising vehicle (fancy logos, so on) and that with so many disks injection molded it tends to come off. Also, insufficient friction exists causing record slippage on automatic turntables.

Rock-Ola engineer William Findley thinks RIAA specs on set-down are perhaps much too tight for labels to follow consistently. RIAA calls for

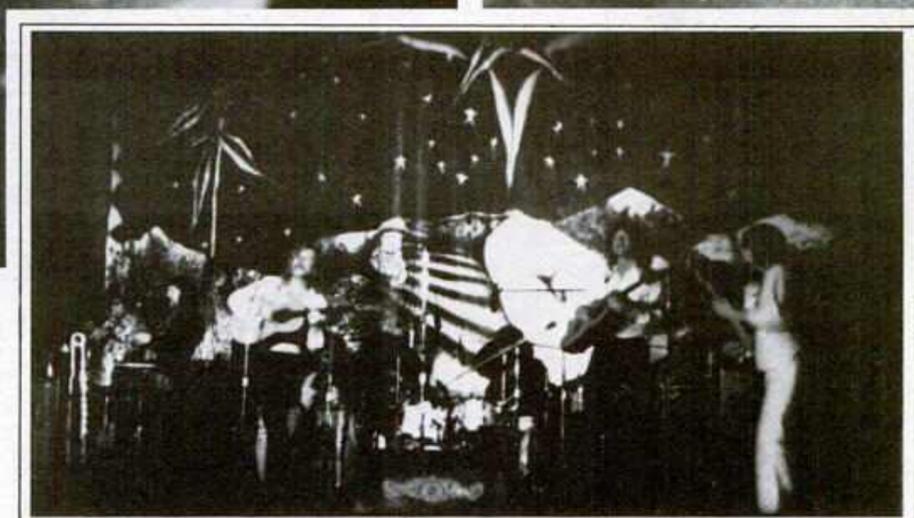
a diameter of of 6.781-in. while Rock-Ola has had to modify this to 6.687. "Otherwise, we would set down outside on many records," he said.

A thicker disk would solve several problem areas, committee members point out. Said jukebox programmer Bill Bush of Peoria, Ill.: "Tie a Yellow Ribbon 'round the Old Oak Tree' will probably be our number one money record this year, but we won't make a dime on it because of trouble calls." He estimated each call cost \$16 and that he had 33 on 75 copies. "That's all I kept track of."

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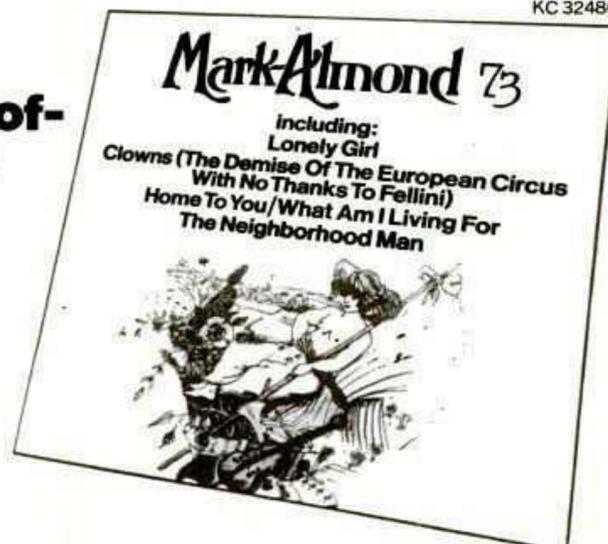


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3 Los Angeles—Civic Center
5 San Diego—Civic Theatre
9 Phoenix, Arizona—Travelodge
10-11 San Francisco—Winterland

12 Las Vegas, Nevada
14 Albuquerque—Civic Center
17 Detroit, Michigan—Masonic Auditorium
18 New Jersey—Asbury Park

20 Central Park, N.Y.—Wollman Rink
22 Philadelphia—Spectrum
23 Columbia, Maryland—Merriweather Post Pavilion
25 Boston, Mass.—Sussex Downs

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Vol. 85 No. 32

Chappell Selling Agt. for Bourne

NEW YORK—Chappell Music Co. has been named sole selling agent of printed music for Bourne Co. in the U.S. The agreement covers the entire Bourne catalog and those of its affiliates.

Bourne Co., successor in interest of Bourne Inc., which originated in 1918 as Irving Berlin Inc., maintains a contemporary, multifaceted operation that includes motion picture scores and a standard catalog. It is also heavily involved in the educational, choral and band fields.

FBI Dakota Tape Raid

NEW YORK—FBI agents in Bismarck, N.D. have raided the premises of three corporations allegedly involved in unauthorized music duplication. The companies involved are Northern Tapes, Inc., Worldwide Promotion and Worldwide Productions.

Three corporation officers were also cited. They were Larry Axtman, Ron Souther and Paul Dolbeck.

The search warrant was issued by U.S. District Court Judge Bruce M. Van Sickle on information supplied by investigators for the Recording Industry Association of America.

RCA Offering 'Q' Seminars

NEW YORK—RCA Records this week kicks off a series of three seminars on the techniques of recording discrete four-channel records for its artists, producers and engineers.

The seminars are being conducted by John Pudwell, director of new product development, and a team of RCA four-channel experts including Larry Schnapf, manager, recording operations; David Blume, a&r producer; and Hugo Montenegro, RCA artist.

First meeting was set for Monday (30) at RCA's New York studios, with later meetings held in Nashville on Wednesday (1) and in the Hollywood studios Friday (3).

All RCA Records engineers and producers attended and all of RCA's artists were personally invited to attend by RCA president Rocco Laginestra.

Sue Everlys For \$1 Mil

FRESNO, Calif.—The Everly Brothers have been sued for over \$1 million in local Superior Court for cancelling a July 6 concert at Convention Center here. The long popular act split up later in the month.

Plaintiffs in the suit are McCarthy Broadcasting and T&M Productions. They charge that two unidentified "John Does" induced Don Everly to refuse to perform by claiming illness.

Ampex Renews With Bell

NEW YORK—The renewal of a long-term agreement granting Ampex exclusive tape rights to market Bell recordings in the U.S. has been completed, according to Larry Uttal, president of Bell and William Slover, vice president and general manager of Ampex Music Division.

The contract marked the third such arrangement since the original agreement was signed in October, 1967.

General News Fine MGM in Breach Of Contract Suit

NEW YORK—The music/motion picture conglomerate of Metro-Goldwyn-Mayer (MGM), has been slapped with a fine of \$200,000 in damages by a U.S. District Court Judge here, in a breach of contract suit involving Heritage and Colossus Records, Colossus Promotions, Legacy Music and Jerry Ross Productions.

The court action arose out of a 1970 business transaction between MGM and Jerry and Arthur B. Ross, in which MGM agreed to acquire the music companies for 12,500 unregistered shares of its stock, and financing for the companies at \$500,000 a year for two years.

MGM later sued to rescind the contracts on the ground that the Ross Brothers has violated the security laws. MGM also charged that various statements made by Jerry and Arthur Ross were untrue as of the closing date, thereby violating section 10b of the Securities Exchange Act of 1934, and principles of equity.

The Ross Brothers counter-sued charging in their own action breach of contract by MGM, and violations of the security laws.

In their counter-action the Rosses claimed that they disclosed all facts they were obliged to disclose, and that MGM breached the contract by failing to fulfill its obligation to finance the operations of the Ross companies.

They also argued that as the financial situation of the Ross companies worsened, MGM coerced Jerry Ross into a new funding agreement which reduced MGM's funding obligations to no more than \$360,000 a year.

Shocking Blue's Loss

One of MGM's main arguments in its suit was that the pop group, Shocking Blue, Colossus Records' main act, had terminated its contract with Colossus before the closing of MGM/Colossus contract.

In handing down his decision, Judge Charles E. Stewart, Jr., in his 19-page opinion said that there

existed no basis by which to rescind the MGM/Ross Bros. contract.

The judge held that the evidence showed Jerry Ross had continually advised an MGM executive of the status of the Colossus dispute with Shocking Blue, and this lent credibility to the testimony of Ross that he had disclosed the contents of the termination letter during telephone conversations with MGM executives.

Judge Stewart also held that Jerry Ross entered into the agreement that reduced the funding of the companies from \$500,000 to \$360,000 a year "reluctantly and under duress."

He continued, "The Ross companies were in immediate need of financing, and Ross was advised by MGM that the only way funding could be had was if Ross would enter into the modified agreement."

"We conclude," Judge Stewart said, "that MGM breached the April 21, 1970 agreement by failing to provide financing to the Ross companies, and by compelling Jerry Ross to enter into the modified Dec. 8, funding agreement."

"Having concluded that MGM is liable for the breach of the agreement, we feel no need to deal with the contention that MGM breached the stock purchase agreement by failing to register the 12,500 shares of MGM stock delivered to the Rosses."

Russell's Trek Hits 2nd Location Snag

CLEVELAND, O.—Leon Russell's all-stadium tour has had its second change of location as Massillon High School Field withdrew permission for Russell's Wednesday (8) concert, claiming security problems at a rock show held there July 28 (Billboard, Aug. 4).

Russell will move to Cleveland Municipal Stadium on the same date. Only the rear of the facility will be used, with the stage placed in center field. Capacity is 23,000.

NATRA 1973 Convention

• Continued from page 1

feel intimidated. "The procedures and restrictions now being instituted, are wrecking intelligent programming," he said.

Urging all members of NATRA to lock arms and be strong in this time of crisis, Jones said, "we must band together and fight this attempt to undermine our progress."

Jones comments paves the way for special emergency seminars on the subject of alleged payoffs of black broadcasters at the NATRA meeting, which, according to Lucky Cordell, executive director of the organization is expected to draw a record attendance this year.

Cordell said that despite the fact seminars on the payoff allegations were not worked into the convention's agenda, it was inevitable that the subject would be a prime topic of discussion.

Cordell reiterated his earlier statement that NATRA, and indeed all black broadcasters had made great strides in their efforts to rid the industry of people who created a bad image, and stressed that most people "working in our industry are ambitious honest and hardworking, and would like the respected name of the profession to be upheld."

Cordell also expressed concern that the convention would be infiltrated by investigators of various

government agencies, who would be "trying to dig up anything they could." "We are bracing ourselves for this possibility," he said.

For the first time this year, NATRA has published an advance list of its nominees for its Annual Golden Mike Awards which spans such categories as, record company, record, record executive, producer, outstanding service award, international Humanitarian Award, radio excellence award, and awards for top solo artists and groups in various categories of music.

Decision to make the list of nominees public was based on past accusations of favoritism when the list was kept secret until the night of the awards dinner.

Another breakthrough for NATRA is seen in its attempts to weld its rift with FORE (the Fraternity of Recording Executives) which was spawned out of NATRA, and which had gone its separate way over the past couple years. The two groups have now joined forces to hold a series of workshops concurrent with the NATRA convention (Billboard 7-28).

Hayes Gold

NEW YORK—Isaac Hayes has gone gold with an RIAA certification for his "Live at the Sahara Tahoe." The double album is on Stax Records.

“The price
of meat, higher
than dope
in the street..”*

Future Shock! by Curtis Mayfield

Another important single
from the gold album

“Back To The World”



On Curtom Records
From The Buddah Group

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This One



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Earnings Reports

Mattel's Letter of Intent Proposes Tape Wing Sale

LOS ANGELES—Mattel Inc. has signed a letter of intent to sell Audio Magnetics Corp., a subsidiary, to a group of private investors led by Gibbons, Green & Rice, a New York investment banking firm, and John J. Kane, formerly of Bell & Howell.

The proposed sale is subject to the purchaser's ability to secure financing. Terms were not disclosed.

Mattel acquired Audio Magnetics in 1970 for 900,000 shares of Mattel common valued at \$30 a share plus an immediate cash injection into Audio. Another 1.1 million shares were included on a five-year earnout.

Audio's financial status has been chronicled in this fashion:

The company had sales of about \$160,000 in 1962, its first, and about \$1 million in 1965. Sales increased to \$2.2 million in 1967, about \$3.5 million in 1968, and \$10 million in 1969, when it netted \$1 million.

Audio does not report earnings figures since being acquired by Mattel.

Off the Ticker

MGM INC., Culver City, reported that music accounted for \$5,157,000 of its gross revenues in the 40-week period ended June 9, compared to \$4,999,000 for a 40-week period ended June 3, 1972. Net income from music amounted to \$2,063,000 in the period ended June 9, compared to \$1,885,000 in the period ended June 3, 1972. The company also reported an extraordinary gain of \$5,476,000 for the 40 weeks ended June 9, 1973, resulting primarily from sales of **Affiliated Music Publishers Ltd.** and of certain properties in Australia and Culver City, Calif.

30, compared to earnings of \$103,000, or 3 cents a share, on sales of \$5,659,000 in the comparable 1972 quarter.

Earnings in the current quarter include an extraordinary credit for a tax loss carry forward of \$195,000. Before the credit, net income was \$199,000, or 5 cents a share.

GRT reports its debt has been reduced to \$7,500,000, compared with a debt level of \$14,200,000 in March, 1972.

* * *

RCA's corporate officers re-emphasized their commitment to consumer electronics, particularly as it related to home video recording.

Robert W. Sarnoff, chairman, told shareholders RCA "will begin marketing the SelectaVision MagTape system by the end of this year."

He feels the system "will appeal to business and educational users as well as consumers." RCA also expects to have a low-cost TV camera "ready for the market."

The chairman also announced the company "has nearly completed the SelectaVision Video Disk... costing considerably less than the more versatile MagTape system. We expect it to be available to consumers in 1975."

Manufacturers who have announced intentions to market RCA's MagTape system include Bell & Howell, Westinghouse of Canada and Electrohome Ltd., of Canada. The unit will be manufactured at RCA's facility in Bloomington, Ind.

RCA also plans to manufacture an automatic 8-track changer which would provide up to 6½ hours of uninterrupted playing.

SUPERSCOPE, Sun Valley, Calif., reported earnings increased 129 percent and sales gained 50 percent for the second quarter ended June 30 over the same period in 1972.

GRT CORP., Sunnyvale, Calif., announced earnings of \$394,000, or 10 cents a share, on sales of \$7,682,000 for the first quarter ended June

GRT CORP.

Qtr. to June 30:	1973	1972
Revenues	\$7,682,000	\$5,659,000
Income	199,000	53,000
Tax credit	195,000	50,000
bNet income	394,000	103,000
aPer share	.05	.02
Shares	3,683,000	3,269,000

a—Based on income before tax credit. b—Equal to 10 cents a share in 1973 and 3 cents a share in 1972.

SOUNDESIGN CORP.

2nd qtr. to June 30:	1973	1972
Sales	\$14,727,000	\$12,185,000
Net income	698,000	660,000
Per share	.30	a.28
Average shares	2,335,000	a2,337,000

six-months

Sales	29,840,000	24,997,000
Net income	1,467,000	1,334,000
Per share	.63	a.61
Average shares	2,346,000	a2,184,000

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

TWENTIETH CENTURY-FOX FILM CORP.

2nd qtr. to June 30:	1973	1972
Revenues	\$64,093,000	\$48,872,000
Oper. net income	2,617,000	1,769,000
Per share	.30	.21
Net income	3,456,000	1,387,000
Per share	.40	.16

six-months

Revenues	126,094,000	94,698,000
Oper. net income	5,070,000	3,945,000
Per share	.59	.46
Net income	8,493,000	5,343,000
Per share	.99	.62

a—Reflects new accounting policies.

SUPERSCOPE INC.

2nd qtr. to June 30:	1973	1972
Sales	\$25,583,000	\$17,031,000
Net income	1,997,000	871,000
Per share	.87	.38

six-months

Sales	50,013,000	32,611,000
Net income	4,054,000	1,705,000
Per share	1.76	.74

MINNESOTA MINING & MFG. CO.

2nd qtr. to June 30:	1973	1972
Sales	\$641,900,000	\$524,700,000
Net income	76,900,000	59,800,000
Per share	.68	.53

six-months

Sales	1,217,000,000	1,021,000,000
Net income	142,100,000	114,500,000
Per share	1.26	1.02

Market Quotations

As of closing, Thursday, August 2, 1973

1973 High	Low	NAME	P-E	(Sales 100's)	High	Low	Close	Change
27	7½	Admiral	5	620	12½	10½	10½	- 1½
40	21½	ABC	0	694	26½	26½	26½	- ½
15½	5½	AAV Corp.	6	21	7½	6½	7½	+ ½
15½	3½	Ampex	58	382	5	4½	4½	- ½
8½	2	Automatic Radio	7	28	4½	3½	3½	+ 1
20½	8½	Avco Corp.	4	316	11	10	10	- 1½
15	7	Avnet	0	293	8½	8½	8½	- ½
73½	22½	Bell & Howell	9	534	30½	29	29	+ ½
14½	6½	Capitol Ind.	13	216	11½	11½	11½	Unch.
107	30½	CBS	0	509	34½	32½	32½	- 2½
14½	4	Columbia Pictures	0	649	5½	4	4	- 2½
8½	2½	Craig Corp.	7	46	3½	3½	3½	Unch.
14	4½	Creative Management	7	71	5½	5½	5½	Unch.
123½	71½	Disney, Walt	55	1583	92½	86½	89	- 3
6	2½	EMI	14	63	3½	3½	3½	Unch.
74½	56½	General Electric	21	4264	64½	61½	61½	- 2
44½	21½	Gulf & Western	0	436	26½	25½	25½	- ½
16½	7½	Hammond Corp.	7	130	10	9½	9½	- ½
42½	6½	Handleman	0	268	9½	8½	8½	- 1
7	1½	Harvey Group	42	48	2	1½	2	+ ½
62½	29½	ITT	0	6811	35	33½	33½	- ½
40½	8½	Lafayette Radio Electronics	8	190	13½	11½	11½	- ½
35½	18½	Matsushita Elec. Ind.	0	1111	27½	26½	26½	- 1½
34½	4½	Mattel Inc.	0	584	5½	4	4	- ½
35½	18½	MCA	9	119	24½	23½	24½	+ 1½
27½	13½	MGM	19	61	19½	18	18	- 1½
32½	12½	Metromedia	0	664	13½	12	12	- 1½
88½	74½	3M	0	1396	85½	84½	85½	+ ½
40½	17½	Morse Electro Prod.	8	170	16½	15½	15½	- 1
57½	42½	Motorola	0	1750	56½	53	55½	- 1½
39½	20½	No. American Philips	0	271	24½	23	23	- ½
51½	22	Pickwick International	16	94	32½	30	30	- 2½
25½	6½	Playboy Enterprises	6	134	7½	7	7½	- ½
45	22½	RCA	0	2521	25½	25	25½	- ½
57½	38½	Sony Corp.	41	3242	48½	45½	46½	- 2½
30½	11½	Superscope	9	853	30½	28½	29½	- 1
49	15½	Tandy Corp.	12	2222	23½	20½	20½	- 1½
23	4½	Telecor	7	91	6½	6½	6½	- 4
14½	2½	Telex	27	291	3½	2½	2½	- 1
10½	2	Tenna Corp.	0	49	3½	2	2½	- ½
32½	11	Transamerica	0	1464	13½	12½	12½	- ½
20	11½	Triangle	0	141	14½	14½	14½	Unch.
17	6	20th Century	10	1296	8½	8	8½	- ½
50	13½	Warner Communications	6	5419	15½	12½	13½	- 2½
20½	10½	Wurlitzer	0	73	12	10½	10½	- 1½
56½	34½	Zenith	12	752	39	37½	37½	- 1½
12	1½	Viewlex	0	99	1½	1½	1½	Unch.

As of closing, Thursday, August 2, 1973

OVER THE VOL. COUNTER*	Week's High	Week's Low	Week's Close	OVER THE VOL. COUNTER*	Week's High	Week's Low	Week's Close
ABKCO Ind.	2	2½	2½	Reconton	5	2½	2½
Bally Mfg. Corp.	1118	55½	53½	Schwartz Bros.	19	2½	2
Cartridge TV	0	1	½	United Rec. & Tape	0	1½	1½
Data Packaging	10	5½	5½	Wallich's M. C.	0	¾	¾
Gates Learjet	119	8½	8	Omega-Alpha	167	3	2½
GRT	114	2½	2½	MMC Corp.	0	1½	¾
Goody Sam	49	1½	1½	Seeburg	425	20½	19½
Integrity Ent.	0	1½	1½	Orrox	0	3½	3½
Koss Corp.	37	11½	11½	Kustom	53	7	6½
M. Josephson	9	9	9	Memorex	0	4	3½
Mills Music	0	7½	7½				

*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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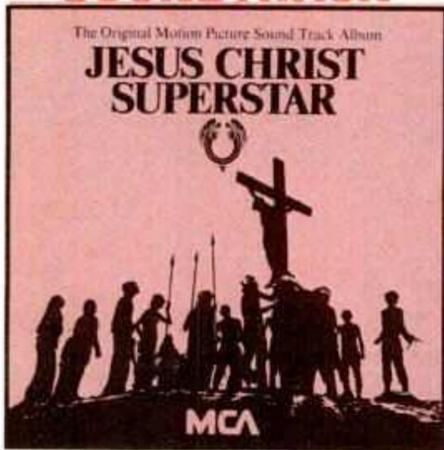
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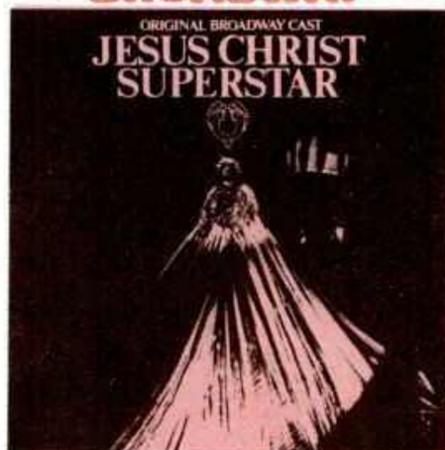
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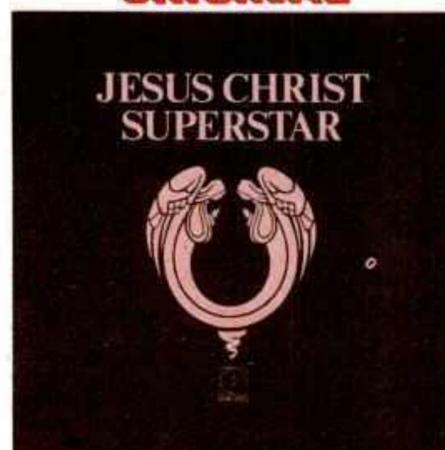
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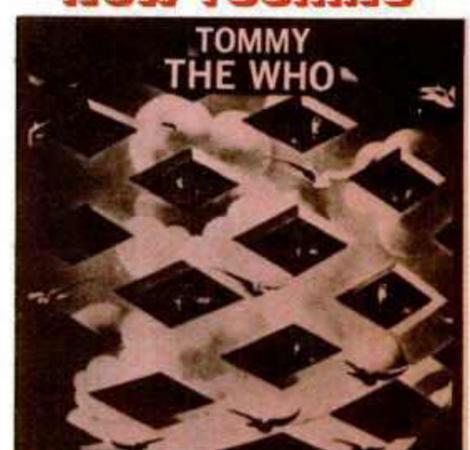
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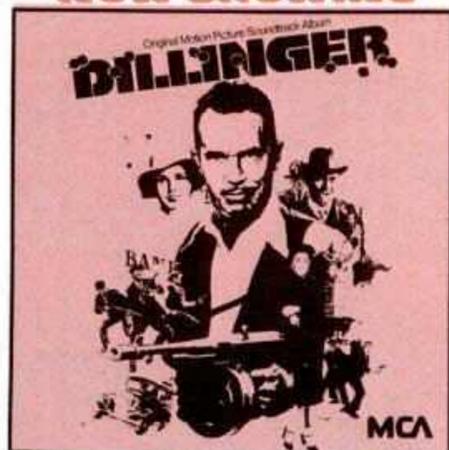
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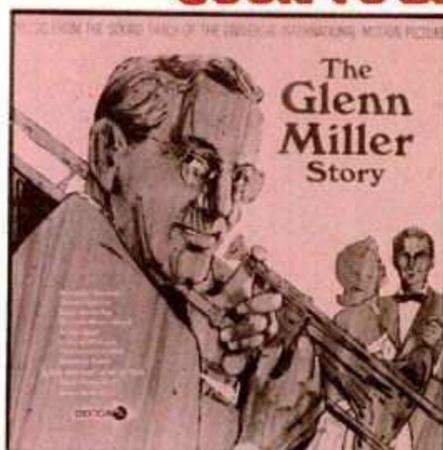
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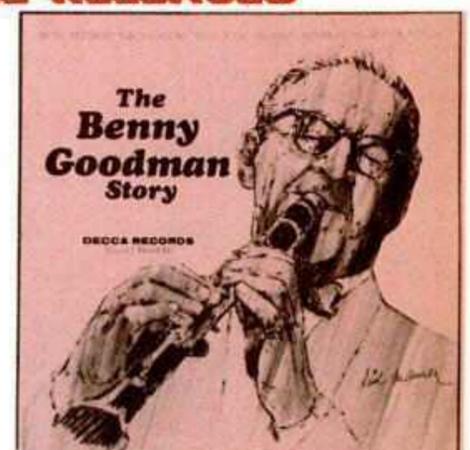


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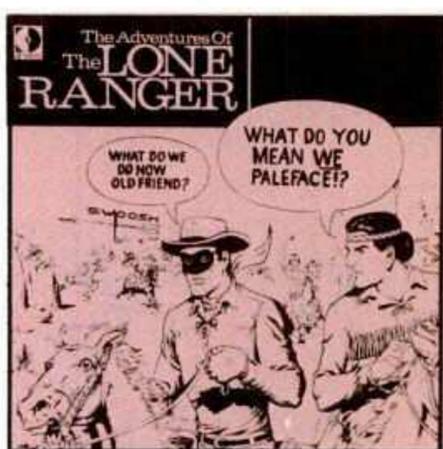
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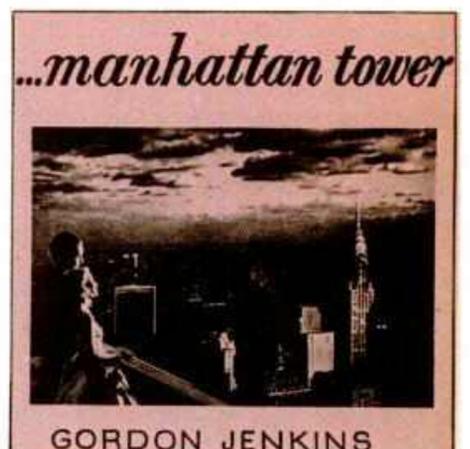
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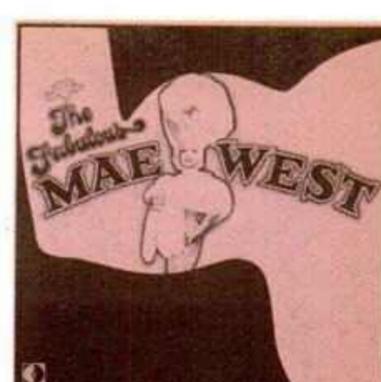
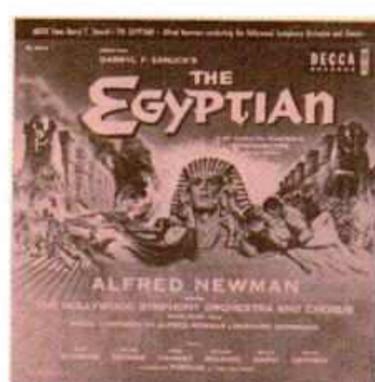
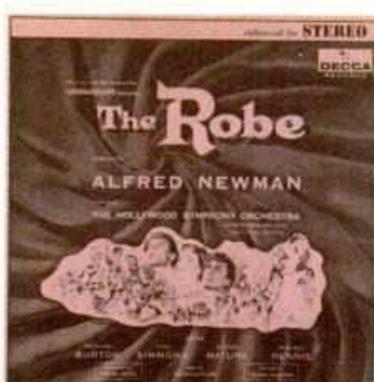
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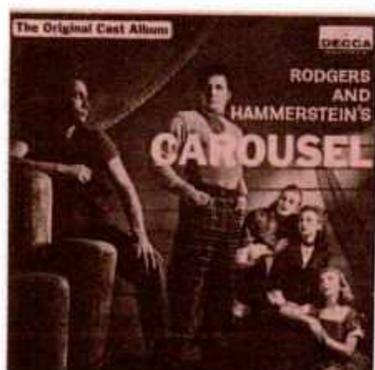
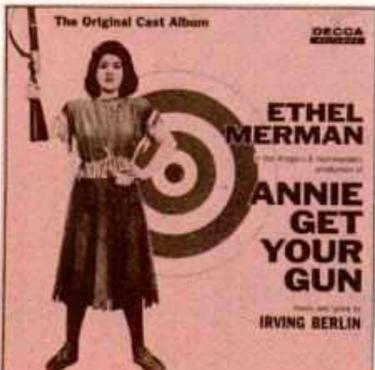
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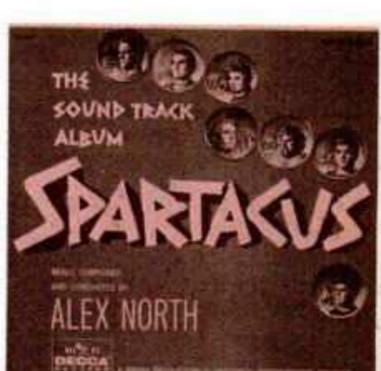
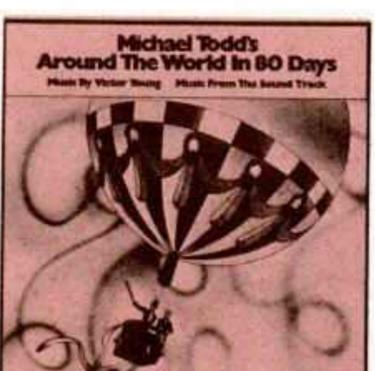
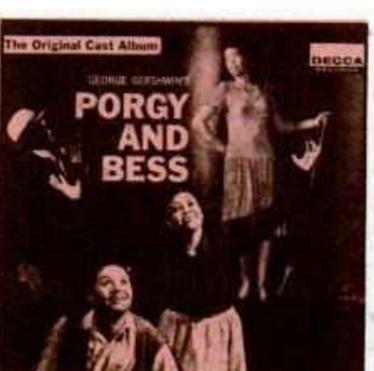
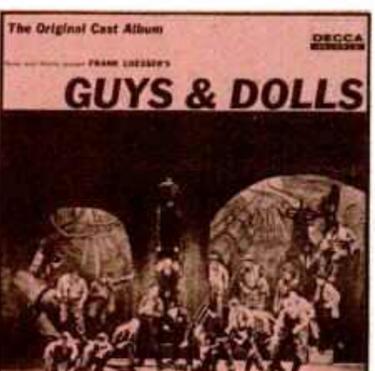
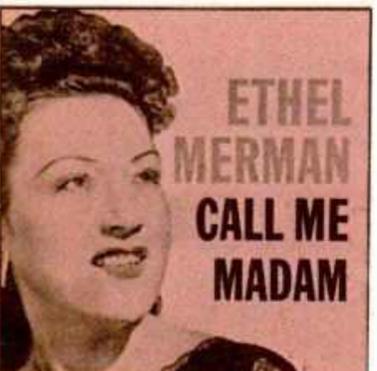
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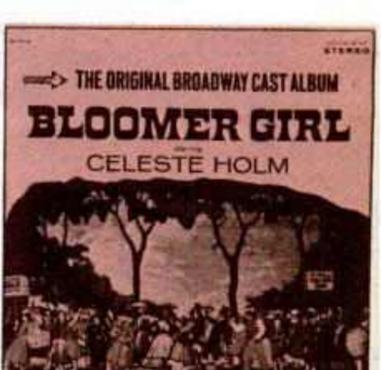
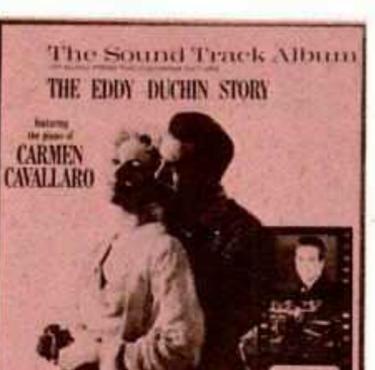
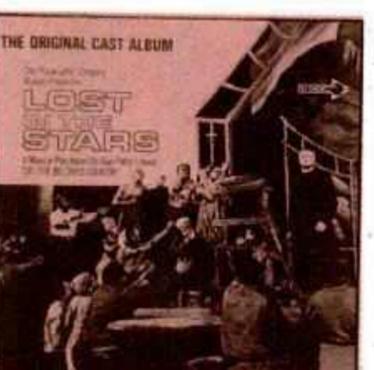
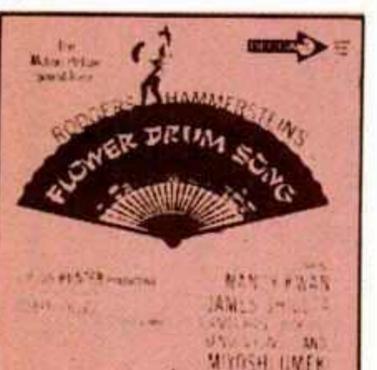
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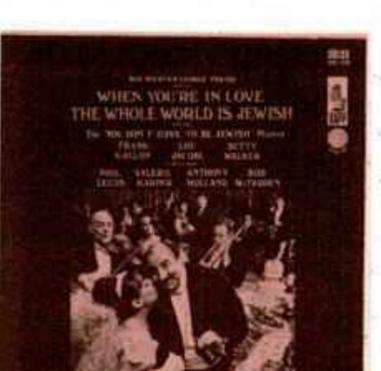
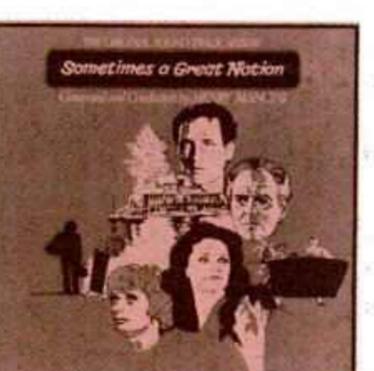
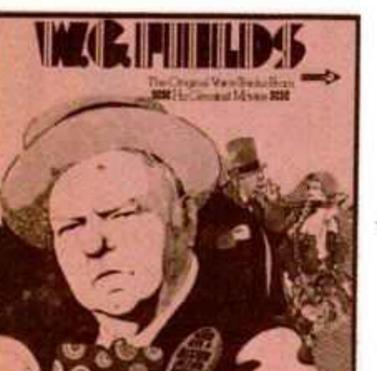
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DL7-9177

DL7-9185 6-9185 C73-9185

KRS-5503 KB-5503 K7-5503

KRS-5506 (MCA-163) KB-5506



KRS-5507 KB-5507

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INTERVIEW:

Jac Forecasts Quadrasonic Surge Soon

EDITOR'S NOTE: This is the second installment of an in-depth interview with Jac Holzman, president of Elektra Records, regarding quadrasonic. The interview was conducted by Claude Hall, associate news editor, and Lee Zhitto, editor-in-chief, of Billboard Magazine.

HALL: You're coming out with these albums now. Are any more slated and when?

HOLZMAN: We will have another major release before the end of the year.

HALL: How many albums? Do you know yet?

HOLZMAN: I don't know. As many as we can mix that makes sense. We're not going to be doing everything in quadrasonic just because it was recorded in multitrack. We are going to only put those albums into quadrasonic that show quadrasonic to its best advantage... where quadrasonic is an enhancement of the music... where it opens up the music so that people can dive into it with a greater sense to the receptivity and creative listening.

ZHITO: Do you think quadrasonic adds to all of these?

HOLZMAN: It depends on the technique. Once you listen to a record in quadrasonic, it's very difficult to go back and listen to it in any other way, because suddenly things are missing and things are collapsed and it sounds not as majestic and emotionally fulfilling... and that's one of the great contact points about quadrasonic... that it communicates in a kind of extrasensory language that goes beyond the details of information coming out of merely two channels.

ZHITO: Wouldn't you eventually go to that point where everything you release will have to be in quadrasonic? You're putting the listener into that position, too.

HOLZMAN: Well, the big advantage to the CD-4 system is that the listener can go out and buy CD-4 records and play them in perfect stereo on his present stereo system, which he can't do at all with any of the other systems.

ZHITO: What about the guy who has quadrasonic equipment now? He probably won't be buying stereo records anymore?

HOLZMAN: No, he probably won't. And that's why we feel that all important records, whether they are proven sellers or not, will be released in quadrasonic... and that will be pretty much the Warner Bros., Elektra, Atlantic philosophy.

HALL: Even though the album may not be a big seller?

HOLZMAN: If we think that a special dimension is added... for example, the "Star Drive" album... and I can talk more intimately about my own product... is a satisfactory seller, but not a giant seller yet. But we think that quadrasonic adds such a dimension that it may be a quadrasonic hit... and, you know, just a good, solid stereo seller.

HALL: Right now, you are turning out quadrasonic from the old stuff... when are you going to turn out new material?

HOLZMAN: Some of the product we're turning out now—that you claim are old stuff—are really new things... conceived with the medium in mind. The "Star Drive" album was conceived for quadrasonic and composed for that. There's even a track on the album called "Quad Play." When we started researching the whole quadrasonic disk concept, which was two years, we knew that quadrasonic was going to be a reality whether it was the SQ system, the

QS system, the Q-8 tape cartridge system or whether we were going to engrave the music on the head of a pin. So, it didn't make any difference to us what the disk format we would be in. Thus, two years ago we started to create for the medium. We always cautioned our producers about this.

ZHITO: When do you predict everything on record will be in quadrasonic?

HOLZMAN: I don't know. I would say that it's a couple of years away. At least. If not longer. I don't know and I really don't think that's necessarily important, Lee. These things have a way of determining their own motion. Once you set the forces into action, you follow the impetus wherever that takes you.

HALL: Have you tried to get other labels to join the CD-4 system?

HOLZMAN: I've talked to virtually every significant record manufacturer discussing all of our finds with regards to quadrasonic. I believe that we have made a more-detailed, exhaustive study of quadrasonic... with all of its nuances... without prejudice... than any other record company. We are not hardware manufacturers. We have no hardware axe to grind. I've talked to the chief engineers in some cases... I've certainly talked to principals who're heads of the companies. We are making progress. We have shared all of our technical expertise with anyone who asks.

ZHITO: What about A&M?

HOLZMAN: Well, they've just come out with one SQ album and even though it's SQ, it just says *matrix*. Uh, I've talked to everybody... I think I'm making substantial progress. I've not only talked to everybody in the United States, but I've worked very hard with some of the European manufacturers.

ZHITO: What's the resistance... like with a company like A&M?

HOLZMAN: I don't think that there is resistance.

HALL: What's going to be the next label to go CD-4?

HOLZMAN: I have no idea. I don't think it's going to be just one label. I think you're going to see a whole bunch of labels go. And I would guess that the next important labels to adopt the CD-4 system would do so this Fall.

HALL: What percent of your overall album sales do you think quadrasonic will be by the end of the year?

HOLZMAN: It's too small of a sample to make any projection. I would say that it would be a significant percentage. I would hope for a 10 percent weight during next year sometime. Whether 10 percent for the entire year, I don't know, but I don't think a 10 percent ratio at some point during the year is unobtainable.

ZHITO: Is there a profile yet of the quadrasonic buyer?

HOLZMAN: You can overdo market research, I feel. I think that the profile of the quadrasonic buyer would have to be substantially the same as the profile of the stereo buyer.

HALL: For the past four or five weeks, I've been visiting hardware stores such as Pacific Stereo and Federated Electronics here in Los Angeles. They are certainly selling quadrasonic hardware.

HOLZMAN: The hardware is there. The one thing I'd like to stress is that no matter what system a person buys, every quadrasonic system is substantially compatible with every other quadrasonic system. They all feature a 4-channel amplifier and

four speakers. The basics are all there. The integrated chip is coming through now for CD-4. The cartridges... well, they're finding out how to mass-produce the Shibata styli, which was a bugaboo for a while. The problems are tending to be solved. And, the more companies that get involved in quadrasonic, the greater impetus there will be and the more discoveries will take place and the faster quadrasonic will become the factor. I just cannot see, from a logical standpoint, that the public or the record companies will accept a disk system which is less discrete than the Q-8 tape cartridges that exist now and which is a basic standard for consumer product. It just makes no sense to me to compromise... because to compromise is to know what can be done is to say that the disk has minimum headroom for growth... and is to put blinders on to the evolution of the disk in the future.

HALL: What was the initial pressing of the quadrasonic records now being released by the WEA group?

HOLZMAN: I don't remember... but I do remember that when we first went out with Q-8 tape cartridges, we had a very fast reorder pattern.

HALL: When are the WEA quadrasonic disks hitting the market?

HOLZMAN: Within 30 days. Maybe even right now.

ZHITO: Which is stronger right now—Q-8 tape cartridges or quadrasonic disks?

HOLZMAN: I would imagine that there are probably more Q-8 tape decks in the field than CD-4 demodulators. CBS' figures—which they disseminated to people within the industry—tended to indicate that their Q-8 tapes were outselling cassettes.

HALL: Do you think your initial disk product in quadrasonic will meet with good acceptance in the field? That there is a shortage of CD-4 product at this time?

HOLZMAN: Yeah... I think RCA has been doing their homework on marketing... but going to a double inventory at this stage, I feel, will make the discrete disk much more obvious. One of the problems of a single inventory is that frequently the records got lost in the shuffle... people didn't know they were buying a quadrasonic record... the way quadrasonic was presented on the jacket itself varied from record to record... sometimes it was obscure. In our releases, we're keeping the artwork the same, but have actually printed up separate jackets rather than just sticking a label on that said: Quadrasonic. We're making it very clear as to what the records are. We also explain on the inner sleeve everything about quadrasonic. In addition, there is a special sampler being prepared that has a lengthy explanation (Billboard, Aug. 4).

ZHITO: Will it be ping-pong in nature?

HOLZMAN: No, it'll be music. There's a certain amount of ping-pong that occurs, I guess. We're going to use it as an educational tool... whether it'll be available as a commercial sampler... well, we may be doing two of them, one commercially and one that is a demonstration album. This one is basically a demonstration album, which may or may not be sold. The problem is that on some artists we don't have the right to couple them for sale.

HALL: What's going to happen to the record industry when the other labels get involved?

HOLZMAN: It's inconceivable to

me that this industry could be other than a CD-4 industry within the space of 12 months. The fence-sitters will be off the fence within the next year. Enough fence-sitters will be off the fence to guarantee the unified CD-4 discrete disk concept.

ZHITO: With Clive Davis out at Columbia, do you see any softening there for discrete by Goddard Lieberman?

HOLZMAN: Well, Goddard has a lot to study at this point. I have been in contact with Goddard about discrete. We're going to meet about it. As you know, CBS has ordered a CD-4 lathe for master cutting.

HALL: They said that was for CBS' custom pressing division. Of course, they custom press for a lot of labels.

HOLZMAN: They're not pressing those disks for us.

HALL: Are you involved in any of the broadcasting aspects of quadrasonic?

HOLZMAN: We've kept abreast of it... cooperated with Lou Dorren on the technical standards... and I've spoken with Federal Communications commissioners about it.

HALL: Have you talked to Harold Kassens of the FCC?

HOLZMAN: No, but I intend to. But I intend to do my job on quadrasonic education with the FCC as well. The FCC, as a government agency, is ponderously slow. But I have every hope that they will do the right thing. Discrete broadcasting works... and works beautifully.

HALL: How is the record industry going to educate artists on quadrasonic?

Knight, Capitol Argue Grand Funk Releases

NEW YORK—Terry Knight has attempted to block sales of the new Capitol single release by Grand Funk Railroad through a warning issued to four retail operations here.

Sam Goody Inc., King Karol, Nappys Music Center and Colony Records were the locations contacted by Knight. Knight's letter, originating with his attorneys, warned that sale of the product would constitute infringement of Knight's rights to the Grand Funk and Grand Funk Railroad trademarks.

Capitol Records has responded to the move by issuing a statement through its own legal department, serviced to those retailers and upholding Capitol's rights to those trademarks through an agreement with Eastman & Eastman, law firm representing the recording group.

The Capitol statement asserted that Gottlieb, Rackman & Reisman, attorneys for Knight, "do not represent GFR Enterprises, Ltd.," but rather Knight himself. The statement further noted that Knight had been dismissed by members of the board of that firm and no longer represented the GFR Enterprises operation.

Further inquiries were directed to John Eastman, of the group's law firm. Eastman himself summarized his legal basis for defending Capitol's rights to the group trademarks by stating that Capitol Records "have full rights in connection with the marketing of that album."

Other sources at Capitol pointed to the current chart performances by both album and single as indications that no serious obstacle to sales had as yet been created, and that retailers would accept Capitol's statement in

HOLZMAN: The best thing to do is let them hear their music in quadrasonic.

HALL: But it's true what you said earlier in this interview—that more and more artists have all rights regarding their product.

HOLZMAN: Record artists have obligated to themselves... and record companies have relinquished... some of the control, especially in the case of a major artist. And I can understand an artist being reluctant to become involved in something new when he's already under so much pressure just to get out his next record. And it takes time and it takes money. And it's a process. At Elektra, we have ultimate control over everything, but we exercise it with a very loose set of reins. And we have a very good kind of dialogue in the working relationship with our artists. And some of the artists said: "You've had more experience in quadrasonic than we've had, so why don't you mix it for us." And that we're happy to do... we'll take an engineer and producer who've a lot of experience working with quadrasonic, having already made the mistakes, and we'll do the album for the artists.

HALL: Do you have quadrasonic in your own home?

HOLZMAN: I've got two units in my home... conspicuous consumption. No, I have a small studio in my house that has a quadrasonic setup... and I have a quadrasonic in my living room. My bedroom is only stereo.

EDITOR'S NOTE: To be continued.

deciding whether to stock and sell the product.

At presstime, Andrew Cavaliere, the group's manager, reported that Sam Goody, Corvettes and Colony Records had all received the statement from Capitol's legal department and all three stores were now expected to rack both single and LP products.

Knight's letter, delivered by certified mail, was signed by George Gottlieb of Gottlieb, Rackman & Reisman and included copies of the trademark registration with the U.S. Patent Office identifying Grand Funk as a trademark filed by GFR Enterprises, Ltd.

UA Drops Label, Suit

• Continued from page 3

but the Brown Bag company title remains with Terry Knight Enterprises, said a joint statement from Knight and UA president Michael Stewart.

The lawsuit, stipulated for dismissal by UA after being filed in Superior Court here last week, charged Knight with breaching the Brown Bag contract by delivering a purportedly original LP master which had actually been previously released on the GSF label.

The campaign for the album in question, "Faith," implied that the unidentified group were English superstars. UA's suit claims that they didn't discover until two months after release that Faith's LP had been released earlier by GSF with group then titled Limousine."

Registration Projecting Forum's Good Trade Mix

• Continued from page 1

program directors or general managers of radio stations, while 34.4 percent were from the record industry and 10.2 percent were from jingles and syndication firms. More than 600 people attended last year's event and this year's attendance will at least equal that.

Swofford Set

At this point, all speakers and moderators have been set except for a speaker on syndication. Joining the roster of speakers last week were Tom Swofford, vice president of program practices for CBS Broadcasting, New York, who'll be the luncheon speaker on Aug. 17. John Smith, corporate manager of Stax Records, Memphis, will be a panel member in the session dealing with promotion executives and radio music decision makers. Bill Sherard, program director of WQXI-AM, Atlanta, will moderate the session on "Promoting and Advertising Your Station."

Nevins, Schwartz

Biggie Nevins, program director of KFI-AM in Los Angeles will speak on "Public Service in Prime Time" and Mark Ray, creative director of KIIS-AM, Los Angeles, will now talk on "PSAs That Build Station Image." Red Schwartz, record promotion executive in Los

Angeles, will moderate a workshop session devoted to record and audience research on the morning of Aug. 18.

Drake-Chenault Enterprises, the syndication firm headed by Bill Drake and Gene Chenault, will have a suite in the Century Plaza during the Forum and demonstrate via a Schafter automation system some of their programming services. Ron Nickell, general sales manager for the firm, said that probably all of the services will be on tap, including "Classic Gold," "Hit Parade," "Solid Gold," and "Great American Country."

Watermark Inc. will also have a room and present samples of their "American Top 40" and new country music three-hour weekly show hosted by Don Bowman.

Quadrasonic

Another feature added to this year's Forum will be demonstrations of all three major quadrasonic systems—the CD-4 Quadradisc discrete system, the CBS SQ matrix system, and the Sansui QS system. In addition, technical experts will be on hand to discuss how each of these systems relate to broadcasting.

For further details on the Forum and information on how to register, see the two-page agenda in the radio-TV programming section of this issue.

General News AFM Cites Major Gains, Labels Deal

• Continued from page 1

and Canadian symphonic players, an agreement to clarify the language of the Special Pay and Music Performance Trust Funds dealing with contributions to those funds, increases in local health and welfare programs for participating members, and improvements in premium rates, doubling, cartage, late penalty payments, and rest periods.

Davis, in his letter, recommended acceptance of the contract. Eligible voters are those AFMers who earned \$1,000 or more in scale wages from recording sessions during Jan. 1, 1972 through Dec. 3, 1972.

A complete summary of main terms is directly to the right of this story.

Audio Industry Drug Project

• Continued from page 1

the nation was spurred by New York's positive reaction to the program which in two years of promoting concerts in the city has raised in excess of \$90,000 for the city's drug rehabilitation centers.

MAD's first anti-drug concert was held in Central Park in 1971 with 15 rock groups donating free music. Other support for the project has come from the Dealer Advisory Board of the Hi-Fi Expo, which includes such prestigious music retailing chains as Sam Goody, Harvey Radio, Lafayette and Libertyville Music. Additional support also came from many of the Hi-Fi component manufacturers who exhibit at the Park Ave. exposition.

Joseph recalled that for the first concert ex-addicts from area drug rehabilitation houses donated their time to putting up posters, and sold \$50,000 worth of tickets for \$1 donations. "Members of our Dealer Advisory Board donated \$1,000 to pay for the posters, and manufacturers gave the prizes."

Joseph said that the industry's efforts were matched dollar for dollar by a City operated program that provides incentive funds to private enterprises investing in such programs.

"We also received an incredible amount of unsolicited support from the United Federation of Teachers," he said.

Plans for expanding the project are still in the works, with Joseph and his staff conducting discussions with manufacturers, dealers, drug rehabilitation houses and government officials in other states. Joseph's hope is that with the cooperation of music industry associations, government agencies involved in anti-drug programs, and the addicts themselves, the project could be taken, first to the nation's major cities, and then to smaller communities which need them.

It is Joseph's hope that MAD will gradually escalate into a mass movement that will use music—which he feels has contributed to the nation's drug culture—to lead the addicted young people on the road to rehabilitation.

Dates and cities for the staging of future MAD concerts will be released by Joseph as negotiations with various agencies are paced.

PROPOSED PHONOGRAPH RECORD AGREEMENT

Aug. 1, 1973—Oct. 31, 1975

Summary of Main Terms

OLD CONTRACT (Expires July 31, 1973) **NEW CONTRACT** (Effective August 1, 1973)

TERM OF CONTRACT

16 months 27 months

SCALE WAGES (Non-Symphonic)

	8-1-73	9-15-74
\$90.00 3 hour Session	\$ 95.00	\$100.00
60.00 Special Session (1½ hours)	63.00	66.00
75.00 Special Canadian Rate	79.00	83.00

(Symphonic)

\$95.00 3 hour Session	\$101.00	\$106.00
4 hour Session with advance notice	134.67	141.33

(There will be corresponding increases in overtime wage scales—in one-half hour units of overtime.)

LOCAL UNION HEALTH AND WELFARE CONTRIBUTION

\$2.00—Each Original Service \$3.00—Each Original Service

PREMIUM RATES

Saturday's after 6:00 P.M. time and one half	Saturday's after 1:00 P.M. time and one half
Listed Holidays—time and one half	Listed Holidays—double time

DOUBLING

No doubling for fretted instruments in category (b)	Doubling for two or more fretted instruments in category (b)
---	--

CARTAGE

Accordion added to heavy instruments subject to cartage

REST PERIODS

None Provided	First one-half hour—none
Overtime Segments	First hour—5 minutes

OLD CONTRACT (Expires July 31, 1973) **NEW CONTRACT** (Effective August 1, 1973)

LATE PAYMENT PENALTY

5% between 15 and 30 days (excluding Sat., Sun. and holidays)	5% between 15 and 20 days (excluding Sat., Sun. and holidays)
10% between 31 and 60 days	7½% between 21 and 25 days
15% between 31 and 45 days	10% between 26 and 30 days
20% between 46 and 65 days	15% between 31 and 45 days
50% after 61st day with proper written notification	50% after 65th day

MISCELLANEOUS PROVISIONS

- (1) Multiple Parts—Present requirement to pay a minimum for each multiple part played expanded to include payment when a musician re-plays the same part to create the sound of additional instruments.
- (2) Single Musician—Present requirement for leader double payment expanded to require a leader on every session and in the event only one musician renders musical service on a session, he will be designated as the leader.
- (3) Recordings in Puerto Rico—A provision relating to recordings made in Puerto Rico, by Puerto Rican residents, where lyrics are sung in Spanish and sales of records restricted to Puerto Rico @ \$60.00 per session. (Similar to present special Canadian recordings.)
- (4) In order to assist Local Unions in servicing members on recording sessions, the industry has agreed to give advance telephone notice to our Locals when such information is known by the company.
- (5) It has been agreed that the industry will cooperate with the AFM in seeking Internal Revenue Service approval for payroll deductions on a weekly rather than daily basis.

(Continued on page 70)

AUGUST 11, 1973, BILLBOARD

Copyrighted material

Executive Turntable

• Continued from page 4

pointments at Project 3 include: **Rita Sicola**, office manager, **Remo Melucci**, director of sales, Mid and Far West; **Robert Briody**, director of special projects; **John De Vries**, art director; **Vincent Clark**, comptroller; and **Thomas Virzi**, national sales manager. . . . **Dennis Butte** appointed executive vice president, Crested Butte Packaging, Denver, Colorado, producers of Disq-Pak, self contained packaging device. . . . **Alan Box**, formerly Western sales representative for Pams, named director of programming products for **Toby Arnold** and Associates. He will be based in the company's headquarters, Dallas, Tex. . . . **Rick Roger** joins CMA as an agent in the music department, based in New York. He was formerly manager in the East-West Agency. . . . **Robert L. Miller** named media director for Radio Shack's Central and North Central regions, moving from the Central region where he was advertising manager.

★ ★ ★

At Kustom Electronics, Inc., **Wayne A. McMurtrey** has been named president and chief executive officer. Formerly vice president of finance, McMurtrey succeeds Kustom founder **Charles A. Ross**, who will remain chairman of the board of directors. **Charles H. McKinney**, formerly vice president, sales, at Kustom, has now been named general manager of Kustom's music division. . . . **David Oren** has been appointed sales administration manager at Teac Corporation of America. Oren previously served as national sales manager, distribution division, for Superscope, and as assistant national sales manager for Marantz. . . . Ampex Corporation has named **Charles V. Andersen** as vice president, manufacturing. Andersen has served as vice president, general manager for the Europe, Africa and Middle East area of Ampex International, working in that region since 1969. Andersen will now relocate to the Bay Area in California.

★ ★ ★

Also at Ampex, **Mark S. Satre** has been named manager of product news. Prior to joining Ampex, Satre headed public relations for the Western Electric manufacturing and service operation in the Portland and Seattle areas. Satre will report to **Michael L. Ayers**, director of public relations for Ampex. . . . **Sue Staton**, former general manager of the Tulsa Philharmonic Orchestra, is the new director of public relations for the Cincinnati Symphony Orchestra, succeeding **Elizabeth W. (Betty) Stiliz**, who takes over as community service director for Avco Broadcasting's WLW-T and WLW later this month. . . . **Harry H. Santen**, president of the board of trustees of the Cincinnati Summer Opera, has named **James de Blasis** as general director of the Cincinnati Summer Opera and **Steven Monder** as company manager. Now responsible for all company activities including artistic direction, de Blasis had assumed general direction of the company for the 1973 season in late May, following the resignation of former general manager **Styrk Orwoll** for reasons of health. . . . **William Long** has been named special assistant to the president of Audio Magnetics Corp. He had previously been director of manufacturing.

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Studio Track

By SAM SUTHERLAND

Recent months have seen increasing numbers of American and English musicians—cultural heroes and unknowns alike—traveling to Jamaica to record. The warm whiffs of reggae have surfaced in both singles and albums cut there, while speculation about the future of the style itself continues.

Now comes the first indication that some Jamaicans have seen the writing on the wall and are no longer waiting for record companies and pop stars to find them. They've decided to come to us.

The **Wailers**, a pioneer reggae band that released its first Island album here some months back, were in town recently to play Max's Kansas City, and the response at Max's—where customers were turned away from the crowded room—prompted the band finish up their next single while in the Big Apple. The basic rhythm track was recorded at **Harry Jay's** in Kingston, but the band decided new vocals were needed. Pressed for time, they handled the recording chores in two hours at **Blue Rock Studios** in New York, then mixed the single the next night at **A&R Recording Studios** uptown.

Meanwhile, **Winston Grenham**, a veteran Kingston session drummer, has reportedly moved to New York to offer those same skills at domestic sessions.

Let's Not Say This About That . . .
In view of continuing speculations

about the technically more modest demands of in-house recording in Washington, New York radio personality **Barry Gray** recently enlisted the aid of **Al Saltzman**, chief engineer at **A. S. I. Recording Studios**, to provide some examples of tape doctoring. Saltzman and Gray took a tape featuring an interview between Prof. Edward Leonard, a staunch Nixon supporter who teaches at Iona College, and Gray and managed to reverse positions.

With Gray now sounding most fond of the Prez, and Leonard emerging as a foe of the executive branch, the tape, according to Gray, cannot be identified as a hype.

Another demonstration included the insertion of an outsider's voice onto the tape, with **Basil Patterson**, vice chairman of the Democratic Party, providing the voice.

Back-To-Back Trills: Arriving in short order are two bits of good news from Pete Townshend and the Who. The band has completed construction of their own studio, built to "get the kind of sound Pete was after," according to Roger Daltrey.

Daltrey's comments focused on impatience to complete an album, due to a lack of material.

Last week, the Who's publicists provided a glimpse of what would appear an enormous burst of creativity: MCA Records is reportedly tooling up for the release of a completed double album by the band.

Talent

Watkins Glen—Great, But No Follow Up

• Continued from page 3

drew," remarked Henry Valent, president of the Watkins Glen Grand Prix Corporation, the race track operators. "They started arriving up here Monday, a lot of walk-ins, hitchhikers. We let them right in. Tuesday we put up a ticket gate and began the inspection of tickets. As the week wore on, the sheer volume of traffic made it impossible to continue our checks."

When asked for his theory behind the tremendous outpouring of young people attending "Summer Jam," Valent felt that the ticketless were aware of the announced sellout but refused to be left out of it. "They must have figured, 'well, hell, try and turn us back,'" he mused. "I still get a big question mark as to why."

Valent had high praise for the two promoters and their "100 percent" cooperation with regard to the requirements of the public health code. "These two men bent over backwards to make this thing a safe success," he said. "I know they were both as surprised as we were by the turnout. Finkel and Koplik arranged for everything the State Health Department required such as 1,000 portable toilets, 100,000 gallons of fresh water, food concessions and medical facilities—even a make-shift heliport."

Snarled Traffic

But as Valent was quick to point out, the preparations were planned only for the expected 150,000 to 200,000. One had to temper the highs of a freewheeling, outdoor festival of rock with the lows of uncomparable inconvenience. The snarled congestion of traffic to and from the 95 acre site produced interminable delays in getting anywhere. Jumping car batteries was a common sight.

One-third of the crowd had to settle for spots more than 2,000 feet from the stage and out of visual view of the artists. The sound from these vantage points reduced the music to that of pleasing background strains, listenable but hardly adequate for full aural impact. Many neither saw nor heard the bands playing, but

opted instead for skinny-dipping, frisbee flying or careful motorcycling around the track. Some simply slept.

As the Dead took the stage shortly before noon to begin the show on Saturday, wall-to-wall humanity was spread on the ground before them. A constant stream of people stepped over sunning bodies, edging toward the foot of the stage. The unrelenting heat drove many off the field and into the coolness of the nearby woods. The music was continually punctuated by helicopters landing or taking off.

At dusk, while the Band was performing, the sun gave way to darkened thunderclouds—and soon heavy rains came. Although many welcomed the wet relief, shedding garments with unabashed abandon, others crept into their tents, slid inside their sleeping bags, found shelter under canopies or simply sat in the mud. The Band was forced to halt until the sporadic downpours subsided.

Restraint Key

It appeared restraint was the key word here. A total of 7,000 were treated for minor injuries and drug overdoses, according to Dr. John C. Herrman, co-director of the medical facilities. There were two births and two deaths on the scene.

But through it all there was a marked warmth and friendliness about the crowd. People helped one and other in need. They shared. Valuables left unattended in tents stayed there. Mounted police greeted the young people with courteous remarks and had them returned.

"I was there, right at the head of it," Valent added. "The kids were just wonderful. I would say that 99 percent of those young people were fine, fine youths. Sure there was dope and drinking, but for a crowd of that size, they behaved admirably well. Under similar circumstances, with an older element, I don't think they'd put up with it. These youngsters seemed to enjoy the Spartan existence."

Promoter Jim Koplik offered a theory of city vs. country regarding the bulk of the masses. "We sold a lot of our tickets in large cities, 80,000 in Manhattan alone. I think the idea of a day of music in the country appealed to the majority of the young people who attended our festival. The bands were all major groups and the personal freedom at rock festivals offers its own lure." Koplik, who with partner Finkel, worked a 21-hour day with only three hours sleep, said he spoke to each band as they left the stage and "all of them really got off on the date."

Sound System

He and Finkel are negotiating with CBS-TV for an upcoming television special of the festival. Record Plant recorded the Allman's set plus the Sunday morning jam featuring

Albuquerque Rock Bills

ALBUQUERQUE—Return of rock bills to the Albuquerque Civic Auditorium here has been signalled by promoter Leonard Levy, negotiating for a show with Ode artists Cheech and Chong later this summer.

That move follows first rock package here in some time, headlined by Dr. Hook & The Medicine Show. The city permitted that billing as a test agreement with Levy, who now expects to book dates through the remainder of August and hopefully will develop the facility as a year-round rock site.

members of each band. The album, according to Koplik, will be released on Capricorn Records.

Koplik defended the sound system which came in for numerous complaints: "The idea was not to blast people sitting within the first 200 yards, so that the people a mile away could hear. We set up relay towers every 300 yards and we kept the sound down to a respectable level. We used the most advanced sound technique possible, the Digital Audio Delay Lines, but I guess it didn't work."

Although Finkel and Koplik had hoped for another festival here scheduled for Sept. 15, Henry Valent will not permit it. "Look, I have nothing against rock festivals," he said, when asked about the possibility. "It's simply the matter of numbers that scares us. I feel as president of the corporation, we should never sponsor any event which would require an imposition on our neighbors whose land must be driven on and yards used to park in, for the purpose of attending an event on our grounds."

"If we only could have kept this festival down to the planned 150,000, there would have been more of them here at Watkins Glen. You can be rest assured of that."

Koplik noted that already he and Finkel are receiving calls from race tracks similar in size interested in future festivals. Presently sanitation crews are busy restoring the area to its usual serene state. "We should have everything back to normal in about three weeks," Valent concluded.

Ann Arbor Fest Set

ANN ARBOR, Mich.—Booking and scheduling arrangements for the Ann Arbor Blues and Jazz Festival, 1973, are nearing completion here, with all dates and acts set with the exception of a special Detroit Blues package.

The three-day festival will comprise five full shows during the weekend of Sept. 7-9. Site will again be Otis Spann Memorial Field, next to Huron High School.

Friday's roster includes Roosevelt Sykes, The Revolutionary Ensemble, J.B. Hutto & The Hawks, Count Basie & His Orchestra featuring Jimmy Ricks, Leon Thomas and Freddie King.

Saturday afternoon's talent includes John Lee Hooker, Yusef Lateef, CJQ and the Detroit Blues show, with all artists in the latter slot to be announced. Evening show features Big Walter Horton Blues Band, Jimmy Reed, Charles Mingus, and the Ray Charles Show '73 starring Ray Charles & His Raelettes.

Sunday afternoon performers are Infinite Sound; Houston Stackhouse, Joe Willie Wilkins & The King Biscuit Boys; Victoria Spivey; the Ornette Coleman Quartet; and the Johnny Otis Show featuring Big Joe Turner, Eddie (Cleanhead) Vinson, Pee Wee Crayton, Louis Jordan, the Mighty Flea, Big Daddy Rucker, Marie Adams and the 3 Tons of Joy, the Otisettes and the Johnny Otis Orchestra.

Evening acts on Sunday include Hound Dog Taylor and The House-rockers, the Mighty Joe Young Blues Band with Eddie Taylor, Homesick James, Lucille Spann, Sun Ra & His Intergalactic Discipline Arkestra, and Luther Allison and His Band.

All acts are subject to change.

More Talent
See Page 39

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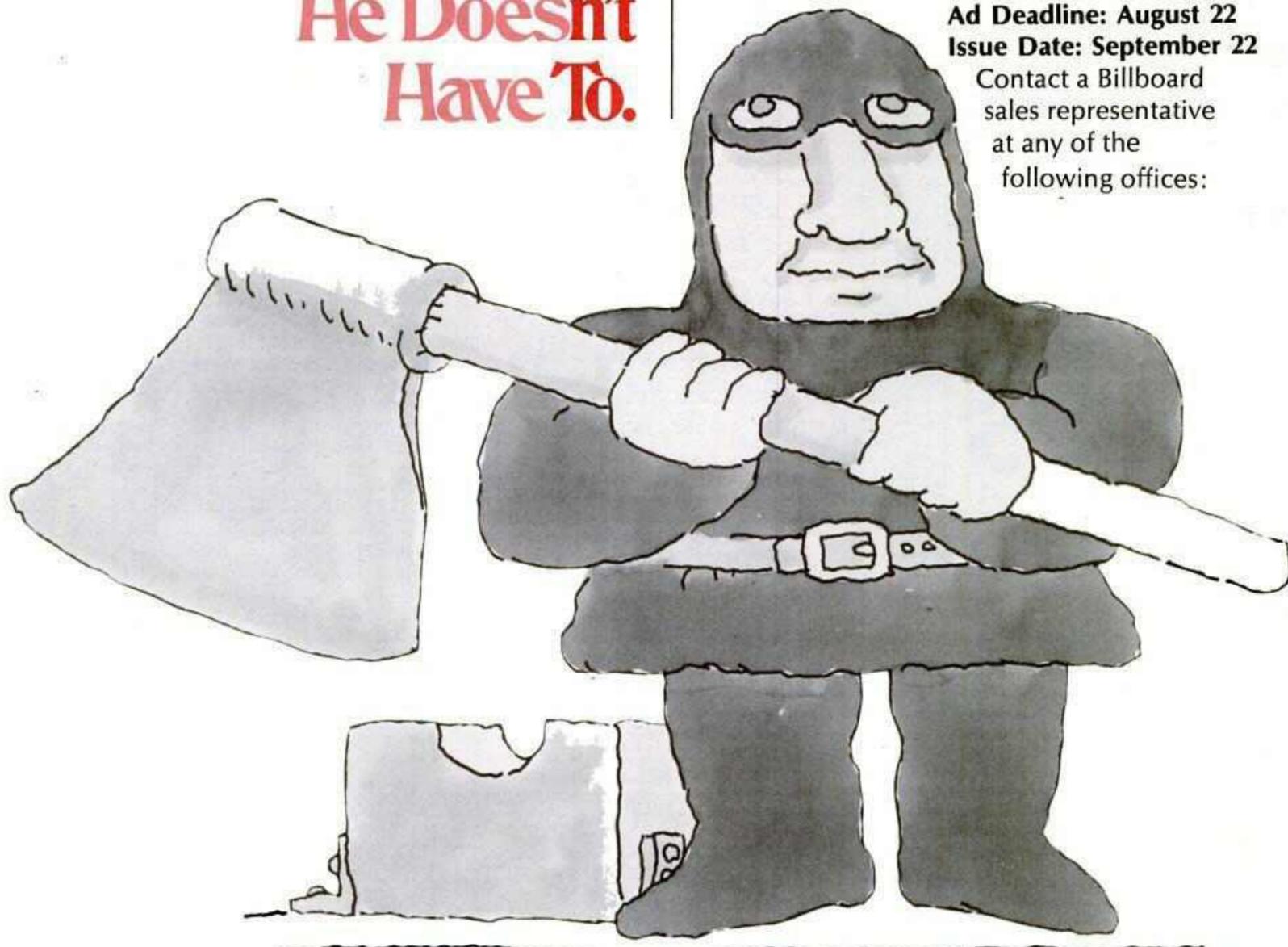
Signings

The **James Montgomery Band** has signed an exclusive recording contract with Capricorn Records. The group based in Cambridge, Mass., is currently recording at Sigma Sound Studios in Philadelphia with **Skip Drinkwater** producing. Release date for the debut LP has been scheduled for September. . . . The **Raspberries**, Capitol Records rock act, has signed with Barbara Christensen Public Relations for exclusive press representation. . . . With the signing of a new group, **Valentine**, Ascension Artist Management, Ltd., marks its beginning as a full-service management company. Valentine is **Franke Stallone Jr.**, **Bob Tanner** and **Jody Gambell**.

Associated Booking Corporation has signed the comedy team of **Don Cornell** and **Frankie Carr** for representation in all fields. . . . **Looking Glass**, Epic act, has signed an exclusive booking contract with Sutton Artists Corp. . . . Producer-arranger-composer **Paul Griffin** has joined the staff of Trapeze Productions. The recently formed music production operation specializes in scoring for films, TV and radio programs and commercials. . . . **Ginger Boatwright**, female singer from the country group **Red, White and Bluegrass**, has signed an exclusive solo recording contract with GRC in Atlanta.

This Man Does Not Read, Nor Does He Use, Billboard's International Buyers Guide...

Then Again, He Doesn't Have To.



After all, Billboard's International Buyers Guide is the one-stop directory that the music industry swears by. And Angry Anton (pictured below) is by no stretch of the imagination involved in the music industry. One guy we know did try to stretch his imagination that far, but Anton cut it off. You may have read about the decapitation — it made **headlines** all over the country. But that's another story.

Anyway, if you're a part of the music industry, then you already know how valuable Billboard's 14th annual Buyers Guide, coming August 25, will be. For instance, you know that it is the perfect advertising vehicle for you because it goes straight to those people you want to reach:

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Who/Where/When

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

BUDDY ALAN (Capitol): Farmers Daugh-ter, San Antonio, Texas, Aug. 11.
BILL ANDERSON (MCA): Tombstone Junction Park, Parkers Lake, Ky., Aug. 5.
ERIC ANDERSON (Columbia): Boarding House, San Francisco, Aug. 21-26.
LYNN ANDERSON (Columbia): Ham-burg, N.Y., Aug. 17; Illinois State Fair, Aug. 25.
PAUL ANKA (Buddah): Westbury Theatre, Westbury, N.Y., Aug. 21-26.
JOAN ARMATRADING (A&M): Limbo's, Detroit, Aug. 21-25.
AZTECA (Columbia): McCormick Place, Chicago, Aug. 24-26.
BALLIN' JACK (Mercury): OMMI, At-lanta, Ga., Aug. 10; Municipal Auditor-ium, Birmingham, Ala., Aug. 11; Mu-nicipal Auditorium, Amarillo, Texas, Aug. 24; Convention Center Arena, Ft. Worth, Texas, Aug. 25.
THE BAR-KAYS (Stax/Volt): Sun Midcity Theatre, St. Louis, Aug. 24; Danceland Ballroom, Davenport, Iowa, Aug. 25.
EDWARD BEAR (Capitol): Muskeegan, Mich., Aug. 11.
TONY BENNETT (MGM): Steven's Point, Wisc., (private engagement) Aug. 25.
BIG WHEELIE & THE HUBCAPS (Scep-ter): Melody Fair, Buffalo, N.Y., Aug. 19.
BLOOD, SWEAT & TEARS (Columbia): Melody Fair Theatre, North Tona-wanda, N.Y., Aug. 23-26.

BLUE ASH (Mercury): Valley Cave, Weedville, Pa., Aug. 5; Apartment, Youngstown, Ohio, Aug. 10-16; Out-door Festival, N. Middletown, Ohio, Aug. 18; WHOT Day, Idora Park, Youngstown, Ohio, Aug. 24; Apart-ment, Youngstown, Ohio, Aug. 25.
PAT BOONE: Steel Pier, Atlantic City, N.J., Aug. 18-19; Iowa State Fair, Des Moines, Iowa, Aug. 24; The Lyon Fair, Marshall, Minn., Aug. 25.
TONY BOOTH (Capitol): Ponderosa Park, Salem, Ohio, Aug. 5; 40 Grand Club, Sacramento, Calif., Aug. 10-11.
DELANEY BRAMLETT (Columbia): Trou-badour, Los Angeles, Aug. 21-26.
DAVID BROMBERG (Columbia): Folk Festival, Philadelphia, Aug. 24-26.
JIM ED BROWN (RCA): Damsion County Fair, Lexington, Nebr., Aug. 24.
ROY BUCHANAN (Polydor): Gaelic Park, N.Y., Aug. 6.
ARCHIE CAMPBELL (Dot): Austin, Minn., Aug. 8; Mt. Pleasant, Mich., Aug. 9; Millegville, Ill., Aug. 11.
GLEN CAMPBELL (Capitol): Saratoga Arts Festival, Saratoga Springs, N.Y., Aug. 20; The Steel Pier, Atlantic City, N.J., Aug. 22-23; Erie County Fair & Ex-position, Hamburg, N.Y., Aug. 24; Ar-lington Park Grandstand, Arlington Heights, Ill., Aug. 25.
CARPENTERS (A&M): Sahara Hotel, Lake Tahoe, Nev., Aug. 21-Sept. 3.

VIKKI CARR (Columbia): Riviera Hotel, Las Vegas, Aug. 22-Sept. 4.
JOHNNY CARVER (ABC): Indianapolis, Ind., Aug. 24.
CHEECH & CHONG (A&M): Symphony Hall, Atlanta, Ga., Aug. 24; Curtis Hixon Hall, Tampa, Fla., Aug. 25.
CHICAGO (Columbia): Pine Knob Theatre, Detroit, Aug. 20-22; Arena, Cleveland, Ohio, Aug. 23; Gardens, Cincinnati, Aug. 24; Mississippi River Festival, Edwardsville, Ill., Aug. 25.
ROY CLARK (Dot): San Luis-Obispo County Fair, Paso Robles, Calif., Aug. 15; Lane County Fair Grandstand, Eugene, Oregon, Aug. 16; Brown County Fair, De Pere, Wisc., Aug. 18; Great Bend, Kansas, Aug. 19; Missouri State Fair, Sedalia, Mo., Aug. 22.
JERRY CLOWER (MCA): Iowa State Fair, Des Moines, Aug. 23.
BRIAN COLLINS (Dot): Touring Hawaii, Aug. 18-25.
JUDY COLLINS (Elektra): Masonic Auditorium, San Francisco, Aug. 25-26.
COMMANDER CODY (Paramount): Eu-rope, Aug. 24-Sept. 15.
COMPTON BROTHERS (Dot): Lake Spivy Park, Jonesboro, Ga., Aug. 5; Carroll County Fair, Milledgeville, Ill., Aug. 11; Pink Elephant, Jackson, Mich., Aug. 13-26.
JIM CROCE (ABC): Hampton Roads Coli-seum, Hampton, Va., Aug. 6; Merri-weather Post Pavilion, Columbia, Md., Aug. 7; Great Southwest Concert Hall, Atlanta, Ga., Aug. 8-11; Pine Knob, De-troit, Aug. 12; Mississippi River Festi-val, Edwardsville, Ill., Aug. 15; Ravania Festival, Highland Park, Ill., Aug. 16; Cape Cod Coliseum, Cape Cod, Mass., Aug. 24; Philadelphia Folk Festival, Philadelphia, Aug. 25.
CHARLIE DANIELS (Buddah): Whiskey, Los Angeles, Aug. 8-12; Cincinnati, Ohio, Aug. 17; Memphis, Tenn., Aug. 18; Atlanta, Ga., Aug. 23.
BOBBY DARIN (Motown): Colorado State Fair, Pueblo, Colo., Aug. 25.
DANNY DAVIS & THE NASHVILLE BRASS (RCA): Appalachian District Fair, Jonesboro, Tenn., Aug. 20; Fair, Wellington, Ohio Aug. 22; State Fair, Lewisburg, W. Va., Aug. 23; Chase County Fair, Imperial, Nebr., Aug. 24; Dakota County Fair, S. Sioux City, Nebr., Aug. 25.
MAC DAVIS (Columbia): Red Rocks Am-phi-theatre, Denver, Colo., Aug. 21; Ohio State Fair, Columbus, Ohio, Aug. 22-23; Minn. State Fair, St. Paul, Minn., Aug. 25-26.
DOLLS (Mercury): Max's Kansas City, N.Y., Aug. 21-27.
DOOBIE BROTHERS (Warner Bros.): Aqueduct Raceway, N.Y., Aug. 11.
RONNIE DYSON (Columbia): Newport Hotel, Miami Beach, Aug. 7-13.
EBONY'S (Philadelphia International): Roanoke-Salem Auditorium, Salem, Va., Aug. 5; Atlanta Municipal Auditor-ium, Atlanta, Ga., Aug. 6; Black Expo, Washington, D.C., Aug. 13; Phelps Cocktail Lounge, Detroit, Aug. 17-26.
STONEY EDWARDS (Capitol): Mr. Lucky's, Salt Lake City, Utah, Aug. 13-15.
BARBARA FAIRCHILD (Columbia): Audi-torium, Kansas City, Kansas, Aug. 19; Bob-O-Lincoln Club, Post Lake, Wisc., Aug. 24; Ill. County Opry, Petersburg, Ill., Aug. 25.
DONNA FARGO (Dot): Allentown, Pa., Aug. 5; Canada, Aug. 6-7; Onondaga County War Memorial Auditorium, Syr-acuse, N.Y., Aug. 11; San Luis Obispo, Calif., Aug. 16.
FIFTH DIMENSION (Bell): Canadian Na-tional Exhibition, Toronto, Aug. 20; Kentucky State Fair, Louisville, Ky., Aug. 24; Minnesota State Fair, St. Paul, Minn., Aug. 25-26.
FLASH (Capitol): Merriweather Post Pa-vilion, Washington, D.C.; Central Park, N.Y., Aug. 11; Suffolk Downs, Boston, Aug. 13.
FOCUS (Sire): War Memorial Auditorium, Nashville, Tenn., Aug. 19; Municipal Auditorium, Birmingham, Ala., Aug. 21; The Warehouse, New Orleans, La., Aug. 22; Pirate's World, Dania (Miami), Fla., Aug. 24; Bayfront Center, St. Petersburg, Fla., Aug. 25.
THE FOUR ACES (Dot): Tulsa, Okla. Aug. 13-25.
FOUR SEASONS: Tamiment Country Club Pocono Mountains, Aug. 18; Convention Center, Asbury Park, N.J., Aug. 25.
FOUR TOPS (ABC): Cow Palace, San Francisco, Aug. 17; The Forum, Los Angeles, Aug. 18; San Diego, Calif., Aug. 19; Houston, Texas, Aug. 23; Ft. Worth/Dallas, Texas, Aug. 24; New Or-leans, La., Aug. 25.

(Continued on page 39)

Trying to Put Blues Into the Popular Bag

By EARL PAIGE

CHICAGO—The audience for original blues artists has always ex-isted, is growing phenomenally and the artists themselves have always been there but what has been miss-ing is the middleman, the promoter, according to Bruce Iglauer, 25, owner of Alligator Records here and blues entrepreneur now booking five blues bands nationally.

Actually, Iglauer believes there are 25 to 30 blues bands here and, of those, he would be comfortable in booking at least 15, if he had the time and capital. "For every Chi-cago blues artist that has received national recognition, there are prob-ably 10 equally good ones here who haven't," said Iglauer.

Essentially, Iglauer is trying to break blues out of the collector's market into the white pop market without changing the blues artists' music. He points to such gigs for Hound Dog Taylor as Univ. of Miami; Festival of American Folk Life, Washington; Univ. of Mas-sachusetts; Univ. of Vermont; Reed College, Portland; and the El Ma-cambo in Toronto, where he will have recently booked Big Walter Horton. The other artist on Alligator is Son Seals.

Iglauer is booking Seals, 31, and the youngest of the three, for a week in Boston and will hopefully do a live broadcast over WBCN-FM, which previously broadcast Horton once and Taylor twice. Iglauer is spending \$400 in newspaper and ra-dio advertising in Boston.

Iglauer, who also books Mighty Joe Young, 44, and J. B. Hutto, 43, two artists on the local Delmark la-bel and Iglauer's alma mater, said: "What I'm doing in promotion is not outstanding in terms of what is going on with major labels. It's just that no one has gone to the expense and ef-fort I have in promoting the blues artist."

He further said, "In blues, the mu-sic can't be separated from the musi-cian, which is why I promote the ar-tist as much as the records." He said that prior to his involvement with Taylor, Hound Dog had probably appeared four or five times before white audiences. "Now I will have him booked out of town 80 nights this year."

Why haven't good blues bands landed gigs? "First, the people just don't know them, largely because the record companies, if the artist is lucky enough to be affiliated with one, haven't known how to promote them or haven't put forth the effort."

"Secondly, the artists haven't been successful in booking them-selves."

Iglauer believes blues artists are commanding more money in gigs, but said, "I still don't believe they're earning what they deserve. Here again, talent is important, but in earning more for gigs the promotion is what counts."

Alligator, so-named because Ig-lauer's girl friend calls him that and besides he wanted an "A" name so it would be high on the record distrib-utor's roster (he considered Aard-vark too), has three albums out now on each artist. His one on Taylor sold 10,000, which he said, "Is phe-nomenal in my level of the busi-ness."

Iglauer has reported interest from France, Sweden and Canada and believes the market internationally is growing fast.

Commenting on the artists he has, Taylor, 56, and Horton, 55, Iglauer said, "These artists have been play-ing very acceptable and dancable music for 20 years. The rock bands

have essentially copied them and only a few of these original artists have become popular, many still being obscure."

He said further that he presents this talent, "not from the standpoint of it being a demonstration of black music, which it is, but from the standpoint of blues being good en-tertainment, which it certainly is, I like to be entertained and this is why I love blues."

Iglauer, who formed Living Blues, a publication he since sold and is now only affiliated with as an associ-ate editor, said Chicago is the center of black migration with the largest black ghetto in the country, he be-lieves, and moreover, with a black population from the deepest part of the south, as opposed to New York, where most blacks have come from Virginia.

He agrees with the late Leonard Chess, who once said the Illinois Central brought the blues to Chi-cago, but said that today, and really for years, it has been Greyhound. Now, Iglauer believes black migra-tion has slowed here and that the blues has become a bit "harder," he said, "if I can use that term."

Next real goldmine of blues is Houston, where Iglauer said there are excellent performances every night of the week. "No white en-trepreneur has gone there—it's strictly a black blues market at this time." He sees some blues activity in Oakland, though more sophisticated and jazzy, but said he has plenty here to keep him busy.

Actually, Iglauer is here seldom. He has this '71 Vega with 61,000 miles on it and makes regular forays around Michigan, Ohio, Boston, New York, Washington and Penn-sylvania, with his trunk loaded with LP's calling on college stations, shops and wholesale distributors and booking the talent.

"I would stop wearing my hat as booking agent if only someone else would step in and I would just be a personal manager and run my record company," he said, "but right now I am doing it all."

In addition to all he is doing for blues artists, Iglauer has been one of the prime movers of the National Association of Independent Record Distributors (NAIRD), all part of his efforts to bring blues to the wide pop market.

Hall of Fame For Vegas?

LAS VEGAS—Plans for an Enter-tainment Hall of Fame, to be per-manently located here are being for-mulated by the Las Vegas Public Relations Organization. It will be housed in the Convention Center, if the county commissioners approve.

The Hall of Fame, which would salute headliners who have ap-peared in Las Vegas over the past two decades, is the brainchild of Riviera Publicist Tony Zoppi, who also heads the committee.

"I feel it is long overdue," he stated, "and nothing would please me more than to invite Frank Si-natra back to Las Vegas as the first member selected to the Hall."

It has been proposed that three living and two deceased stars be in-ducted into the Hall of Fame an-nually. Among those mentioned as possible inductees, in addition to Si-natra, are Elvis Presley, Joe E. Lewis, Judy Garland, Sammy Davis Jr., Dean Martin, Don Rickles and Louis Armstrong.

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Pickett 'Mash' Monster Again;
Crypt Kickers Revue Sets Tour

By PHIL GELORMINE

NEW YORK—Old novelty records never die, they just reappear on the chart every decade or so. Such is the case with Bobby "Boris" Pickett's 11-year old million seller, "Monster Mash." "My friend Kim Fowley called me from Hollywood and said, 'Hey man, you're gonna have the biggest hit in the country,'" related Pickett, who received similar tidings several years back when "Mash" reissued for the first time, began to bubble under the Hot 100 before tapering off. "Kim assured me Bill Gavin had picked the record and that it was in fact already appearing on the trade charts again," he added.

According to Pickett, WOKY in Milwaukee programmed the single as an oldie when suddenly the station began drawing more and more requests for it. Once added to the regular playlist, "Mash" soon picked up stations across the country until it went national and began its creeping ascendance up the chart.

Pickett explained how it all started: "In 1960 I was in California attempting to crack the big time as an actor. In between jobs I got together with some old high school buddies and we formed the Cordials, five guys singing r&b tunes like 'Sunday Kind of Love.' We'd do 'Little Darlin,' the old Diamonds thing, and on the recitation part I'd ham it up and take off on it with a Boris Karloff voice."

Horror Lover

Pickett, who's been a horror film buff since childhood, received the biggest hand of the group's set for the impression and decided to one day cut a record using the voice, coupled with a current dance craze

popular in the early 60's. Two years later, having since then left the Cordials, and still leading the life of the struggling actor, Pickett wrote the tune with friend Lenny Capizzi. Through a mutual acquaintance they were introduced to Gary Paxton, lead singer of the Hollywood Argyles who at that time had their own novelty number called "Alley-Oop." He heard the demo and immediately "flipped over it." After being turned down by three majors, Paxton leased it to London Records which released it on his own, now defunct label, Garpax Records. "Within eight weeks it was the No. 1 record in the country," Pickett pointed out. The date was Oct. 20, 1962.

In early '63, due largely to the success of "Mash," acting jobs became more frequent for Pickett. He appeared in more than 30 national network commercials in 1963-66. Frequent television guest appear-

ances followed with dramatic and comedy stints on such shows as "Bonanza," "Dan August," "The Beverly Hillbillies," "Dr. Kildare" and he even performed in a couple of motorcycle flicks.

"For the last three years my wife Joan and I have been working around the ski resort areas singing soft folk harmonies," Pickett went on. Their friend, collaborator and manager, Richard Mikesell, had already secured the act bookings across the South this fall when word came that "Mash" was turning into a monster. "We've scrubbed the Pickett and Payne tour and are now concentrating on a monster theatrical happening which we will tour with later this year with our band, the Crypt Kickers," he added. "It will be called The Crypt Kickers Graveyard Revue featuring a lot of wild performers and surprises."

(Continued on page 37)

B.W. Breaks Thru
With Hit and Plan

By BOB KIRSCH

LOS ANGELES—Most people familiar with B.W. Stevenson know him as the man who enjoyed a minor success with "Shambala" before Three Dog Night cut the same tune. But Stevenson has been on the road eight years (six of which spent "rambling around the country on a hat in hand trip") and is finally riding high with a chart hit of his own, "My Maria."

Besides a lot of hard work from the RCA promotion staff, much of

Stevenson's current success is a result of a carefully laid out plan put together by Stevenson and manager Jack Daley involving an LP with several types of material, expanded concert appearances, TV exposure and working with other writers.

Stevenson comes out of Texas, which is where RCA first heard and signed him two years ago. Since then he has recorded two critically acclaimed, but far from chart busting, LP's. Now, with a hit single on his hands, Stevenson is looking at things a little differently than in the past.

"My third album is due out this month," Stevenson says, "and even though I enjoy doing my own material more than other people's, I've only put four originals on the LP. I've used good commercial material from writers I enjoy, like Casey Kelly, Dan Moore and Dave Loggins, and I'm looking at this as an exposure album."

Stevenson's current hit was penned with Dan Moore who somewhat ironically is the man who wrote "Shambala." Stevenson hopes to work with Moore in the future, possibly on his fourth LP.

Stays on Road

While planning the album for commercial as well as his own interests, Stevenson is also taking to the road for a long series of one nighters for the first time this month, working with acts such as Steely Dan, John Mayall and the Guess Who. "I enjoy clubs," he says, "but this is another way to gain exposure."

At the same time, Stevenson is working on TV exposure through American Bandstand, Midnight Special, the Larry Kane Show and a number of local shows.

What about the future? "I guess you have to realize you can write songs that appeal to you, but you also have to appeal to others," Stevenson says. "If the third LP does what we hope it will do, I may do a live set next with some new things and some of what I feel are the better things from my first two albums. That way I can do what I enjoy most and hold my old fans as well as reaching a lot of new people."

Talent in Action

CARPENTERS
Garden State Arts Center,
Holmdel, New Jersey

The Carpenters appear to possess a magnetic hold on Middle America as evidenced by the various components seated inside and snugly sprawled across the surrounding lawn of the saucer-shaped amphitheater. The brother and sister singing duo were warmly greeted as they took the stage; Karen behind the drums and Richard at the keyboard.

The rich, harmonic "sound" of the Carpenters is faithfully recreated in live performance, noteworthy in view of the heavy use of overdubbing they employ on their A&M recordings. The pacing is very much like a Bee Gees concert—hit follows hit. Karen's clear, almost too perfect voice, carries the lead vocal chores, lending an air of freshness to everything she sings. Million sellers such as "Close to You," "We've Only Just Begun" and "Goodbye to Love" lead up to the duo's current gold contender, "Yesterday Once More." All are enthusiastically received.

Richard, a fine musician fronting a very versatile band, communicated nicely with his audience by illuminating the behind-the-scenes techniques and devices used by the Carpenters when recording. It added an extra dimension to the performance. Highlights included an elaborate 50's medley mounted within the framework of a Top 40 radio show and doing their last hit single, "Sing," a children's chorus marched out on stage to augment the tune.

The Carpenters may be a bit too saccharine for some, but judging from the avalanche of applause they left the stage with, Karen and Richard would be foolish to tamper with their G-rated approach to music.

PHIL GELORMINE

LEON RUSSELL
LOGGINS & MESSINA
MARY McCREARYOntario Motor Speedway,
Ontario, Calif.

The Leon Russell Show returned to the road here before an estimated 35,000 in a festival style setting and showed, among other things, that Russell remains one of the most crowd pleasing and largest drawing acts today and that a large seven-hour concert can still be pulled off without major incidents.

Backed by an eight-piece band and four gospel oriented singers known as the Heavenly All Stars, Russell displayed his usual flamboyant style on piano and vocals while running through most of his best known material. Best received were tunes such as "Prince of Peace," "Tightrope" and the "Jumpin' Jack Flash/Searchin'" medley which included an entirely new monologue routine. Playing twin piano with Russell throughout the concert and contributing strongly on vocals was Rev. Patrick Henderson, and new band member Jimmy Day on pedal steel guitar was also a standout. Russell also showed strong presence of mind in quelling the only visible disturbance of the day, a fight between a listener and a security guard, telling the fighters that he'd played too many beer joints, seen too many fights and hadn't come all the way to California to see another one.

Russell's band, though featuring several new members, is as tight as ever, and the group flowed from song to song without error. As for theatrics, Russell was slightly more contained than he has been on previous outings, though he did manage to get in several numbers on guitar while standing on his piano. Looking at the performance on the whole, Russell is still one of the more professional and hard working acts on the road, and a master at rearranging other

people's material as well as continuing to re-work his own.

Henderson appeared for a brief set before Russell, working strongly with the band and the Heavenly All Stars in a gospel flavored set.

Kenny Loggins and Jim Messina were in their usual top form, running down their best known material and receiving a warm welcome from the throng. "Your Mama Don't Dance" and "Thinking of You" were the natural pleasers, but the pair went over well enough to be called back for an encore, an achievement when preceding an act like Russell.

Mary McCreary opened the day's festivities with a soul and gospel set which spoke strongly of good things to come from this new singer. Ms. McCreary is a powerful vocalist and a good pianist, and should be on the scene for some time.

Perhaps most important of all, the lack of trouble in an event with 35,000 young people attending speaks well for itself. The Bill Graham-promoted show featured tight but not overly rambunctious security, with no liquor sold inside the speedway or allowed in. There were only a few gates for entrance and exit, and these were tended well. The success of this outing could mean more large outdoor festivals, and this could provide an important boost for audiences and acts alike. Credit must be given to performers, promoters, security and, at the top of the list, the audience, all of whom maintained their cool on a very hot day. BOB KIRSCH

COUNTRY GAZETTE

JOEY GEORGE

The Metro, New York

Through a curious twist of fate, Country Gazette—a fine, ebullient country band that spices its traditional bluegrass with consistent high spirits and good humor—seems to be suffering from a serious misunderstanding. Yes, this is basically the same unit which served as acoustic auxiliary for the flying Burrito Bros. during their final touring days. But the United Artists act is by no means another amplified version of stoned cowboy ethos, as those who witnessed their Burritos collaboration can attest.

Highlighted by Byron Berline's celebrated Grand National country fiddling, buoyed by the unashamedly corny rapport between the players (sparked by bassist Roger Bush and his sympathetic mustache), the band turned in a set of bracing, joyful bluegrass, shifting from traditional country tunes to originals and then to adroit bluegrass goofs like "Bells of St. Mary's." Which, it turns out, really is a perfect bluegrass vehicle, shimmering with Berline's less-publicized but equally impressive skills on mandolin.

The Metro's audience, always unusually warm and relaxed, virtually exploded in approval.

Opening was Joey George, an unsigned guitarist and writer whose earlier efforts were quite rough around the edges. George has clearly come a long way. If his enthusiasm is sometimes disconcerting in its bubbling style, his playing is bright, witty and nicely balanced against his developing skill as a writer and singer.

SAM SUTHERLAND

(Continued on page 37)

Dobie 'Drift' Back to 'In-Crowd';
Pluck & Growth Win Comeback

LOS ANGELES—There is no particular gimmickry to the story of Dobie Gray's comeback as a gold record artist with "Drift Away" eight years after his last big hit, "In With the In-Crowd." Gray's return is a matter of determination against long odds, plus the seemingly rare ability to grow and change with the times.

In 1963 while still a teenager, Dobie had a smash with "Look At Me" and then came "In-Crowd" in 1965, both on the now-inactive Charger label. During the years until now, Gray made a few tours with his hits, fronted Las Vegas lounge bands, then played leading roles in the Los Angeles production of "Hair" for two years. Then he helped organize Pollution, a group which signed with the Landers-Roberts independent label, Prophecy.

Pollution put out two well-reviewed albums, one of which won a jacket-design Grammy for its illustration of a baby chicken wearing a gas mask. But the group never broke through in sales and disbanded. Gray found himself having to work at office jobs to survive.

It was during this period that he met writer-producer Mentor Williams, brother of singer-writer Paul Williams, through a mutual friend. Dobie and Mentor began working on the songs and concept for the "Drift Away" album. They first played their demo for Prophecy, which was willing to try only a single.

For nearly a year, a series of other major label turndowns followed. "One night I was at the lowest spirits of my career and phoned Mentor to tell him I was thinking of quitting the business," said Gray. "But Harry Nillson was there with Mentor and the way he discussed my problems was probably the most helpful single thing that made me keep on."

Finally the "Drift Away" package aroused enthusiasm with some key men at MCA. "For the first time I'm signed with a label that I have confidence can deliver and that has shown me it cares about me as an artist," said Gray.

There was one last hitch before the Gray-Williams team could start again with MCA. Dobie had to be free of any commitment to Prophecy. Negotiations stalled on the point of Gray buying out of his contract in advance. So then Gray heard from another friend, Byrd founder Roger McGuinn, that he knew of a lawyer who had gotten musicians' contracts voided by declaring bankruptcy for them.

When the attorney asked Gray if he had more debts than income, Dobie replied, "I've had to borrow \$5,000 from my girl friend alone."

Now 29, Gray has embarked on a bright new future. At this point, he is mostly headlining clubs to establish himself as an in-person draw. "At least now I've got a road manager to collect the money before I go on-stage," he said.



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Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST Writer, Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST Writer, Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST Writer, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	6	ANGEL—Aretha Franklin (C. Franklin/S. Saunders), Atlantic 2969 (Pundit/Alghan, BMI)	34	25	6	FRIEND OF MINE—Bill Withers (Bill Withers), Sussex 257 (Interior, BMI)	67	72	5	NEVER, NEVER, NEVER—Shirley Bassey (Remis/Tosta/Newell), United Artists 211 (Peer Int'l, BMI)
2	3	9	NOBODY WANTS YOU WHEN YOU'RE DOWN AND OUT—Bobby Womack (Bobby Womack), United Artists 255 (MCA, ASCAP)	35	30	11	YOU'RE GETTIN' A LITTLE TOO SMART—Detroit Emeralds (A. Trimon, Jr.), Westbound 213 (Chess/Janus) (Bridgeport, BMI)	68	—	1	I CAN'T STAND THE RAIN—Ann Peebles (Ann Peebles, D. Bryant, B. Miller), Hi 45-2248 (London) (Jec, BMI)
3	4	6	HERE I AM (Come Take Me)—Al Green (Al Green/M. Hodges), Hi 2247 (London) (Jec/Al Green, BMI)	36	45	6	JUST DON'T WANT TO BE LONELY—Ronnie Dyson (V. Barrett/J. Freeman/B. Eli), Columbia 4-45867 (Mighty Three, BMI)	69	—	1	FUNKY STUFF—Kool & the Gang (Kool & the Gang), De-Lite 557 (Delightful/Gang, BMI)
4	2	8	ARE YOU MAN ENOUGH—Four Tops (Dennis Lambert), Dunhill 4354 (ABC/Dunhill/Soldier/Hastings, BMI)	37	42	5	THINK—James Brown (L. Pauling), Polydor 14185 (Fort Knox, BMI)	70	79	5	YOUR HEART IS COLD—Geater Davis (V. Davis/R. Bell), Seventy Seven 77-130 (JR Enterprises) (Three Cheers/Hotes of Gold, ASCAP)
5	5	10	TOUCH ME IN THE MORNING—Diana Ross (Michael Masser), Motown 1239 (Stein & Van Stock, ASCAP)	38	38	7	SHORT STOPPING—Veda Brown (Rice/Manual/Crutcher), Stax 0163 (Columbia) (East/ Memphis, BMI)	71	81	4	CAN'T HELP FALLIN' IN LOVE—Soft Tones Avco 4619 (Glady's, ASCAP)
6	6	8	WHERE PEACEFUL WATERS FLOW—Gladys Knight & the Pips (Jim Weatherly), Buddah 363 (Keca, ASCAP)	39	46	5	STAY AWAY FROM ME—Sylvers (Leon Sylvers), MGM 14579 (Dotted Lion/Sylco, ASCAP)	72	80	5	OH WELL, LOVE WE FINALLY MADE IT—Love Unit. (Barry White), 20th Century 2025 (January/Sa-Vette, BMI)
7	7	7	IF YOU WANT ME TO STAY—Sly & the Family Stone (Sylvester Stewart), Epic 5-11017 (Columbia) (Stoneflower, BMI)	40	41	5	LAW OF THE LAND—Undisputed Truth (N. Whitfield), Gordy 7130 (Motown) (Stone Diamond, BMI)	73	—	1	HURTS SO GOOD—Millie Jackson (P. Mitchell), Spring 139 (Polydor) (Muscle Shoals/Cotillon, BMI)
8	10	5	LET'S GET IT ON—Marvin Gaye (T. Townsend), Tamla 5423 (Motown) (Jobete, ASCAP)	41	34	7	BLACK BYRD—Donald Byrd (Larry Mizell), Blue Note 212 (United Artists) (Aruhy, ASCAP)	74	75	5	JUST OUT OF REACH—San Dees Atlantic 2937 (Moonson, BMI)
9	8	8	I BELIEVE IN YOU (You Believe In Me)—Johnnie Taylor (Don Davis), Stax 0161 (Columbia) (Groovesville)	42	52	5	UNTIL IT'S TIME FOR YOU TO GO—New Birth (Buffy Sainte-Marie), RCA 0003 (Gypsy Boy, ASCAP)	75	63	6	HOW LONG CAN I KEEP IT UP—Lynn Collins (James Brown, Fred Wesley), People 623 (Polydor) (Dijon, BMI)
10	13	7	I WAS CHECKIN' OUT, SHE WAS CHECKIN' IN—Don Covay (Don Covay), Mercury 73385 (Phonogram) (Ragmop, BMI)	43	56	5	LOVE AIN'T GONNA RUN ME AWAY—Luther Ingram (Johnny Baylor), Koko 2116 (Columbia) (Klondike, BMI)	76	76	5	FUNNY—Priscilla Price (S. Taylor), BASF 15151 (Jeneva/Just, BMI)
11	12	9	SO VERY HARD TO GO—Tower of Power (S. Kupka/E. Castillo), Warner Brothers 7687 (Kupitilo, ASCAP)	44	44	6	LONELINESS—Brown Sugar (Harold Beatty), Chelsea 78-0125 (RCA) (Chardax/Pocketful of Tunes, BMI)	77	82	2	DON'T BLAME THE MAN—Roy C. (Roy C.), Mercury 73391 (Phonogram) (R. Hammond/Unichappell/Phonogram/Johnson Hammond, BMI)
12	17	5	BABY I'VE BEEN MISSING YOU—Independents (C. Jackson/M. Yancy), Wand 11258 (Scepter) (Butler, ASCAP)	45	62	3	SLICK—Willie Hutch (Willie Hutch), Motown 1252 (Jobete, ASCAP)	78	—	1	GHETTO CHILD—Spinners (B. Creed, T. Bell), Atlantic 2973 (Mighty Three, BMI)
13	19	6	MEET THAT LADY—Isley Brothers (The Isleys), T-Neck 2251 (Columbia) (Boniva, ASCAP)	46	53	3	EVIL—Earth, Wind & Fire (M. White, P. Bailey), Columbia 4-45888 (Hummit, BMI)	79	88	3	WHERE WERE YOU (When I Needed You)—Jimmy Briscoe & The Little Beavers (Paul L. Kysar), Pi-Kappa 400-2 (Wanderlik, BMI)
14	16	5	FUTURE SHOCK—Curtis Mayfield (Curtis Mayfield), Curtom 1987 (Buddah) (Curtom, BMI)	47	43	8	AIN'T NOTHING FOR A MAN IN LOVE/YOU NEVER KNOW—Archie Bell & the Drells Glades 17111 (Muscle Shoals, BMI)	80	85	6	GIVING LOVE—Voices of East Harlem (L. Hutson, J. Reaves, M. Hawkins, J. Hutson), Just Sunshine 504 (Famous) (Silent Giant/AOPA, ASCAP)
15	24	4	GYPSY MAN—War (Allen/Brown/Dickerson/Jordan/Miller/Daskar), United Artists 281 (Far Out, ASCAP)	48	48	5	LET ME BE YOUR EYES—Timmy Thomas (Timmy Thomas/H.W. Casey), Glades 1712 (Sherlyn, BMI)	81	—	1	CAN YOU GET TO THAT—Southside Movement (J. Van Leer), Wand 11259 (Scepter) (Van Leer, BMI)
16	18	7	LOVE, LOVE, LOVE—Donny Hathaway (Donny Hathaway), Atco 6928 (Dish-A-Tunes/Raghouse, BMI)	49	58	5	I OWE YOU LOVE—Brighter Side of Darkness (Vincent Willis), 20th Century 2034 (Fox Fantare/Sebons/Nap Sylheart, BMI)	82	—	1	ASHES TO ASHES—Fifth Dimension (Lambert, Potter), Bell 1766 (ABC/Dunhill/Soldier, BMI)
17	40	4	STONED OUT OF MY MIND—Chi-Lites (E. Record/B. Acklin), Brunswick 55500 (Julio-Brian, BMI)	50	69	3	DON'T LET IT IN—Miracles (F. Perren, C. Yarian), Tamla 54237 (Motown) (Jobete, ASCAP)	83	90	4	BABY YOU BELONG TO ME—Magic Touch (Barkan/White/Oriolo), Roulette 7143 (Big Seven, ASCAP)
18	22	9	SIXTY MINUTE MAN—Clarence Carter (C. Carter), Fame 250 (United Artists) (Future Stars, BMI)	51	51	5	TELL IT LIKE IT IS—Oscar Weathers Blue Candle 1498 (TK Productions)	84	84	3	COMMON MAN—David Ruffin (Bobby Miller), Motown 1259 (Stone Diamond, BMI)
19	15	10	SWEET CHARLIE BABE—Jackie Moore (P. Hurt/B. Sigler), Atlantic 45-2956 (Cookie Box, BMI)	52	54	5	HANG LOOSE—Mandrill (Claud "Coffee" Cave), Polydor 14187 (Mandrill/Intersong U.S.A., ASCAP)	85	—	1	BROTHER LOUIE—Stories (Brown, Wilson), Kama Sutra 577 (Buddah) (Buddah, ASCAP)
20	9	12	THERE'S NO ME WITHOUT YOU—Manhattans (E. Binns), Columbia 4-45838 (Blackwood/Nattahnam, BMI)	53	70	3	GOTTA FIND A WAY—Moments (R. Dahrrouge, B. Terrell), Stang 5050 (All Platinum) (Gambi, BMI)	86	—	1	IN THE MIDDLE OF THE NIGHT—Little Richard (Jimmy Holiday), Green Mountain 413 (United Artists, ASCAP)
21	23	5	DIDN'T I—Sylvia (Sylvia/Burton/Goodman/Brown), Vibration 524 (All Platinum) (Gambi, BMI)	54	59	5	YOU'VE GOT MY MIND MADE UP—Quiet Elegance (D. McClinton), Hi 2245 (London) (Rise/Screen Gems Columbia, BMI)	87	92	3	COUNT YOUR BLESSINGS (And Move On)—Jimmy Dockett (Jimmy Dockett), Flo Feel 100 (Botanical, BMI)
22	36	4	TO KNOW YOU IS TO LOVE YOU—B. B. King (S. Wonder/S. Wright), ABC 11373 (Stein & Van Stock/Black Bull, ASCAP)	55	71	3	TRYING TO SLIP (Away)—Lloyd Price (L. Price, F. Knight), GSF 6904 (Lori Jay/Low Ban, BMI)	88	89	3	LADY BE MINE—Willard King (Brad Comer), Capitol 3644 (Carriage Trade/Makim, BMI)
23	29	5	THERE IT IS—Tyronne Davis (Leo Graham), Dakar 4523 (Brunswick) (Julio-Brina, BMI)	56	65	4	SLIPPING AWAY—Holland-Dozier featuring Brian Holland (Holland/Dozier/Holland), Invictus 1253 (Columbia) (Gold Forever, BMI)	89	94	2	SUNSHINE—Percy Sledge (P. Hurt, B. Sigler), Atlantic 2963 (Assorted, BMI)
24	11	14	DOING IT TO DEATH—J. B.'s (James Brown), People 621 (Polydor) (Belinda, BMI)	57	—	1	ECSTASY—Ohio Players (Ohio Players), Westbound 216 (Chess/Janus) (Bridgeport, BMI)	90	—	1	MAKE ME TWICE THE MAN—New York City (Tim McQueen), Chelsea 0025 (RCA) (Pocket Full of Tunes, BMI)
25	35	5	THEME FROM "CLEOPATRA JONES"—Joe Simon featuring the Main Streeters (Joe Simon), Spring 1387 (Polydor) (Warner-Tamerlane, BMI)	58	78	3	WHOEVER'S THRILLING YOU (Is Killing Me)—Rulus (Allen Toussaint), ABC 11376 (Marsaint, BMI)	91	93	3	HE'S THE FATHER OF MY CHILDREN—Pat Ludfy (Medley), RCA 74-0951 (Starliner, BMI)
26	27	8	CAN'T UNDERSTAND IT—Jerry Butler & Brenda Lee Eager (C. Jackson/M. Yancy), Mercury 73395 (Phonogram) (Chappell, ASCAP)	59	73	5	SWEET HARMONY—Smokey Robinson (W. Robinson), Tamla 54233 (Motown) (Jobete, ASCAP)	92	96	3	GONNA MAKE YOU AN OFFER—Jimmy Helms (John Worth), MGM 14540 (Tro-Essex, ASCAP)
27	31	4	RIGHT PLACE, WRONG TIME—Dr. John (H. Scott), Atco 6914 (Walden/Oyster/Caludren, ASCAP)	60	67	5	LOVE IS A HURTIN' THING—Soul Children (Ben Raleigh/Dave Linden), Stax 0170 (Columbia) (Rawlou, BMI)	93	—	1	I JUST WANT TO BE LOVED—Lee Charles (L. Charles, L. Simon), Hot Wax 7303 (Buddah) (Butler, BMI)
28	14	12	IT'S FOREVER—Ebony's (Leon Huff), Philadelphia International 73529 (Columbia) (Mighty Three, BMI)	61	86	2	ALL I NEED IS TIME—Gladys Knight & the Pips (B. Renaeu), Soul 3510 (Motown) (Chess, BMI)	94	—	1	IF I'M IN LUCK I MIGHT GET PICKED UP—Betty Davis (Betty Davis), Just Sunshine 503 (Famous) (Higher/Betty Mabry, ASCAP)
29	47	3	I'VE GOT SO MUCH TO GIVE—Barry White (Barry White), 20th Century 2042 (Sa-Vette/January, BMI)	62	68	5	(I'M) JUST BEING MYSELF—Dionne Warwick (Holland/Dozier/Holland/R. Dozier/R. Wylie), Warner Brothers 7693 (Gold Forever, BMI)	95	—	1	CHECK IT OUT—Tavaras (Butler, Osborn), Capitol 3674 (Haymarket, BMI)
30	21	8	SOUL MAKOSSA—Manu Dibango (Manu Dibango), Atlantic 2971 (Rayven/Cooper, BMI)	63	91	4	MOTHER OF SHAME—Loletta Holloway (Sam Dees/Cleveland Yeider), Aware 6001 (Act 1/Moonsong, BMI)	96	99	2	JUST CAN'T GET YOU OUT OF MY MIND—Baby Washington (V. Barrett), Master Five 9104 (Stereo Dimension) (Mighty Three, BMI)
31	26	8	STREET DANCE—Fatback Band (King/Fipping/Curtis), Perception 526 (Patrick Bradley, BMI)	64	64	7	BONGO ROCK—Incredible Bongo Band (Epps/Egnonian), MGM 14588 (Drive-In, BMI)	97	—	1	YOU CAN'T STOP A MAN IN LOVE—Carl Carlton (G. Soule, T. Woodford), ABC 11378 (Muscle Shoals, BMI)
32	28	13	MISDEMEANOR—Foster Sylvers (Leon Sylvers III), MGM 14580 (Dotted Lion/Sylco, ASCAP)	65	95	2	LOOK OVER YOUR SHOULDER—Escorts (George Kerr, Larry Roberts), Allthia 6052 (Ginnick, BMI)	98	98	2	LOOK ME UP—Blue Magic (A. Falder, Norman Harris), Atco 6938 (W.M.O.T./Six Strings, BMI)
33	20	13	TIME TO GET DOWN—O'Jays (Gamble/Huff), Philadelphia International 73531 (Columbia) (Assorted, BMI)	66	74	2	PARTTY—Maceo & the Macks (James Brown), People 624 (Polydor) (Dynatone, BMI)	99	100	3	SING A LITTLE SONG—Jackie Wilson (Dacres, Ember), Brunswick 55499 (Creole, ASCAP)

Soul Sauce Farrell Forges One-Stop Prod'n Availability

LOS ANGELES—The Wes Farrell Organization is expanding its Coral Rock Productions into an in-depth custom service operation. Farrell is lining up independent producers for assignments for record companies "who have name value artists on their roster."

Having formed Coral Rock in 1966 as his own production firm, Farrell now feels the need to have other producers working through Coral Rock on freelance assignments. "With the tremendous growth of our companies, I feel there is a great need to escalate Coral Rock's own activities. We are really just in the beginning stages of developing our production capability."

In working with other producers, Farrell has devised an array of in-house features which benefit the independent producer. For one, Farrell's 14 years of experience in the record industry provides him with a wealth of knowledge in negotiating deals for other producers. "We also give producers our in-house counsel on both coasts, the services of the writers signed to our publishing companies and our promotional abilities. We don't charge any administration fee. We only participate in what we feel is a fair percentage of the package."

Farrell looks to develop deals in which producers can have a minimum amount of artists in exchange for a maximum amount of quality work on their behalf.

"A producer can handle five acts properly," Farrell feels. "And if he keeps half working consistently, or can keep two artists hot in the top 10, he can earn well in excess of half a million dollars. And if he has the ability to write, the possibilities are even greater."

Among the first producers working closely with Coral Rock are Danny Janssen and Bobby Hart, who produced Terry Williams of the First Edition for MGM and Austin Roberts for Chelsea, Farrell's own label, and are currently producing Vikki Carr's next LP for Columbia; Tony Romeo who produced Richard Harris' most recent Dunhill LP and John Baylor who just cut Rick Leonard on Columbia and shared co-production with Farrell on the Williams Brothers MCA LP.

Farrell himself produces the Partridge Family for Bell plus a new addition to the TV series, four-year old Ricky Segall who has cut six sides with Farrell for Bell. He sings in nine of the first 13 TV episodes. Farrell himself produces 26 sides a year for the Partridge Family TV series—or one tune per episode—and from that two LP's a year are released.

Janssen did many of Bobby Sherman's best sellers including "Little Woman," and "La La La." Hart and Tommy Boyce were the team which created "Last Train to Clarksville," "Words" and "Valleri" for the Monkees plus "Come a Little Closer" for Jay and the Americans, "Hurt So Bad" for Little Anthony and the Imperials and "Sinner Man" for Trini Lopez.

Romeo was the first writer signed to Farrell's Pocket Full of Tunes in 1966 and has been responsible for "Indian Lake" by the Cowsills, "I'm Gonna Make You Mine" for Lou Christy and "I Think I Love You" for the Partridge Family.

Baylor is a top background vocal (Continued on page 20)

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Sales, Earnings at Polydor Hit Peak

NEW YORK—Polydor, Inc., has reported record sales and earnings for the first half of 1973. Pop sales were 14 percent above those for the same period in 1972, a year which topped 1971 figures, according to Jerry Schoenbaum, Polydor president. "Polydor had 14 albums into pop, jazz and r&b charts during the six-month period. Over half of all LP's released on the label and its affiliates.

"Twenty pop-charted 45s at the same time reflect a similar success. Meanwhile, a jump of 161 percent in foreign licensing royalties reflects the widespread distribution of Polydor Inc., product worldwide, Schoenbaum said. "The charts have also proved hospitable to Deutsche Grammophon product, with one recording—Russo's 'Three Pieces for Blues Band and Orchestra,' performed by conductor Seiji Ozawa, the Siegel-Schwall Band and the San Francisco Symphony—actually climbing pop charts as well."

"Public appearances by Polydor artists and groups are consistently backed up by strong promotional and advertising support," Schoenbaum said. Schoenbaum also cited

radio exposure by Berkman as an important sales stimulus. Polydor's sales force, headed by director of marketing Phil Picone and national sales manager Mel Price, has achieved noteworthy results with a variety of innovative marketing techniques and an intensified sales drive. Our distribution agreement with UDC has also proved highly efficient."

Schoenbaum also noted the wide variety of product represented which included progressive, top 40, blues, r&b and classics. Harold Berkman, director of promotion, said, "We avoid categorizing of limiting product exposure, gearing over-all policy to what the music industry calls cross-over potential.

Pickwick Meet Bows 22 LP's; Plant Tour

NEW YORK—Pickwick International debuted 22 new albums at its "Summer of '73" sales meeting held recently at the Colonie Hill Inn, Hauppauge, N.Y.

Product released included disks by artists such as Gladys Knight & The Pips, Anne Murray, Jerry Lee Lewis, Chuck Berry, Glen Campbell, Charlie Rich, Tennessee Ernie Ford, Wayne Newton, Nancy Wilson, Nat King Cole, Roy Clark, Jimi Hendrix/Little Richard, Tex Ritter, Flatt & Scruggs and Ernest Tubb.

Pickwick also introduced a pair of children's records, "Sounds to Make You Shiver," a Halloween fun record with spooky stereo sound effects, and "Sing From TV Show Sesame Street." The Halloween album is made available in a colorful self-display counter unit, pre-packed in a self-shipper carton that holds 25 LP's.

There were also four additions to the Pickwick two-record set catalog. These featured such names as Frank Sinatra, Wayne Newton, Chuck

Etta James Benefit LP

NEW YORK—A portion of the proceeds from the new "Etta James" album on Chess/Janus will be donated to the Dr. Eugene Silberman Methadone Maintenance Treatment Program in New York and the Center City "Kick" Program in Los Angeles, according to label president Marvin Schlachter.

"This decision," stated Schlachter, "was made after consultation with Etta and the doctors in charge of both of these institutions, in gratitude for the help they have given to Etta James in restoring her personal and professional life. These centers have aided her in going on methadone. As a result, she is now able to make a real comeback and achieve the recognition she merits as a great recording artist."

Berry, and The Beatles 1962-1970, by The King's Road.

On Pickwick's Soul label, Harlem Hit Parade, three new albums were released, one by Sarah Vaughan, a gospel album featuring the Dixie Hummingbirds, Sister Rosetta Thorpe, and a jazz album with Dizzie Gillespie, Charlie Parker, Coleman Hawkins, Erroll Garner, Barney Bigard.

According to Richard Lionetti, Pickwick's director of marketing, economy product has been playing an increasingly important role in record retailing.

He said that this season's releases marked the debut of the strongest line of product in the company's history. He added that economy-priced prerecorded tapes will be released simultaneously with the disk product.

Attendees were taken on a tour of Pickwick's two new record pressing plants. They also heard statements by Frank Daniel, Pickwick's director of creative services, Bugs Bower, Pickwick's head of A&R, and Mark Friedman, manager of special markets.

Sovereign Gets Big Cap Push

NEW YORK—Capitol Records is mounting its strongest campaign to date on behalf of British-based Sovereign Records which the label distributes. Under the theme "Music from the Mother Country," the program will include trade, radio and consumer advertising across the country spotlighting Sovereign artists and product slated for August release.

"In addition, Capitol is planning a most unusual promotional item," said Dennis Killeen, CRI director of merchandising. "We're currently preparing a special sampler LP for accounts and radio stations featuring new material by Sovereign artists Flash, Renaissance, Peter Banks and Public Foot the Roman."

One-Stop Prod'n

Continued from page 18
arranger who has been working on projects with Farrell for three years. In asking Baylor to handle material for the Williams Brothers, Farrell sought to have "two different approaches" to the brothers' sound.

Farrell operates as an executive producer with his associates in sorting out material, planning the production approach and getting involved in promotional stages.

Motown OK's Movie's Title

LOS ANGELES—Motown Records has settled its multi-million-dollar lawsuit against General Film out of court after the movie company agreed to change the title of its suspense film from "Motown 9000" to "Detroit 9000."

In addition, Motown will release the film's soundtrack album by Holland-Dozier-Holland. The song-writing/production team exited Motown Records in 1967 and this will be their first release with their former label since then, as well as their first movie score. Film and album will both be released in August.

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Billboard SPECIAL SURVEY for Week Ending 8/11/73

Billboard Soul LP's

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This Week	Last Week	Weeks on Chart	★ STAR Performer—singles registering greatest proportionate upward progress this week			This Week	Last Week	Weeks on Chart
			TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licensee)	TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licensee)				
1	1	7	FRESH Sly & the Family Stone, Epic KE 32134 (Columbia)	31	29	22	MASTERPIECE Temptations, Gordy G 965 L (Motown)	
2	3	12	LIVE AT THE SAHARA TAHOE Isaac Hayes, Enterprise ENS 2-5005 (Columbia)	32	31	42	I'M STILL IN LOVE WITH YOU Al Green, Hi XSHL 32074 (London)	
3	4	10	HEAD TO THE SKY Earth, Wind & Fire, Columbia KC 32194	33	27	21	2ND CRUSADE Crusades, Blue Thumb BTS 7000 (Famous)	
4	5	13	CALL ME Al Green, Hi XSHL 32077 (London)	34	35	6	FOSTER SYLVERS Pride PRD 0027 (MGM)	
5	2	15	NATURAL HIGH Bloodstone, London XPS 620	35	33	39	THE WORLD IS A GHETTO War, United Artists UAS 5652	
6	6	10	BACK TO THE WORLD Curtis Mayfield, Curtom CRS 8015 (Buddah)	★ 34	44	6	SHAFT IN AFRICA Soundtrack, ABC ABCX 793	
★ 16	5	5	HEY NOW HEY (The Other Side of the Sky) Aretha Franklin, Atlantic SD 7265	★ 37	28	38	TALKING BOOK Stevie Wonder, Tamla T 319 L (Motown)	
8	7	15	BLACK BYRD Donald Byrd, Blue Note BN LA 047 F (United Artists)	★ 38	48	2	DOIN' IT TO DEATH I.B.'s, People PE 5603 (Polydor)	
★ 21	5	5	TOUCH ME IN THE MORNING Diana Ross, Motown M 722 L	★ 39	30	11	TYRONE DAVIS Dakar DK 76904 (Brunswick)	
★ 10	13	6	TAYLORED IN SILK Johnny Taylor, Stax STC 3014 (Columbia)	★ 50	52	5	WAITING FOR LITTLE MILTON Little Milton, Stax STS 3012 (Columbia)	
11	12	7	SOUL MAKOSSA Manu Dibango, Atlantic SD 7267	41	43	6	SUPERFLY T.N.T. Osibisa/Soundtrack, Buddah BDS 5136	
12	9	16	I'VE GOT SO MUCH TO GIVE Barry White, 20th Century T 407	42	40	4	SOUL BOX Grover Washington, Jr., Kudu KU 1213 (CTI)	
13	10	7	GIVE YOUR BABY A STANDING OVATION Dells, Cadet CA 50037 (Chess/Janus)	43	38	15	THE MACK Willie Hutch/Soundtrack, Motown M 766 L	
★ 19	5	5	FACTS OF LIFE Bobby Womack, United Artists LA 043 F	★ 41	55	2	THERE'S NO ME WITHOUT YOU Manhattans, Columbia KC 32444	
15	18	9	TOWER OF POWER Warner Brothers BS 2681	45	45	4	11 Sylvers, Pride PRD 0026 (MGM)	
16	15	17	SPINNERS Atlantic SD 7256	46	50	4	POINTER SISTERS Blue Thumb 48 (Famous)	
17	8	8	EDDIE KENDRICKS Tamla T 327 L (Motown)	47	47	3	SOUNDTRACK RECORDINGS Jimi Hendrix, Reprise 2 S 6481	
18	14	9	YOU'VE GOT IT BAD GIRL Quincy Jones, A&M SP 3041	48	46	8	SOUL MAKOSSA Afrique, Mainstream MRL 394	
19	11	22	NEITHER ONE OF US Gladys Knight & the Pips, Soul S 737 L (Motown)	49	51	14	FIRST TIME WE MET Independents, Wand WL 584 (Scepter)	
20	17	13	SAVE THE CHILDREN Intruders, Gamble KZ 31991 (Columbia)	50	36	7	NEVER, NEVER, NEVER Shirley Bassey, United Artists UA LA055 F	
21	20	17	LIVE AT CARNEGIE HALL Bill Withers, Sussex SXBS 7025-2 (Buddah)	51	53	3	SUPER HITS Intruders, Gamble KZ 32131 (Columbia)	
22	24	8	MA Rare Earth, Rare Earth R 546 L (Motown)	52	56	6	THE LOVE WE HAVE Jerry Butler & Brenda Lee Eager, Mercury SRM 1-660 (Phonogram)	
23	23	29	MUSIC IS MY LIFE Billy Preston, SP 3516	53	41	8	I'M DOIN' FINE NOW New York City, Chelsea BCL1-0198 (RCA)	
24	22	21	BIRTH DAY New Birth, RCA LSP 4797	54	57	3	LAW OF THE LAND Undisputed Truth, Gordy G 9631 L (Motown)	
★ 25	34	4	EXTENSION OF MAN Donny Hathaway, Atco SD 7029	55	-	3	RUFUS ABC ABCX 783	
26	26	6	ALL I NEED IS TIME Gladys Knight & the Pips, Soul S 739 L (Motown)	56	-	1	HARD TO STOP Betty Wright, Alston SD 7026 (Atlantic)	
27	25	25	COMPOSITE TRUTH Mandrill, Polydor PD 5043	57	58	6	MY MERRY-GO-ROUND Johnny Nash, Epic KE 32158 (Columbia)	
★ 28	37	3	SMOKEY Smokey Robinson, Tamla T 328 L (Motown)	58	-	1	CLEOPATRA JONES Joe Simon/Soundtrack, Warner Brothers BS 2718	
29	32	4	COSMIC SLOP Funkadelic, Westbound WB 2022 (Chess/Janus)	59	60	2	SOUTHSIDE MOVEMENT Wand WDS 695 (Scepter)	
★ 30	39	4	SLAUGHTER'S BIG RIP-OFF James Brown/Soundtrack, Polydor PD 6015	60	-	5	ALL WE NEED IS ANOTHER CHANCE Escorts, Alithia 9104	

Stan Lewis Sets Records With His Operation His Jewel-Paula Firms Span Retail, Creative Levels

By BILL WILLIAMS

Down along the Red River of Louisiana there rests a remarkable industry, or a complex of industries, headed by a most unusual man.

His name is Stan Lewis, and he is unusual not only from the obvious sequence of successes he has brought to the city of Shreveport and to himself, but in that he is a devoted family man, a tough in-fighter in the battle against tape piracy, and a fellow who is a friend of everyone in the bustling municipality.

That Stan Lewis is a unique success is unquestioned. But one is immediately attracted to the fact that his devotion to his family is unparalleled. He would, for example, speak of the sports exploits of his splendidly handsome son, Lenny, than talk about the fact that he is the largest Gospel one-stop in the business. He would rather point with pride to his pretty daughter, Susan, than discuss his phenomenal record as a retailer. And he will point to his still lovely wife, Pauline, and give her much of the credit for all he has accomplished. A rarity in any industry.

These pleasant distractions, however, do not detract one bit from the fact that Stan Lewis, in his 25 years in the record industry, has all sorts of superlatives coming his way. In addition to his six retail stores in Shreveport, he is the largest freight user, the largest telephone user, and the greatest customer of the Post Office Department in that part of the nation. His record service is a distribution company for his own labels, for other independents, and a distributor for every major record company going. He has 12 salesmen out racking through Louisiana, Arkansas, and parts of Tennessee, Mississippi, Alabama, Georgia, Florida, Oklahoma and Texas. He is a massive one-stop operator. His own record labels now are doing recordings in Shreveport, Huntsville, Tyler, Tex., Philadelphia, Chicago, St. Louis, and wherever the four winds blow. He has a string of independent producers who would fill a catalog. He has publishing companies whose lists contain some of the top records cut in this nation. And the story goes on.

It was a shade over 25 years ago (June 22) when Stan Lewis opened his first record retail shop, next door to a pop corn stand on Texas Street in downtown Shreveport, and it was 10 years ago when he became involved in his own labels. Thus, double anniversaries are being observed.

There is no statue yet of Stan Lewis in Shreveport, but one day there well might be. Yet it all started so modestly.

Lewis first exhibited his boundless energies when, as a youngster from a modest home in Shreveport, he sold newspapers, morning and afternoon, hustling every one he could. With his small savings, he invested in 25 penny gum-ball machines. By the time he was 19 years old, he had purchased 5 juke boxes. Naturally, he had to buy records for the boxes. And this gave him the inspiration to go into the record business, somehow.

Prior to that, however, he took a young bride. Then he was ready for business. Despite the admonitions of his relatives, he felt the future was in the recording industry, and he could not be talked out of it. Stan and Pauline, with their \$2,500 savings, leased an 8' by 12' structure which, over the years, has grown to 19,000 square feet of floor space.

Paying \$1,800 of the savings into the building, and using the other \$700 for operating capital, Stan and Pauline began their business. Being a practical man, Lewis didn't quit "his

other job." He continued to work full-time during the day at his father's grocery store, then walk to the record shop where he took care of the accounts by the midnight oil. Mrs. Lewis, meanwhile, was running the shop in the daytime by herself.

Wide enough at that tender age to recognize the problems and needs of distribution, Lewis sought to get involved in this and to learn it from scratch. His teacher was one of the greatest: Leonard Chess. Lewis made a trip to Chicago, got the Chess distribution account, and crammed into as little time as possible the knowledge he would have to carry with him to make a success. Chess is still spoken of almost reverently by Lewis, who keeps a huge portrait of him hanging on the most prominent wall in his office.

(An interesting sidelight about the Chicago trip. Driving past a grocery chain, Lewis noted the name of the store, and it stuck in his mind. Years later, when he was to start his own label, he adopted that name he saw: Jewel. His other label, at the time, was named Paula, for his wife.)

No sooner did Stan's Record shop become a reality, than Stan's Record Service was formed. In addition to his Chess distributorship, he began servicing such accounts as RCA, Warner Brothers, Columbia, Capitol, UDC, Atlantic, Decca (now MCA), and all the others. This, too, began modestly, and kept on expanding in a stream which has never slowed down. His warehouse now houses an inventory estimated at \$2 million. The facility itself is valued at \$200,000.

For a long time, Lewis went into the mail order business and was, during a lengthy spell, one of the largest mail-order retailers in the business. He abandoned this some years back, however, when he became too deeply involved in distribution and racking. Not to mention across-the-counter retailing.

There is not just one Stan's Record Shop in Shreveport now, but six of them. They are in every part of the city and in the suburbs. The original downtown store, now greatly expanded, still does the greatest volume of business. The people of

Shreveport have made it a 25-year habit of doing business there.

Oh, yes. A few years ago Stan bought the spot which he had been leasing for a couple of decades. Then he started buying everything in sight. Not only the other retail shops (which he purchased outright and stocked completely, thus investing hundreds of thousands of dollars, but he has bought most of that downtown block, on both sides of the street. The various buildings house his own printing plant, his own in-house advertising agency, and an awful lot of records, tapes, and music hardware. Actually the ad agency is housed across the river in Bossier City, but it works closely with the other various parts of the complex.

To say that operation of the retail stores is in good hands would be an understatement. It has been taken over by a young man who grew up in the business, learned every aspect of it, and now, with his business acumen and his marvelously friendly manner, makes the daily appointed rounds to assure everything is on a business-like basis.

That young man is Lenny Lewis, fresh out of college where he majored in business while spending the summers and many weekends in the stores. The name Lenny is not surprising, considering Stan Lewis' devotion to Leonard Chess.

Lenny Lewis was a high school football star. The scrapbooks in his father's office attest to that. Running in the backfield for Jesuit High School, he did everything but sell popcorn in the stands. If he could have found a way to do that it would have been done. (The announcer who used to call his games in high school now works for Stan part time in his ad agency). An injury stopped him from college football work, but he devoted his time to his studies and to learning the record industry. Despite his youth and good looks, he is all business. He, too, has worked since early childhood, knows the value of a dollar, and is somewhat conservative in his approaches. He is a father's pride, a mother's joy, and every inch a man.

Daughter Susan, too, has worked closely with the company, but took a hiatus this year to work elsewhere, if only to broaden her interests.

Pauline Lewis has, after 20 years, given up working at Stan's Record Shop, and devotes her time to children, to being a wife, and to keeping active in various civic activities.

Stan, who somehow finds time for everything, still spends long hours with his work, but is a total person. Close to the city fathers, he is there when it comes to helping improve Shreveport. And he is particularly there when it comes to doing battle with the tape pirates.

"If they get their way, and we don't stop them," he said, "then all of this work is in vain. I and others would have to give up everything I've worked for all these years, and I'm not about to do that."

Stan has a close, personal friend who is an F.B.I. agent, and who believes in Lewis' battle. Together they work well, and constantly. When the Louisiana Legislature was considering a strong anti bootlegging bill, Stan was the first one off to Baton Rouge to do battle. Lewis spent the better part of two months at the state capitol, fighting for a state law to prohibit pirates operating in his native state. He has never eased up on that fight, and spends many of his working hours and otherwise-leisure hours in a sometimes singlehanded war on the pirates.

(Continued on page 30)



Stan and Pauline Lewis with a welcome visitor from Memphis.



Stan Lewis' headquarters: record labels and retail operations (above) are in a modern building (right) Stan's first record shop in Shreveport had a different look.



3 Is the Number for Success on Stan's Labels

There is an accepted belief by many that things always happen in threes. At Jewel Record Company, it gets downright ridiculous.

In the way of explanation, Jewel is the parent label corporation, from which sprang such labels as Paula, Ronn, and Soul Power. On the Jewel label, Lightnin' Hopkins recorded a single a few years back called "Uncle Stan, The Hip Hit Record Man." That said a great deal about Stan Lewis.

All Stan had to do, it seems, was to put the number "three" on the record somewhere, and things happened to it.

For example, Ronn #3 was a little thing by Toussaint McCall called "Nothing Takes the Place of You," which became a best-seller.

On Paula, Nat Stuckey turned out a monster titled "Sweet Thang," which was number 243. Clarence Fountain's first gospel single on Jewel was 143. C.L. Franklin, father of Aretha Franklin, had a best-seller, Jewel 173, called "Father, I Stretch My Hands to Thee," which is still selling. Gene Wyatt's "I Just Ain't Got," which made the Billboard chart, was #308 on Paula. One of the biggest and most consistent selling of all Jewel albums was "How Sweet It Is," a sermon by the Rev. O.L. Holliday. That was number 0003. The fine instrumental version of "Judy in Disguise," by Offenbach, was number 293. And so it goes.

The Jewel Record Company, formed 10 years ago, did not get hemmed in by the number 3 however. The million-selling record of "Judy in Disguise" by John Fred and the Playboys was Paula #282.

All of these tell part of the phenomenal story of Stan Lewis and his record labels, which have become international in scope.



The devotional Violinaires



Jewel's Soul Stirrers

As Lewis said, "I guess it was inevitable that I would start my own label and go into the manufacturing end of this great industry."

Stan's first artist was Bobby Charles, a white artist, who had excellent acceptance. The first blues artist was Peppermint Harris. The first gospel artist was Willie Morganfield who, all these years later, still is recording for Stan.

Still functioning as a "do it yourself" person, Lewis took Charles on the road, pushing his early releases. Later he hired Dale Hawkins to produce and promote for him. But in those early days, it was Lewis who called on the radio stations, on the distributors, and on anyone who would listen to him and to the Charles record.

The Jewel label was the first formed, and less than a year later Lewis had started his first pop label, Paula. As noted elsewhere, this was named for his wife. He signed a group known as "The Uniques," and their recording of "Not Too Long Ago" was Paula's first release, and right up into the chart it went. Almost immediately he had great success with such hits as "Southern Country Boy" by the Carter Brothers, Nat Stuckey's "Sweet Thang," Bobby Powell's "C.C. Rider," and the great songs of Toussaint McCall.

In 1967, Gene Kent, a Shreveport disk jockey, joined the firm, and the label had its first number one record in the nation, "Judy in Disguise."

In subsequent years, the direction has been to soul, blues and gospel music, and now a first step toward jazz.

Most of the early productions were done by Ter-Mar Studios in Chicago; now they're done everywhere there is an outstanding artist to record. Recordings are done at Sound City in Shreveport, Fame in Huntsville, Robin Hood Bryant's Studio in Tyler, Tex., the Steve Wright Studio, also in Tyler, Virtue Studio in Philadelphia, the Oliver Sain studio in St. Louis, Columbia in Nashville, Sun in Memphis, and, as noted, wherever availabilities exist.

A third label, dealing primarily with soul and blues, is Ronn, named of course for Ronnie Lewis, who is the firm's executive vice president, buyer, operator of the warehouse, and many of many duties.

There are three publishing companies, two of them active, under Stan's jurisdiction. And the catalog is strong, with tunes from it recorded by everyone from Isaac Hayes to Brook Benton. Attractive Gloria Montgomery manages the publishing houses, Su-Ma (BMI) and Lenny Publishing (ASCAP).

Stan, who believes firmly in all of the music forms, now is trying to build a jazz talent roster, and his producers are looking for artists to be signed. Paul Serrano in Chicago is heading the search.

The list of artists in all fields attests to Stan's recognition of all music forms, and to his ear for talent. In the country field, for example, he developed such artists as Nat Stuckey, Tony Douglas and Joe Stampley. In the blues field, the names of Jerry McCain, Frank Frost and Wild Child Butler along with Elmore James, Big Boy Crudup come quickly to mind. In soul, there have been such names as Lowell Fulson, Lightnin' Hopkins and Little Joe Blue. In the devotional field, Clarence Fountain, Brooklyn Allstars, Rev. C.L. Franklin, Violinaires, Rev. O.L. Holliday, etc.

The Jewel catalog of today contains some 300 singles and 150 albums. And the publishing catalogs list 1,600 different songs.

On the subject of statistics, here are some which are rather staggering for an independent company at the end of the first 10 year struggle. For the year of 1972, Jewel Records sold 2,654,515 singles and 470,172 albums. That's a lot of product.

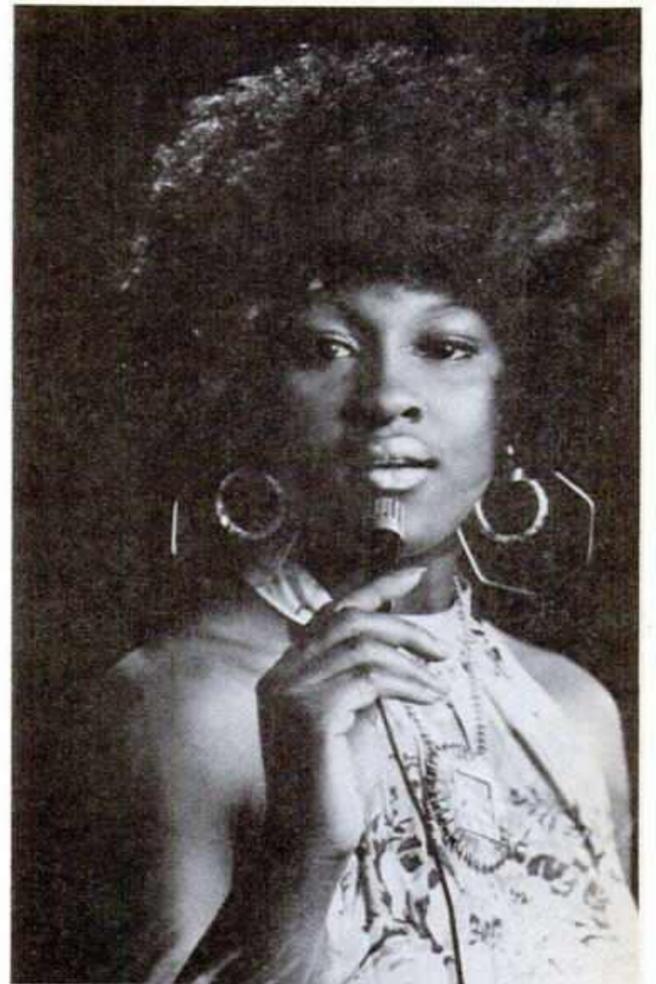
Perhaps a couple of artists, totally different in their approach to records, should be singled out. One of these is Justin Wilson, who quietly has been selling thousands of records over the years. A Cajun comedian, his records are as popular in Milwaukee as they are in the Bayou country. Now he has released a single on the Paula label, on which he sings the standards "September Song" and "C'est Si Bon." His loyal following, which collects everything he has ever recorded, now has a new side of Wilson.

Another of the outstanding performers is Fontella Bass, whose beauty is matched only by her outstanding singing talent. Her recording of "Free" was an instant success, and she has had scores of other hits. They include "I Need to Be Loved," "I'm Leaving the Choice to You," both taken from her outstanding album titled "Free," and plenty of tunes still waiting for release.

A new jazz artist is Stonny Stitt, on the Paula label, who has great potential. Other current leaders in their field are the Rev. Brady Blade, Rev. W. Leo Daniels, The Soul Stirrers, Rev. Willie Morganfield, the Violinaires, the Brooklyn Allstars, Rev. Oris Mays, Rev. Clay Evans, Clarence Fountain, Albertina Walker, Ronnie Kole (also jazz), the BPS Revolution, Willie Rogers, Ted Taylor, the Montclairs, Charles "Cole Black"



Ace blues singer Johnny Taylor

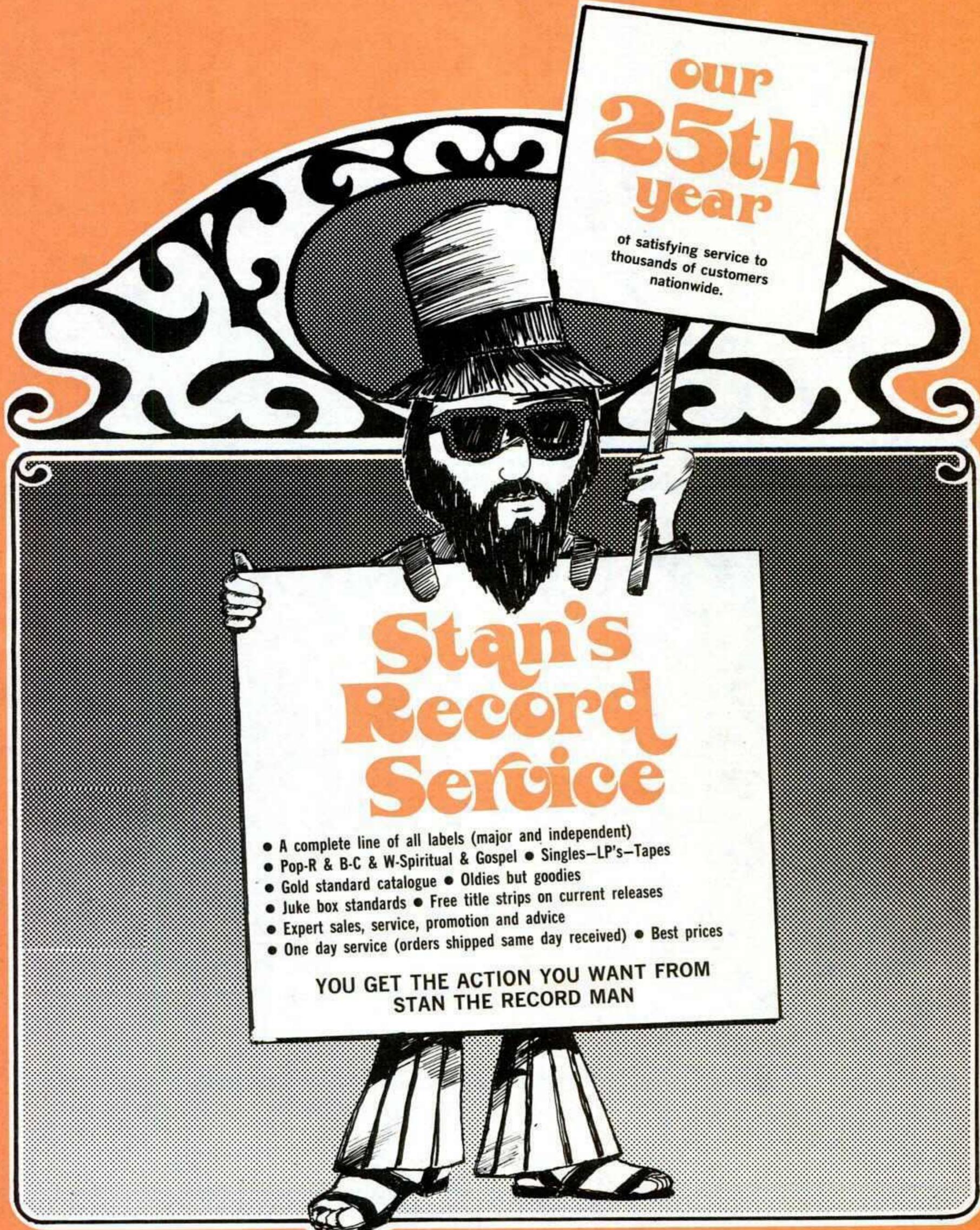


Soul Power's Tommie Young

Brown, Little Johnny Taylor, Little Joe Blue, lovely Tommie Young, Roscoe Robinson, Bobby Patterson, and the African Music Machine.

Distribution, of course, is international, with representation in France, England, Holland, Iceland, Sweden, Switzerland, Portugal, Spain, Australia, Malaysia, New Guinea, New Zealand, Papua, Singapore, Australia, and Japan.

Stan Lewis is not a stand-still man. He still listens to new talent constantly, is always on the search for someone with the special magic. And he doubtless has helped as many new artists along the way as anyone in the business.



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year

of satisfying service to
thousands of customers
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Stan's Record Service

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Shreveport, Louisiana 71101
(318) 422-7182

Our records Growing Bigger



Jewel LPS 0055



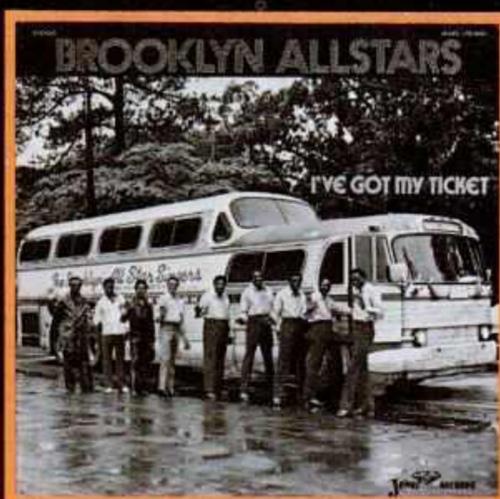
Ronn LPS 7532



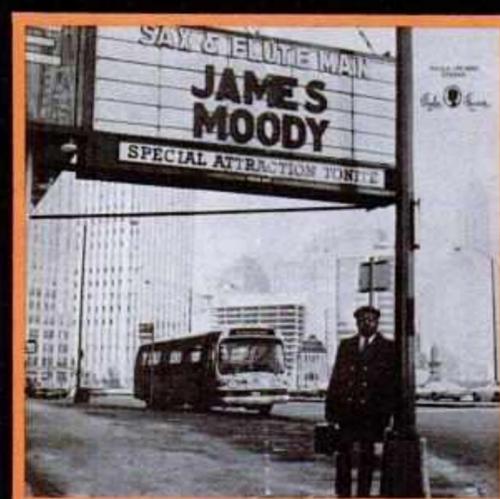
Paula LPS 4002



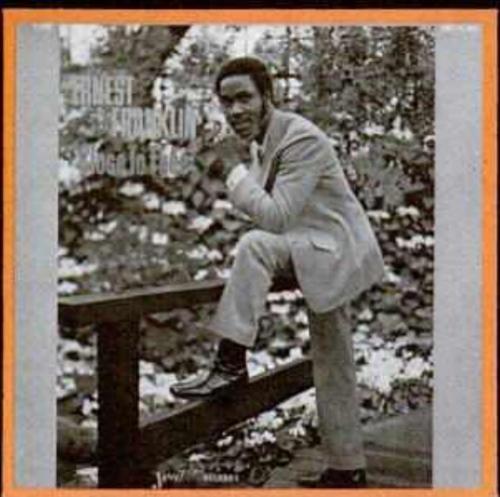
Jewel LPS 0073



Jewel LPS 0067



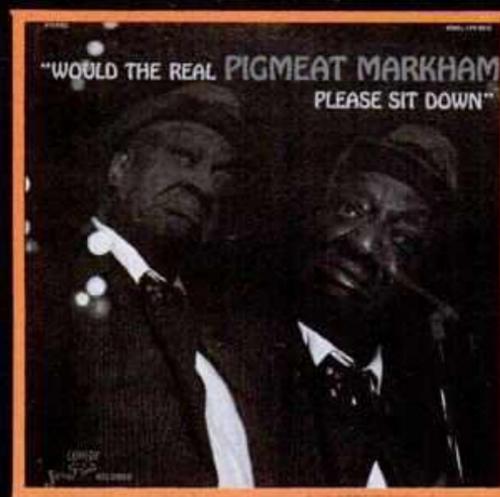
Paula LPS 4003



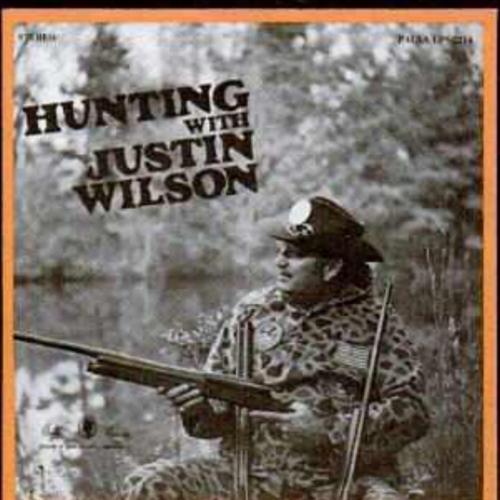
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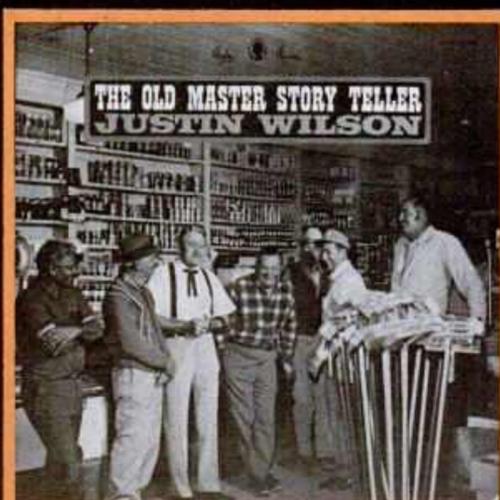
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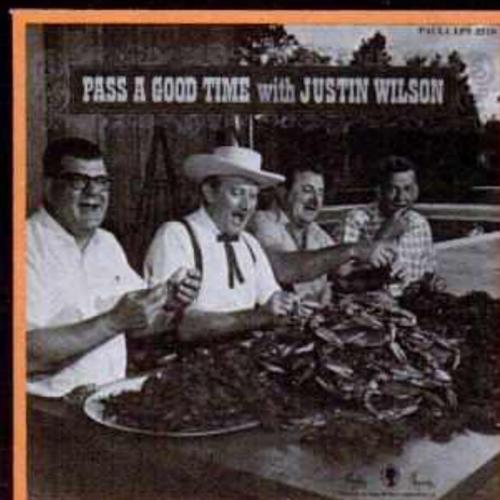
Jewel LPS 5012



Paula LPS 2214



Paula LPS 2219



Paula LPS 2210

and Artists are Every Day!

Jewel..... ARTISTS

- **Little Joe Blue**
- **Lowell Fulsom**
- **"Pigmeat" Markham**
- **Bobby Rush**
- **Sunnyland Slim**

Paula..... ARTISTS

- **Fontella Bass**
- **Odell Brown**
- **Montclairs**
- **Bobby Patterson**
- **Roscoe Robinson**
- **Justin Wilson**
- **Young-Holt Unlimited**

RONN..... ARTISTS

- **Willie Rogers**
- **Little Johnny Taylor**
- **Ted Taylor**

SOUL POWER..... ARTISTS

- **African Music Machine**
- **George Perkins**
- **Tommie Young**

Jewel..... (DEVOTIONAL SERIES)

- **Bell Jubille**
- **Rev. Brady L. Blade & the Voices of Zion**
- **Brooklyn Allstars**
- **Napoleon Brown**
- **Keith Barrow**
- **Chimes**
- **CYC of Chicago / Andrew Jackson**
- **Rev. Clay Evans & The Ship**
- **Clarence Fountain**
- **Rev. C.L. Franklin**
- **Ernest Franklin**
- **Rev. & Sister O.L. Holliday**
- **Rev. Johnny L. Jones**
- **Rev. Oris Mays & The Bostonians**
- **Meditation Singers**
- **Rev. C.L. Moore**
- **Rev. Willie Morganfield**
- **Morning Echoes of Detroit**
- **Soul Stirrers**
- **Violinaires**

728 Texas Street
Shreveport, Louisiana 71101
(318) 422-7182

Jewel's People: A Sparkling Array

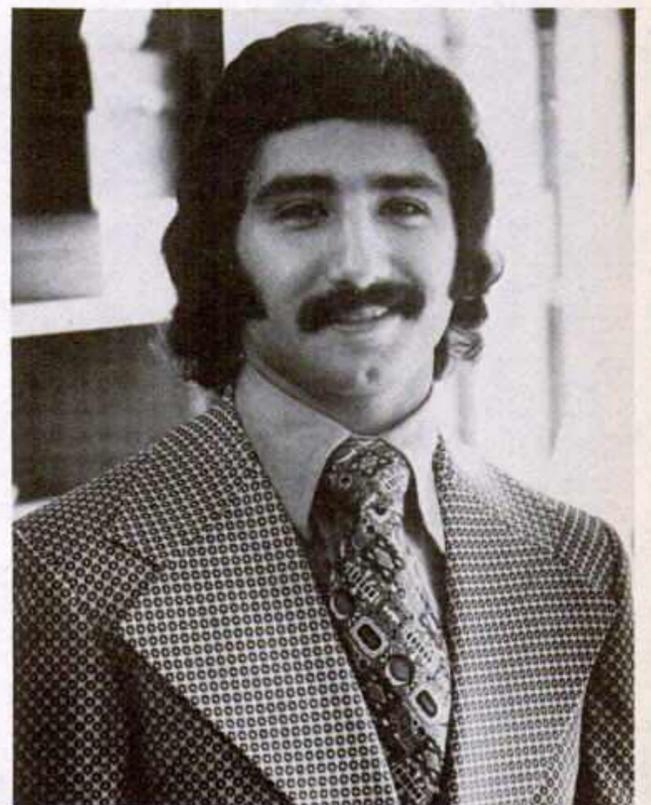
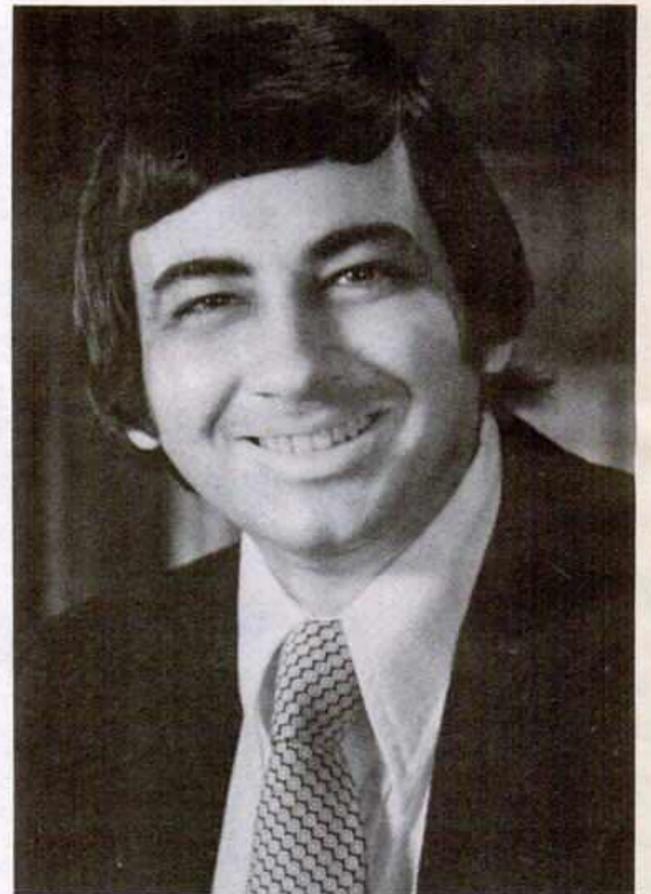
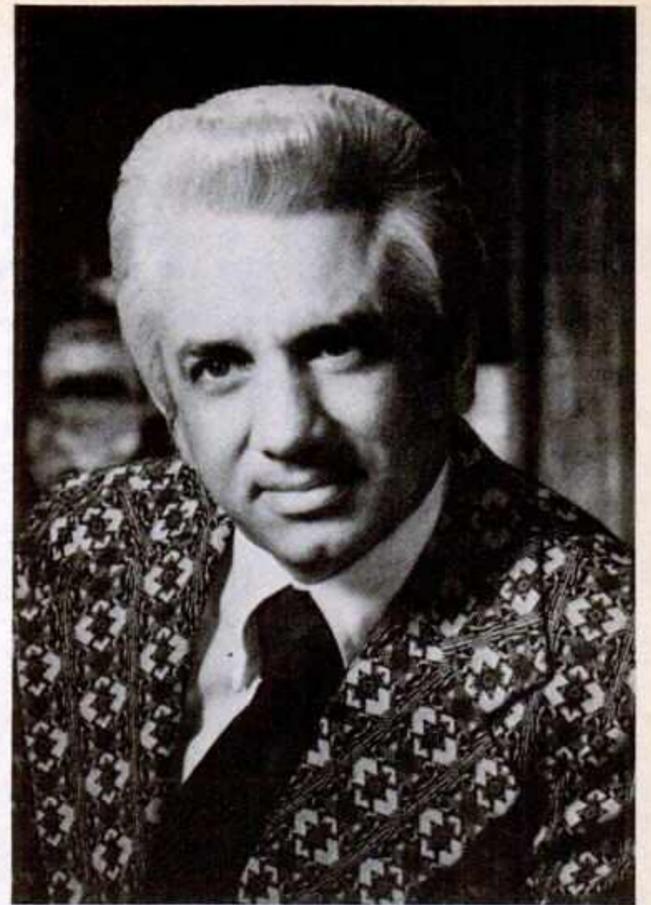
These are the people of the Jewel Record Co. and its various divisions:

Stanley J. Lewis, president
 Pauline T. Lewis, vice president
 C.P. Brocato, secretary
 Ronnie Lewis, executive vice-president
 Gene Kent, vice president (promotion)
 Don Logan, vice president (sales)
 Doris Leach, vice president (royalties & accounting)
 Patsy Dunbar, secretary to the president
 Bobby Patterson, A&R
 Ester Liberto, public relations
 Jo Wyatt, album coordinator
 Gloria Montgomery, publishing
 Cathy Renue, secretary, promotion
 Regina Bennett, promotion (midwest)
 Norman Thrasher, promotion (east)
 Russell Timmons, promotion (south)
 Linn Lee, promotion (west)
 Eve Adams, promotion (gospel)
 Paul Salvail, manager-shipping dept.
 Katy O'Mary, advertising layout-camera-presswork
 Beverly Sutton, photographer-presswork
 Joe Cascio, camera-presswork

Stan Lewis doesn't do anything half-way. In addition to all of his other recording industry activities, he is a distributor for some of the leading manufacturers and a retailer for some.

He handles tape players for the Craig Corporation, record and tape accessories for Le-Bo Products, tape and record cases for Peerless-Vidtronic, needles for Fidelity Needles, Motorola tape units for Dunckelman in Shreveport, Blank 8-track and cassettes for Ampex Magnetic Tape Division of Dallas, guitar strings for Southland Music, and car tape players for CTI of Chatsworth, Calif.

Additionally, he handles pricing labels (although he does not distribute them) for Monarch Marketing System of Dayton, Ohio.



The feminine touch is felt in the Stan's operation. Pauline, Stan's wife (center top) is vice president of the corporations and the original employee at Stan's Record Shop. Gloria Montgomery, (top left), manages the publishing operations and is Stan Lewis' executive secretary. Then there is Gene Kent (above) vice president in charge of promotion for the Jewel label and Don Logan Jewel's sales vice president.

Major movers: from the top—Stan Lewis, founder, owner, president of the 25 year old empire; Ronnie Lewis, Stan's younger brother and executive vice president of the Lewis operations (middle), and Lennie Lewis, in charge of all of Stan's retail stores.

Conagratulations

*You're
The
Greatest.*



Lengthy Artist Roster Boosts Blues, Gospel

Current breakdown of artists under contract to the labels of the Jewel Record Co.

Jewel (gospel)

Bell Jubilee Singers
Chimes
Rev. Grady L. Blade
Brooklyn Allstars
Andrew Jackson & CYC of Chicago
Rev. Clay Evans
Clarence Fountain
Rev. C.L. Franklin
New Bethel Baptist Church Choir
Rev. O.L. Holliday
Rev. Johnny L. Jones
Rev. Oris Mays and Bostonians
Rev. Willie Morganfield
Rev. C.L. Moore
Meditation Singers
Morning Echoes of Detroit
Rev. W.C. Thomas Jr.
Violinaires
Sunset Travelers
Rev. W. Leo Daniels
Napoleon Brown
Keith Barrow
Soul Stirrers
Melody-aires of Kansas City
BPS Revolution

Jewel (Blues)

Little Joe Blue
Lowell Fulsom
Dewey "Pigmeat" Markham
Bobby Rush
Sunnyland Slim
Charles "Cole Black" Brown
Peppermint Harris
Hughey Hawkins

Paula

Fontella Bass
Montclairs
Bobby Patterson
Roscoe Robinson
Justin Wilson

Paula (jazz series)

Odell Brown
Sonny Stitt
Young-Holt Unlimited

Ronn label

Willie Rogers
Little Johnny Taylor
Ted Taylor

Soul Power

Tommie Young
George Perkins
African Music Machine

Lease Releases

Sam "Lightnin'" Hopkins
John Lee Hooker
Memphis Slim

Label producers (staff)

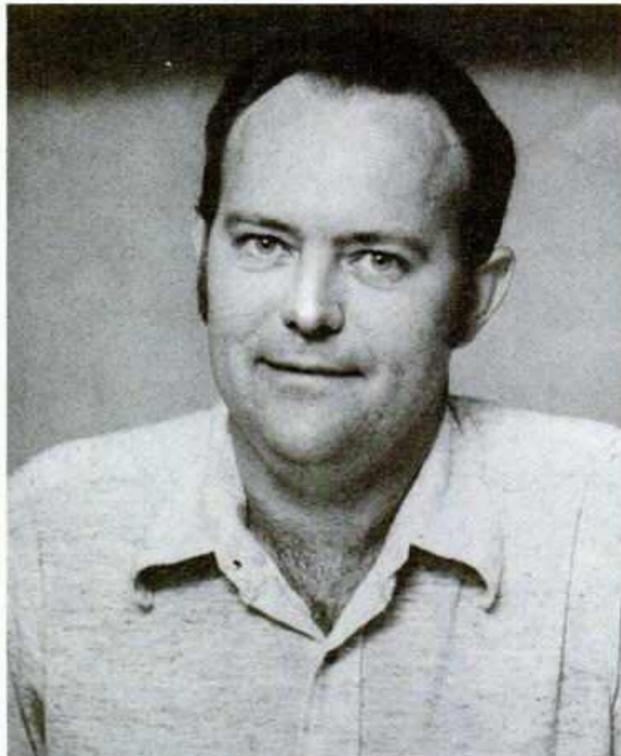
Bobby Patterson
Cash McCall
Ron Dilulio (also arranger)

Independent producers

Calvin Carter
Jules Akins
Bobby Rush
Paul Serrano
Oliver Sain
Miles Grayson
Gene Barge



BUSINESS at the first Stan's location at 728 Texas Street in Shreveport. This is one of six locations throughout the city.



JERRY TANNER is the vice president, general manager for Stan's and also its credit manager and advertising road sales supervisor.



JO WYATT has two jobs: public relations director for Jewel and album coordinator.



DORIS LEACH is the company's vice president in charge of royalties and accounting.

Record Service Reps Multitude of Lines

Stan's Record Service handles distribution for the following lines:

A&M, All Platinum, Angel, Ardent, A/S, Back Beat, BASF, Big Tree, Bold, Brut, Cadet, Capitol, Chart, Chimneyville, Clintone, Cotillion, Crescendo, Dade, Delight, Dig, ABC, Agape, Alston, Anthem, Ashley, Atlantic, Bang, Bearsville, Blue Note, Brownstone, Buddah, Calla, Capricorn, Checker, Chisa, Cobblestone, Cream, CTI, Dakar, Deluxe, Dionn, Abet, Ala, Amanda, Apple, Asylum, Audio Treasury.

Barnaby, Bee Gee, Blue Thumb, Brown Bag, Camden, Cat, Chelsea, Chrysalis, Columbia, Creative Funk, Curtom, Daybreak, Deram, Disneyland, Abko, Alithia, Amaret, Apt, Atco, Avco Embassy, Bayou, Bell, Bluesway.

Brunswick, Candy, Charisma, Chess, Clean, Command, Creed, Cutlass, MCA, Dial, Dooto, Laff, Law-ton, Little David, La Louisianne, Lewis, Living Language, Mandala, Mercury, Lannor, Liberty, London, Laurie, Lionel.

Luna (Seventy 7), Mam, Mega, Mikim, Money, Mums, Myra, Milestone, Monument, Muse/Ornyx, MGM, Mango, Metro-Country, Million, Motown, Music Merchant, Mankind, Metromedia, Modern, Mowest, Musicor, Nasco, Neighborhood.

Nashville, North Bay, National General, Natural Resources, Ode, Original Sound, Paramount, Perception, Philly Groove, Playboy, Pride, Parrot, Phila. Int'l, Pickwick, Polydor, Paula, Phillips, Pip, Poppy, People, Phil La Soul, Plantation, Prestige, Ranwood.

Redi Soul, Rocky Road, Royal American, Rare Earth, Ref.-Ree, Rolling Stone, RSO, RCA, Reprise, Ronn, Red Lite, Right On, Roulette, Scepter, Seventy Seven, Shelter, Shout.

Tape labels distributed by Stan's tape center: Abkco, Amazon, Avco, Bold, Canaan, Chisa, Cherry Red, Dot, Dooto, Excello, Fantasy, Galaxy, Glades, Goldband, Gospel Truth.

Heart Warming, Hickory, Hob, HSE, Humorsonic, Jewel, Jim, Jin, Kent, Laff, La Louisianne, Mankind, Mega, Mercury, Modern, Motown, Mowest, Musicor.

Nashboro, Orbit, Original Sound, Paramount, Par Tee, Paula, Perception, Philips, Plantation, Prestige, Rare Earth, Ronn, Savoy, Scepter, Skyline.

SSS International, Smash, Soul, Specialty, Steed, Stoneway, Stop, Swallow, Tamla, Today, Wand, Wierd World, Word.

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Congratulations To Stan's On
Twenty-five Years Of Service To
The Industry

WOODLAND SOUND
STUDIOS

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MUSIC

NASHVILLE, TENN. 37206

Lewis Sets Records

• Continued from page 21

Expansion has always been a key-word to Stan Lewis. When he began a one-stop operation, he had a handful of area juke box operators. Now they number in the hundreds. He distributes for more than 600 different record and tape labels.

It was in 1961 when Stan was joined by one of his brothers, A.J. "Ace" Lewis, and opened their second record shop, this in the Shreve City shopping center. Soon after this, the youngest of the Lewis brothers, Ronnie Lewis joined the organization. Ronnie now is a vital part in all operations.

It was about that era when the expansion really became accelerated. One of the structures he bought is used as a carpenter shop where tape and record cabinets are built to service the retail accounts. He thinks of everything.

In 1969, Lewis built still another record shop, and expanded the site of his original location. From just two employees at the beginning, he now employs more than 200, and its growth keeps pace with that of Shreveport proper.

(Lewis is particularly proud of the fact that, just a few blocks away from his downtown center, a tremendous renovation project has been underway, with class clubs going up, with tourist areas being constructed, and with an eye toward drawing national or even international attention to the city.)

Stan, quite naturally, is the president and chief executive officer of all of his operations, but he has surrounded himself with outstanding people, capable of carrying on in any condition, and helping him move ahead.

One of these most certainly is Ronnie Lewis, the young brother of the clannish group, and now executive vice president of the various organizations. Quiet and unassuming, he has become a vital part in his brother's machinery, holding down this official capacity both with the record labels and with Stan's Record Service and all of its arms.



CHARLES (Cole Black) Brown sings for Jewel.

**CREAM ALWAYS
RISES!**

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FROM**

SAMMI SMITH
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**25TH
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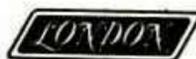


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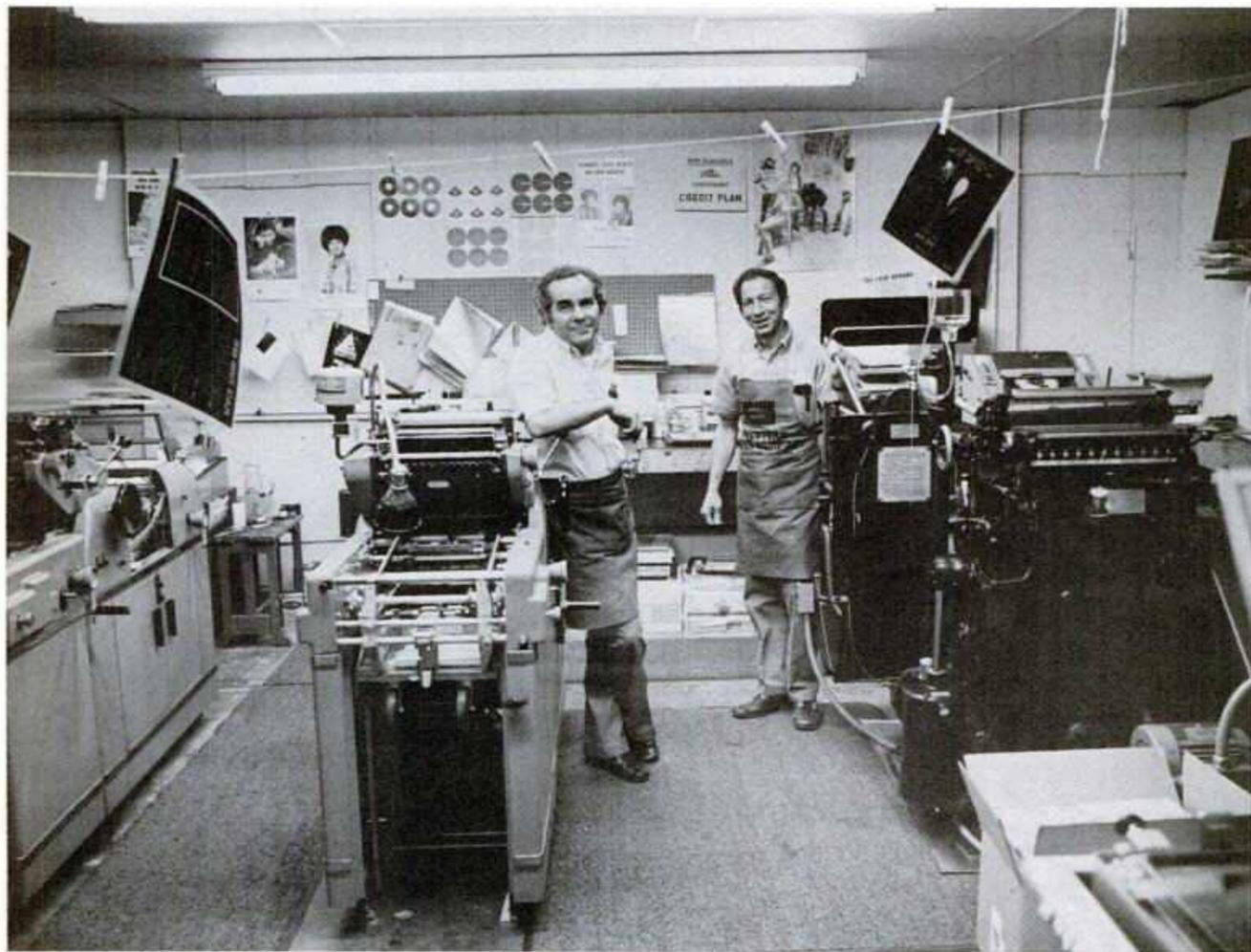
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Records
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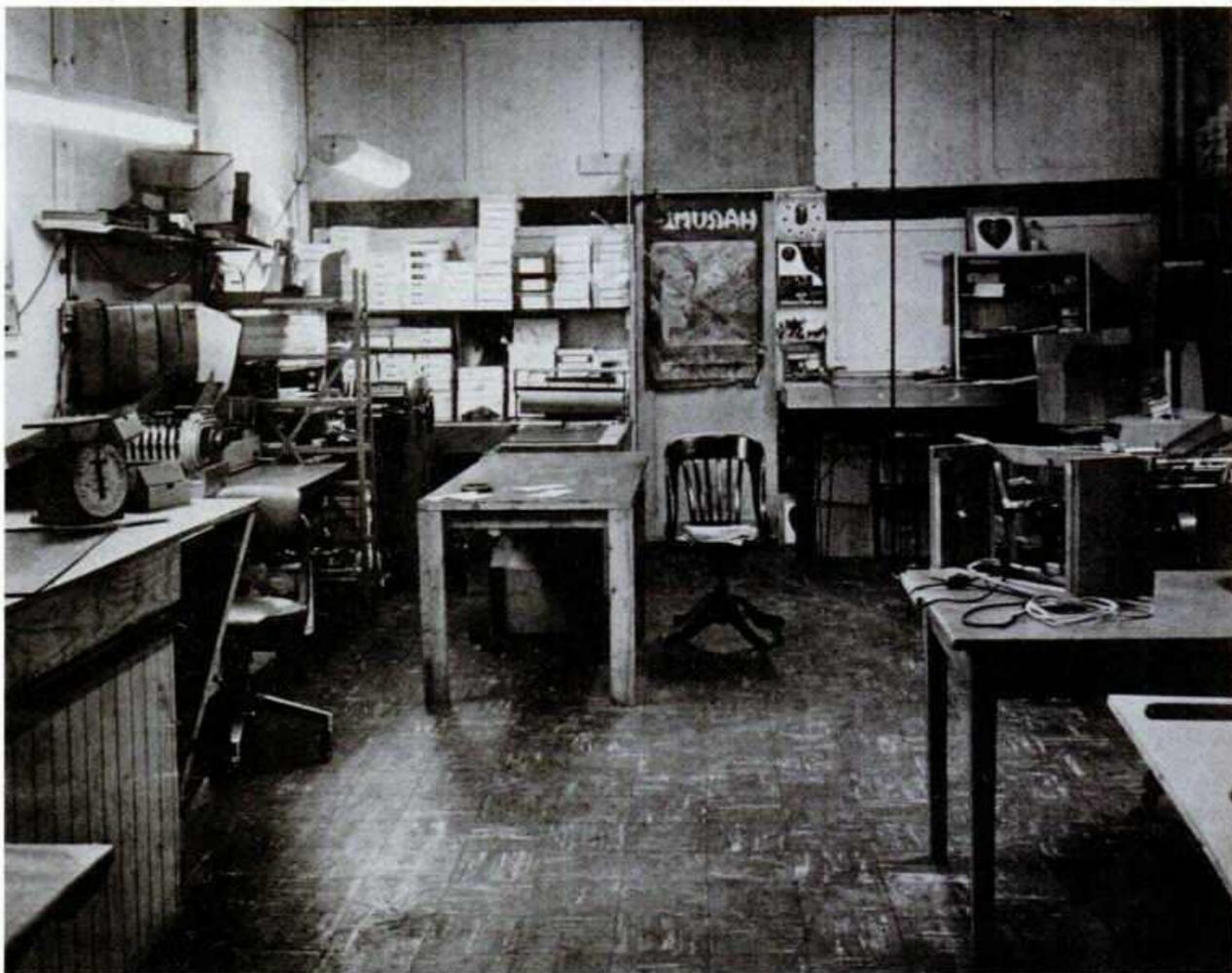
BEST WISHES TO
YOU ON YOUR

25TH ANNIVERSARY

IN THE MUSIC
BUSINESS. HOPE YOU
HAVE AT LEAST
25 MORE GREAT
YEARS COMING UP!

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Happy Anniversary

Stan Lewis

and

Stan's Record Service

Shreveport, Louisiana

from

Chess/Janus

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**CONGRATULATIONS
TO STAN'S
FROM THE
BUDDAH GROUP**



VETERAN soul singer Ted Taylor now performs for Jewel.



REV. Willie Morganfield—a gospel name for Jewel.

The All-Platinum family of labels extends its best wishes to Stan Lewis on his 25th Anniversary.

ALL-PLATINUM
STANG
A&I
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CONGRATULATIONS

STAN

FROM

The Bihari Brothers

Stan,

**Congratulations
on your 25th
Anniversary and
best wishes for
continued success
in the future.**

**Morris Levy
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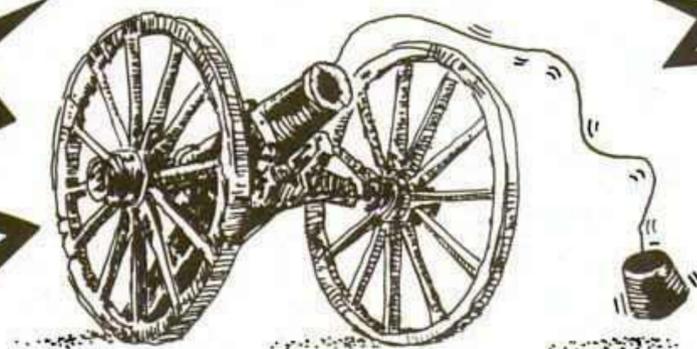
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RECORD DISTRIBUTION CO.

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We can see
why you've had
25 years of success.
Here's to another 25
.....together!

Scepter / Wand Records



**Laff Records
salutes
Stan's
Record Service
25 years**

The Drogens — Lou, Mike and Dave



Musicor
Records is
proud to
congratulate
Stan Lewis
on his 25th
Anniversary
of service to
the record
industry.

*Best wishes for
continued success*



Our sincerest congratulations
to
STAN LEWIS
on his 25th anniversary

We are especially proud to have
worked with Stan from the very beginning
of his fine company

MONARCH RECORD MANUFACTURING

A



CUSTOM SERVICE COMPANY

CONGRATULATIONS!

KEEP SELLING

**STONEWAY
RECORDS, INC.**

R. M. STONE
PRESIDENT

**CONGRATULATIONS
TO STAN LEWIS**
and his gang

from,
BETA DISTRIBUTORS
John Halonka

STAN'S OUR MAN.



Billboard Best Selling Jazz LP's

This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	2	10	YOU'VE GOT IT BAD GIRL Quincy Jones, A&M SP 3041
2	3	14	SWEETNIGHTER Weather Report, Columbia KC 32210
3	6	16	HERBIE HANCOCK SEXTANT Columbia, KC 32211
4	1	22	BLACK BYRD Donald Byrd, Blue Note BN-LA047-F (United Artists)
5	4	24	SECOND CRUSADE Crusaders, Blue Thumb BTS 7000 (Famous)
6	5	10	LIVE AT MONTREUX Les McCann, Atlantic SD 2-312
7	7	10	CARNEGIE HALL Hubert Laws, CTI 6025
8	9	10	HOLD ON, I'M COMIN' Herbie Mann, Atlantic SD 1632
9	8	20	M.F. HORN II Maynard Ferguson, Columbia KC 31709
10	11	22	SUNFLOWER Milt Jackson, CTI 6024
11	10	30	SKY DIVE Freddie Hubbard, CTI 6018
12	13	30	PRELUDE/DEODATO Eumir Deodato, CTI 6021
13	14	14	IN CONCERT Miles Davis, Columbia KG 32092
14	12	12	KING OF RAGTIME Scott Joplin, Angel S 36060 (Capitol)
15	18	8	BLUES FARM Ron Carter, CTI 6072
16	29	3	SOUL BOX Grover Washington, Jr., Kudu KU-1213 (CTI)
17	15	18	UNDER FIRE Gato Barbieri, Flying Dutchman FD 10156
18	16	18	HANGIN' OUT Funk, Inc., Prestige PRS 10059 (Fantasy)
19	19	22	LIGHT AS A FEATHER Chick Corea, Polydor PD 5525
20	17	30	MORNING STAR Hubert Laws, CTI 6022
21	20	22	1st LIGHT Freddie Hubbard, CTI 6013
22	24	14	FORECAST Eric Gale, Kudu KU 11 (CTI)
23	25	5	ART OF JOHN COLTRANE Atlantic, SD 2-313
24	27	10	FIRE UP Merl Saunders, Fantasy 9421
25	21	10	EXCURSIONS Eddie Harris, Atlantic SD 2-311
26	22	12	WE'RE ALL TOGETHER AGAIN Dave Brubeck, Atlantic SD 1641
27	36	5	SUPERSAX PLAYS BYRD Supersax, Capitol ST 11177
28	30	3	'73 Ahmad Jamal, 20th-Century Fox TC-417
29	-	19	SONG FOR MY LADY McCoy Tyner, Milestone 9044 (Fantasy)
30	39	3	INFANT EYES Doug Carn, Black Jazz, BJ 3
31	-	1	CHARLES III Charles Earland, Prestige 10067 (Fantasy)
32	-	1	FINGERS Airto, CIT 6028
33	33	3	ALONE TOGETHER Jim Hall/Ron Carter, Milestone MSP-9045 (Fantasy)
34	32	22	WHITE RABBIT George Benson, CTI 6015
35	35	3	THE REAL ESCAPE Larry Coryell, Vanguard 79329
36	-	1	BOTH FEET ON THE GROUND Kenny Burrell, Fantasy 9427
37	38	3	CISCO KID Reuben Wilson, Groove Merchant 523
38	37	3	PREPARE THYSELF Rahsaan Roland Kirk, Atco 1640
39	-	1	CHILDREN OF FOREVER Stanley Clarke, Polydor PD 5531
40	23	12	GIANTS OF THE ORGAN COME TOGETHER Jimmy McGriff/Groove Holmes, Groove Merchant GM 520

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Campus News

What's Happening

By SAM SUTHERLAND

At Monarch Entertainment Bureau, David Hart has been appointed manager of the college concert division, having worked previously at the Fillmore East and as an agent with the Millard Agency. Prior to joining Monarch, Hart was with College Entertainment Associates.

The move is important to Monarch, since that firm had previously concentrated on booking the Capitol Theatre in Passaic, N.J., and operating the Garden State Summer Music Fair in Jersey City. Hart will work out of the firm's East Orange, N.J., offices.

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Commercial Music Education, Revisited: Since Billboard began exploring the current state of industry-oriented programs at colleges and universities, a good many letters, calls and inquiries have arrived, either seeking more information or understandably griping about the lack of trade coverage for such programs in the past. That response has been encouraging, and this fall will find the Campus News page opening up for regular reports on the current growth of professional music careers as an accredited function of many schools.

One related project now underway is being compiled by Paul S. Moverman, who earlier headed his own label but isn't far enough removed from the industry and from those starting out in it to forget the problems facing potential engineers.

Moverman is working on "A Students Guide to Audio Engineering," a volume slated to include a full breakdown of available courses in that field, along with the syllabus for each course and general guidelines for the areas which potential engineers should explore in preparing themselves for a career.

Moverman also hopes to include teaching credentials for folks already teaching those courses. And, naturally, he's still seeking information before closing his copy later this summer. Students and teachers interested can reach him at 225 Merrymount Drive, Warwick, R.I. 02888.

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PICKS AND PLAYS: EAST—New York—WGSU-FM, State U. College, Geneseo, John A. Davlin reporting: "Spirit," (LP), Spirit, Epic; "Passport," (LP), Doldinger, Reprise; "Realization," (LP), Eddie Henderson, Capricorn. . . . WRCC, Rockland Community College, Suffern, Steve Siciliano reporting: "Wringing Applause," (LP), Brian Alexander Robertson, Ardent; "You Got Me Anyway," Sutherland Bros. & Quiver, Island; "If It Was So Simple," (LP), Longdancer, Rocket. . . . WHLC, Lehman College, Bronx, Alan Kaplan reporting: "Over The Hills And Far Away," Led Zeppelin, Atlantic; "A Touch of Schmilsson in The Night," (LP), Nilsson, RCA; "Boogie Woogie Bugle Boy," Bette Midler, Atlantic. . . . Massachusetts—WSSC, Salem State College, Salem, Mike Wilson reporting: "Kootch," (LP), Danny Kortchmar, Warner Bros.; "Dinsmore Payne," (LP), Dinsmore Payne, United Artists; "Make Music," (LP), Rina Sinakin, Capitol. . . . WBUR-FM, Boston U., Boston, Charlie Perkins reporting: "Fingers," (LP), Airto, CTI; "Fuego," (LP), Mongo Santamaria, Vaya; "Fresh," (LP), Sly and The Family Stone, Columbia. . . . Vermont—WRUV-FM, U. of Vermont, Doug Jaffe reporting: "Both Feet On The Ground," (LP), Kenny Burrell, Fantasy; "First Water," (LP), Sharks, MCA; "Two Quid Deal," (LP), Skin Alley, Stax. . . . Pennsylvania—WKDU-FM, Drexel U., Philadelphia, Tom Masciollo reporting: "Leaving You," Sourdough, RCA; "Looke Me Up," Blue Magic, Atco; "I Believe in You," Johnny Taylor, Stax.

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SOUTH—Tennessee—WRVU-FM, Vanderbilt U., Nashville, Steve Bond reporting: "Rocky Mountain Way," Joe Walsh, ABC; "No More, No Less," (LP), Blue Ash, Mercury; "Countdown To Ecstasy," (LP), Steely Dan, ABC. . . . WTGR, Memphis State U., Memphis, Cecil Holmes & Mike Adcock reporting: "Close To It," (LP), Brian Auger's Oblivion Express, RCA; "Brian Cadd," (LP), Brian Cadd, Chelsea; "Homemade Ice Cream," (LP), Tony Joe White, Warner Bros. . . . WETS-FM, East Tennessee State U., Jim Blankenbecler reporting: "Gonna Hustle You," Legendary Masked Surfers, United Artists; "In April Came The Dawning of The Red Suns," (LP), Ramatam, Atlantic; "Epic Forest," (LP), Rare Bird, Polydor. . . . Alabama—WEGL-FM, Auburn U., Auburn, Tony Dees reporting: "So Sad," (LP cut, Butterfly), Cheryl Dilcher, A&M; "You Are, I Am," (LP cut, Smiling Face), Davey Johnstone, Rocket; "Land," (LP cut, In April Came The Dawning of The Red Suns), Ramatam, Atlantic. . . . Kentucky—WEKU-FM, Eastern Kentucky U., Richmond, Mark Romanelli reporting: "Forward Motion," (LP), The Section, Warner Bros.; "Super Strut," Deodato, CTI; "Take You For A Ride," The Steel Road Band, Warner Bros. . . . Virginia—WMRA-FM, Madison College, Harrisonburg, "Maybe Baby," Gallery, Sussex; "The Greatest Song I've Ever Heard," New Seekers, MGM; "Hell Raiser," The Sweet, Bell.

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MIDWEST—Ohio—WRHA, U. of Akron, Akron, Willie Ticknor reporting: "October," (LP), Claire Hamill, Island; "Rudi Root," (LP cut, Butterflies In Heaven), Mary McCreary, MCA; "Rosewood Bitters," Michael Stanley, Tumbleweed. . . . WKSU-FM, Kent State U., Kent, Tom Shay reporting: "One Live Badger," (LP), Badger, Atco; "Sunforest," (LP), Tom Rapp & Pearls Before Swine, Blue Thumb; "Get Your Rocks Off," (LP), Manfred Mann, Polydor. . . . Illinois—WKDI, WKDI-FM, Northern Illinois U., De Kalb, Sheri Reeser reporting: "Countdown To Ecstasy," (LP), Steely Dan, ABC; "Bachman-Turner Overdrive," (LP), Bachman-Turner Overdrive, Mercury; "Closer To It," (LP), Brian Auger's Oblivion Express, RCA. . . . Minnesota—WMMR, U. of Minnesota, Minneapolis, Michael Wild reporting: "October," (LP), Claire Hamill, Island; "Tell Her She's Lovely," El Chicano, MCA; "You Got Me Anyway," Sutherland Bros. & Quiver, Island. . . . Wisconsin—WVSS, U. of Wisconsin-Stout, Menomonie, Strong & Schertz reporting: "Jessica," (LP cut, Diamond Girl), Seals & Crofts, Warner Bros.; "Sweet Lorraine," (LP cut, Live), Uriah Heep, Mercury; "Ain't Nothin' But A House Party," (LP cut, Bloodshot), J. Geils Band, Atlantic.

Talent in Action

• Continued from page 17

J. GEILS BAND

Convention Hall, Asbury Park, New Jersey

The six of them walked out on stage and you knew from that minute on they meant to take care of business. Once plugged in, the J. Geils Band tore into "First I Look at the Purse" and the rockin' blues band never let up until it left. Peter Wolf, the group's lead singer, clad in ragged black with a beard only matched in color by his ever present sunglasses, maneuvered about the stage with a showman's sense of exhibitionism: his howling vocals sharing the spotlight with the masterful lead guitar strokes of J. Geils.

Magic Dick the harp player, blew pure soul into the instrument while Seth Justman fingered his keyboards with vigor and imagination. The bass patterns of Daniel Klein provided the group with a throbbing backbone and Stephen Jo Bladd's drum crescendos topped off tune after tune. The band triumphed despite the aggravating acoustics of the old convention building. Best number of the set turned out to be the Atlantic act's hit single, "Give it to Me." It was lively reggae-rock at his best featuring a tightly controlled conga drum jam.

The Wolf-Justman compositions were good, rooted in deep, Chicago rhythm & blues. The band works extremely close as a unit with each member allotted spot segments to display his talents. One song just kept building on another only occasionally broken by the lightning dee jay verbiage of Wolf. From the "college of musical knowledge" graduated such Geils favorites as "Homework," "Looking for a Love" and "Southside Shuffle." All kept the shoulder-to-shoulder seashore crowd on its feet from beginning to end. **PHIL GELORMINE**

THE PERSUASIONS BLUE MINK

Troubadour, Los Angeles

An acappella group today would seem to be little more than a novelty, but the Persuasions are so skilled at their craft that one is hard pressed to notice there is no music behind them.

Versatility is the key word behind the Persuasions' act, as they run through oldies medleys, contemporary material and several gospel-oriented tunes. Each member takes a turn at handling the lead spot, and the group manages a strong rapport with the audience. What the Persuasions also show is the depth of talent needed to produce good acappella. The harmonies are tight and intricate and the lead and bass parts are woven in perfectly. There is obviously not room for many groups of this type, but the Persuasions have found a spot which they are not likely to lose. Any group that can leave the somewhat jaded, often silent L.A. rock audience clapping and singing along has got something going.

Blue Mink, a seven-member band from England featuring highly regarded song writer Roger Cook and top British vocalist Madeline Bell opened with a fine set of tunes ranging from hard rock to the softest ballads. Ms. Bell was particularly effective on "belting" type songs such as "I Who Have Nothing" while also working very well with Cook on rock material such as "Gasoline Alley Bred." Already strong in England, the group should receive good acceptance here if their latest performance was a barometer. **BOB KIRSCH**

Picket 'Mash'

• Continued from page 17

And to what does Pickett attribute this resurgence of an 11-year-old oldie? "With the seriousness of the times weighing us down, I feel the country is crying out for laughter. In my record, happily they've found it." The follow-up single to "Monster Mash," as described by Pickett, will find his Karloff singing "a tender r&b ballad capturing the nostalgia of our times."

Yet to look forward to is the Edgar Winter Group's "Frankenstein," maybe to be dug up in 1984.

Jukebox Programming

Programmers Rip Small Hole 45 Idea

By EARL PAIGE & ANNE DUSTON

Background

What: Small hole 45 suggested by rackjobbers at the recent National Association of Recording Merchandisers, discussed at the first Billboard Jukebox Programming Conference and now again during Conference quality control subcommittee meetings.

Why: Rackjobbers believe small hole would eliminate problems of home user fooling with spindles and would mean more singles sales. Quality control subcommittee member and engineer C. E. Bedford of General Electric has suggested the small hole as an alternative when many other areas of improvement are being studied, believing small hole will lend more stability to disk.

When: There is no timetable. Switch to small hole 45 would require pressing plant modifications and extreme modifications of jukeboxes, which now determine rpm speed 33 $\frac{1}{3}$ vs 45 by "feeling" the difference between the hole size.

Sun, SSS, Plantation Super Oldies

Johnny Cash: "Cry, Cry/Hey Porter" 1
"So Doggone Lonesome/Folsom Prison Blues" 3
"I Walk the Line/Get Rhythm" 7
"Train of Love/There You Go" 13
"Next in Line/Don't Make Me Go" 17
"Ballad of a Teenage Queen/Big River" 22
"The Ways of a Woman/You're the Nearest Thing to Heaven" 30
"Luther's Boogie/Thanks A Lot" 35
"I Forgot to Remember/Katy Too" 37
"Story of a Broken Heart/Down the Street to 301" 43
"Oh Lonesome Me/Life Goes On" 47
"Blue Train/Born to Lose" 54
Carl Perkins: "Blue Suede Shoes/Honey Don't" 4
Jerry Lee Lewis: "Crazy Arms/End of the Road" 14
"Whole Lot Shakin' Going On/I'll Be Me" 18
"Great Balls of Fire/You Win Again" 21
"High School Confidential/Fools Like Me" 28
"Little Queenie/I Could Never Be Ashamed of You" 39

"What'd I Say/Living Lovin' Wreck" 48
"Sweet Little Sixteen/How's My Ex Treating You" 55
"Good Golly Miss Molly/I Can't Trust Me in Your Arms" 56
"I Can't Seem to Say Goodbye/Waiting for a Train" 69
Bill Justis: "Raunchy/The Midnite Man" 61
Charlie Rich: "Lonely Weekends/Everything I Do Is Wrong" 67
Jeanie C. Riley: "Harper Valley P.T.A./The Girl Most Likely" 400
Harlow Wilcox & The Oakies: "Groovy Grubworm/Golden Guitar Flower" 401
Chubby Wise: "Maiden's Prayer/Chubby's Hornpipe" 402
Mickey Murray: "Shout Bamalama/Hit Record" 403
Peggy Scott & Jo Jo Benson: "Lover's Holiday/Pickin' Wild Mountain Berries" 404
Johnny Adams: "Reconsider Me/Release Me" 405
Bill Hemmans & Clay's Composite: "Summertime Part 1/Summertime Part 2" 406
Calvin Leary: "Cummins Prison Farm/Brought You to the City" 407

CHICAGO—Jukebox operators strongly oppose changing the hole size of the 45 rpm single, according to a spot check last week. One immediate complaint is that it would make obsolete existing libraries at a time when they are particularly valuable because of the oldie boom.

Yet another serious complaint is that it might well do away with the 33 $\frac{1}{3}$ jukebox LP, again, at a time when this configuration is needed because so much music is available only on large LP's and because the small LP is one answer to the highly controversial problem of lengthy records.

Jukebox programmers point out that exceedingly long records re-

quire too much time in the short prime time playing period in bars. Many are boycotting longer records (see separate story on programmer Judy Weidner). Operators and programmers argue that in many cases the jukebox is still set at three plays for a quarter, further aggravating the problem.

Jukebox LP's, though, are priced at 25c a side and offer around eight minutes of music.

Conversion

Shelly Roseberg, D.C. Vending, Washington, D.C., noted the expense already involved in changing from mono to stereo, and adding adaptive equipment for little LP's. "I think it's a bad idea. Operators will not be able to make up the money on conversion," she said.

"We'd be in trouble if that happened," Finley Duncan, Duncan Amusement Co., Valparaiso, Fla., moaned. "Present equipment is geared to play two speeds based on the size of the hole. It's the first I heard of it," said Duncan, who owns a recording studio and several record companies, as well as a jukebox route.

"It will play havoc with the machines, and knock the jukebox business right out. I'd get out of the business if that happened," Don Anderson, A & A Amusement, Portland, Ore., said.

The thought of changing 300 or

400 machines to accommodate machines appalled many. "It would really be impossible to change machines that are out, there are too many of them," serviceman Jack Williams, Robinson Bros. Sales Co., Phoenix, noted.

"Our library of 10,000 records would be obsolete. It would be a disastrous situation. Of course, we aren't a major part of a rackjobbers business, but it would put jukeboxes out of business. Where can I write a letter?" Wayne Clark, Watkins Cigarette Service, Phoenix, wanted to know.

Bill Bush, Les Montooth Phonograph Service, Peoria, Ill., noted at the quality control subcommittee meeting, "We would have to take our thousands of library 45's and use them for target practice. We already have so many problems with 45's, that we shouldn't be creating another one."

Bush referred to such areas as records warpage, label adhesive, set down dimensions, record drop, slipping records and other areas Bedford and committee members have made recommendations on in letters and reports now going to Recording Industry Association of America (RIAA) president Stan Gortikov and Electronic Industries Association (EIA) P-8.2 standards committee chairman Orlando Taraborrelli of Philco-Ford.

Gloria Taylor: "You Got to Pay the Price/Grounded, Part 1" 408

Jukebox Meetings

Aug. 7—Me. Coin Machine Council, Goddard, 5 p.m., Mecon.
Aug. 11-12—Kan. Amusement & Music Assn., John Emick Cabie, Lawrence, frog hunt and cook.
Aug. 17-19—Mich. Tobacco & Candy Dist. & Vendors Assn. (with music operators), Boyne Mountain Lodge, Boyne Falls, Mich., further details from Mike Spasino (517) 372-2323.
Sept. 20-23—Va. Music & Vending Assn., Heart O' Town Motor Inn, Charlottesville. Officers-elect/cocktail party and dinner Fri., 7 p.m.; dance 8-midnight.
Sept. 21-23—Ill. Coin Machine Operators Assn., Playboy Club, Lake Geneva, Wis.
Sept. 21-23—Florida Amusement & Merchandising Assn., meeting changed to Hilton Inn Gateway, Orlando.
Nov. 9-11—MOA, Conrad Hilton, Chicago.
May 17—Music Operators of New York, Stavenhille Country Club, Sear Lake, N.Y.

Girl Programmer Blasts Color-Coded Title Strip Idea

By GRIER LOWRY

EDITOR'S NOTE: The programming theory of color-coded title strips is strongly advocated by Dick Sterling, who heads his own Newark, N.J. title strip production company and such leading programmers as Bill Bush, Les Montooth Phonograph Service, Peoria, Ill.

In essence, this theory holds that extra play comes from people being attracted to several records by their favorite artist when, say, all country music is presented in a neat programming panel of green tinted strips. Also, claims Bush, changing records is made easier and faster. "It's merchandising," Sterling has said time and again. But in this profile another view is presented.

MANHATTAN, Kan.—Color-coding a record limits it to a single category of music, and frequently has a deleterious effect on the acceptance given a new title, said Judy Weidner, programmer for Bird Music Co., here. In many instances, slotting a new release into a single color-coded niche means it doesn't get the chance it should, believes this young programmer who also runs a route for the company. People often don't play a record because color-coding suggests it doesn't reflect their musical tastes.

With a growing number of soul titles overlapping into pop, and country overspreading into pop and easy listening, color-coding makes less sense than ever to Miss Weidner.

She handles all programming and buys records for the company which is headed up by Lou Placek, with Floyd Evers as assistant manager, and which handles jukeboxes, candy and pinball machines, pool tables and other games. With 200 to 250 locations in an area which takes in Junction City, Abilene, Council Groves, Ft. Riley and Manhattan, the company also holds a distributing franchise on the "Rock-Ola" line encompassing portions of Missouri and Kansas. The company operates five music routes.

As both a programmer, and route-girl, she feels it is important that a new release with promise be given a full chance to make good on company jukeboxes. "With color coding you type a title as soul though it may also easily become pop or country," said the programmer. "I have locations on my route where soul music can't be put on machines, yet many so-called soul titles could also be called pop.

"How do you categorize a title like 'Tie a Yellow Ribbon...?'—country or pop?" she asked.

"We do put colored cellophane strips over new titles to signal their 'current-ness' to customers. But I like for the rest of the stripping to be as uniform as possible.

"In My Junction City locations," she explained, "you either put soul, pop or country music on jukeboxes—you don't mix the music up. The bars are that specialized in their musical tastes and that helps explain why color coding would be a handicap in those locations."

Miss Weidner's programming and buying philosophy is strongly laced with the idea of giving new releases a reasonable



JUDY WEIDNER and Tony Burasco listen to records.

chance to make good. About 20 percent of the locations served by Bird Music are on a weekly service cycle, the remainder on a 2-week cycle. Record ordering is on a 2-week cycle with the bulk of the records bought from Musical Isle, Kansas City. The 15 machines located in the PX at Ft. Riley, and the machines placed in the Student Union at Kansas State University, Manhattan, are on a weekly service cycle because of the high break-in risk involved.

This programmer is aware of the advantage weekly cycling offers in getting a jump on new releases, and eliminating duds more quickly, but it isn't unusual for her to leave a new title which she feels has good-play potential on a jukebox longer than two weeks, even though it is generating little play. She is convinced that it takes some records longer to catch on than others and they deserve a longer time to get started. She also feels that new releases don't catch fire as quickly in a college town. Even though a record may make a dismal debut on a jukebox, she said she may leave it on at least a month before giving up on it completely. And in many instances, this policy has paid off. She points specifically how she would have missed some good income if she'd given up too soon on "Drift Away," Dobie Gray, and "Wildfire," the Skylarks.

"Also, you can count on the location asking that a record be put back on if you take it off too quickly," she said. "That would have been the case with 'Wildfire' if we hadn't given it sufficient time to get going," she said. "You simply have to evaluate a record carefully, particularly the reputation of the artist, in deciding how much time to give it to start clicking."

With Miss Weidner, among other things, good one-stop service means well-filled orders, not four or five holes in an order. She points out that her instructions in servicing jukeboxes at Junction City and Ft. Riley are to put on five country titles, five

pop and five soul records. If she can fill only three country records, she leaves a hole in these machines. The bar owners in Junction City, she points out, are clannish and if one owner visits the place next door and finds a record on a jukebox he doesn't have, she has to get it. In visits to country taverns in the Junction City area, she may put the same five country records on jukeboxes at five different locations. At a Ft. Riley location, a change of records may include two soul records, two pop and two country records one month, and two soul and three pops the rest of the time.

Generally, the Bird music routes run about 50 percent pop—which also includes campus music. Getting heavy play on the campus side is Bette Midler's "Boggie Woogie Bugle Boy" as well as the flip side, "Delta Dawn." About 15 percent of the records feature soul music with the remainder represented by country music. At some locations, reports this programmer, soul play is in a bit of a decline though there is more mixing of soul and pop. And some easy listening spots are slipping over to pop, she said.

But the major trend in her area is to oldies. In Manhattan she said the music of the '50's and '60's, the rock and roll, the boogie woogie and big band sound, is coming on strong. Young people in the 18 to 20 year old bracket, even the teeny boppers, like this music and are playing it. The hard rock stuff—Janis Joplin and Jimi Hendrix—are on the wane.

Oldies are hitting their peak at the campus and country locations, and she said nowadays she sets up at least two or three oldies on every jukebox with items like "Hey, Jude" by the Beatles going on all boxes.

"I love getting requests lists from owners," the programmer said, "and I put some time and effort into encouraging them to develop their lists. It pays off. Sitting down with a location owner or manager and working up a list of requests helps me get on a friendlier footing with management and by talking with him, or her, I get a better impression of the tastes of the people who frequent the place. It's a good way to spot a trend.

"Every jukebox picks up the personality of the customers who patronize a location and I love seeing a box do that," she said. "In the case of setting up a new location, management and I may come up with 30 requests, or sometimes only 15 or 20. But this kind of huddling leaves a good feeling between me and management, makes me feel I am doing a better job.

"Before I set a new location, I check it out good as to type," she said, "then I start looking hard for music that will jive with the tastes. Usually I start asking Tony Burasco at Musical Isle to help me with suggestions and ways to fill out the order. If it's a new country location I always get 'Help Me Make It Through the Night' on, and now Charlie Rich's 'Behind Closed Doors,' and Jeanne Pruett's 'Satin Sheets,' and of course, Johnny Carver's 'Yellow Ribbon.'"

"I do try and buy cover records anytime I can," she said.

(To be continued)

Classical Music

BASF Massive 60-LP Release for Summer

BEDFORD, Mass.—During the next three months, BASF Records plans a mammoth release of classical product. (Billboard July 21.) Over 60 new LP's will be issued by the company in three phases as a means of aiding distributors in establishing the BASF label among retailers. The classical drive also will enable retailers to offer broad representation of the standard and esoteric works in the BASF catalog.

Phase No. 1, currently in release encompasses 20 albums. Highlighted is the companion piece to the company's previously released "Handel's Wasser Music"—"Handel's Royal Fireworks Music and Concerto in F Major." Like its predecessor and other BASF/Harmonia Mundi recordings, the predominant recording feature is the use of original instruments.

Also in this release will be a first classical BASF album by an American artist, Malcolm Frager, who has appeared with leading European and American orchestras and who is appearing at Tanglewood this summer.

Other Phase No. 1 releases are by Josquine Des Prez, members of the Collegium Aureum and soloists of the Tolzen Boy's Choir, Jorg Demus, Elisabeth Speiser, Siegmund Nimsgern and the Collegium Aureum and the Quartett Collegium Aureum.

The second phase of BASF's ambitious summertime classical release will be albums featuring music of Morales, Brahms, Bach and Haydn. Among these there will be an album of Horn Concertos by Hermann Baumann to coincide with his August appearance at New York's Lincoln Center.

In Phase No. 3 will be albums by the American Brass Quintet, a 2nd Vienna Boy's Choir album, English Virginal Music, Music for Flute & Lute and in connection with Frederick Gulda's forthcoming U.S. concert tour, an LP of Bach's "Well Tempered Clavier," played by the renowned European jazz/classical pianist. Phase No. 3 also will continue the historical singer portrait

series keynoting prominent artists from the late 30's and early 40's.

The latter part of the summer will see BASF introducing a new and historic series called Music from Bavarian Courts & Residences. The series encompasses recently acquired manuscripts heretofore in the sole possession of private estates. The series will present previously unrecorded works by Roselli, Amon, Reicha, Nisle, Witt, Fiala, Hoffmeister, Pokorny, Schach as well as premier recordings of hitherto unknown works by Liszt, Wagner, Mozart, Brahms, Bach and Haydn.

With the recent addition of regional sales managers to its staff and the vastly expanded catalog, the company will be seeking in-depth retail representation and continuing recognition as a major entity in the classical market of America. Herb Heldt, BASF national sales and promotion manager, stated that the huge summer schedule of releases affirms the company's commitment to classical product.

Columbia Will Record Black Symphony Writers

NEW YORK—Columbia Masterworks has begun work on a series of at least 12 recordings which will feature the works of some 20 black composers. (Billboard, July 21.) The Black Composer's Series grew out of an agreement between Columbia Records and the Afro-American Music Opportunities Association.

In commenting on this series, Goddard Lieberman, president, CBS/Records Group, said, "We feel that this series continues Columbia Records deep interest in making available all aspects of musical culture we are highly honored to be part of this historic series. The music of black symphonic composers is certainly one of the most neglected areas both in recording and performance, and we hope that our recordings of these works will be an important step in increasing the awareness of the accomplishments

Anceri Death Brings Flow Of Tributes

TORONTO—Tributes have been flowing into Toronto following the death after a lengthy illness of Karel Anceri, conductor of the Toronto Symphony Orchestra, who was 65.

Conductor of the TSO since 1968, Anceri had recently completed a fourth season with the orchestra. Only a few weeks ago he announced that he would retire at the completion of his contract in 1975 because of ill health.

Anceri, who had been a featured conductor on several DG albums, took over the directorship of the Czech Philharmonic in 1951, a post he held until the Russian invasion of 1968.

Although his DG recordings with the Czech Philharmonic and the Berlin Philharmonic have been deleted, his album of the "Dvorak Requiem" with the Czech Philharmonic is still available.

and achievements of black composers." Tom Frost and Tom Shepard, directors of Masterworks and Original Cast, Artist and Repertoire, will work on the production of these albums for the company.

Paul Freeman, the associate conductor of the Detroit Symphony, will be the artistic director of the project, which will involve several Columbia artists, including Isaac Stern, the Juilliard Quartet and Jaime Laredo. The Detroit Symphony and other orchestras will be used.

The Irwin-Sweeney Miller Foundation of Columbus, Ind., has already provided a limited grant for the initial planning process and the first recordings. The chief consultant for the project is Dr. Dominique-Rene de Lerman of the University of Indiana. The first four records of the series will be released by Columbia Masterworks in January, 1974. The recordings will be: Music of Chevalier de Saint George—"Symphonie Concertante," (Op. 13 in G Major for Two Violins); String Quartet (Op. 1, No. 1 in C Major); Symphony No. 1 (Op. 11, No. 1 in G Major); Scenes from "Ernestine." Clarence Cameron White—"Elegy for Orchestra." Samuel Coleridge-Taylor—"Danse Negre;" William Grant Still—"Afro-American Symphony." Ulysses Simpson Kay—"Markings;" George Theophilus Walter—"Concerto for Trombone." Roque Cordero—"Concerto for Violin; Cordero—"Ocho Miniaturas."

The five-year recording project will focus around the selected works of major black composers from various countries, active from the 18th Century to the present. Until this time, the number of commercially available recordings of symphonic work by black composers is less than 20. While a recent Schwann Record and Tape Guide cited the availability of 16 different versions of the Beethoven symphonies in complete sets, for example, the only symphonies available by black composers are single performance version of works by T. J. Anderson, Howard Swanson and William Dawson. There are currently no recordings of string quartets, concertos or operas by black composers, and few recordings of other compositional forms by black composers.

Philadelphia, RCA Sign Long-Term Renewal Pact

NEW YORK—The Philadelphia Orchestra and RCA Records have signed a new, long-term contract renewing the exclusive recording agreement begun between the two in 1968. The contract, approved by the Board of Directors of the Philadelphia Orchestra Association, covers a three-year period with two one-year options.

Joint announcement was made by Rocco Laginestra, president of RCA Records, and C. Winton Baylis Jr., chairman of the Board of Directors of The Philadelphia Orchestra Association.

Laginestra said: "The Philadelphia Orchestra long has been recognized as the world's finest—the Rolls Royce of Orchestras' and, just as we were proud in 1968 when the

orchestra returned to RCA, so now, at the beginning of the great new four channel sound era, we are happy we will be able to go together into the most exciting phase of recording history."

Baylis said: "We are very pleased that the strong combination of RCA Records and the Philadelphia Orchestra will continue. The initial Quadrads produced this season have been enthusiastically received by the critics and the public who have agreed that 'The Philadelphia Sound' never sounded better. With the new contract, the Orchestra can continue its role as recording pioneer into four-channel sound, just as it pioneered in 1917 when it and RCA produced the first commercial symphonic record, and continued through the advent of the LP and stereophonic sound."

Eugene Ormandy, music director of the orchestra, remarked that "this is a great challenge, and the prospect of recording much of the classical repertoire in this new technique means that more and more great music will be heard more naturally and convincingly by a new generation attuned to perfection of sound reproduction."

Magna Artists Coast Branch

NEW YORK—Magna Artists Corp. has opened a Los Angeles office. Ed Rubin, Magna president, named Ron Rainey as head of the new branch.

Magna Artists Corp. is a subsidiary of S. Hurok Concerts, Inc.

Billboard
Top 50

Billboard SPECIAL SURVEY for Week Ending 8/11/73

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	8	DELTA DAWN Helen Reddy, Capitol 3645 (United Artists/Big Ax, ASCAP)
2	3	5	SAY HAS ANYBODY SEEN MY SWEET GYPSY ROSE Dawn, Bell 45,374 (Levine & Brown, BMI)
3	5	8	GET DOWN Gilbert O'Sullivan, MAM 3629 (London) (Management, BMI)
4	4	8	HOW CAN I TELL HER Lobo, Big Tree 16, 004 (Bell) Famous/Kaiser, ASCAP
5	2	11	TOUCH ME IN THE MORNING Diana Ross, Motown 1239 (Stein & Van Stock, ASCAP)
6	6	9	THE MORNING AFTER Maureen McGovern, 20th Century 2010 (ASCAP/Fanfare, BMI)
7	9	6	CLOUDS David Gates, Elektra 45857 (Kipahulu, ASCAP)
8	13	4	YOU LIGHT UP MY LIFE/BELIEVE IN HUMANITY Carole King, Ode 66035 (A&M) (Colgems, ASCAP/Colgems, ASCAP)
9	11	6	LIVE & LET DIE Paul McCartney & Wings, Apple 1863 (Unart/McCartney/ATV, BMI)
10	8	10	YESTERDAY ONCE MORE Carpenters, A&M 1446 (Almo/Hammer & Nail/Sweet Harmony, ASCAP)
11	16	4	SEND A LITTLE LOVE MY WAY Anne Murray, Capitol 3648 (Colgems/East Hill/J.C., ASCAP)
12	7	11	DIAMOND GIRL Seals & Crofts, Warner Brothers 7708 (Dawnbreaker, BMI)
13	10	13	BOOGIE WOOGIE BUGLE BOY Bette Midler, Atlantic 72964 (MCA, ASCAP)
14	12	14	BEHIND CLOSED DOORS Charlie Rich, Epic 5-10950 (Columbia) (House of Gold, BMI)
15	14	16	BAD, BAD LEROY BROWN Jim Croce, ABC 11359 (Wingate/Blendingwell, ASCAP)
16	23	6	SUNSHINE Mickey Newbury, Elektra 45853 (Acutt-Rose, ASCAP)
17	46	2	MY MARIA B.W. Stevenson, RCA 0030 (ABC/Dunhill/Speed/Prophecy, ASCAP)
18	25	3	LOVING ARMS Dobie Gray, MCA 40100 (Almo, ASCAP)
19	20	7	JIMMY LOVES MARY-ANNE Looking Glass, Epic 5-11001 (Spruce Run/Evie/Chappell, ASCAP)
20	39	2	LOVES ME LIKE A ROCK Paul Simon, Columbia 4-45907 (Charing Cross, BMI)
21	15	9	HE DID WITH ME Vicki Lawrence, Bell 45,362 (Senor, ASCAP)
22	28	2	ASHES TO ASHES The Fifth Dimension, Bell 1766 (ABC/Dunhill/Soldier, BMI)
23	27	3	IT'S A SMALL, SMALL WORLD Mike Curb Congregation, MGM 14494 (Wonderland, BMI)
24	24	6	NEXT DOOR'S NEIGHBOR'S KID Jud Strunk, MGM 14572 (Cosette/Every Little Tune, ASCAP)
25	26	9	SUMMER (The First Time) Bobby Goldsboro, United Artists 251 (Unart, Pen in Hand, BMI)
26	34	3	OPEN UP YOUR HEART Roger Miller, Columbia 4-45873 (Tree/Alrhond, BMI)
27	18	7	WHERE PEACEFUL WATERS FLOW Gladys Knight & The Pips, Buddah 363 (Keca, ASCAP)
28	37	3	HARMONY Ray Conniff, Columbia 4-45893 (Thrice/Norman J. Simon, ASCAP)
29	31	6	EVERYONE'S AGREED THAT EVERYTHING WILL TURN OUT FINE Stealers Wheel, A&M 2450 (Hudson Bay, BMI)
30	38	3	SUNSHINE SHIP Arthur, Hurley & Gottlieb, Columbia 4-45881 (Sunship/Spinozza Pitts)
31	35	4	YOUNG LOVE/A MILLION TO ONE Donny Osmond, MGM 14583 (Lowery, BMI/Stone Agate, BMI)
32	29	4	WAS A SUNNY DAY Josh, Bell 1739 (Charing Cross, BMI)
33	42	3	THE GREATEST SONG I EVER HEARD The New Seekers, MGM 14586 (Famous, ASCAP)
34	40	4	TOP OF THE WORLD Lynn Anderson, Columbia 4-45857 (Almo/Hammer & Nails, ASCAP)
35	-	1	HALF-BREED Cher, MCA 40102 (Blue Monday, BMI)
36	45	2	YOU'RE THE BEST THING THAT EVER HAPPENED TO ME Ray Price, Columbia 4-45889 (Keca, ASCAP)
37	36	3	WHERE IS THE LOVE Sergio Mendes & Brasil '77, Bell 1745 (Antisia, ASCAP)
38	41	5	THE HURT Cat Stevens, A&M 1418 (Ackee, ASCAP)
39	-	1	MY PRAYER Vogues, 20th Century 2041 (Skidmore, ASCAP)
40	-	1	IN THE MIDNIGHT HOUR Cross Country, Atco 45-6934 (Cotillion/East/Memphis, BMI)
41	33	5	LEARN TO SAY GOODBYE Dusty Springfield, Dunhill 4357 (Pamco, BMI)
42	47	2	THE LONG WAY HOME Neil Diamond, Bang 703 (Tallyrand, BMI)
43	48	2	UNEASY RIDER Charlie Daniels, Kama Sutra 576 (Buddah) (Kama Sutra/Rada Dara, BMI)
44	-	1	MUSKRAT LOVE America, Warner Bros. 7725 (Wishbone, ASCAP)
45	44	5	NASHVILLE Ray Stevens, Barnaby 5020 (MGM) (Ahab, BMI)
46	49	2	SUMMER IN THE CITY Quincy Jones, A&M 1455 (Hudson Bay, BMI)
47	22	8	NATURAL HIGH Bloodstone, London 45-1046 (Chrystal Jukebox, BMI)
48	-	1	TAKE ONE STEP Eddie Gorme, MGM 14563 (Damia, ASCAP)
49	50	3	MEDLEY: I NEED YOU/ISN'T LIFE STRANGE/WITHOUT YOU The Pastor Brothers, Alithia 6051 (WB, ASCAP/Leeds, ASCAP/Apple, BMI)
50	-	1	RHAPSODY IN BLUE Deodato, CTI 16 (New World, ASCAP)

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Capitol Canada: A Company With The Top Artists And The Top Awards

You can get an objective evaluation of a record company in two ways. One is by measuring the success of its artists. Edward Bear, Anne Murray and Skylark have all had major U.S. chart action this year. Tommy Graham, Christopher Kearney and Fergus have all been picked up internationally.

Another way is by looking at the awards it has won from its peers in the industry. Every year PRM Magazine polls the members of the Canadian record industry and sponsors an awards presentation. This year Capitol won eight of the 18 awards presented—more than double the total of any other company.

Of course, there have been lean years too, but this year's success is no mere fluke. Capitol Canada holds the record for total number of awards for Record Company Of The Year in the past decade, and is tied for first in Canadian Content. Moreover, since 1964, it has won the award for best national promotion six times.

Tourists no longer come to Canadian cities in July with skis on their cars. Maps of the country available south of the border no longer have sea serpents and other abominable creatures decorating the northern wastes. Even John Doe is subconsciously aware that Canada has skyscrapers and superhighways and McDonald's restaurants and its very own rock stars.

But Canada is not India yet either. While the population is predominantly urban most of those urbs are spaced out fairly near the 49th parallel where Canadians can take advantage of American breezes and broadcasting. This second largest country in the world has few more people than New York State. And when most of them are nearer to the U.S. than to the next large Canadian city, the difficulties of developing unified competition here are immense.

So what? The spillover of American knowhow is hardly rubbing our standard of living the wrong way. And the U.S. record industry has music enough for us, and to spare. Why fight when we are being so well fed?

Because there is good musical talent in this country seeking self-expression. . . . Because there are audiences in this country and abroad hungry for new sounds in new perspectives.

Because exploiting this demand with this supply is a solid business venture.

For Capitol Records of Canada it meant cutting the umbilical cord and learning to walk.

This company became one of the very first in Canada to not totally rely on the mother company when it established its own a&r department.

At first it demonstrated more enthusiasm than discretion. The first Canadian-content record it released was Frank Bogart and his Orchestra's "Society Dance Date."

But it was already making its own decisions about releasing imported product. Paul White, then in fact and now also in title head of a&r, was given a lot of rope. For example, early in 1962, he picked up on an unknown EMI single called "Love Me Do" which sold 170 copies; a follow-up called "Please Please Me" sold even fewer; the third was "She Loves You." The group was not even on Capitol in the U.S. at the time.

This independence has been getting stronger ever since. While Capitol Canada has worked very strenuously over the

years to build up working relationships with Capitol Inc. in the States and with EMI in England, it still has to answer to no one in the type of artists it signs, and in its recording and handling of domestic product. It can exercise the option of being selective in its releases of affiliated product. The parent-child attitudes no longer exist; there is mutual respect. Pink Floyd was released here first. Mandingo was snapped up here by Capitol but lost to another company in the U.S.

Capitol Canada is now not a record company producing for the Canadian market, but a Canadian record company producing for the international market.

Once, all support services of the record industry were out-



Bill Bannon

side Canada. Capitol was the first to do extensive promotion and marketing in Canada.

Never since has it adopted the shotgun approach of launching a fusillade of talent in the expectation that some few artists would reach the target; on the contrary, there has been a tenaciousness with some poor sellers that many described as stubborn. For example, contrary to popular opinion, "Close Your Eyes" is Edward Bear's fourth album for Capitol. (There has always been a lot of willingness here to throw a lot of support behind a gamble.)

And for another example, look at Capitol Canada's extensive plans to take its acts on tour nationally the way it has already done internationally. The effectiveness of the idea was proved in mid-July when Christopher Kearney and Pepper



Dave Evans

Tree played a series of concerts in the Maritimes with the Raspberries and caused a surge in publicity and sales.

Another first is the very strong aggressive approach taken to international marketing of Canadian talent—just as though the artist really deserved to be heard. Indeed it sends its head of a&r throughout Europe two or three times a year solely to give personal exposure to and gain commitment for music by Canadian artists in general and Capitol's contributions to it in particular.

In between visits, moreover, there is a regular international newsletter completely separate from North American-oriented publications sent out which introduces new talent and provides steady follow-up news.

If the situation merits it, the company will provide financial support for a European tour by an artist. Last year, both Anne Murray and "Richard" got the boost. Now the French-language division is getting into the act with a planned program of exchanges.

This attention to building up strong world-wide relations was important in helping push "Last Song" to the top in such places as Australia, New Zealand and South Africa.

Nor is there any branch plant mentality in Capitol Canada's promotion of foreign product. Look at the tremendous support given to Gilbert Beaud and to Pink Floyd on their recent tours.

Nevertheless, Canadian talent is the top priority, and Capitol's success with it is snowballing. More music by Canadian artists released by the company this year than in all other years put together. And more money is invested in Canadian record production by Capitol Canada than by all the other record companies combined. (And in Canadian record marketing.)

Perhaps the most important uniqueness of Capitol Canada is the people.

President Arnold Gosewich: "My personnel policy has been simply that we must attract into the company committed professionally-minded people.

"You need good artists and good material meaningful to the times, of course, but you need the professional support that will take and produce and publicize and promote and sell these two ingredients; otherwise your chances for success are very slim.

"Prior to this, when I was a lowly retailer, I believed it was up to the manufacturer to put out product and up to the rack jobber to move it onto the shelves. Since then I learned that developing talent requires participation at every level from producer to retailer.

"Our success could have happened to any company. It has happened with Capitol because of the commitment of people from top to bottom."

(Continued on page C-14)

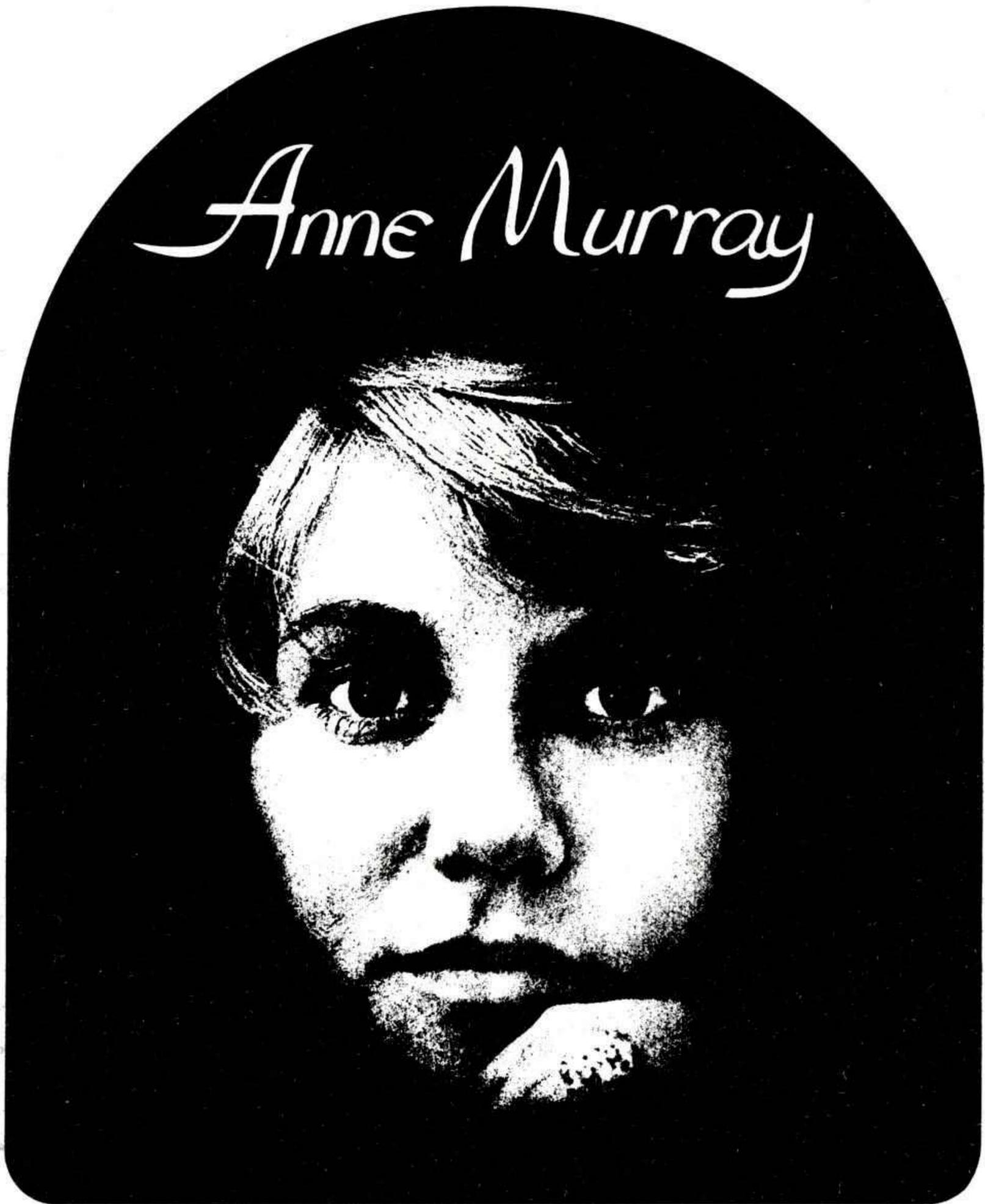
Capitol Canada President Arnold Gosewich and Tommy Banks, President Century II Studios LTD., Edmonton, sign a contract for Capitol's manufacture and distribution of all product lines on Banks new, forthcoming Century II label.



Paul White

FROM CANADA ON CAPITOL

Anne Murray



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Danny's Song



Capitol

Quebec Market Has Its Own Distinct Flavor

In theory, Pierre Dubord, a&r man for the Quebec market, is a yes-man to national plans and policies. However, because of the independence encouraged in all regions and because a "oui-m'sieu" attitude would be misapplied in darkest Toronto, Dubord discovers and develops French Canadian talent on his own initiative. This initiative is highly prized by Capitol Canada.

Almost all of the Capitol Quebec recordings have been released by Pathe-Marconi in France. And several of our French artists have become or are becoming stars in the rest of Canada with English language production, currently Martin Peltier and Karo. Lise Thouin is next: she did an album of music for a Quebec movie called Les Colombes (The Doves) produced by her husband, and the popularity of the soundtrack should be repeated when the movie opens in the rest of Canada with her English version in September.

Dubord has been with Capitol in Quebec for 13 years, but local origination really started in earnest 10 years ago with Les Cailloux, a harmony folk band (something along the lines of the Kingston Trio) who had two successive TV series and a number of very successful albums. (Their leader, Yves La Pierre, is still involved with Quebec music; he owns Tempo Studios in Montreal and recently produced and arranged the first albums of Lise Thouin and Martin Peltier.)

One of the landmarks of the intervening period was their recording of French artist Adamo live at Montreal's Place Des Arts, in 1969. The album sold more than 30,000 copies in the Province of Quebec alone.

It is a little known fact that the Province of Quebec is the biggest per capita record market in the world. As either cause or effect of this, the Quebec media are unusually pop-oriented. Television, radio, newspapers and magazines are heavily into talent-scouting and can make stars of their contest winners. Capitol Quebec has plunged into this vigorous atmosphere and snapped up several new found talents—with

strong results. Suzanne Stevens, who recently surfaced as winner of a TV station CFTM/CJMS Radio Mutual network talent hunt and became the latest addition to Capitol's talent roster, just brought out her first single a couple of weeks ago; it is selling a steady thousand copies a day.

This kind of success has maintained the healthy freedom of the a&r Quebec division. They have the budget and the mandate to sign and develop three unknowns a year—plus any number of artists with established reputations.

Capitol Quebec is expanding more than ever before; at the moment they are arranging exchange programs between their province and France, and increasing their tie-ins with independent producers.

Quebec's market for English product is also extremely keen and obliterates language barriers. But a region which flocks to Shawn Phillips but never gave the Stones a sell-out until this last tour is treacherous for all kinds of promoters. Roger Desjardins, Capitol's man in Quebec promotion, has a sixth sense about which acts will sell well and what kind of promotion will spark further interest.

Desjardins has done publicity for a night club, buying for a rackjobber, inventory control for one record company and selling and promoting for another—and now he has a reputation throughout the province for honesty, even for outspokenness. So if at times he recommends what his industry contacts really need rather than what Capitol Records is pushing at the moment, his company is more than repaid by the value of his company.



Beechwood/Capitol Music Firms Eye Number One Position

Publishers tend to be treated like the maiden aunts of the record industry, but Capitol's publishing arms, Beechwood/Capitol are "mother" to a steadily growing number of artists and composers, a great many of them from outside the Capitol Records brood.

Beechwood Music and Capitol Music, respectively the BMI and CAPAC affiliates, were launched a mere four years ago with RCA country artist Gary Buck at the helm. Before he left them to form his own company, they were under full sail with hits like Gene MacLellan's "Put Your Hand In the Hand" and "Snowbird" and Shirley Eikhard's "It Takes Time."

Joey Frechette took over and has maintained the pace of growth. Frechette had composed the song "Clap Your Hands" and was lead singer on its hit version with the Beaumarks before going into promotion for Columbia and radio liaison for BMI—so he brings to the position a certain sympathy and understanding.

His approach to the business, implemented by his country, pop and MOR specialists, is to pick up writers suitable to the market and to hustle the songs to appropriate artists, whether on Capitol or not.

One of the few exclusive writers signed by Beechwood/Capitol, for example, was United Artists' talented folk performer Karl Erikson. Another was a young American who was caught playing a badly out-of-tune guitar in Toronto's infamous free-form learning residence Rochdale College. But one does not have to be in Toronto to be heard. The managers do extensive travelling to track down rumors of backwater bands. With astonishing success.

That Beechwood won four BMI awards this past year, more than any other publisher, is just gravy. The meat of their success must take into account the fact that most artists in Canada as elsewhere record their own songs; of these that do not, a spiralling number are recording Beechwood/Capitol songs.



The music people at the record and tape bars of Sherman's and Mister Sound retail stores —where it's *really* at!— are proud to be part of Canada's top recording company.

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Sam "The Record Man" Sniderman

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**For the Courage and Determination They Showed in Their
Promotion of Canadian Talent**

**For the Success They have had in The International Field
with Canadian Talent**

MCA RECORDS (CANADA)

CUSTOM DIVISION

Question: What do these six stars have in common?

- * Anne Murray
- * Aarons & Ackley
- * Edward Bear
- * Gene McLellan
- * Tommy Graham
- * Richard

Answers:

1. Their hits are all on Capitol records. Naturally.
2. Their hits are recorded at Eastern Sound. Of course.

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THE SOUND OF THE '70s

Retail Operation Flourishes With 14 Stores; Six More Are Planned

Record retailing offers the greatest scope for expansion in the Canadian music industry.

So claims Tom Burney, the admittedly biased tycoon of Capitol's burgeoning retail division.

The division was created a mere four years ago when Capitol bought out Sherman Enterprises, the rack and retail outfit owned by Alex Sherman, now retired, and Arnold Gosewich, now thriving.

After reorganization and much expansion there are now 14 stores. Mr. Sound is a new face with two outlets in London, Ontario and a major expansion schedule, but Sherman's still leads with three outlets each in Toronto, Montreal and Quebec City, and one each in Ottawa, Hull and Hamilton. Plans for the fiscal year just begun include six more stores. Where? In Toronto, Montreal, Quebec City and Ottawa.

Importing Music From All Over The World Produces A New Profit Area

As if the immediate family wasn't handful enough! Last summer Capitol Canada began to appease its craving for new titles by making raids on foreign catalogs. Within months the import service was making a profit, and today thousands of Capitol imports from France, Germany, Italy, Holland and England are being sold every week in this country.

Capitol seemed to be gambling in assigning a whole new division to a career salesman, but in the Montreal office, Jacques Marchand had demonstrated the range of his musical interests and his ability as an administrator.

When he came to Toronto as import manager, he set up his department like a small independent company, acquired the able assistance of Jean Bartolini (who added Italian to his fluent French and English), and travelled across Canada and through Europe.

Marchand is responsible for the choice of each record in the catalog—pop and classical—and there are now nearly 1000 titles. (India is coming in, as this goes to press; other countries are still under negotiation).

Leading in sales, of course, are the 13 British albums of the Beatles. Nonetheless, with the CBC network's mandate to provide for minority tastes, with progressive stations' interest in new sounds, and with MOR radio's growing enthusiasm for imported dance music, many arcane areas of the catalog are coming into flower. At least one album ("First Base" by Babe Ruth) became a hit as an import before being released nationally.

The doors that this department has opened to the international market have allowed major side benefits: a free two-way flow of information, important European contacts, and some unexpected markets for Canadian albums and in-person talent.

A quick look at your atlas will reveal that all of the above cities find themselves in two of Canada's 10 provinces—Ontario and Quebec. This is not just coincidence. Apart from the extra value such concentration allows each promotion and management dollar, a quick look at Canadian industry statistics reveals that Ontario has 40 percent of the national market and Quebec another 35 percent.

These stores are not escape valves for over optimistic Capitol production runs; they are all full-line stores with heavy concentration in classics and jazz. All the top-level decisions are approved by Arnold Gosewich but the retail division makes its own decisions as to what to carry, and operates under the same 15 percent return policy as any other retailer. Capitol remains aloof. The wholesale division treats the retail division simply as a customer—albeit a highly valued customer, since its credit rating is, of course, excellent.

Tom Burney came to be general manager of retail from a decade in record sales and rack jobbing. The bulldog determination he has shown at Capitol has been in evidence since his first visit, when he threatened to become a lobby fixture until he could talk to a decision maker.

Wolfgang Spegg, the merchandise manager, was in Germany until he was 18, came to the United States, got into taxi-driving and higher-educating, left for Canada to avoid the draft, and made a success of himself buying housewares for Eaton's. He got into the record business "because I was spending too much money on records, and my subscription to Billboard was going up to \$40."

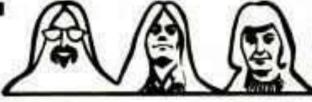


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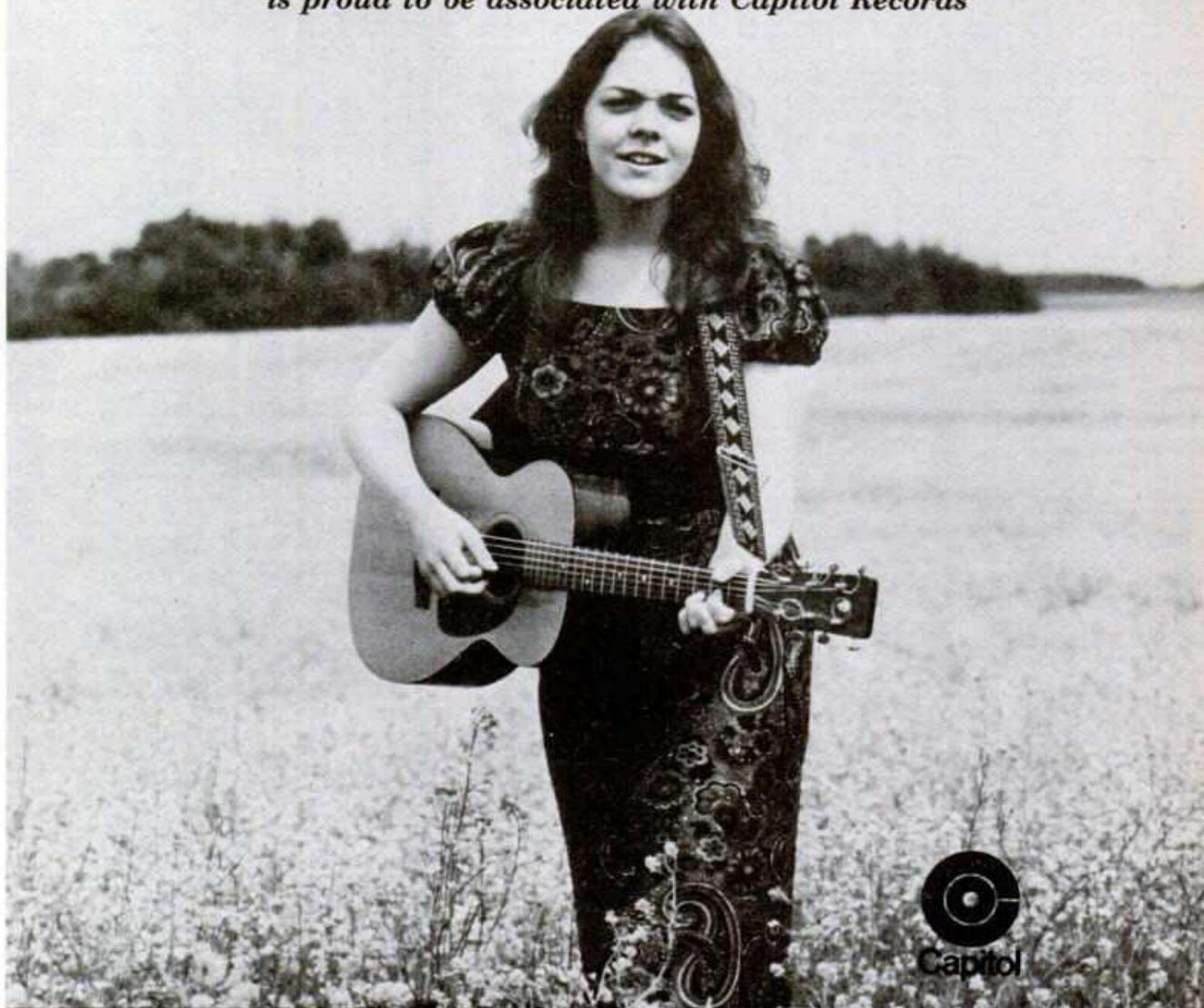
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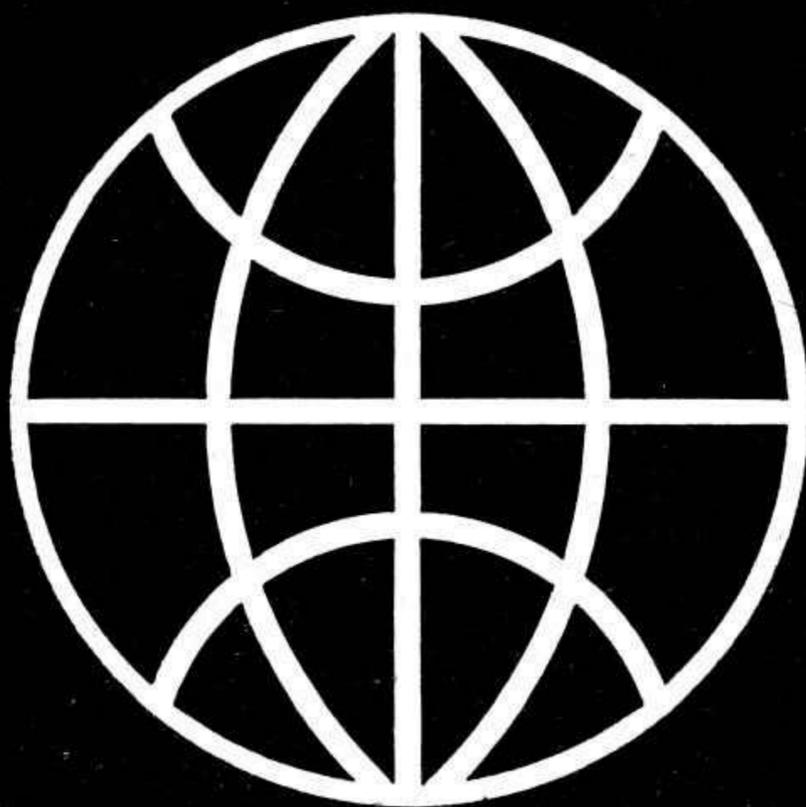
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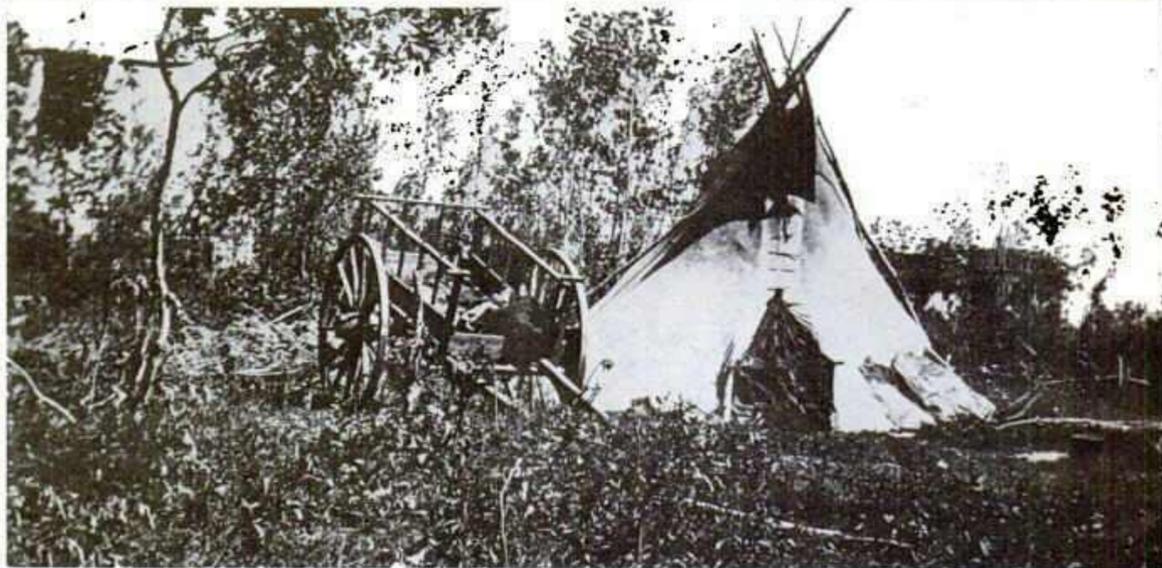
Capitol Canada Distributes, Promotes The LP

In an unprecedented gesture of National endorsement, 11 key Canadian radio stations across the country have chosen to air a documentary centered around a new rock musical called "Cantata Canada," depicting in semi-symphonic and rock form the story of the people, places and events that have shaped the Canadian past and future.

Capitol Canada spent in excess of 10 months developing the promotion and publicity for this major project. J.D. Evans, the company's director of marketing, explains: "This is more than just an album promotion with the usual hit single possibilities . . . we feel it will become a musical and theatrical event yet to be surpassed."

His statement is more than words in passing. Capitol Canada has placed a full-pledged commitment of its time, money and people. There is still further commitment to produce a second volume of "Cantata Canada." Add to this, an all out intent to produce this package into an international stage musical by outside sources; with special plans underway for "Cantata Canada" to be a Canadian stage spectacle produced by Alberta's famed Banff School of Fine Arts.

"Cantata Canada's" introduction to the country's radio industry was made by John Small, Capitol's National Promotion Manager and Bob Row, the company's National Sales Manager in personal meetings in the key dozen markets. Rather than just airing the album from overture to final fade, the stations were requested to present an hour-long documentary to be produced by the stations' specialists in programming, news and production. Comments from the musical's writers, twenty strong, and producers, plus listener forums and street-level comments would be incorporated to make the documentary appropriate to the manner and demographic of each station.



Stations saw this as more than playing a uniquely Canadian work, historically accurate. Instead, they saw further international ramifications of a rock musical addressing itself to the vital issues of the day: bad welfare programs, Indian mistreatment, bad farmer conditions . . . some areas of concern in the past and future.

The target date for the premiere series on all the key stations is set for Sunday September 9.

Stations that will participate in the nation-wide premiere include: CHUM, Toronto; CFRW, Winnipeg; CKOM, Saskatoon; CKCK, Regina; CKXL, Calgary; CHED, Edmonton; CKLG, Vancouver; CFRA, Ottawa; CKGM, Montreal; CJON, St. Johns; and CJCH, Halifax.

Further to the acceptance of the 11 key stations, a presentation was made to the Canadian Association of Broadcasters, a voluntary association of some 170 Canadian radio stations.

Jerry Atkins, Chief of the CAB, indicates that the "Cantata Canada" documentary, as produced by CHUM, Ltd., will be made available to the associated stations for broadcast a week after the initial premiere runs of the special.

Pleased by the nation-wide acceptance of the project, Arnold Gosewich, Capitol Canada President, expressed his delight by stating: "Never before have we witnessed such a unified national commitment by the industry. It speaks extremely well of the radio programmers and their management."

Doug Hutton Is The Catalyst Behind The Production

Like all worthwhile projects, this one began as one man's dream. The dreamer was Doug Hutton, a self-styled "media entrepreneur."

Now, after several years of blueprints, fundraising, researching, writing, composing, arranging, rehearsing, recording, mixing, packaging, and now publicizing, an enormous all Canadian team has turned this dream into the reality of "Cantata Canada."

On one level, "Cantata Canada" is a rock musical evolved nationally by writers from across the Country, unified and energized by the performance of Privilege, the Canadian "Jesus Christ Superstar" band, and scores of musicians from the Vancouver Symphony Orchestra.

On another level, it is part one of a projected two-part story of Canada, an audio gallery of the 24 most significant subjects in Canadian history as selected by national historians, made contemporary through the modern viewpoint of the specially selected poets.

"The story of Canada happens to be interesting," says Hutton, "and important to our identity. If by giving Canada to Canadians with this kind of impact, we can make some contribution to our national self-confidence, all this time and effort will be entirely justified. We're no longer the underdog; there are a lot of great things happening here."

Doug Hutton is a good salesman. With only his concept and his reputation to present, he induced four private investors to come across with immediate financing of \$25,000. He persuaded them that this was not simply a nationalistic write

(Continued on page C-12)

AUGUST 11, 1973, BILLBOARD

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Same Name



Capitol
(U.S.)



Yoshi Kashimabara

Copyrighted material

• Continued from page C-10

off, but a thoroughly commercial venture with a good prospect for international sales.

Moreover, he contacted in person 25 young developing writers he admired through his TV and club work, offered them subjects related to their personal experience, and persuaded most of them to try writing several songs on speculation. Salesman Hutton was rewarded; Producer Hutton had a tough time whittling down the choices to 24 songs.

Following up on his involvement with Western Canada's premiere of "Jesus Christ Superstar," he persuaded Privilege, the band that arranged and performed it, to apply these same talents to his story of Canada.

After the first album was recorded at Studio 3 Productions in Vancouver, in July and August of '72, Hutton took the tape to a Canadian-owned label—Century II. Tommy Banks, TV producer and CBS personality, and the label's president, got very excited. He said later:

"Cantata Canada is much more than this first album. It's an idea—a dream, really—that encompasses every conceivable medium of communication. It's all of the obvious things, an effort to help bring about an awareness on the part of Canadians of their proud past, an enormously enjoyable rail along which to drive the idea that Canada does have an interesting, exciting history. But in this form, it's mainly one thing—it's good music. Very good Canadian music about Canadian things and Canadian people. It's about every one of us, where we come from, and where we're going."

Banks agreed to look after the record and its distribution, and helped to have it mixed. It was time for a test run.

In October, "Cantata Canada" was previewed at a United Fund Benefit in Edmonton. Privilege was on stage with the Edmonton Symphony Orchestra. A family audience spanning all the currently ages rose up as one at the end and gave it a standing ovation. Vindicated, Hutton put it back under wraps and waited.

Now with the signing of Century II, Capitol Canada has become personally involved. Capitol is not simply distributing the album; they are putting behind the project the greatest financial and promotional muscle in their history.

Hutton is dreaming again. Television . . . film . . . theatre . . . museum audiovisual displays . . . and what about videotapes for schools as a history turn-on?

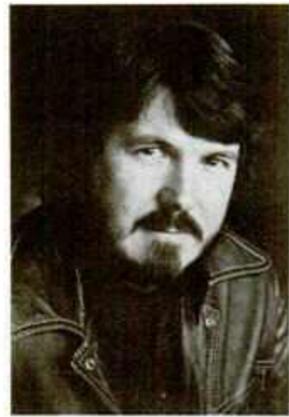
He has already persuaded a sponsor to finance a complete production of the work by the Banff School Of Fine Arts. If he sees the "Cantata Canada" album as but the tip of an entertainment iceberg that will make our past a source of endless fascination—who's to argue.

Behind Hutton's show business suavity, is a private, quite untrendy guy who finds much of his inner strength in the Prairie countryside he loves. It is this source of strength that makes Hutton's determination "to sell Canada to Canadians" understandable, and even possible.

Around the turn of the century, Doug's father sailed with his parents from England to Canada "to make a home in the new land." The last leg of their journey, by wagon with a team of oxen, took them to backwoods North Saskatchewan where they first broke ground for a family homestead in 1906.

Doug's mother was a school teacher there, played the church organ and raised two daughters and two sons (the other is still a successful farmer in the region) through a lot of hard winters.

Doug remembers his father particularly as a good storyteller. "Once a month," he recalls, "my father would make the 25-mile journey to Duck Lake—on foot in winter, or with oxen and wagon—to get the mail. Duck Lake was where the Riel Rebellion had taken place in 1885, and he knew people who had been around at the time. So the story of Louis Riel and a lot of the other old stories came to me practically first-hand."



Doug Hutton

These stories, and his friendship with many of the local Indians, would be inspirational many times in his career.

When he was old enough, though, he headed off to the urban world to seek his fortune, and was soon in business for himself—a whole series of ventures, including manufacturing cocktail furniture, distributing washers and dryers, and managing apartment buildings. ("I still have a management system I developed myself in operation for apartment buildings in Alberta and Saskatchewan.")

The music specialty really began with a pair of Calgary nightspots he ran very successfully from 1966-70 (the Haunted House and then the Picadilly Square.) This led him into promoting major concert tours throughout Western Canada, and eventually into producing such artists as the Stratus Singers, B.J. Cooke, Gallery, Karen Marklinger, Lorence Hud and Privilege.

"After I got out of the club business," he says, "I cast about for something a little more creative, and got interested once again in Riel. After three months of research with libraries, historians and people like me with second-hand memories, I sat down on the bank of the South Saskatchewan River and wrote a song—"Louis Riel, Louis Rebel". It wasn't much of a hit, though it made some regional charts and hit No. Four in Calgary."

(Under pressure Doug admits he does sing, accom-

panying himself on piano or guitar, but insists "I haven't got the confidence to perform for audiences.")

"I was planning to follow up with eleven more historical songs, but I eventually decided to use better writers and see about organizing a stage production.

"Then, while I had the Poppy Family on tour, I ran into a production in Regina of "Jesus Christ Superstar" performed by a group called Privilege. They were so impressive I bought three nights on their tour and did very well. The money from these three concerts went to launch the Story of Canada, as I was then calling it. (Now it is called "Cantata Canada.")

"Originally, I had the idea of getting the individual writers to perform their own material, but I felt the show would really need more consistency. I went back and offered the job of arranging and performing to Privilege."

Meanwhile, though, his involvement with Canadian history had opened up a whole new career: television.

There was an hour-long special called "Blackfoot," sponsored by the Calgary Exhibition and Stampede, created and produced by D.H.

There was "Frontier Collection," a 26-week series of half-hour shows, each based on a volume of historical Canadiana by Frank Anderson, created and produced by D.H.

There was "Puckett's General Store," another 26 half-hours of stories from Western Canada as related by various historians and experts and descendants of the people involved, created and produced by D.H.

There was "Gaslight," which did 13 weeks of the same for Southern Alberta.

Upcoming, if the gods continue to smile, are 13 weeks on the North West, and 26 on the East.

Concurrently, Doug hopes to get into some feature film production and to do some more work on developing Canadian musicians.

Ultimately, though, he sees himself as a "gentleman farmer." In some people this might be self-indulgent romanticism, but for all his urban activities, Doug has never lost personal contact with the land. Completely self-sufficient away from civilization (he is a licenced Class A Guide for the Province of Alberta), he disappears periodically to a small wilderness camp he uses as a retreat.

He loves this country also for its mix of cultures and lifestyles. It is a great tragedy, as he sees it, that so few people really know how many exciting parts there are to our national whole. Another romantic notion? Not to Doug, who married a Montrealer and sends their two children to a French-language school in Edmonton.

More than to anything else, Doug attributes his success in so many projects to the fact that he was brought up to expect success. Does he have any advice for other would-be "media entrepreneurs"? "Just work your ass off," he says.

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Roly Legault

Interestingly, though, commitment does not earn the job but is earned by it; the people who make up Capitol Canada were once predominantly specialists in other fields. On the other hand, Capitol is no brain-bleeding quick-turnover sweatshop. Several of its people have stayed with Capitol in changing capacities for a decade or more.

Bill Bannon made it to his position as artist development—marketing coordinator by the somewhat dated starting-at-the-bottom route. In 1962 he had come down from rural Haliburton to the big city to see the Canadian National Exhibition, and was interviewed for a job as mailing clerk.

After a long silence, the prospective employer asked him, "Do you play drums?" He said no. "That's good," replied the PE, "we don't need any more effing drummers." Bannon was hired. Right from the beginning he took a personal interest in the company's Canadian artists, and maintained it as Ontario Promotion Manager, as Toronto area Sales Rep, and as National Promotion and Pop product manager.

Finally, last year he sold the idea of a unique position, a company individual whose full-time responsibility it would be to arrange support for an improved communications with the company's Canadian artists. The position he described became his to fill.

Dale Evans, director of marketing, earned money at school



Wilder Penfield III

by flogging subscriptions to the Saturday Evening Post and by climbing telephone poles. Thus did he establish both his stock in trade and his sense of direction. Eleven years with Canadian Industries Limited and a stint of pushing drugs (with Bob Rowe—legitimate, of course) made him older and wiser, wise enough to get into executive placement.

As Toronto manager of The Five Hundred he placed a lot of big company people with big people companies like Xerox and Mobil Oil before placing himself at the head of Ontario Sales for Capitol. That was in September, 1968. In his first year Evans' province upped sales 74 percent. In May '70 he became national sales manager and instituted a pattern of regular planned sales programs (accessories action time, Angel Month, and the like).

In March '71 he expanded into the new position of director of sales and promotion, and instituted a policy of "swimming like hell to keep my head above water." In October '72 he became director of marketing, which was the same rose by another name. Evans is not a music addict, but a business addict who enjoys music; likewise, in finding and developing to fit new or changing executive functions, he is seeking "not frustrated entertainers but professionals." For perspective, Evans coaches a kids' baseball team.

President Arnold Gosewich entered the business in 1958 by opening a retail store in his native Ottawa, but soon went into partnership with Alex Sherman in Sherman Enterprises



Malcom Perlman

Ltd., a retail and rack operation throughout Canada. There he was Vice-President and Treasurer until the company was acquired by Capitol in December 1968.

From there it was a series of steady promotions—vice president of the rack jobbing division, vice president of group marketing, executive vice president and president. There being no further steps up, he branches out.

His leadership in Canadian music has been repeatedly recognized recently. He was appointed president of the Canadian Record Industry Association and President of Maple Music Inc. (that's the gang that hosted the nation's most expensive party last year—the five day Maple Music Junket to which 110 influential media people from 12 European countries were flown and for which the best musical entertainment from across Canada was provided.) In 1973, he became the first Canadian industry figure to win the coveted Billboard Trendsetter Award, as well as receiving the RPM Juno award as Record Industry Man of the Year.



Bob Roper

Roly Legault, national advertising manager, first put his commercial art degree to work at various studios, doing everything from matchbook layout to tire illustrations. Then it was advertising agencies where he had accounts ranging from light foodstuffs to heavy construction steel.

Soon he was the advertising manager for Rexall Drugs and did some package designing for them on the side. Now he does the same for Capitol Records, and like the other managers, he does less commanding from authority than guiding from experience. The people working with him are also professional ad men who happen to have an interest in music.

Wilder Penfield III, the national publicity man, came to Capitol from the other side of the fence, where he was preparing articles on music for a variety of National music, trade and general-audience magazines.

Previously he had spent a year as pop music critic and record columnist for the Toronto Star, and another as reviewer and general reporter for the Montreal Star. In between stints of writing fictional scripts for television, film and the amateur stage, Penfield produced a weekly classical music education show for CKTS, Sherbrooke, and wrote a 90-minute special on the 50th anniversary of the Toronto Symphony Orchestra for the Canadian Broadcasting Corporation.

In short he was "a professional dilettante and an entertainment addict" shored up with a Bachelor's in English and



Bob Rowe

music and a Master's in radio and television. Capitol convinced him to work for a living by inviting him to do for the country's entertainment writers what he wished record companies had done for him.

He was encouraged to maintain his reputation for Olympian objectivity by issuing only raw unbiased publicity, but he often corrupts this with (polyunsaturated) grease and a personal enthusiasm for obscure, noncommercial albums which still go nowhere.

Malcolm Perlman, Capitol's vice president and controller, was a chartered accountant in his native South Africa when he became depressed and headed for Canada. When he got off the boat in '64 and found a job with a firm of chartered accountants in Toronto, he knew no one; within a year, he was married to a local girl and had established himself as controller for a major pantyhose company.

In his five and one half years with the company he took it from being a mixed-up dark ages shop to a smooth-running computerized corporation. When he transferred to his present position ("chief bookkeeper") at Capitol two and one half years ago, he was a master of business administration (thanks to the night study), a Canadian citizen, and a father.

Here a strangely musical upbringing suddenly expressed it-

self, and Perlman began to take a personal interest in the Company's artistic and marketing policies, welding operations, marketing and finance into a team (or as he puts it "stirring up a lot of red tape") and encouraging Canadian product in both international and local retail markets.

Ontario Promotion representative Bob Roper had been in college radio, concert promotion, personal management, and was road managing Crowbar when he came to Capitol. As a result he treats his work more like a spear carrier for the artist than like a big gun from Capitol, and an unusual rapport has developed between himself, his artists, and his media people.

Sharing the Ontario duties is Jim Mackay a former motorcycle cop and radio dispatcher who got into promotion through sales and personality. To the East is Roger Desjardins (see Quebec) to the West are former actor, salesman and business administrator Wes Franchuk, promoting in Calgary and in Vancouver, Dave Bergler who left sales at Capitol U.S. for sales at WKNR Detroit before rejoining the company in Canada.

Bob Rowe, national sales manager, joined Capitol as a result of his successful association with the drug subculture. The drugs, though, were ethical, the subculture was medical, the success was in sales and the association lasted a decade and a half.

The switch to Capitol Canada as Ontario sales manager came three years ago. Suddenly from an environment where "profit was a dirty word mentioned only by the top three guys" he was with "a company where profit is the name of the game."

Rowe's main concern now is catering to the extraordinary range of regional tastes in Canada, and feels his responsibility is to offer a sense of direction to independent actors in the field. His first job was with Canada Packers hauling turkeys, which is irrelevant. One of his favorite hobbies is (always) beating leading retailer Sam The Record Man at tennis, which is interesting.

Supporting Rowe are three regional sales managers. Bill (Soupy) Rotari handles the Quebec and Maritime duties by



John Small

taking the customers to ballgames. Quiet and conservative (like a fire-engine), Barry Stafford is a dyed-in-the-wool shoot-from-the-hipster in Ontario. And Don Dunlop's unique method of pitching the West has allowed him to investigate every Chinese restaurant from coast to coast.

John Small took over as national promotion manager direct from his position as operation's manager and program director of radio stations WKNR-AM-FM in Detroit. A radio/music veteran of some 14 years, Small became discontented with playing old Vic Damone and Doris Day oldies and fathered the birth of Detroit "underground" radio as manager of WABX. Within 24 hours, the station's oldies bin was cleared for Cream, Doors, Iron Butterfly, Beatles and Stones. A move up to WKNR-FM saw Small join with a trio that initiated the now-famous "Paul McCartney death" investigation.

Jolted by the experience of having bankers and financiers "sticking their collective noses into programming" and knowing that a programming position depended on "the listening habits of an inadequately few," he split to the new challenge of Canada "where the climate for creative development was not hampered, but, in fact, welcomed."

Moving his family to a new country with a new career was like a baby learning to crawl then walk. He accepted Capitol's offer because they encouraged him to maintain his original identity, and soon found he had not left radio which he loved, but rejoined it in a fresh way. Small sensed from welts of experience what was actually needed. He was accepted.

The position also allowed him to get back into writing, a second love. In the navy he had been a PR journalist; in high school and college, a campus weekly editor; in radio, a commercial writer.

Plans to become a high school speech teacher were shelved during Small's senior year at college. A local radio station offered him \$4,000 more than a starting position as a teacher. Quick arithmetic (he's lousy at math) showed him the proper course.

Paul White, director of A&R, arrived in Toronto 13 years ago, an unemployed newspaperman (funerals, sports) from England, and found local dailies did not want him. Desperate, he followed up a want ad for a shipper. "There were 60 guys there, all applying for the same job. The fellow who was hiring thought it was hilarious that I should bring references to apply for a job like that, so he gave it to me, and I started the next day."

It was a good day for Capitol. By 1961 he was singles promotion manager and had started to audition tapes from EMI. Soon he was choosing the releases and promoting them; when Cliff Richard had "Bachelor Boy" and "Summer Holiday" at No. 1 and No. 2 as CHUM, his future was assured.

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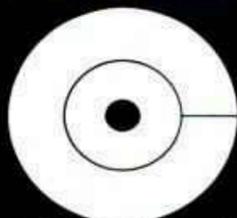
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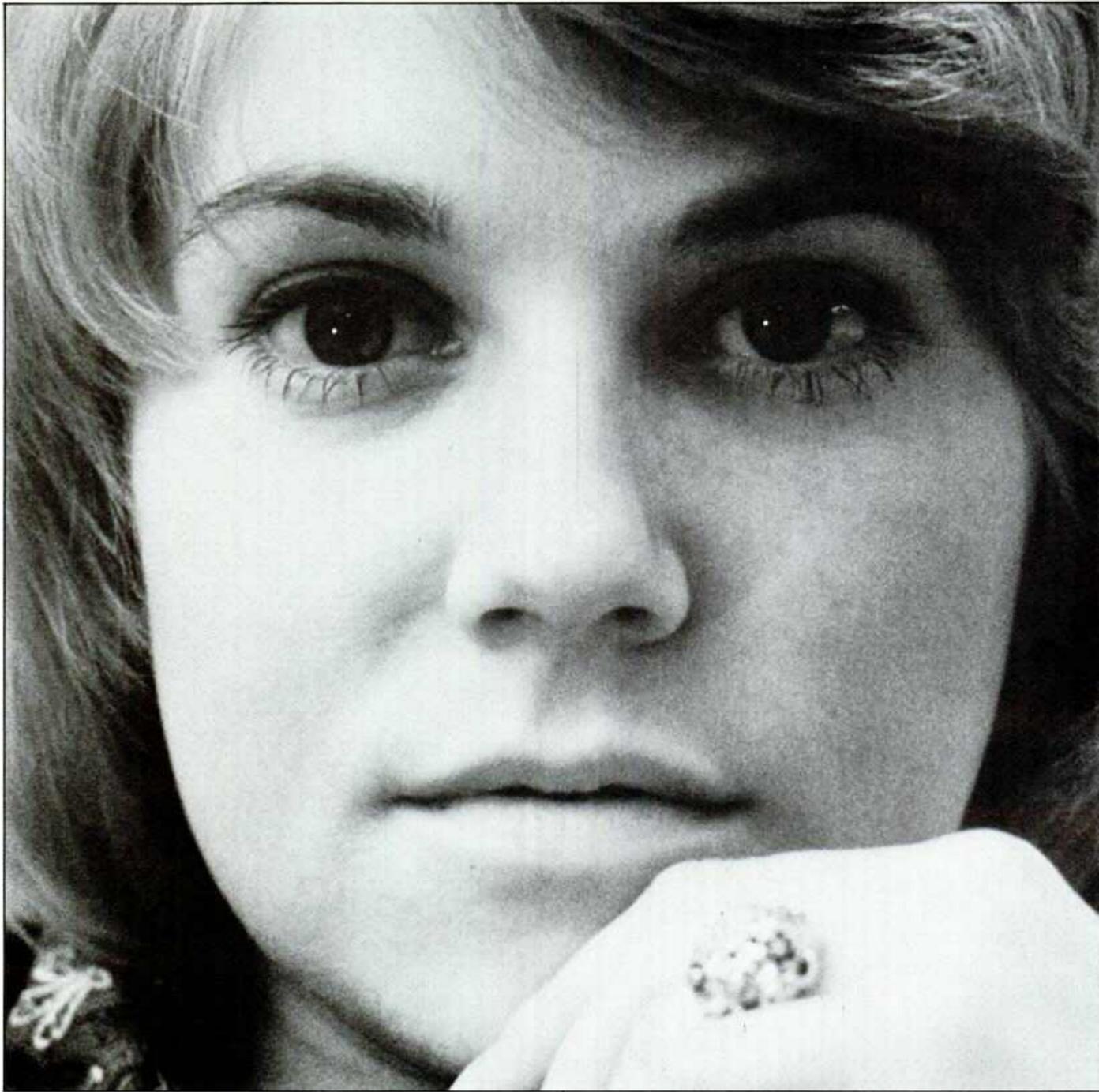


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Radio-TV Programming

INTERVIEW:

Should Accident of Birth Restrict Boulding to Only Soul Consulting?

EDITOR'S NOTE: This is the second installment of an in-depth interview with Jerry Boulding, programming consultant now working with WOOK-AM, Washington, and previously program director for several years with WWRL-AM, New York. Boulding is one of the most respected programmers in soul radio and was one of the early programmers who formed the soul radio genre. The interview was conducted by Claude Hall, radio-TV editor, *Billboard*.

JERRY: Right now I'm the only one I know that's doing it full time, and this was a problem because while I was at WWRL-AM I wanted to get into consulting but I couldn't be a full-time program director and consult and do both of them well. So, I had to decide.

CLAUDE: Actually, you know, in the country field there is no consultant *per se* anymore in country.

JERRY: I didn't know that.

CLAUDE: Well, Jack Gardiner used to consult but he backed out and he's now working as a program director in the South, so you really don't have a consultant in country, you don't even in progressive rock. In the Top 40 field and in MOR you've got consultants, and now you're in soul.

JERRY: You know, I'm going to say something that may sound strange, Claude, but if I were offered something other than a black station to consult I would consider it a supreme challenge. I'm not begging to be approached with other forms of radio, but it's very difficult when you look back and you say because the accident of birth... being black... you are now limited to doing just black radio... you see, because the same basics that I've learned would apply in any radio situation. And the reverse is not true. You have a lot of non-blacks, Ted Randal for example, and George Burns who have done some consulting, and well, in black radio, and they weren't black and you have that kind of situation but the reverse isn't ordinarily true. Fortunately, I think radio overall is opening up. Some of the stations, out of the fear of the Equal Opportunity Law, and others because they just feel *consciously* that it's the right thing to do but the people who are being hired are being hired to do things like being disk jockeys, or in community relations or in news but nobody's doing programming or management. I think that's kind of, kind of...

CLAUDE: I've noticed a lot of women being hired now, and I think it's the same thing going on. They are just doing it to see what happens, and putting them here and there and but, sometimes on the air... some women who are beginning to break into Top 40 radio now.

JERRY: Oh yes I've heard of a couple of women who sounded pretty good. The problem is that most women, unfortunately, come into the business with a handicap, with a lack of experience. In other words they may follow... replace... a guy whose been in the business almost 12 years and, unfortunately, where's a woman going to get 12 years' experience?

CLAUDE: They've got to start out in those small markets just like the other disk jockeys did and work up and... really there are no women being hired at that level hardly. A few, maybe. I know about 30 women program directors.

JERRY: That many?

CLAUDE: Jerry, it occurs to me that I really didn't want to talk about this... because I wanted to keep this interview on programming, but maybe we ought to discuss it a little bit. Blacks still have a hard time making it in radio, don't they? Even on black stations.

JERRY: Yes, they do, I'm glad you brought that up because it's true. Very true, unfortunately.

CLAUDE: Montague, you know, the Magnificent, mentioned to me the other day that there wasn't a black who got a decent salary in radio on stations, and I don't know if he was talking about the past or now, but he said he used to get... like \$35 a week.

JERRY: Well, we all did. I can remember when E. Rodney Jones, I don't know what Rodney got, but I can remember when we all...

CLAUDE: Rodney told me once...

JERRY: We both worked for about \$1 an hour, and those were some long hard hours, where you did everything, Claude. I mean you were the engineer, the disk jockey, the newsman, the janitor, you took down the flag and you swept up and for that you got \$1 an hour and you really did not have much choice because at that time blacks weren't hired on their *professionalism* they were hired because they were a cheap commodity. In other words, there were no black talents, nobody socked them out. If you lost a job you just got out of it and went into something else. But it's very true.

CLAUDE: But wasn't it true that also in those days—and God hope they've changed—the stations were generally stations that had failed at everything else? It was the bottom of the ladder in the market.

JERRY: Very often. They were sometimes stations that began to convert a portion of their time in the market.

CLAUDE:... to black programming.

JERRY: Right and if it became successful they would convert more and more but only as it was sold. I can remember as a jock early in my career having to sell my time and whether I stayed on the air depended on whether I sold any time. It had nothing to do with how good or how bad I was, and it was very difficult because we were not equipped to sell. We did not know too much about how to read a rate card. We just knew that this is what we had to get and we sold block programming which is a little easier, "... 15 minutes brought to you by..." it was that kind of thing. But black radio even today, Claude, is not where it should be. When you look at the money that black stations can

make... it's possible for black stations in a market like Los Angeles, Chicago, and New York to gross three million dollars a year... and out of that let's say the overhead is between \$500,000 and \$700,000 dollars; less profit. Now with that kind of a profit margin you can, ah, you can do a lot of things, you can pay people better wages, you can build loyalty. But somehow it just hasn't happened.

CLAUDE: Not even in black radio even though some stations are successful.

JERRY: "No, because what happens is you have no precedent being set. When the unions came in and black stations became unionized, there was an attempt then to get some parity, but what you found there was, let's say in New York, WNFV-AM or WABC-AM, one of the top stations would get \$225 a spot, if you were a black station you got \$50. Well, that was used as a basis and the word was that the stations could only pay as per ability to make money. Well, what happened was that many black stations said that since we can't get that 'x' number of dollars per spot, we'll run as many of them as we can. Hence you have the 18 minutes hours, and you have the program directors who are frustrated because they have to live with that, and inferior signals, and the end of the dial position, all of that?"

CLAUDE: You can't say this, because you've got to work in that field, but I can say it. I've often thought that some of the stations should be taken away from the owners... and this doesn't go just for soul radio... this includes a lot of other formats.

JERRY: Claude, I not only can say it, I will, say the same thing. I agree with you 100 percent. As a consultant, I have no fear now of being fired for telling the truth. "You had a lot of owners who were not even concerned with the well being of the staff. That had no idea what the community's needs or wants are."

CLAUDE: Most of them are white and most of them are not what you call reputable characters.

JERRY: Well let me say this they may be reputable but they are pri-

(Continued on page 47)



CASEY KASEM, left and Charles H. Stern, right, president of Charles H. Stern Agency Inc., sign a new talent representation agreement for three years. Stern began presenting Kasem to advertisers two years ago and he is now the voice of Dairy Queen, Union Oil, Soft 'N Dry, Eastman Kodak, and Lit. Kasem is the host of "American Top 40" show which is syndicated each week in 225 radio markets.

Satire Mag's Radio Series

NEW YORK—"The National Lampoon Hour," a 52-minute syndicated radio show featuring skits, interviews, and original music, will be launched this fall by National Lampoon Inc., a subsidiary of Twenty First Century Communications here. The show will be under the creative director of Lampoon editor Michael O'Donoghue and be produced by Jerry Graham, veteran radio program director who now owns a radio station in Pittsfield, Mass.

The show will be distributed free to top-rated FM progressive stations by National Lampoon. Matty Simmons is chairman of Twenty First Century, Leonard Mogel is president.

C/M 'HALL' HAS TRIBUTE SHOWS

LOS ANGELES—Copies of Diamond P Enterprises' "Continental Country" radio shows that paid tribute to the Country Music Hall of Fame are now enshrined in the Country Music Hall of Fame, Nashville, reports Frank Furino, executive producer of the three-hour weekly syndicated country music show. In addition, all future shows are being sent to the museum.

CLAUDE: I've always had the feeling that you were in black radio just because you just happened to wind up there, but you could program any kind of format.

JERRY: "Oh, I could, Claude."

CLAUDE: Do you think you could program middle-of-the-road or Top 40 or even Country?

JERRY: I think I could probably program anything but classical music and maybe progressive, because the basics are the same—you have to research the market, you have to understand what radio is all about, you have to be able to read the rating books and you have to have the cooperation of management and that's the toughest thing to get. A lot of times most radio stations, regardless of color, are not program oriented. I think Bill Drake was very fortunate, in that he was able to get the kind of control that he needed and support that he needed in order to be effective. I'm not saying that what he did was not good. It was. I don't think he could have done what he did as often or as well had he not had that complete control where if he decided that 12 minutes was as many commercials that he was going to take in an hour that was it... and if the sales manager oversold that hour, the sales manager had to explain to somebody why he couldn't take it rather than the reverse being true and all of a sudden instead of having 12 he had 14, then 16, then 18.

CLAUDE: And 22, 97 and on up. Well, is it pretty tough starting out as a black consultant... in the black field I'm talking about?

JERRY: It's tough, very tough, Claude. There were many, many times when I felt like I should go back and say to my ex-employers, 'Let me have my job back, this is a mistake.' But I guess maybe from pride or stubbornness you've got to go on and I did and I'm still not sure that it's the best thing for everybody, but I feel at this point I'm going to have to see it through.

CLAUDE: Right now, you are the only one.

Name 'Mo' Diamond Forum's Chauffeur

LOS ANGELES—Beverly Hills Records will provide transportation from the hotel to the airport both Saturday Aug. 18 and Sunday Aug. 19 for registrants to the sixth annual Billboard Radio Programming Forum. The Forum will be at the Century Plaza Hotel here. Morris Diamond, president of the record label, has teamed up with TWA and an English double-decker bus will depart the hotel at 3, 4, and 5 p.m., Saturday and 10 and 11 a.m., noon, and 1 p.m. Sunday, passage free to the airport for people returning home.

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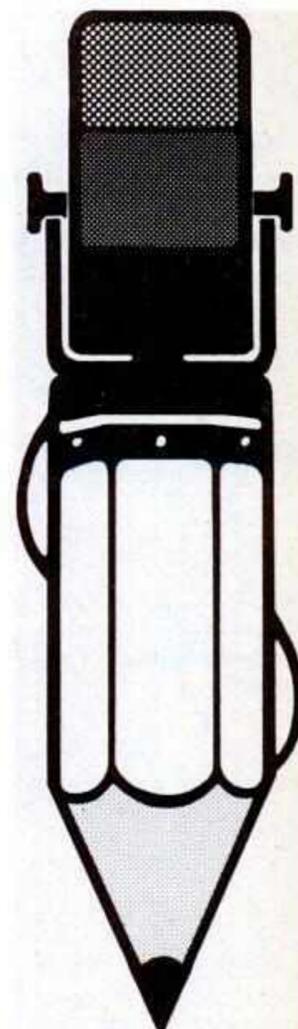
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August 16-18, 1973 Century Plaza Hotel, Los Angeles *

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Thursday, August 16, 1973

2-3:30 p.m. Session 1

Moderator: David Moorhead, chairman of the Forum Advisory Committee and general manager of KMET-FM, Los Angeles

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

Moderator: Eliot Tiegel, editor of Record Reviews, Billboard Magazine

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
Diahann Carroll, record artist, Motown Records

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

Moderator: Mike Parker, news director, KFI-AM, Los Angeles

THE NEWS ABOUT NEWS

- New Directions for the Old Newscast
Larry Lee, KSAN-FM, San Francisco
- A Programming Aid as Well as a Program
George Nicholaw, general manager, KNX-AM, Los Angeles

Session 7

Moderator: Bill Gavin, editor and publisher, The Gavin Report, San Francisco

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

Al Herskovitz, program director, KPOL-AM-FM, Los Angeles

Representing records:

Mike Shepherd, national promotion director, Starday-King Records, Nashville

Jerry Morris, independent promotion executive, Seattle

Ernie Phillips, independent promotion executive, Dallas

John Smith, corporate manager, Stax Records, Memphis

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

Moderator: George Wilson, national program director, Bartell Radio, New York

THE BOTTOM LINE AND YOUR PLACE ON IT

- The Program Department—the Station's Best Salesman
Al Lohman and Roger Barkley, KFI-AM, Los Angeles
- Security—Finances and Your Job
Dick Janssen, general manager, WGAR-AM, Cleveland

Session 9

Moderator: Bill Sherard, program director, WQXI-AM, Cleveland

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
Tom Gamache, Software Associates, Los Angeles

Vox Jox

By CLAUDE HALL
Radio-TV Editor

WKGN-AM, Knoxville, is looking for a personality. I can't for the life of me remember who was leaving and where he was going. And I can't find my notes either. . . . Gerry Peterson reports in from WRKO-AM, Boston: "As soon as I get a few minutes, I'll let you know what's happening for WRKO-AM in the future. Just getting acclimated to Boston and WRKO-AM is taking up most of my time. But I did want to let you know where I wound up."

WPRB-FM, the college station at Princeton, Princeton, N.J., is on the air this summer with David Kurman 6-10 a.m., John McClave until 2 p.m., general manager Marshall Millsap 2-6 p.m., Don Oakley 6-10 p.m., and program director Brew Mitchell 10 p.m.-2 a.m. The progressive station recently scored well in Trenton, N.J. ARB ratings, so here's another college station like WRU-FM at Brown University—a station that has considerable general audience listening impact. . . . Grady Blount, program director of KTXN-FM, Victoria, Tex., says it pretty well for everybody: "This is a crazy business; you know it! But, hell, I wouldn't even consider doing anything else. In a way, a lot of radio people never work a day in their lives. Same here; I like it so much, I often find myself looking forward to the day." Lineup at the station includes Grady (Grady Stewart) Blount 6-10 a.m., Bill Jackson until 2 p.m., Rusty Garrett 2-6 p.m., Rick

Cantu 6-midnight, Weldon H. mid-night-3 a.m. Format of the station is progressive MOR. Blount had been a personality at KEYS-AM, Corpus Christi.

Jerry Schafer has been named general manager of KWRL-AM in Reno; he'd been general sales manager with KONE-AM, Reno, but is a former air personality and once worked at KLAQ-AM, Denver. Schafer plans to change the station to a classic gold format featuring hits from 1950-1970, but whether this will be live or a syndicated service, I don't know. . . . Mike Forrester, 503-636-0351, is looking for work. Had been at KPCK-AM-FM, Portland, Ore. . . . Tom Kennedy, music director of WALM-AM-FM, Albion, Mich., states: "We don't play much of the top stuff, but we do play a lot of new material that you just might not hear on other stations." He's talking about standard MOR records; some of the uptempo MOR stuff might not be appropriate for the station's format. He praises Judy Hudspeth and Cindy at U.D.C. in Detroit for their service.

Charlie Walters has departed WNBC-AM, Binghamton, N.Y., where he was program director. Now looking for a new job: 408-255-2010. . . . Speaking of jobs, Pat Whitley, program director, WNBC-AM, New York, called up and raised heck with me about the afternoon position he had open; he got bombed

out with tapes and phone calls. I think he had a man picked for the slot anyhow. Tom Strubar has a degree from Marquette in Milwaukee and two years of experience on the college station. Willing to go anywhere and do anything in radio. His phone is 312-677-5518. And, in all of my ego, I must admit he has a lot on the ball because his letter also said: "Much of my time spent on my senior thesis was taken up with some of your past articles. They were most helpful research material."

Bruce Earle called. He was putting another Mexican station into gear and operating basically out of El Paso. I signed him up as a rum (well, tequila really) runner. . . . Daryl Burlingham reports that he has resigned as program director of CKLG-AM, Vancouver, B.C., Canada, as of Sept. 1, but at the moment had no future plans. He'd been at the station the past two years. . . . Charlie Bruce has been named music director and afternoon drive personality at WLOX-AM, Biloxi, Miss. He comes from WROL-AM in Knoxville and says: "It looks like Johnny Pirkle's AM-FM in Oak Ridge, Tenn., will be going on very soon." The lineup at WLOX-AM includes Al Hayes 6-10 a.m., Wayne Edwards 10 a.m.-2 p.m., program director Leon Duke 2-4 p.m., Bruce 4-8 p.m., and Chet Smith, new from WSBR-AM in Pensacola, Fla., doing 8-midnight with Mike Bergeron midnight-6 a.m., and Ben Haviland on weekends. Bruce said that record service is pretty good, but he needs more albums. "We're playing albums during the day and at night."

Marc Franklin, KACK-AM, P.O. Drawer S., Lake Charles, La. 70601, is doing research on Top 40 involving tuneout factors, music rotations, music separation, etc. Would like to trade info with anyone else doing similar research in order to figure if there's a national trend. . . . The new lineup at WQDR-FM, Raleigh, N.C., has Mike Coste 6-10 a.m., Bill Hard 10 a.m.-2 p.m., program director J. Michael Stone 2-5 p.m., music director Keith Wilson 5-9 p.m., Chris Miller 9 p.m.-1 a.m., and David Leather 1-6 a.m. Station is looking good in the ratings. April/May ARB showed WQDR-FM No. 1 in teens with 29,000 per average quarter hour to WKIX-AM's 28,000 per average quarter hour. WQDR-FM was No. 3 in total persons 12 years old and up. Between 7 p.m. and midnight Monday-Friday, the station was No. 1 in the total survey area in total persons and was very strong in men 18-24 years old and even better in men 25-34 and led in women also in those age groups. Fantastic!

WXLO-FM, New York, has added a weekly Top 30 countdown. Rick Shaw is doing the countdown on Sunday 6-9 p.m. This is something that used to be a tradition in Top 40 but had virtually disappeared from major markets. The show also features hit-bound records. . . . John R. Gambling, son of John A. Gambling of WOR-AM in New York, has been named research and promotion director of WROR-FM in Boston. He's the third generation to work for RKO Radio. His grandfather was John B. Gambling, who used to do the morning show on WOR-AM until he retired and was replaced by his son. Looks as if there's always going to be a Gambling in radio.

Pat Patterson, program director of WKIX-AM in Raleigh, N.C., said he made his money back on his album of excerpts from his radio show "and am picking up profits now. My next one will be generic enough to try for a label, using takeoffs on radio formats, etc. And by the way, if anyone wants this first LP, all I need is the cost. That's \$2.50." And he added: "Figuring out your system for judging the DJ tapes this year is like explaining the L&M Match Play Golf Tournament to someone in the street. Anyway, I hope my tape survives or you'll look bad to your peers, not to mention my folks in Kansas." I didn't really understand the whole thing myself, Pat. But, really, the thing was in the lap of Gary Owens of KMPC-AM, Los Angeles, and I think it's going to be the fairest judging of any of the awards extant.

Jerry Stevens, director of programming of WMMR-FM, Philadelphia, has had to withdraw from his role as a speaker at the Billboard Radio Programming Forum "due to pressing programming responsibilities," but added that he thinks the Forum this year will be the best ever. It certainly looks good at this time. Registrations are coming in at a healthy flow, including an even better turnout from management than in years past. We're trying to line up a few extra goodies for people attending. I do know one thing: If you want to know anything about quadrasonic, you've got to attend this Forum. All of the systems will be represented—SQ matrix, QS matrix, and CD-4 discrete. And there will be demonstrations of each. This, of course, is only one of the things the Forum has to offer this year. I think David Moorhead, chairman of the advisory panel, has done a fantastic job of organizing everything and lining up the speakers and the moderators. The Hot Seat session, his special baby, could prove to be the highlight of several years of radio education.

I should point out: If you can't predict your schedule until the last minute, you can still register at the door the day the Forum opens. You won't get the fancy name badge, but you'll be welcome.

Lee Randall reports that he's moving to KTSA-AM in San Antonio to become program director and do the afternoon drive show. "KFJZ-AM is looking for a program director here and people can contact general manager Stan Wilson. "I'm looking forward to attending my first Billboard Radio Programming Forum. This is the best lineup I've seen." . . . There aren't many radio stations that play all new releases, but Voice of Holloman, a carrier current operation at Holloman Air Force Base, N.M., does. Sgt. Timothy H. Daniels, program director, says the radio operation airs them during a show called "Morning Preview" and lets the audience decide yea or nay. . . . Toni Walsh has joined Tom East in the morning show at KITE-AM, San Antonio.

WYCO-AM program director Michael O'Shea writes: "My name really is Michael O'Shea. You can ask my mom. I am known on the air as Sweet Michael, which, of course, sets me apart. For your information, I have stepped into the shoes that Bill Stewart was wearing here. I was with Bill in New Orleans and came here with him in November. I think it should be said that there are a hell of a lot of guys in this business that owe their current success to something Bill did for them somewhere along the line. I am proud that I am one of them and I don't plan to forget it. I've worked for some very good people, including Neil McIntyre, Bob Moomey, Alan Mitchell, and Thom Brown, but there is only one Bill Stewart." Lineup at the station includes Bob Chase 6-10 a.m., Robert Akil 10 a.m.-3 p.m., Michael 3-7 p.m., Doug MacKinnon 7-midnight, and Dick Clarke midnight-6
(Continued on page 46)

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(The Galaxy's most beloved DJ Joke Sheet)
Time and Temp Jocks, if your lips move while you're reading this, pay attention.

Dear Mr. Weenie:

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

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

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

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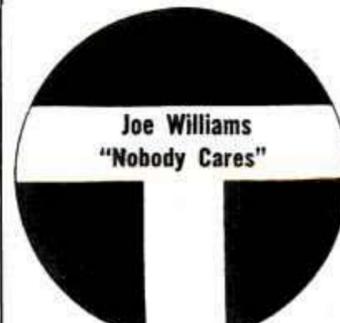
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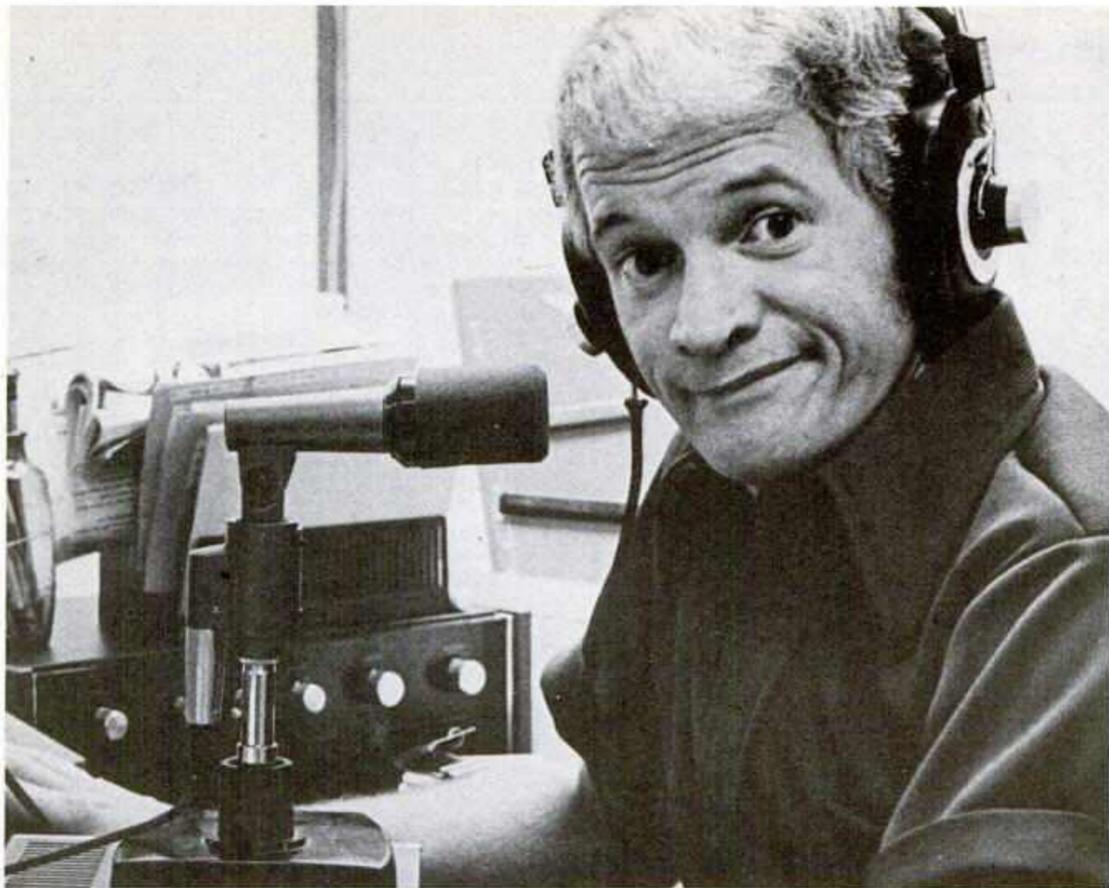
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Bowman's Working Again!

Not that he's been out of circulation, exactly. Don Bowman has had record and concert audiences yucking it up since Chet Atkins told him to hit the road back in '63.

But now, Bowman's going back on the radio as host of an exciting, new audio soundtrack for **Billboard's** "Hot Country Singles" chart.

Unlike Watermark's "American Top 40," which is locked up in 225 markets around the world, Bowman's new show "**American Country Countdown**" is available almost everywhere. The first show hits the air on the weekend of this October 6-7, and if you make your move right now, you can own this fast-paced, information packed and fun filled radio program *exclusively* in your market.

To back up "**American Country Countdown**" as a super audience builder for your weekends, you can put Watermark's time-tested formula to work for quick-to-get, long-to-last advertiser support.

Right now, we've got stacks of presentation packages ready to be mailed. They include a high-quality demo tape of Bowman in action and our nifty 8-page color brochure "Our Kind of Country, Our Kind of Music." We think it will convince you and anybody who sees it that "**American Country Countdown**" is your kind of program. If you want the whole package, license fee and availability for your market, send in the coupon.

Bowman's working again . . . for **YOU!**



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Dear Don Bowman:
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NAME _____ TITLE _____
 STATION _____ ADDRESS _____
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Vox Jox

• Continued from page 44

a.m. And right on the heels came a note from **Bob Chase** about being involved in a production at the Friars Dinner Theatre in Minneapolis. The play revolves around a 50's radio station with goofy commercials, interviews with Teen Queen, and football heroes. Instead of actually playing a record, Chase introduces the name of the song and **Butch Greaser and the Hoods** do the song. The thing is drawing about 300 people a night and plans are to keep it up for about 12 weeks.

★ ★ ★

Steed (Wolfman Sam) Richards has left WQXK-FM in Miami to work with **Dick Starr** on "Opus '73," the syndicated end of the year radio documentary on the top records of the year. In past years, the special was sold by **Pams** in Dallas. Why don't you call up **Dennis Meeks** and ask about it? Anything **Dick Starr** does is bound to be top-rate. As for Richards, he's still available on weekends for work in the area and you can reach him via 305-947-6167. ... **Don Clay Chatham**, former music director and afternoon personality with KVFM-FM, Panorama City, Calif., is looking for something a little more like Top 40. Phone 805-252-4220.

★ ★ ★

Greg Gilmartin, program director of WDCS-AM in Oneonta, N.Y.,

says that he has moved up from weekend man to program director of the daytime station, which is located in a market of around 30,000 people. "We're playing an uptempo MOR format now, but expect some changes soon since we have just bought an FM station. The hope now is to go rock on the FM and capture the older end of the market with a toned-down MOR on the AM. Our only real competition right now comes from WCNT-FM. They went on the air about six months ago with a beautiful muzak format. We're still waiting for the Federal Communications Commission to act on our own application. I would be interested in hearing from anyone who is presently programming an automated rock system on FM or AM. We are kicking around several ideas about the FM, especially automation during the day and I would be interested in hearing from smaller stations with this format or about a good automated format and package. Meanwhile, our lineup on WDCS-AM goes: **Gilmartin** 6-10 a.m., **Ron Shapley** 10 a.m.-1 p.m., **Dennis Edwards** 1-5 p.m., **Mark Becker** 5-signoff, with **Joe Campbell** and **Ken Fisher** doing weekend work. Becker, by the way, is looking for a job after the summer. Contact him here at the station."

★ ★ ★

Pat Fant and **Richard Green**, formerly with KLOL-FM in Houston, have joined the staff of KPFT-FM in the same city. ... **Jeffrey H. March**, production manager of KROY-AM in Sacramento, Calif., writes for the local paper. Stuff on

radio. Not bad. ... **Harry Jeffrey** has joined KSOL-FM, the automated soul station in San Mateo (San Francisco area). He'd been with KLIP-AM in Fowler, Calif. He's still working as well on his mass communications major at California State University. Good, Harry. Get that education. KSOL-FM, incidentally, was broadcasting live from the San Mateo County Fair through Aug. 8. Personalities on the station include **Herman Henry**, **Billy King**, **Willie Popcorn**, and **Lainey and Betty Booth**. General manager of the station is **Genevieve Garcia**. Oh, yeah. **Brother Oliver** and **Johnny Quick** are doing radio shows on the station.

★ ★ ★

Tom Daren, program director of WMBR-AM, Jacksonville, Fla., notes: "Ever since you printed that one-liner about WMBR-AM needing a mid-day man, I have been bombed out with phone calls. I think I've developed arthritis of the elbow from picking up the receiver. Anyhow, we finally settled on somebody from our own backyard. His name is **Ron (Ron Bowen) Wayne** and he has previously pulled highly successful gigs at WPDQ-AM and WAPE-AM here. He has been in Jacksonville radio for over nine years and, among other outside interests, runs his own broadcasting school. So, the new lineup at WMBR-AM looks like this: **Gerry House** 6-10 a.m., **Ron Wayne** until 2 p.m., **Tom Daren** 2-6 p.m., **Chuck Marcus** 6-midnight, **Bill Barry** midnight-6 a.m., **Reggie Carter** weekends, **John (John Franklin) Leisher** weekends.

Jack Sorbi is leaving the programming position at WFBM-AM in Indianapolis to go into sales at WIRE-AM, the big Indianapolis country music station. ... **KDBS-AM-FM** in Alexandria, La., is looking for Top 40 air personalities. Talk to **Mike Martin**. ... **Dave Ware** has been promoted to music programmer for the three Davis Broadcasting Stations; he has been at KLOK-AM, San Jose, Calif., since March 1972 and holding down the afternoon drive slot. He will now pick the music for KLOK-AM, KWIS-AM in Santa Ana, Calif.; and KUUU-AM, Seattle. All feature oldies format, but the stations are playing new records about 33 percent of the time, according to **Bill Weaver**, vice president and general manager of KLOK-AM. ... **Robert W. Walker** from WMYQ-FM, Miami, to program **Buzz Bennett's** (well, Hefel's really) KGMB-FM in Honolulu.

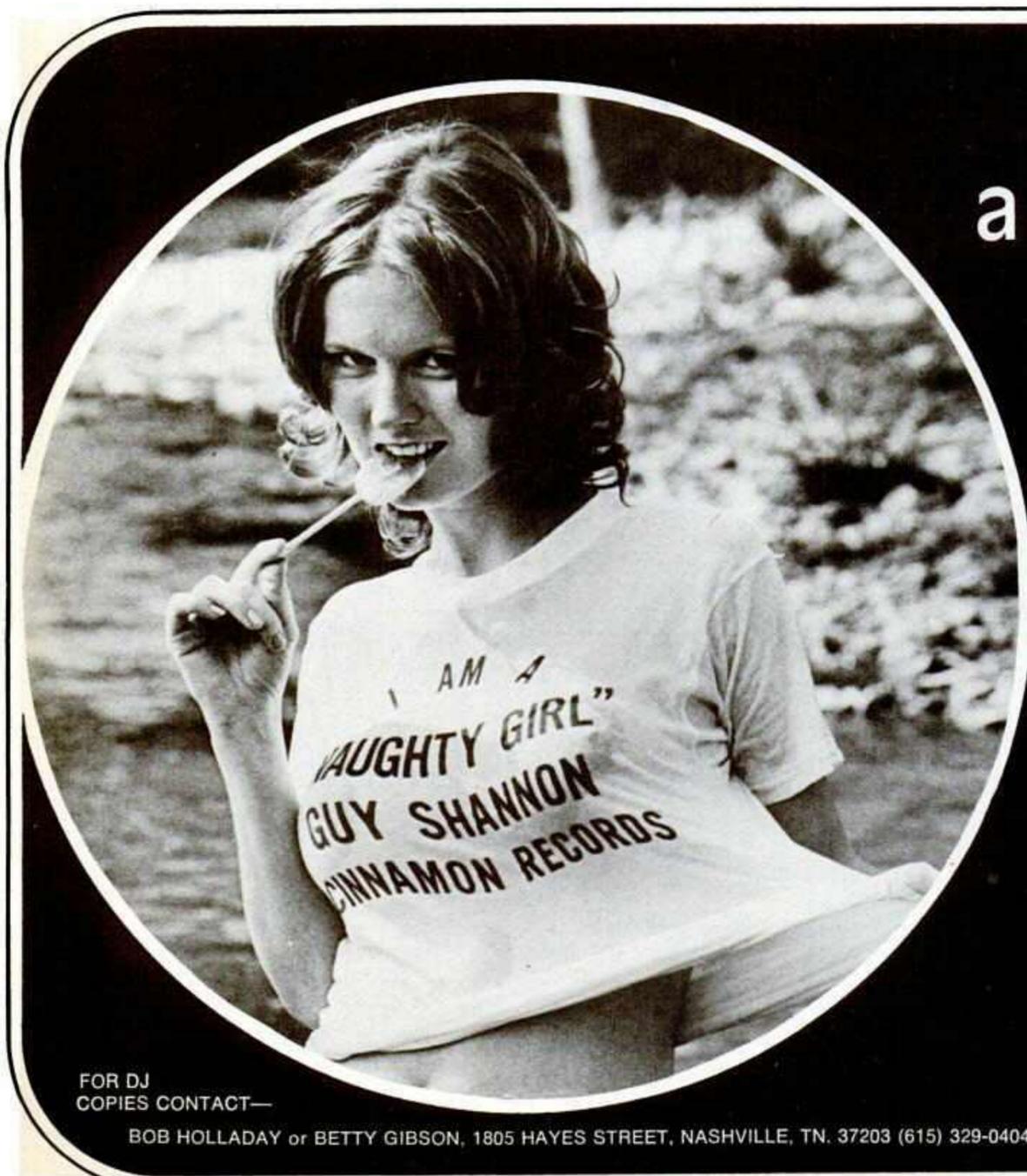
★ ★ ★

Thomas Watson is trying to get back into radio; has four years of experience. 1-503-620-1377. ... **Bob Hogan** reports in from KSTN-AM-FM, Stockton, Calif., where he's now doing the all-night show. ... **Jay Hamilton**, program director of KBFW-AM, Bellingham, Wash., is leaving to join KPOK-AM, Portland, Ore. ... Here's a letter from **Scott Keene**, 805-WA5-6405, that says it better than I could: "I was fired a few weeks ago for my **Joe Smith** impersonations (and I was just on the verge of its perfection). Subsequently, I'm in the process of looking for a rock station in any of

the 11 western states. I realize I'm not quite as well known as **Robert H. Morning** or **Peter Potter**, but if **Byron Holden** can get a mention in Vox Jox after one week of air time! By the way, I've enjoyed your interviews immensely and would like to put in a request for a couple of installments into **Charlie Tuna's** humor."

★ ★ ★

Lineup at KOWN-AM-FM, Escondido, Calif., includes program director **Clip Helps** 6-11 a.m., **Al Hopkins** until 4 p.m., **Brian O'Neill** 4-6 p.m., and **J. David Moeller** from KUDE-AM, Oceanside, Calif. **Craig Martin** and **Steve Hill** do weekends. ... Coming by last week was **Keith Hampshire**, who was an airpersonality for a couple of years on CFXH-AM, Toronto. He was on Radio Caroline, the British pirate ship, also for a while when it was still afloat on the bounding main. Used to do a breakfast show and an afternoon show. In those days, he would stay on ship two weeks and off one week. Today, of course, things are different for Keith. He's a recording artist on A&M Records in the U.S. and Canada. And, if you'd like to see how a former disk jockey sings, or should I say *hear* how a former disk jockey sings, his latest single is "The First Cut is the Deepest." ... Though **Wolfman Jack** is going to WNBC-AM in New York, KDAY-AM, Los Angeles, will continue to carry his syndicated show and, in fact, the syndicated show is still being done. Talk to **Bob Wilson**, program director of KDAY-AM, for details.



Here's a spicy little item that's beginning to POP!

"NAUGHTY GIRL" started making it with the guys in New Orleans a few weeks ago. Since then a lot of smart, "He-Male Radio Types" have discovered her charms. She keeps popping up (and out) in the nicest places.

- | | |
|------------------------|------------------------------|
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| KEEL - SHREVEPORT | WRFD - COLUMBUS, O. |
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FORUM REGISTRATION LIST

EDITOR'S NOTE: Here are a few of the latest registrations to the sixth annual Billboard Radio Programming

Forum which will be Aug. 16-18 in Los Angeles at the Century Plaza Hotel.

Pete Fuentes Alaskan Forces Radio Network APO Seattle	Somebody WGR-AM Buffalo, N.Y.	Stan Lewerke Motown Records Los Angeles	Carson Schreiber KLAC-AM Los Angeles
Kay Mende KUTY-AM Palmdale, Calif.	Lee Randall KTSA-AM San Antonio	Charles Kipps White House Productions Washington, D.C.	Pedro Mendizabal XEB-AM Mexico City, Mex.
Rahla Carney Fidelity Record & Tape Sales Seattle	Ewart G. Abner Motown Records Los Angeles	Stanley Field U.S. Army Command Information Unit Washington, D.C.	Jack Daly, CKOY-AM, Ottawa, Canada Ottawa, Canada
Herb Gordon Famous Music Corp. New York	Phil Jones Motown Records Los Angeles	David B. Nelson Beardjil Productions Los Angeles	Bill Lee CKOY-AM Ottawa, Canada
Lawton Wilkerson WMAQ-AM Chicago	Mort Weiner Motown Records Los Angeles	Charlie Jones National Association of Broadcasters Washington, D.C.	Butch Parker ATV Music Group Los Angeles
Fred Gooding KARN-AM Little Rock, Ark.	Al di Noble Motown Records Los Angeles	Hal Smith KLAC-AM Los Angeles	Lu Fields Lu Fields Independent Promotion Los Angeles
Ted Small KARN-AM Productions Little Rock, Ark.			Larry Greene Larry Greene Productions Los Angeles

Should Accident of Birth Restrict Boulding to Soul Consulting?

• Continued from page 41

marily concerned with generating revenue ... turning a dollar ... and they spend most of their time doing that. I wouldn't say that they are not reputable. They just are so pre-concerned with turning a dollar, because the pressure is on them to meet a quota or to come up with a figure, that they have very little time left ... because they too have to spend time with their family. And the irony of the thing is that there are some blacks who could do this community effort that are never given the chance to do it. By reputable, I mean as business people, Claude.

CLAUDE: That they were trying to make money off of their investment.

JERRY: Absolutely, which they have the right to do. At the same time, they have a commitment and a responsibility to reflect more than just a money-making operation. If, for example, they would recognize some real genuine needs of the blacks in the community today, it would make them stronger, a more aware image. Unfortunately, more blacks listen to radio today than can read. Which means we have an additional responsibility not only to entertain but to inform. There is a type of presentation with the news that affects the people who listen, which may be a little different than they would get off the networks or just from wire copy. So, the news staff in black radio very often is less than adequate. In order to maintain any kind of a regular-scheduled news cast, you have to have a minimum crew. You need someone who has the chance to dig and probe and find out some of the problems. Black radio today has to be a source of where the jobs are, what's happening, how to know you are valid. I even wanted to do a thing ... I thought about this many times, Claude ... I didn't know how to do it, but I wanted to make blacks aware of what rating services mean. Very often black stations never get credit for their audience simply because listeners don't know how to fill out a diary, you see, and if ARB is passing out diaries and they happen not to complete it or to complete it incorrectly, it doesn't mean they don't listen to radio. If Pulse calls ... and a lot of black people who listen to radio don't have phones ... they don't get counted very often. So this affects the program people and there I come. You know you are dealing

with measured audience and with actual audience and very often black stations have to have more than just a black audience to make it. I'm sure that WWRL-AM a 25-30 percent non-black audience in New York.

CLAUDE: Well Lucky Cordel at WVON-AM always said that about his station in Chicago.

JERRY: And you ought to remember ... I'm going to say something that you may disagree with, Claude, but it's true ... for a long time the people who took surveys were white college students who had a fear of the ghettos, maybe justifiably.

CLAUDE: They wouldn't go in there.

JERRY: Didn't go in there and knock on doors, were afraid and, again, calling on the phone wouldn't be a true reflection because a lot of blacks couldn't either afford a phone or were not home.

CLAUDE: And the ones that had a phone were pretty well off and probably listened to another station.

JERRY: Yeah, very often they did, or when they were interviewed by whites they wanted to reflect their status so they said, "Oh, I don't listen to the local black station. Well, that hurt us. So along came what we called the "Rating Syndrome," wherein black stations had to be a part of the book to get a piece of that dollar. Now, there are some buys that we'll get anyhow. There are some products that blacks will always buy and for that reason we will always get those commercials. If you happen to be in an area where you're trying to get blacks to buy sewing machines or furniture or easy credit, then you have to spend a part of that dollar with soul stations. It's very difficult today when buys are being made more and more by people who only see the books and let's say that WABC's coverage map says that they cover a large area, a new buyer or a buyer who wants to trim his budget and look good might not buy any black stations. They don't realize that much of the black radio music audience is exclusive and unduplicated. Even if the survey shows that you have no audience. So, you've got a problem there. The other problem is of course that there are some products that are systematically eliminated from black radio because it's thought that blacks don't represent a buying force. Until about four years ago the airlines figured that blacks did not fly in significant enough numbers to

represent a buy. So, regardless of what numbers you had in the book they didn't buy you. Then you have the skin products. A guy made a joke about buying Clearasil, well it's skin colored but it's pink and you couldn't very well put that on a black station. So, you have this kind of a situation. Then you have the kind of situation where the agency people say, "Well, gee, if we've got to spend money to redo our commercials and gear them to the black market, we'd rather not mess with it." So we lost that buy. Then you have buys that are made for the wrong reason. A guy plays golf ...

CLAUDE: As a program director, you're worried about all that, too.

JERRY: Oh, sure. All that effects us, Claude. You see, because, it's very difficult to win in black radio unless you happen to be in a city like Washington where you have a chance. Because the population of Washington is such that a black station is a pop station. See, we are more of a pop force than is WPGC-AM-FM, because we reflect the city. So, black program directors are at the mercy of the buyers and the rating services even though they're trying to do a good job. I looked at the ARB diary system which I admit I didn't understand completely, but I did understand enough to know that it was going to be difficult to get credit for the audience we really had or any audience. If we didn't educate our audience to the surveys so that they would not be afraid to respond and say "Yes, I listen to whatever the station is."

'Fannie' Female View Of Gridiron Show

DALLAS—"Fannie Football," a series of radio humor talks about a woman's eye view of the world of football, is now being syndicated here by Jay Sharp Productions.

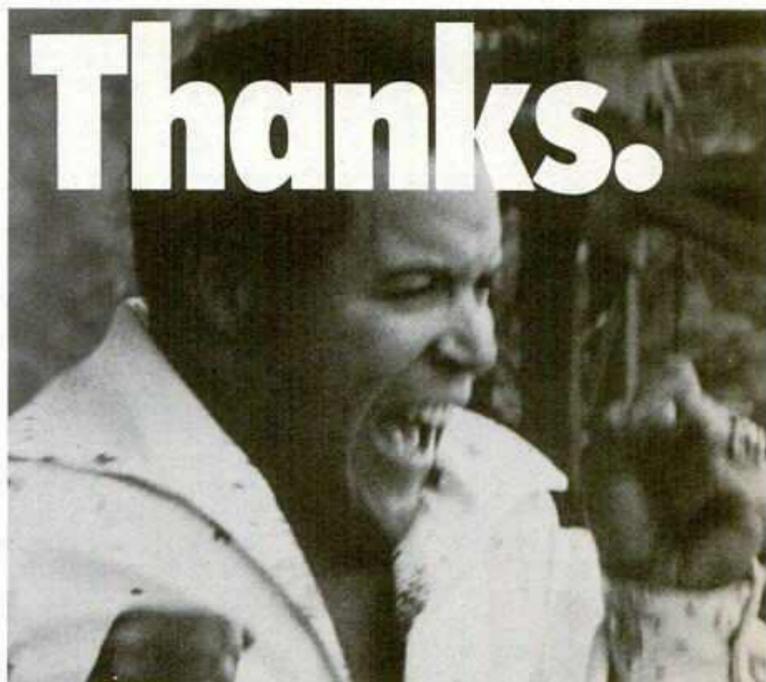
Creators of the shows are Paxton Mills, Joe Holstead, and Gaylia Sheffield, all of KLIF-AM, Top 40 station here. Each of the 14 segments are about two minutes long. They were aired on KLIF-AM last season.

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OMAHA—KFMX-FM, a 24-hour station that features the wall-to-wall format being syndicated out of New York by Stereo Radio Productions, has increased power to 100,000 watts and now covers a 90 mile radius.



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The Flamingos	Tony DeLauro
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Joey Dee	M.P.C. Inc.
The Kodaks	Jesse Davis
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Send money and advertising copy to:
Radio-TV Job Mart, Billboard, 1515 Broadway, N.Y. 10036

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I only have about eight months experience, but if you'll give me a chance I just might be the greatest thing your station has ever seen. I'm 18, single, hold a third endorsed, have a good sense of humor, and a fairly good knowledge of today's music. I care about your station, I'm willing to go anywhere and do any format but would prefer a midrode or a rocker in the Northeast or the Great Lakes region. Box 585, Radio-TV Job Mart, New York, N.Y. 10036.

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VERSATILE, ADAPTABLE JAZZ JOCK seeks relaxed format. Six years on air, management and production experience, broad background, solid audience rapport, and always in good taste. Currently part-time in major market. Demo, resume, and references available. 617-254-6853 or Box 587, Billboard, Radio-TV Job Mart, One Astor Plaza, New York, N.Y. 10036.

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Country Music

Bowen Named Opryland A & R Chief; Acts Ready

By BILL WILLIAMS

NASHVILLE—Opryland Records has, at last, named its producer and will begin production of records within a few weeks.

Joe Allison of Capitol Records, in

conjunction with WSM officials, named Jim Bowen to head the operation. Opryland Records will be distributed by Capitol.

Bowen, recently an independent

producer who handled Ronnie Sessions, formerly headed Green Grass Music, owned by Curley Putman. He is the husband of singer Robbie Harden.

Formation of Opryland Records was announced more than a year ago, but there were delays which precluded an original arrangement set up with Capitol. Later the agreement was revitalized, and Allison interviewed a number of applicants for the production post.

The label, owned by WSM and its parent corporation, the National Life and Accident Insurance Company, has a number of things going for it. They include exposure on the world famous "Grand Ole Opry," and an estimated 2 million visitors at the Opryland complex annually (where the records may be racked).

Allison said an additional 2,000 square feet of office space had been leased in the Capitol building here, and that Bowen and his secretary would headquarter there.

Although no acts have as yet been signed, contracts are expected to be extended soon. One of the first acts under consideration, it was learned, was Sandy Burnette, a youngster who debuted on the "Grand Ole Opry" two weeks ago after a summer engagement as one of the new young talents hired at Opryland.

More PR Firms Cut Niche in C/M Field

NASHVILLE — Public relations and promotions agencies in the country music industry here are expanding and winning recognition in various ways, a study indicates.

One of the most successful of these, The Open Door Agency, was named a winner among 1,500 competing entries at this year's Southern Creativity Show in Ashland, Ky. Honors resulted from the firm's graphics.

Betty Hofer, head of the agency, said it demonstrated the "degree of quality in graphic tools" which the industry deserves.

Formed in May of 1972, the agency currently represents Danny Davis & the Nashville Brass, Welton Lane, Dot Records, Enterprise Records, the Shorty Lavender Talent Agency, and The Oak Ridge Boys.

It also was announced this week that Doug Underwood and Elizabeth Kollis, former account execu-

tives with Holder, Kennedy & Co., have formed a new public relations firm with a special music division.

The Underwood & Kollis Public Relations, Inc. will "offer specialized professional promotion and public relations to single artists and musical groups." Underwood said the two are "bringing several years of experience as journalists and public relations account executives to the field of music." Both have extensive backgrounds in this field.

A third firm, Owens-Fair and Associates, announced that, in its first year of operation, it had signed 20 major accounts, had set three recording contracts for clients with major labels, had expanded into the field of management, and had, through its publishing houses, songs recorded by 5 major artists.

Earl Owens, president of the firm, said he had started only with Kusom Electronics and Lar-Fair of

(Continued on page 52)



JEANNE PRUETT, center, becomes the 63rd member of the "Grand Ole Opry," welcomed by Dolly Parton and Porter Wagoner.

Rodriguez Records Hall Song for Texas Rangers

WACO, Tex.—The official song of the Texas Rangers, written by Tom T. Hall and recorded by Johnny Rodriguez, was introduced at the 150th Anniversary Banquet of the famed Texas officers here Saturday (28).

Hall was commissioned by the Texas Ranger Commemorative Commission to write the song as part of the celebration. Titled "They Took It Up," the song is barely more than a minute in length, and is not being released for distribution.

Paradoxically, Rodriguez came into prominence through the "assistance" of a Texas Ranger. The

Ranger, Joaquin Jackson, was investigating the famous goat rustling incident when he met the country singer. Despite Rodriguez' brush with the law, the ranger introduced him to Happy Shahan, owner of Alamo Village near Brackettville, Tex., and Shahan brought him to the attention of Hall. Since Hall began featuring him, he has won numerous awards and is considered one of the top young singers in the country field.

Rodriguez was here for the ground breaking ceremonies for the Texas Ranger Hall of Fame on the grounds of Fort Fisher.

First 'Four in the Morning',
then 'This Little Girl of Mine'

and now
**Faron Young's
latest single**

**'JUST WHAT I
HAD IN MIND'**

Mercury #73403

Billboard's

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).

Cash Box
C&W Singles Reviews
FARON YOUNG—Mercury 73403
JUST WHAT I HAD IN MIND (Ben Peters, BMI)
ALL AT ONCE IT'S FOREVER (Faron Young, ASCAP)
The "Singing Sheriff" lays down the law in some beautiful tracks compliments of Jerry Kennedy. This mellow and tender Ben Peters song is perfect for Faron. The pitch over this platter brings a hit that's a home run.

COUNTRY SINGLE PICKS
FARON YOUNG (Mercury 73403)
Just What I Had In Mind (2:22)
Even-paced ballad makes a superior love song. Faron's found his ideal woman and he's happy. Sweet country sound makes easy listening. Flip: All At Once It's Forever (2:28) (Faron Young, ASCAP—C. Davis, B. Deaton, H. Young)

Written by:
BEN PETERS

Produced by:
JERRY KENNEDY

Personal Bookings:
BILLY DEATON TALENT AGENCY
1314 Pine Street
Nashville, Tn. 37203
(615) 244-4259

Exclusively on:
MERCURY RECORDS



Billboard Hot Country Singles

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

This Week	Last Week	Weeks on Chart	TITLE, ARTIST Writer, Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST Writer, Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST Writer, Label & Number (Dist. Label) (Publisher, Licensee)
★ 5	11	11	TRIP TO HEAVEN—Freddy Hart (Hart, Capitol 3612 (Blue Book, BMI))	35	35	9	QUEEN OF THE SILVER DOLLAR—Doyle Holly (Shel Silverstein, Barnaby 5018 (MGM) (Evil Eye, BMI))	68	66	4	HEAVEN ON EARTH—Sonny James (Sonny James) Capitol 3653 (Marson, BMI)
2	4	10	MR. LOVEMAKER—Johnny Paycheck (J. Paycheck, Epic 5-10999 (Columbia) (Cooper Band, BMI))	★ 52	6	6	CAN I SLEEP IN YOUR ARMS—Jeannie Seely (Hank Cochran, MCA 40074 (Tree, BMI))	69	75	5	TODAY I STARTED LOVIN' YOU AGAIN—Kenny Rogers & the First Edition (Merle Haggard & Bonnie Owens), Jolly Rogers 1-1004 (MGM) (Blue Book, BMI)
3	3	11	SHE'S ALL WOMAN—David Houston (C. Taylor, Epic 5-10995 (Columbia) (Algee, BMI))	37	44	7	MY LAST DAY—Tony Douglas (T. Williamson, Dot 17464 (Famous) (Cochise, BMI))	★ 70	84	2	OH WOMAN—Jack Barlow (M. Blackford, Dot 17468 (Famous) (Famous, ASCAP))
4	6	8	LOUISIANA WOMAN, MISSISSIPPI MAN—Loretta Lynn & Conway Twitty (Becky Bluefield/Jim Owen), MCA 40097 (Dunbar, BMI)	38	38	6	RIDERS IN THE SKY—Roy Clark (Stan Jones, Dot 17458 (Famous) (Edwin H. Morris, ASCAP))	★ 71	85	2	PRaise THE LORD & PASS THE SOUP—Johnny Cash, Carter Family & the Oak Ridge Boys (Albert Hammond, Michael Hazelwood), Columbia 4-45890 (Landers-Roberts/April, ASCAP)
★ 8	7	7	EVERYBODY'S HAD THE BLUES—Merle Haggard (Merle Haggard), Capitol 3641 (Shade Tree, BMI)	39	46	5	OPEN UP YOUR HEART—Roger Miller (Roger Miller), Columbia 4-45873 (Tree/Airmond, BMI)	72	72	7	MR. TING-A-LING—George Morgan (G. Morgan), MCA 40069 (4 Star, BMI)
6	2	11	TOP OF THE WORLD—Lynn Anderson (R. Carpenter/J. Bettis), Columbia 4-45857 (Almo/Hammer & Nails, ASCAP)	40	41	6	IT'S A MAN'S WORLD—Diana Trask (Wilson/Taylor/Sutton), Dot 17467 (Famous) (Flagship/Algee, BMI)	73	81	3	BRING BACK MY YESTERDAY—Glen Campbell (B. White, R. Red), Capitol 3669 (Sa-Vette/January, BMI)
7	1	12	LORD, MR. FORD—Jerry Reed (Dick Feller) RCA 74-0960 (Vector, BMI)	41	43	5	SHENANDOAH—Charlie McCoy (Traditional), Monument 8576 (Columbia) (Glass Slipper, ASCAP)	74	74	5	SOLD AMERICAN—Kinky Friedman (Kinky Friedman), Vanguard 35173 (Glaser, BMI)
★ 16	6	6	THE CORNER OF MY LIFE—Bill Anderson (B. Anderson), MCA 40070 (Stallion, BMI)	42	47	4	JUST WHAT I HAD IN MIND—Faron Young (Ben Peters) Mercury 73403 (Phonogram) (Ben Peters, BMI)	75	80	3	DAKOTA—Johnny Darrell (Larry Murray), Monument 78570 (Columbia), (Prodigal Son, BMI)
9	10	8	NOTHING EVER HURT ME (Half as Bad)—George Jones (B. Braddock), Epic 5-11006 (Columbia) (Tree, BMI)	★ 54	3	3	YOU REALLY HAVEN'T CHANGED—Johnny Carver (Johnny Carver, Ben Chancey), ABC 11374 (ABC/Dunhill, BMI)	★ 76	-	1	HANK AND LEFTY RAISED MY COUNTRY SOUL—Stoney Edwards (Dallas Frazier, A.L. Owens), Capitol 3671 (Blue Crest/Hill & Range, BMI)
★ 10	13	10	SLIPPIN' AWAY—Jean Shepard (B. Anderson), United Artists 248 (Stallion, BMI)	44	30	7	PUT ME DOWN SOFTLY—Dickey Lee (Bob McDill/A. Reynolds), RCA 74-0980 (Jack, BMI)	77	83	2	NO HEADSTONE ON MY GRAVE—Jerry Lee Lewis (Charlie Rich), Mercury 73405 (Phonogram) (Fl. Knox, BMI)
11	9	13	LOVE IS THE FOUNDATION—Loretta Lynn (Wm. C. Hall), MCA 40058 (Coal Miner's, BMI)	45	45	5	IF YOU'VE GOT THE FIRST TIME—Red Steagall (B. Becker), Capitol 3651 (Shada, ASCAP)	78	89	4	LET MY LOVE SHINE—Marti Brown (Rory Bourke, Gayle Barnhill) Atlantic 4003 (Chappell, ASCAP/Unichappell, BMI)
★ 12	20	8	IF TEARDROPS WERE PENNIES—Porter Wagoner & Dolly Parton (Carl Butler), RCA 74-0981 (Pearl Int'l, BMI)	★ 56	3	3	KID STUFF—Barbara Fairchild (Jerry Crutchfield, Don Earl), Columbia 4-45903 (Duchess, BMI)	79	87	4	THE SUN IS SHINING—Earl Richards (Don Deal, Chuck Deal) Ace of Hearts 0470 (4 Star, BMI)
13	7	12	YOU WERE ALWAYS THERE—Donna Fargo (Donna Fargo), Dot 17460 (Famous) (Prima Donna, BMI)	★ 57	5	5	I WISH YOU HAD STAYED—Brian Collins (Rhett Davis), Dot 17466 (Famous) (Ensign, BMI)	★ 80	93	4	BOTTLE OF WINE—Doc & Merle Watson (Tom Paxton) United Artists 276 (United Artists, ASCAP)
14	12	11	AM I THAT EASY TO FORGET—Jim Reeves (Carl Belew/W.S. Stevenson), RCA 74-0963 (4 Star, BMI)	★ 61	5	5	TOMORROW NIGHT—Charlie Rich (Sam Coslow/Will Grosz), RCA 74-0983 (Bourne, ASCAP)	81	73	5	FARTHER DOWN THE RIVER—Tennessee Ernie Ford (C. Williams/S. Stone), Capitol 3631 (Central Song, BMI)
15	17	15	COME EARLY MORNING/AMANDA—Don Williams (Bob McDill), JMI 24 (Gold Dust, BMI)	49	50	5	WAKE UP JACOB—Porter Wagoner (Porter Wagoner), RCA 0013 (Oweper, BMI)	★ 82	-	1	BABY'S BLUE—Ferlin Husky (R. Bourke, G. Barnhill), ABC 11381 (Milene, ASCAP)
16	18	9	HANK—Hank Williams, Jr. (Don Wayne), MGM 14550 (Tree, BMI)	★ 58	5	5	OLD Betsy GOES BOING, BOING—The Hummers (D. Dalton, L. Rood) Capitol 3646 (Kittyhawk, ASCAP)	★ 83	-	1	DARLIN' (Don't Come Back)—Dorsey Burnette (Steve Stone, Dorsey Burnette), Capitol 3678 (Brother Karl's, BMI)
★ 17	21	9	DRIFT AWAY—Harvel Felts (Mentor Williams), Cinnamon 763 (H.S.S.) (Almo, ASCAP)	50	51	4	TODAY WILL BE THE FIRST DAY OF THE REST OF MY LIFE—Lawanda Lindsey (Buddy Alan-J. Shaw), Capitol 3652 (Blue Book, BMI)	84	90	2	ALONE AGAIN (Naturally)—Brush Arbor (Gilbert O'Sullivan), Capitol 3672 (Management, BMI)
★ 18	22	7	WATERGATE BLUES/SPOKANE MOTEL BLUES—Tom T. Hall (Tom T. Hall), Mercury 73394 (Phonogram) (Hallnote, BMI/Hallnote, BMI)	51	55	5	A MAN AND A TRAIN—Marty Robbins (Hal David/Frank Devol), MCA 40067 (20th Century, ASCAP)	85	95	2	TILL I CAN'T TAKE IT ANYMORE—Andrea Willis (D. Burton, C. Otis), Capitol 3666 (Eden, BMI)
19	11	12	TOUCH THE MORNING—Don Gibson (Eddy Raven), Hickory 1671 (Milene, ASCAP)	52	40	8	NASHVILLE—Ray Stevens (Ray Stevens), Barnaby 5020 (MGM) (Ahab, BMI)	★ 86	-	1	YOU, YOU, YOU—Linda E. Lance (L. Ollas, R. Mellin), Triune 7207 (Robert Mellin, BMI)
★ 20	29	5	DARLING YOU ALWAYS COME BACK—Jody Miller (Jerry Foster-Bill Rice), Epic 5-11016 (Columbia) (Jack & Bill, ASCAP)	53	60	5	HUSH—Jeannie C. Riley (Joe South), MGM 14554 (Lowery, BMI)	87	86	4	NEXT DOOR NEIGHBOR'S KID—Jud Strunk (Jud Strunk) MGM 14572 (Pierre Cossette/Every Little Tune, ASCAP)
21	14	14	DON'T FIGHT THE FEELINGS OF LOVE—Charley Pride (John Schweers), RCA 74-0942 (Pi-Gem, BMI)	54	59	5	THE HAND OF LOVE—Billy Walker (Jerry Foster-Bill Rice), MGM 14565 (Jack & Bill, ASCAP)	88	91	2	UNEASY RIDER—Charlie Daniels (Charlie Daniels), Kama Sutra 576 (Buddah) (Kama Sutra/Rada Dara, BMI)
22	23	9	I USED IT ALL ON YOU—Nat Stuckey (Tom Crum), RCA 74-0973 (Forrest Hills, BMI)	55	58	5	THE TOWN WHERE YOU LIVE—Mel Street (Mel Street), Metromedia Country 0018 (Sunbeam/Levisa, BMI)	89	-	1	SUMMER AFTERNOONS—Buddy Alan (Buddy Alan), Capitol 3680 (Blue Book, BMI)
23	26	8	DREAM PAINTER—Connie Smith (D. Frazier/S.D. Shafer), RCA 74-0971 (Blue Crest, BMI)	★ 56	71	3	I RECALL A GYPSY WOMAN—Tommy Cash (Allan Reynolds, Bob McGill), Epic 5-11026 (Columbia), (Blue Crest/Hill & Range, BMI)	90	88	5	WHERE THE LILACS GROW—Slim Whitman (United Artists 269 (September, ASCAP))
24	27	9	I CAN'T BELIEVE IT'S OVER—Shooter Davis (Ben Peters), RCA 74-0968 (Ben Peters, BMI)	58	49	6	OLD FAITHFUL—Tony Booth (Buck Owens), Capitol 3639 (Blue Book, BMI)	91	-	1	KEEP ON LOVING ME—Jamey Ryan (Troy Seals, Will Jennings), Atlantic 4001 (Danor, BMI)
★ 25	36	4	YOU'VE NEVER BEEN THIS FAR—Conway Twitty (Conway Twitty) MCA 40094 (Twitty Bird, BMI)	59	64	5	LOVE AIN'T WORTH A DIME UNLESS IT'S FREE—Wynn Stewart (Wynn Stewart), RCA 0004 (Return, BMI)	92	-	1	LEAVING'S HEAVY ON MY MIND—Sherry Bryce (J. Rister, S. Rister), MGM 14548 (Sawgrass, BMI)
26	19	19	WHY ME—Kris Kristofferson (Kris Kristofferson), Monument 8571 (Columbia)	60	67	5	SHOTGUN WILLIE—Willie Nelson (Willie Nelson), Atlantic 45-2968 (Willie Nelson, BMI)	93	-	1	IT'S ONLY OVER NOW & THEN—Bill Phillips (S.D. Shafer), United Artists 266 (Blue Crest, BMI)
27	15	10	IF SHE JUST HELPS ME GET OVER YOU—Sonny James (A. Reynolds/D. Williams), Columbia 4-45871 (Jac, BMI)	61	53	8	SUNSHINE—Mickey Newbury (M. Newbury), Elektra 4583 (Acuff-Rose, ASCAP)	★ 94	94	5	I'LL BE SATISFIED—Don Adams (B. Gordy, Jr.-T. Carlos S. Gordy), Atlantic 4002 (Merrimac, BMI)
28	24	15	YOU GIVE ME YOU—Bobby G. Rice (Tony Moon), Metromedia Country 68-0107 (Harpeth, ASCAP)	★ 92	78	2	REDNECKS, WHITE SOCKS & BLUE RIBBON BEER—Johnny Russell (Bob McDill, Wayland Holyfield, Chuck Neese), RCA 0021 (Jack, BMI/Jando, ASCAP)	95	-	1	FOR LOVERS ONLY—Jack Lebock (Jack Lebock), Capitol 3665 (Blue Book, BMI)
29	25	10	A GOOD LOVE IS LIKE A GOOD SONG—Bob Luman (C. Kelley), Epic 5-10994 (Columbia) (Portfino/Auoyelle, BMI)	63	63	10	MM-MM GOOD—Del Reeves (Pippin/Kosser/Putman), United Artists 249 (Tree, BMI)	96	-	1	I GOT A THING ABOUT YOU—Troy Seals (Tony Joe White), Atlantic 4004 (Swamp Fox, ASCAP)
30	34	7	I HATE YOU/ALL TOGETHER NOW—Ronnie Milsap (Dan Penn/Johnny Koonse), RCA 74-0969 (Chess, ASCAP/Dan Penn, BMI)	★ 93	82	2	SATISFIED MIND—Roy Druskey (Joe Hayes, Jack Rhodes), Mercury 73405 (Phonogram) (Fl. Knox, BMI)	97	98	2	GRAND OLE OPRY SONG—Mitty Gritty Dirt Band (H. Brown), United Artists 247 (Hill & Range, BMI)
★ 31	68	3	YOU'RE THE BEST THING THAT'S HAPPENED TO ME—Ray Price (Jim Weatherly), Columbia 4-45889 (Keca, ASCAP)	65	76	2	IT TAKES TIME—Dave Dudley (Dave Dudley, J.J. Ruhta), Mercury 73404 (Phonogram) (Six Days, BMI)	98	-	1	TAKE ONE STEP—Eddie Gorme (Allen, Kent), MGM 14563 (Damia, ASCAP)
32	37	7	WOULD YOU WALK WITH ME JIMMY—Arlene Harden (S.D. Shafer/A.L. Owens), Columbia 4-45845 (Blue Crest/Hill & Range, BMI)	★ 94	70	3	HERMAN SCHWARTZ—Stonewall Jackson (Jerry Foster, Bill Rice), MGM 14569 (Jack & Bill, ASCAP)	99	-	1	CARRY ME BACK—Mariys Roe (Dan Hoffman, Chuck Woolery), GRC 1002 (Dunbar/Algee, BMI)
★ 33	42	4	BLOOD RED & GOIN' DOWN—Tanya Tucker (C. Putnam) Columbia 4-45892 (Tree, BMI)	67	65	5	THE SAME OLD WAY—Stan Hitchcock (Jerry Foster-Bill Rice), Cinnamon 759 (N.S.D.) (Jack & Bill, ASCAP)	100	100	2	SUMMER (The First Time)—Bobby Goldsboro (Bobby Goldsboro), United Artists 251 (Unart/Pen In Hand, BMI)
★ 34	48	6	BAD, BAD LEROY BROWN—Anthony Armstrong Jones (Jim Croca), Epic 5-11002 (Columbia) (Blendingwell/ABC, ASCAP)								

KINKY FRIEDMAN

His first single from his album is the title song and it's a hit!

SOLD AMERICAN

VRS • 35173 on Vanguard



Produced by Chuck Glaser
Published by Glaser Publications, BMI
Booking by The William Morris Agency



#10

Thanks for your support in bringing
me back to the top of the charts.

sincerely,
Jean Shepard

"SLIPPIN' AWAY"

UAXW 248

Jean Shepard

Booked Exclusively by
UNITED TALENT

Published by
STALLION MUSIC

Distributed by
UNITED ARTIST RECORDS



Nashville Scene

By BILL WILLIAMS

Now that success has come to **Jeanne Pruett**, she and her family are moving into a new Brentwood home. She says the house has been like here career: built in stages over the years. . . . **Billy Walker**, working with **Coy Cook** and the **Premiers**, is getting rave notices. It's an excellent act together. . . . The entire **Ben Smathers** family has an excellent road show together. Best known for their clogging-type of square dancing, the group also sings, plays instruments, etc. They're about to do a **Hap Peebles** tour. . . . **Kenny Price** is back with his original producer, **Ray Pennington**, seeking the old sound. They had many hits together in the past. . . . Monument has taken **Johnny Darrell** on a big promotional tour to let people know he's back in the business seriously. . . . **Hank Snow**, who has performed to audiences on approximately 11,000 occasions during his 37 year career span, is set for a tour of England next fall. . . . **Stu Phillips**, now parted from Capitol, again is seeking a label.

The **Conway Twittys** are re-united and everyone's happy about the situation. . . . Pianist **Del Wood** managed to skip surgery after all, but still has some health problems. . . . **Mooney Lynn**, husband of **Loretta**, was thrown from his horse, suffered 3 broken ribs and a broken collarbone. . . . **George Morgan's** daughter, **Lauri**, a talented young lady, is working more shows with him, and going over well. . . . **Bobby Lord**, mixing real estate with his recording, has just been involved in the purchase of 200 acres of Florida beach property on which is a 1,500 unit condominium. He'll also have a new Rice release, "Hello Wine," due out any minute. . . . The crowd liked what it saw and heard when a group known as **Montezuma's Revenge** performed at the "Opry." They were sent by **KSON** in San Diego, as winners of their latest talent contest. Now the group is looking for a label.

Larry Pinion has formed his own complete act for working club dates.

PR C/M Niche

• Continued from page 49

Dallas, Texas, and had expanded to include both artists and companies. Among the company's clients are Cedarwood Publishing, the Buddy Lee Agency, A-Q Talent, Centronics, and Cerebral Palsy.

Owens said the company had placed **Josie Brown** with RCA, **Larry Pinion** with Elektra, and **Jeffrey Allen** with Warner Brothers.

The publishing firms, Willow Fair and Willow Green, had records cut by **Johnny Cash**, **Stonewall Jackson**, **Dick Curless**, **Larry Pinion**, and **Del Delamont**.

THE BIG "1"

"MOTHER AMERICA"

SHARON STONE
KAJAC RECORDS

Dist. by
Shelby Singleton
Nashville, Tenn.

National Promotion:
Little Richie Johnson
Belen, New Mexico

. . . **Charlie Louvin** had a bus air conditioner breakdown deep in the heart of Texas. . . . The first **Josie Brown** release on RCA was produced by **Ray Pennington**. . . . **Kent Westberry** has signed as an exclusive writer for **Harlan Sanders**, president of Willow Fair Music. . . . **Tommy Alsup** produced the **Jerry Foster** release on Cinnamon. . . . Set for Disney World in Orlando in September are **Hank Williams Jr.**, **Don Gibson**, **Doug Kershaw** and **Jeannie C. Riley**, all set by **Buddy Lee**. . . . Turkey and Greece have been added to the European tour of **Tommy Cash**. . . . A.Q. Talent is growing rapidly. It's now booking **Clay Willis** and **Bill Blaylock**, **Claude Gray**, **Jenifer O'Brien**, **Ronnie Sessions**, **Patti Tierney**, **Bill Carlisle**, **Bobby & Dori Helms**, **Buddy Phifer**, **Jim Davis**, **Jim Case**, **George Riddle**, **Benny Martin**, **Kent Westberry** and **Dale Turner**, **Bobby Harden**, **Ivory Joe Hunter**, **Harlan Sanders** and **Josie Brown**. . . . Television and movie artist **Dale Robertson** has signed a record contract with Associated Recording Artists of America, based in Oklahoma City. He'll cut an album right away.

Paul Beck, a native of Denmark, has cut his first single in this country, a song written by **Alex Zanetis** of **Jack O' Diamonds**. . . . **Ray Price** is taping the **Dean Martin** Comedy Hour on Sept. 7 in Hollywood. The show is scheduled to be aired this fall. . . . **Jimmie Davis** has recorded a song written by **Eddie** and **Pam Miller** as a single, and also is using it as the title song for his album, "God's Last Altar Call." **Eddie's** wife, **Barbara**, also has a song in the LP. . . . **Pam Miller**, by the way, is discussing a possible movie contract with Columbia on the West Coast. . . . **Charlie Lamb**, who now is managing **Doug Kershaw**, has turned the Cajun singer and fiddler over to **Buddy Lee** for booking.

RCA's **Dickey Lee** is about to do his fifth album for the label. . . . **Stoney Edwards** of Capitol put on three shows a night during his Alaska tour, and brought full houses to all to them. . . . **Buck Owens** has done it again. He's made it possible for the people of Kern County, California, to have a complete cancer treatment and research center. **Buck** is underwriting the first quarter of the estimated \$1 million construction costs. Part of the funds come from the proceeds of his annual golf tournament. Because of his dedication to this project, Owens has turned down a European concert tour. What can be said about this man who has exhibited greatness in many areas? . . . **George Frayne (Commander Cody)** credits acupuncture for getting him back on the road after an injury suffered in New York. . . . **Dottie West** and **Freddy Hart** brought country music to the Broadmoor International Theatre in Colorado Springs, and got excellent critical reviews. . . . The **Johnny Bernard** and **Julie Jones** show appears at the grand opening of **Pecan Grove Park** in Norman, Okla., Sept. 2.

The **Lone Star Ranch** in **Reeds Ferry, N.H.**, has gone into its 34th year of bringing top names in country to New England. The man behind it all is **Buzz Whittica**. . . . **Roger Talent Enterprises** has signed **Dot** artist **Judy Kester** to a long term booking contract. . . . Story making the rounds is that a resident of **Kenosha, Wis.**, hearing that **Tom T. Hall** was going to perform that night in Nashville, bought a plane ticket, made the show, and returned home in time for work the next day. That is dedication.

U.S. Court to Probe Williams Widow's Claim

NASHVILLE—A trial date of Dec. 10 has been set in federal district court here for another in a long series of lawsuits involving the estate of the late **Hank Williams**.

In this instance, the lawsuit is being brought by **Hill & Range** against **Fred Rose Music**, based on the assignment of purported rights to **Hank Williams** songs by **Billy Jean Horton** (Berlin), who married the singer shortly before his death.

The suit seeks one-half interest of the renewal of copyrights on grounds she is the legal widow. A deposition taken from **Mrs. Horton**, who also was widowed by the death of singer **Johnny Horton**, has been entered into the court of Judge **Clure Morton**.

The suit is expected to establish some sort of legal precedent, and may determine once and for all if **Mrs. Horton** is entitled to any portion of the estate. It has been contested in a series of spectacular trials over the years. A federal court in Atlanta last year, while refusing to grant her any damages in a suit against **MGM**, ruled that she was, in fact, a legal widow under some description. That particular suit was in regard to the movie, "Your Cheatin' Heart."

The **Williams** estate has been in almost constant litigation of some sort since the singer died on Jan. 1, 1953.

James Does 1st Osmonds Kin's Country Debut

NASHVILLE—**MGM** will release a single in the country market by **Marie Osmond**, 13-year-old sister of the pop clan **Osmonds**.

The single was arranged and produced here by **Sonny James**, Columbia artist, who is more and more into the field of production. **Don Owens** was executive producer.

The only sister in the famed family of brothers also has cut an LP, with the same producers, which will be marketed in a full-color sleeve featuring a souvenir photo of the youngster.

Plans for her own concert tour also are being set. **MGM** markets **Osmonds** records for the family's **Kolob Production Co.** as **MGM/Kolob**.

GRC Opening Nashville Office

NASHVILLE — Atlanta-based **GRC** records will open its country headquarters officially here next Friday (10), headed by **Cliff Williamson**, former executive of **Chart Records**.

Michael Thevis, president of **General Record Corporation** will lead a contingent of two busloads of his personnel and disk jockeys from Atlanta for the opening, which will include a show by some leading **GRC** artists.

Thevis said he would close his Atlanta plant for the occasion, and bring his entire staff along.

The show will include **Marvys Roe**, the first country act signed by **GRC**, who has just made the **Billboard** charts, and is coming directly off a 14-day promotional tour; **Sammy John**, **Red-White-and-Bluegrass**, newly-signed **Ann J. Martin**, and **Lonzo & Oscar**.

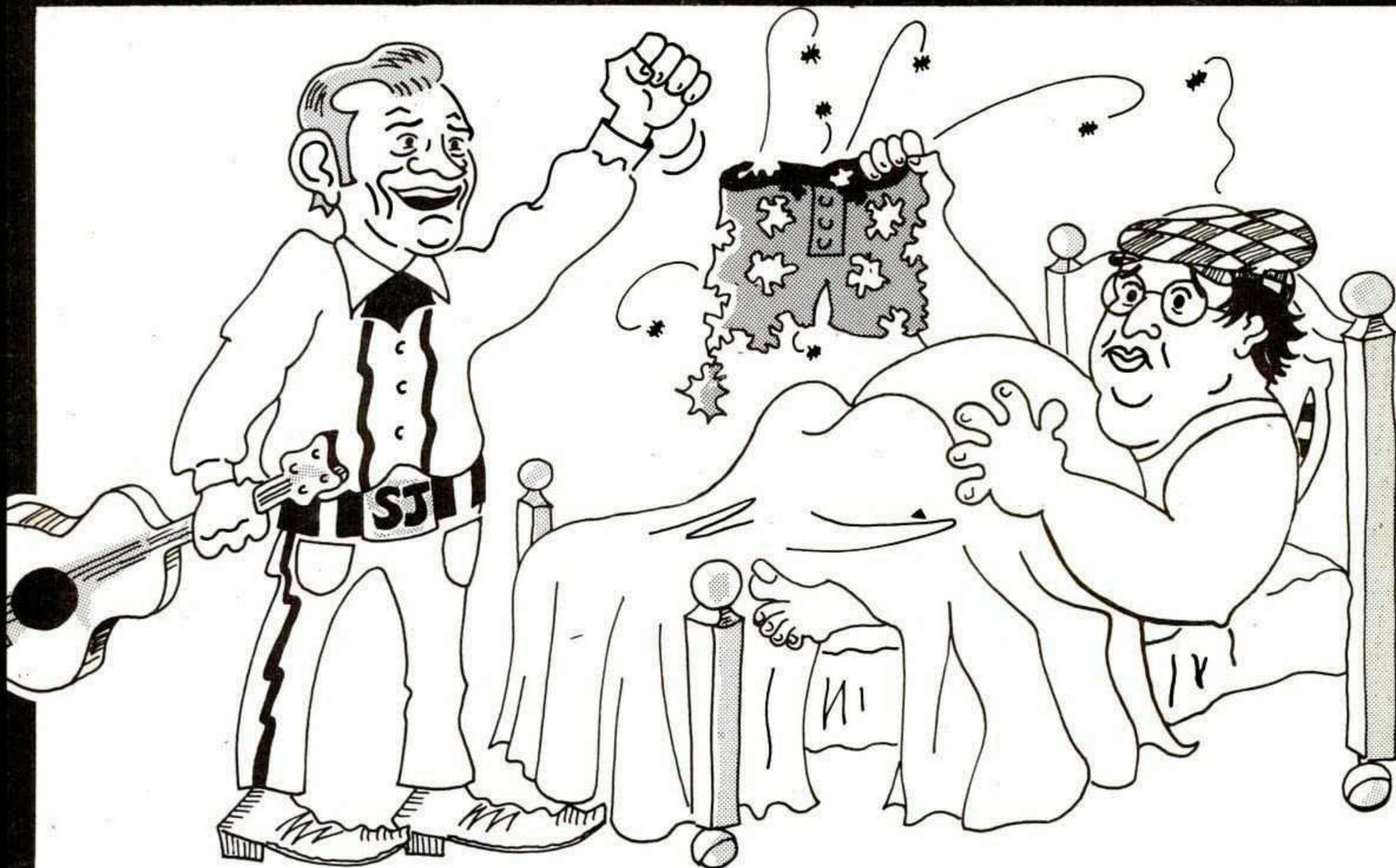
Hot Country LP's

Billboard SPECIAL SURVEY
for Week Ending 8/11/73

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★ Star Performer—LP's registering proportionate upward progress this week.

This Week	Last Week	Weeks on Chart	TITLE, ARTIST Label & Number (Distributing Label)
1	1	7	SATIN SHEETS Jeanne Pruett, MCA 338
2	2	16	BEHIND CLOSED DOORS Charlie Rich, Epic KE 32247 (Columbia)
3	3	8	SWEET COUNTRY Charlie Pride, RCA APL1-0217
★	8	18	JESUS WAS A CAPRICORN Kris Kristofferson, Monument KZ 31909 (Columbia)
5	4	10	WHAT'S YOUR MAMA'S NAME? Tanya Tucker, Columbia KC 32272
6	7	7	LORD, MR. FORD Jerry Reed, RCA APL1-0238
7	5	21	INTRODUCING Johnny Rodriguez, Mercury SR 61378 (Phonogram)
8	6	18	THE RHYMER AND OTHER FIVE AND DIMERS Tom T. Hall, Mercury SRM 1-668 (Phonogram)
9	9	14	GOOD TIME CHARLIE Charlie McCoy, Monument KZ 32215 (Columbia)
10	11	17	SUPERPICKER Roy Clark, Dot DOS 26008 (Famous)
11	12	8	AM I THAT EASY TO FORGET Jim Reeves, RCA APL1-0039
12	10	14	KIDS SAY THE DARNEST THINGS Tammy Wynette, Epic KZ 31937 (Columbia)
13	16	9	DON WILLIAMS, VOL. 1 JMI 4004
★	18	5	TIE A YELLOW RIBBON Johnny Carver, ABC ABCX 792
15	14	16	DANNY'S SONG Anne Murray, Capitol ST 11172
★	25	4	HONKY TONK HEROS Waylon Jennings, RCA APDI 0240
17	19	11	GOOD THINGS David Houston, Epic KE 32189 (Columbia)
18	20	6	CLOWER POWER Jerry Clower, MCA 317
★	24	4	MR. LOVEMAKER Johnny Paycheck, Epic KZ 32387 (Columbia)
★	31	3	COME LIVE WITH ME Roy Clark, Dot DOS 26010 (Famous)
21	21	6	GOOD NEWS Jody Miller, Epic KE 32386 (Columbia)
22	17	9	AIN'T IT AMAZING, GRACIE Buck Owens, Capitol ST 11180
23	13	14	YOU LAY SO EASY ON MY MIND Bobby G. Rice, Metromedia Country 1-0186
24	22	8	CHEATING GAME Susan Raye, Capitol ST 11179
25	15	21	ENTERTAINER OF THE YEAR Loretta Lynn, MCA 300
26	23	13	THE BLUE RIDGE RANGERS Fantasy 9415
27	29	4	THANK YOU FOR TOUCHING MY LIFE Tony Douglas, Dot DOS 26009 (Famous)
28	26	7	COUNTRY SONGS WE LOVE TO SING Guy & Raña, Ranwood 8110
29	32	30	SONGS OF LOVE Charley Pride, RCA LSP 4837
★	40	2	NOTHING EVERY HURT ME (Half As Bad As Loosing You) George Jones, Epic KZ 32412 (Columbia)
31	27	18	THE SESSION Jerry Lee Lewis, Mercury SRM 2-803 (Phonogram)
32	30	24	ALOHA FROM HAWAII VIA SATELLITE Elvis Presley, RCA VTSX 6089
★	44	2	TOP OF THE WORLD Lynn Anderson, Columbia KC 32429
34	34	20	SHE NEEDS SOMEONE TO HOLD HER Conway Twitty, MCA 303
35	28	8	BARROMS & POP-A-TUNES Jim Ed Brown, RCA APL1-8172
36	35	22	MY SECOND ALBUM Donna Fargo, Dot DOS 26006 (Famous)
37	39	39	CHARLIE MCCOY Monument KZ 31910 (Columbia)
38	37	22	SUPER KIND OF WOMAN Freddy Hart, Capitol ST 11156
★	-	1	LOUISIANA WOMAN, MISSISSIPPI MAN Loretta Lynn & Conway Twitty, MCA 335
★	-	1	I LOVE DIXIE BLUES Merle Haggard, Capitol ST 11200
41	45	2	BILL Bill Anderson, MCA MCA 320
42	49	2	SWEET COUNTRY WOMAN Johnny Duncan, Columbia KC 32440
43	-	1	LOVE & MUSIC Porter Wagoner & Dolly Parton, RCA APL 1-0248
44	42	5	I'LL KEEP ON LOVING YOU Porter Wagoner, RCA APDI-0142
45	-	1	TRIP TO HEAVEN Freddy Hart, Capitol ST 11197
46	-	1	TOMORROW NIGHT Charlie Rich, RCA APL 1-0258
47	41	5	SHOTGUN WILLIE Willie Nelson, Atlantic SD 7262
48	-	1	JUST THANK YOU David Rogers, Atlantic SD 7266
49	-	1	DREAM PAINTER Connie Smith, RCA APL 1-0188
50	50	2	YOUNG LOVE Sonny James, Capitol ST 1196



**Considering consumer reaction,
air play response and sales,
everybody must like "Herman Schwartz"
(except Stonewall)**

HERMAN SCHWARTZ

MGM # 14569

Stonewall Jackson

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Bookings:
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Chemical Lack Raw Tape Effects Told; Some Gains

By BOB KIRSCH

LOS ANGELES—The shortage of raw materials stemming from the petrochemical industries is certainly a factor in the potential shortage of raw audio magnetic tape, but there are a number of other points to consider, according to Audio Magnetics Corp. president George Johnson, who also feels that the temporary cutback in raw tape production may result in several future benefits for both his firm and the industry.

Besides the energy crisis, Johnson points out that Phase 4, dollar devaluation, high interest rates and inflation are also contributing to a raw tape shortage.

At the same time, Johnson said that the crisis is only temporary, and that while some peripheral manufacturers may be phased out. Audio and other major manufacturers can look at a positive note in the future, particularly in building a strong international base.

"The so-called petrochemical shortages may be an oversimplification of terminology," Johnson said. "Our firm feels it most in this area, but in plastics we don't have the trouble certain other manufacturers might have because as part of Mattel, we are part of one of the world's largest plastics users. At the same time, other firms may not feel the chemical shortage to the extent we might. So it effects different people in different ways."

"As long as I've been in this business," Johnson continued, "it's been controlled by productive capacity, regulated output or consumer demand. This is no longer the case. Now, output is regulated by the availability of raw material and this is the first time I've seen this. Now we're seeing a demand which exceeds the ability to produce, and in this kind of supply and demand situation you would normally raise prices. But this can't be done because of Phase 4."

But Phase 4 should not be looked upon only as a deterrent, Johnson feels. "We are an international company, with manufacturing facilities outside the U.S. where Phase 4 is not involved. This brings us to the dollar devaluation, which has made U.S. manufactured product more competitive outside the country. So one of the steps we have to take is to

place more emphasis on export and the international business while possibly discontinuing certain domestic promotional lines.

"What the industry could see," Johnson continued, "is a kind of runaway outside the U.S. as far as tape is concerned. To give just one example, I heard recently that a lot of product is showing up in the Canary Islands of all places, and not

(Continued on page 58)

Store Duplication Arguments Focus On Disk to Tape

By EARL PAIGE

DETROIT—Make-A-Tape, Inc.'s new position of focusing its action here in U.S. District Court on its record-to-tape in-store duplicator is opening up new areas of argument on the concept. As Plaintiff, locally-based Make-A-Tape, which is seeking a preliminary injunction against six recording companies, is arguing that the record-to-tape unit is distinct and different from the tape-to-tape unit it makes. The tape-to-tape unit is involved in two separate legal actions underway in Ohio and New York (see separate story).

(Continued on page 58)

Audio Course for Trade, Public

By RADCLIFFE JOE

NEW YORK—The Society of Audio Consultants (SAC) will sponsor a 10-week course, starting Aug. 21, designed to familiarize Hi-Fi distributors, dealers, salesmen, audiophiles and interested members of the public with the expanding world of Hi-Fi components.

The course which carries an enrollment fee of \$20, will be held for two hours each Tuesday, and will run the gamut of subjects from tuners, to amplifiers, turntables, cartridges, speakers, 4-channel music reproductions and headphones.

According to Jerry Joseph, founder and president of SAC, the course will be conducted by members of the Society's Certification Board.

Graduates of the course will each receive a SAC Certificate of Achievement, and, in the case of Hi-Fi salesmen, will be placed on a reference list which will be made available to Hi-Fi dealers seeking experienced sales personnel.

SAC will also make the course available on a home study basis, for persons interested in upgrading their knowledge of the high fidelity industry, but unable to schedule the hours needed for the in-person sessions.

Joseph also disclosed that follow-

ing completion of the New York workshops, SAC will take an expanded version of the course to Chicago and Denver. The Chicago seminars will run from Nov. 2-4, at the McCormick Inn, and will be free to members of the Society, with non-members paying \$35.

Following Chicago, SAC will take the course to Denver, Nov. 15-17, where, at a Hi-Fi dealers conference the course will be put on for four hours each day. A similar workshop

is also in the works for Los Angeles.

The August 21 seminar will be the second in the series organized by SAC since its formation in October last year.

SAC has also published an audio primer which is, in effect, an abbreviated version of the course. The 34-page booklet with a price tag of \$1 will be distributed by dealerships run by or employing SAC members, and by the Hi-Fi Expo of New York.

Wattage Ratings Probed

NEW YORK—The Electronic Industries Association (EIA) and members of New York's Dept. of Consumer Affairs have met in discussions on the city's proposed wattage rating rule for audio equipment.

The proposed rule, designated Consumer Protection Law Regulation 36, provides that advertisements which disclose the power output of audio equipment should use a uniform system to compute the number of watts generated.

Under terms of the regulation, power ratings expressed in IPP Watts (Instant Peak Power), or in any terms other than RMS Watts, and additional technical information and operating characteristics, can also be included in the ad. However, this data must be expressed in terms generally recognized by the industry, and it cannot be printed

(Continued on page 56)

Mattel's Intent Letter Proposes Tape Wing Sale

(See Financial Page)

Rack's Software Savvy Boosts Venture Chain's Sales

By GRIER LOWRY

KANSAS CITY—The rackjobber's increasing ability to provide more-experienced account reps and carefully-planned record-tape promotions helps the May Company's popular-price Venture department store division create constant excitement and increased volume, officials said in an interview. Sales boosts were noted for both software and hardware, which are merchandised together.

The merchandising partnership of Musical-Isle and St. Louis-based Venture, where two more large stores will open soon bringing the total to 14, is only one combination that has marked the quick success of the chain.

Developing a constant format of promotions involves frequent huddles between Dean Groussman, Venture general merchandising manager; Bob Roell, hard goods and software buyer; Mike Stewart, MI's Venture-assigned rep; and Norman Wienstroer, MI vice president. Also involved is John Boyuka, MI rep who handles the Venture stores here, and who typifies the experienced rep, said Wienstroer. Boyuka was formerly with MCA.

All five, along with Frank Mendolia, hard goods manager at Venture's newest Kansas City area store, on State Ave. in Kansas City, Kan., assembled here to outline for Billboard Venture's approach to entertainment products.

Use Heads

The rackjobber's ability to provide Venture with a variety of critical services is tied closely to the calibre of the people who service these accounts, said Wienstroer. "We have upgraded the so-called rackjobber service routeman, the robot-type persons who merely reorder, re-stock and make collections, to thinking like an account representative, who, because of experience, training and personality, can go far beyond this basic service plan. They are capable of innovating, initiating ideas to in-



FAST-GROWING chain of May Co. owned Venture stores is supplied with software by Musical Isle, St. Louis-based rackjobber. Servicing the outlets in Missouri and Illinois involves key people such as (from left) Norman Wienstroer, vice president; Michael Stewart, special Venture rep; Joe Salpietro, Kansas City MI branch manager; and John Boyuka, Venture account rep for the four Kansas City area stores.

crease turnover, and training and counselling Venture's salesgirls. In brief, our men know how to use their heads.

"Some of our account reps have had retail store experience, others have come from distributors," he said. "People are our answer to making our Venture program better and more productive than its competition."

Promotions constitute one area of the business where this Venture-MI working relationship has clicked for spectacularly good results. When Wienstroer was asked to describe a typical Venture-MI promotion, he said, "They aren't typical. Each is



HEADPHONES, one of the fastest-selling categories of hardware at Venture, are discussed by Bob Mendolia (left) and Stephen L. Fronabarger, assistant store manager at the State Ave. store in Kansas City, Kan.

different from any others we've run and different from what the competition has done."

A mid-summer promotion centered on the Warner Bros. special products deal which combined some of the hit product in the Warner Communications family. It embraced such labels as Warner Bros., Elektra, Reprise, and Atlantic, and focused on singles, LP's and tapes. The offer was pushed extensively for 60 days on Kansas City television and included four LP's in a box for \$10.88 and two tapes in a spaghetti box for \$13.98.

(Continued on page 59)

Zenith Outlines Complete Audio Market Campaign

By ANNE DUSTON

CHICAGO—Zenith Radio Corporation plans to become a dominant leader in the audio market, Robert F. Pierce, director, audio planning, said in an interview here. Zenith introduced a line of compact sound systems with the new Allegro tuned port speakers recently and plans to introduce next year a complete 4-channel line and a video disk system some time later.

Zenith is also expanding its international audio market to include Mexico, Israel, Spain, Venezuela and Brazil, with substantial increases in Canada, Pierce said.

"We are offering dealers a full array of audio products attuned to consumer needs, with styling innovations and features to make them want a Zenith," Pierce said. The 1974 audio product line, aimed at the middle market, or the \$99 to \$500 range, includes 35 stereo models (5 portables, 11 modulars and 19 consoles), and 24 radio models (portable transistors, AM and AM/FM table and clock radios, and one AM/FM/stereo model).

"We are taking the strongest stand in our history on audio," Pierce stated. In line with the emphasis on audio, Zenith's marketing has been divided into six categories: modular systems, console stereos, portable stereos, clock and portable radios, cassette tape recorders, and accessories. Advertising spending for the fourth quarter of this year will be boosted to five times the amount over last year. A separate audio division has been set up by the advertising firm Foote, Cone and Belden to handle Zenith's audio account. Distributors are hiring audio managers, and are going after special accounts, as well as building up existing dealers. Special seminars tuned to the audio emphasis are being held. Within the company, the slogan "Aware of Audio" is omnipresent.

25,000 Dealers

Zenith's full line distributors deal with approximately 25,000 dealers to handle the one million units sold annually. Pierce sees a trend toward servicing of mass merchandisers, especially in the under-\$400 action.

With a full line of 4-channel products ready to go, Pierce said Zenith is prepared for matrix, 8-track discrete, and in the future, the discrete disk, which he feels will become much stronger. Almost all stereo models are equipped now to play "speaker matrix" with the addition of two speakers.

"The hardware manufacturer is playing a waiting game on the response of software manufacturers. I see a leveling off next year on 4-channel, with a lot of pseudo 4-channel, flooding the market, and using the word 'quad,' or IV, or 4, to intimate four-channel system," Pierce said.

"Increases in the audio market are propagated by dealer specialization," he stated, noting that dealers who take a stand on audio are most successful at merchandising 4-channel. He believes that effective store demonstrations, in conjunction with sales training of dealers and distributors, will prove effective in 4-channel sales. "The consumer needs to be educated," he added.

"The momentum in audio products has spiraled in the last two years. I see a continuing upward trend, with 4-channel as a plus business opportunity," Pierce predicted.

Regarding the future of video recording, Pierce noted that Zenith has been working on its own system and technology, and expects to be marketing a video disk unit within

five years. "We don't intend to have a false start, like Cartrivision," he said.

Panasonic Acts to Hold Prices

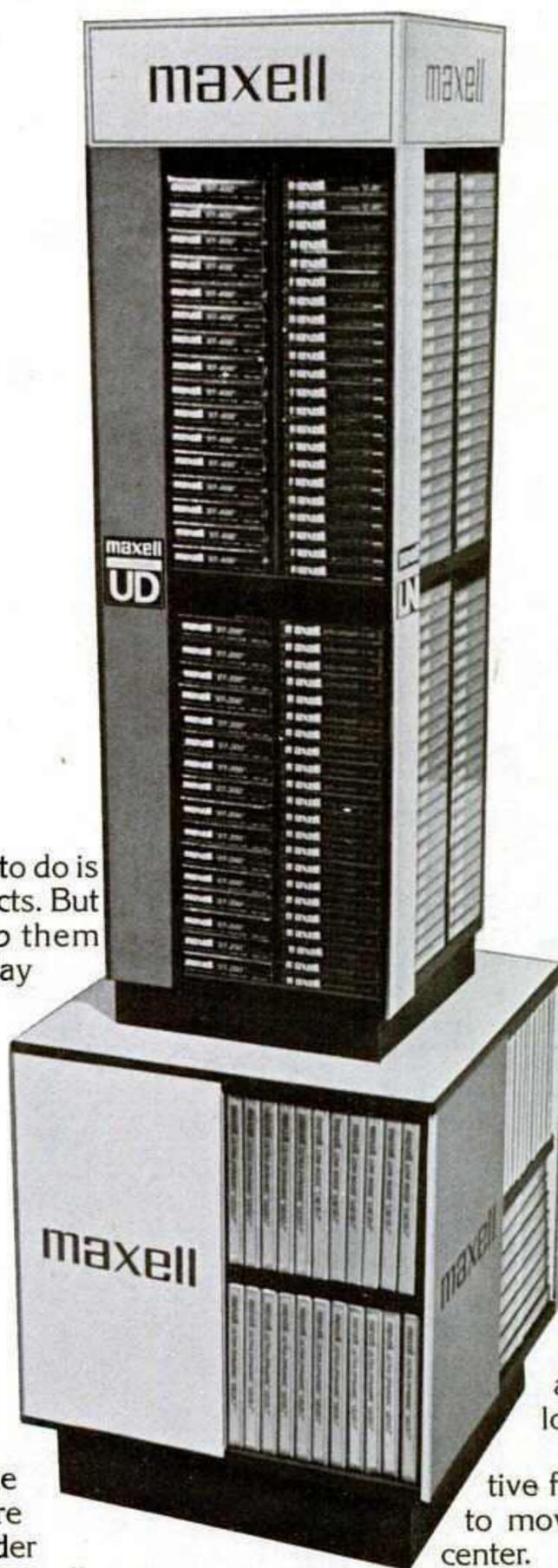
NEW YORK—Panasonic and its west coast distributor, Telecor, Inc., have entered into an agreement designed to keep Panasonic's prices competitive in this country.

According to terms of the agreement worked into a new contract

recently negotiated, Telecor, because of the devaluation of the U.S. dollar, and its wide ranging repercussions on the world market, has agreed to work on shorter profit margins. Panasonic has agreed to work on closer internal margins.

According to Ray Gates, vice president of the Panasonic consumer electronics group, the agreement with Telecor does not necessarily have any relationship with any other negotiations the company may conduct in future.

Maxell introduces the high-rise profit center.



It's all yours. All you have to do is buy a lot of Maxell tape products. But don't worry, you won't keep them long. We've styled this display merchandiser to attract attention and move Maxell products, including cassettes, cartridges and open reels. Quickly. It looks impressive, but it won't take over your store.

A display for everyone.

Actually, there are three displays. Two different size counter top modules and the self-standing floor unit. There's a merchandise plan to go with each one. And one of them is tailored to your store needs so you won't have to order more tape than you can realistically use. You can actually save quite a bit on your normal inventory cost, too.

Better visibility for better cassettes.

These colorful sales aids are part of our program to introduce our new Ultra Dynamic cassettes. We've increased their range, constructed an even better cassette housing and now we're presenting a new cassette length, the Ultra Dynamic UDC-46. One cassette equals one LP record and that equals one content customer. Our other cassettes are 60, 90, and 120 minutes long.

Call your Maxell representative for the details today. Ask him to move you into a high-rise profit center.

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Tape Duplicator

Audiomatic Corp., New York, an independent firm owned by Milt Gelfand, is expanding rapidly and plans to open a Paris office soon, according to Gelfand, president. Audiomatic represents a number of lines and is distributor of Electro Sound in the U.S. and exclusive distributor of Electro Sound outside the U.S.

Minnetech Labs, division of Nortronics Co., Inc., North Minneapolis is making available to tape duplicators a series of modular compo-

nents for tension measurement and gauging systems, that will allow the duplicator to build equipment into his own panel. Components available include the SC-202 signal conditioner, the SA-909 summing amplifier, the GN-302 Go/No-Go amplifier, the TR-402 Total Indicated Runout, and the MS-108-4 switching unit.

Minnetech has also introduced a series of meter-type readout/amplifiers for use with already available sensing heads for a wide variety of

thin-strip materials. The amplifiers have an accuracy of two percent full scale, and come in portable and non-portable models. Model MIM-106, for use with a single transducer head, offers four ranges from 0-30 oz. Model MTM-107, also a single head application, covers ranges from 0-100 oz. Model MTM-110G differential tension amplifier reads the sum, difference or individual output of two sensing heads.

Wattage Ratings

• Continued from page 54

larger or more conspicuously than the RMS Wattage rating.

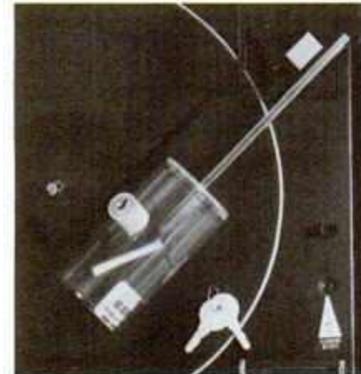
According to Jack Wayman, staff vice president, Consumer Electronics Group of the EIA, who represented the EIA along with CEG/EIA special counsel J. Edward Day, the New York City proposed regulation, with the exception of two points, is almost identical to the FTC proposed rule that when amplifier wattage is given in the promotion of an audio product, disclosure is required for the watts per channel across the power band, as well as total harmonic distortion and load impedance.

"The first difference," said Wayman, "is that the New York City regulation calls for minimum performance requirements whereas the FTC proposed rule does not. The second point is that the NYC proposed regulation requires specific distortion to be maintained at all levels from zero watts to the rated power output," he said.

New Products



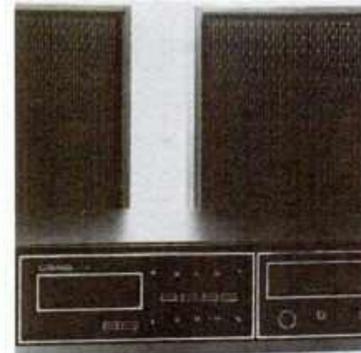
SHARP Model SG-154 compact system includes AM/FM stereo tuner, 8-track tape player, and two air-suspension speakers. Unit, with 25 watt power, lists at \$229.95.



LOCK for diamond needles on display in phonographs was developed by Se-Kure Controls Inc. Price: \$4.



TDK's new line of cassettes include 14 models in four series. Cassette playing times range from 45 min. to three hours.



CRAIG Model 3213 includes 8-track stereo tape player, AM/FM tuner and a choice of two sets of speakers: smaller speakers, \$129.95 set; larger speakers, \$144.95 set, retail price.



AUTO 8-track stereo cartridge player with two speakers from Peerless Telerad. At list price of \$59.95, unit features burglar alarm and wood-grain cabinet.



MODEL 252 stereo AM/FM receiver features 50 watts peak power. Pilot's suggested retail is \$249.90.



VENTURI speaker systems from British Industries Co. retail at \$98 (left Formula 2) and \$136 for Formula 4 model.

8 VIDCA Systems

• Continued from page 54

gramming for the system is being created in Hamburg Germany, in association with Studio Hamburg and Polytel.

An interesting feature of the Shibaden cartridge video recorder is that the cartridge holds only the feeding spool while the receiving spool is incorporated in the player.

The Shibaden unit corresponds to the EIAJ standards, and the unit can produce between 20 and 60 minutes of playing time per cartridge depending on the type of tape used.

IVC's system reportedly utilizes an inch wide tape in its cassette which offers playing times of up to 60 minutes. The tape used can either

be conventional or high energy. The system itself operates with 525 lines/60 field video signals and NTSC color, or 625 line/50 field video signals with PAL or SECAM color. A camera is being offered as an optional accessory.

The Sony U-Matic system will be demonstrated at VIDCA with a couple modifications including a built-in tuner that enables the user to record broadcast programs directly off the set. Another new development is a 625 line/50 field PAL model.

The Nivico system, scheduled for demonstration is, reportedly, compatible with those of most other leading Japanese manufacturers, including Sony.

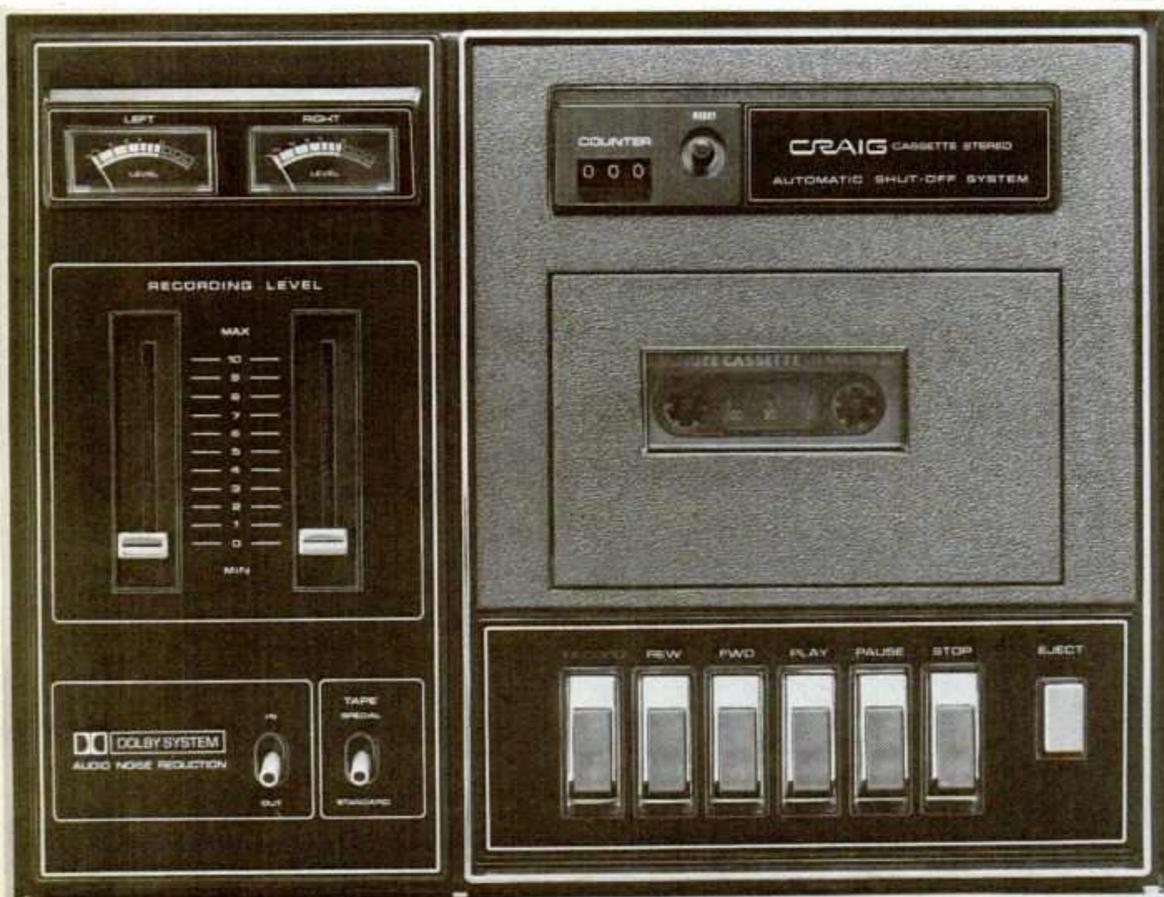
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*Manufacturer's suggested minimum retail \$149.95. **Dolby is a registered trademark of Dolby Laboratories, Inc.

Rep Rap

By EARL PAIGE, INGRID HANNIGAN & ANNE DUSTON

Ted Firaneck, formerly vice-president consumer division, Jensen Sound Labs, has formed his own **Ted Firaneck Sales Co.** and has located in new offices at 2559 Gemini Ct., Lake Orion, Mich. 48035 (313-391-1177). Firaneck covers all of Mich. for **Jensen Sound Labs**, **Pilot Corp.**, and **McGohan Amplifiers**.

A nationwide network of sales reps has just been appointed by **Macom Products Corp.**, 2835 Columbia St., Torrance, Calif. 90503, to handle the Name Caller line of automatic telephone dialing appliances. The representatives and their regions are: California: **Michel & Gates Sales Co.**, 5440 Pomona Blvd., Los Angeles, 90022; Ore., Wash. and n. Ida.: **Miller Sales Inc.**, 1415 Northeast 22nd St., Portland, Ore. 97210; Colo., Utah, Ida., Mo. and Wyo.: **Roy J. O'Donnell Co.**, 1256 S. Delaware, Denver 80223; Ariz., N.M., s. Nev., w. Tex.: **Rio Grande Marketing**, 7670 Barton, El Paso; Mo., Ka., Ia., Neb., and s. Ill.: **Camos and Hohnbaum**, 9065 Morningstar, St. Louis, Mo.; Minn., N.D., S.D., w. Wis.: **Sonic Sales**, 3131 Fernbrook Lane, Minneapolis, Minn. 55441; Ill. and Wis.: **William N. Linz Assoc., Inc.**, 6526 N. Lincoln, Lincolnwood, Ill. 60645; Mich., Ind., and w. Ohio: **Sales Coordinators**, 17100 W. Ten Mile Rd., Southfield, Mich. 48075; e. Ohio and Ky.: **Stricker & Hahn**, 607 Hickory Hill, Cincinnati, O. 45214; w. Pa., W. Va.: **Scope Sales Co.**, 670 S. Green Rd., Cleveland, O. 44122; e. Pa., and Del.: **B. Elinoff & Co.**, 7707 Woodlawn Ave., Philadelphia, Pa. 19126; N.Y., N.J. and Conn.: **Ray Larson & Assoc.**, 200 Fifth Ave., N.Y.; New England States: **Market Reps, Inc.**, 1416 Providence Highway, Norwood, Mass.; Md., D.C., Va.: **Len Markow Assoc.**, 5601 Green Ct., Baltimore 21207; N.C. and S.C.: **Top Sales**, 5511 Old Manor Rd., Charlotte, N.C. 28212; Miss. and Memphis: **R.K. Swan & Assoc.**, 4712 Plymouth Rd., Knoxville, 37914; Ga., Ala., and Tenn.: **Bill Wimbish and Assoc.**, 60 Perimeter Center East, Atlanta 30346; Fla.: **Geartner Assoc.**, 1125 71st St., Miami Beach, Fla. 33141.

tary situation very favorable since he exports **Recoton**, **General Magnetic Tape** and **Inland Dynatronics** to 40 different countries, including Germany, Brazil and Africa. Several major Japanese firms import raw material through him. "American products are cheaper overseas because of the devalued dollar," he noted. Von Halle started his export business three years ago, after serving as export sales manager for CBS tape and heading his own Stereophonic Music Society.

Herb and Irv Needle, Needle Associates, have been doubly blessed this year. No, not twins, but the Rep Of The Year Award from **Lear Jet Stereo**, Tucson, and as an encore, the **Benjamin-Concord** National Sales Achievement Award for 1972-3. Herb and Irv Needle represent the companies in metropolitan N.Y. and N.J.

Seminars scheduled include "Hi Fi 8-Track for the Home; Is It For Real," by **Bob Simon**, western regional manager, **Wollensak**; "Sex

and Stereophones," **Howard Souther**, vice-president, **Koss Corp.**; "Freaks, Femmes, Fanatics and Your Father," **Norm Ridker**, **Coast Magazine**; "The Truth About CD-4 Versus SQ," **Steve Phillips**, **Harman-Kardon**; "The Venturi Principle," **Arnold Klayman**, **British Industries**; "The New C/Pek Stereo Cartridge Analyzer and Hi Fi Mikes," **Ken Reichel**, **Shure Bros.**; "The Changing of the Guard," **Frank Hoffman**, vice-president, **BIC**; and, "The Seven Deadly Sins of Selling," **Jack**

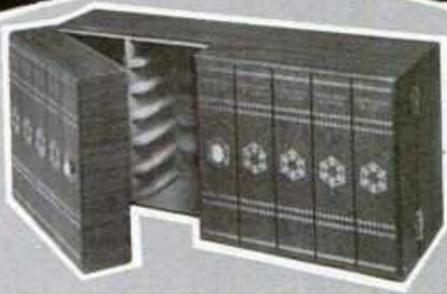
Berman, president, **Jack Berman Co.** On display will be antique audio equipment, 3M's 24-track recorder, and **Wollensak's** video tape recorder.

Damark Industries, Inc., southern Cal. rep for **Acoustic Research**, **TEAC Corp.**, **TDK**, **Miracord** and **Nikko**, has moved to larger facilities at 15821 Stagg St., Van Nuys, Cal. (91406). Telephone: 213-786-9300. Salesmen **Mike Fellen**, **Ray Mehlbaum** and **John Steinberg** also cover Nev. and Ariz.

NEW! NEW! NEW! NEW!



#54 HOLDS 24 8-TRACK TAPES
 50 up \$2.75 each
 100 up 2.50 each
 250 up 2.40 each
Quantities can be assorted



#HUL-8 HOME OR OFFICE UNIT FOR 8-Track Tapes
 50 up \$3.25 each
 100 up 3.00 each
 250 up 2.75 each
Quantities can be assorted



#18 HOLDS 18 8-TRACK TAPES
 50 up \$2.65 each
 100 up 2.45 each
 250 up 2.35 each
Quantities can be assorted



#C-30 HOLDS 30 CASSETTE TAPES
 50 up \$3.25 each
 100 up 3.00 each
 250 up 2.75 each
Quantities can be assorted



#12 HOLDS 12 8-TRACK TAPES
 50 up \$2.50 each
 100 up 2.30 each
 250 up 2.20 each
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DISTRIBUTOR PRICES AVAILABLE

on Quantity Orders (500 pc's & up) upon written request

All Cassette and 8-Track Tape cases are covered in handsome Alligator Vinyl. Velvet-like inside

We also manufacture 45 and LP Record Jackets.



#LP FOR YOUR LP RECORDS
 50 up \$2.55 each
 100 up 2.45 each
 250 up 2.35 each
Quantities can be assorted



#LS-8 LAZY SUSAN-HOLDS 48 8-TRACK TAPES
 50 up \$3.75 each 100 up \$3.50 each
 250 up \$3.25 each
Quantities can be assorted



#45 HOLDS 45 R.P.M. RECORDS
 50 up \$1.90 each
 100 up 1.80 each
 250 up 1.70 each
Quantities can be assorted



TYDINGS
SOCHA
 Some recent appointments include **Irv Tanenbaum** as associate with **Fort-Austin Associates**, Philadelphia; **Terry W. Socha** as sales rep for **K-M Sales Co.**, Cleveland; and **Richard E. Tydings, Jr.**, who joined his father at the **A B & T Sales Co.**, Olney, Md.



TANENBAUM

James A. Walters has been promoted to manager, audio products, **Steven T. Ross**, vice-president of **David H. Ross Co.**, 1095 Industrial Rd., San Carlos, Calif. 94070, reports. The company reps **DWD Speakers**, **Pickering Cartridges**, **Wabash tape**, and **United Audio Dual Changers** in northern Calif. and northern Nev.
Benvenuto von Halle, owner, **Car Music Industries**, 283 Bilmar Pl., Englewood, N.J. 07631 (201-567-3468), finds the international mone-

Representatives Wanted. **Custom Case Mfg. Co., Inc.** We do Private Label.
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In-Store Duplicator Battle

• Continued from page 3

lantic, London and Warner Bros. brought copyright infringement action against Commercial Music Service Co. (dba Stereo Tape Center), users of a Make-A-Tape unit.

Following an Ohio U.S. District Court granting of a preliminary injunction in Ohio and the court's order that Commercial's machine be returned, Commercial, represented by Make-A-Tape attorney Timothy Wittlinger, appealed this action to the Sixth Circuit Court of Appeals.

Label attorneys here argue that the Detroit action interferes with pending Ohio action.

Also entered in pleas by labels here was the memorandum decision and order by Judge Edward Neaheer, U.S. District Court in New York, in the case of Elektra, A&M and Polydor vs Gem Electronics Dist., users of Make-A-Tape units, granting a preliminary injunction against Gem. A cross appeal was filed in the New York case too.

Judge Neaheer's memorandum contests the library copying comparison. (See separate story.)

Make-A-Tape's brief arguing the distinction between the action here and in Ohio and New York states in part: "The Ohio action involves only a small portion of the actual uses of

the tape recorder. . . . The New York action involves a coin-equipped machine and again only a portion of the uses of the tape recorder."

Make-A-Tape is represented here by Hill, Lewis, Adams, Goodrich & Tait. Wittlinger, arguing for plaintiff, faced six lawyers for the labels: John Fieldew and his associate from Fieldew, Gilbride, Miller & Todd (Warner Bros., Elektra and Atlantic); Irwin Alterman, Hyman & Rice (Polydor and London); Asher Rabinowitz, Honigman, Miller, Schwartz & Cohn (Capitol and A&M); Brand and Richard Rassel representing Butzel, Long, Gust, Klein & Van Zile (CBS). All are local attorneys.

Store Duplication Focus on Disk to Tape

• Continued from page 54

CBS, one of six defendants in the case here, along with Capitol, London, A&M, Polydor and Warner Bros./Atlantic/Elektra, argued in a hearing last week here that the record-to-tape machine constituted "only a small part" of Make-A-Tape's initial complaint, presented the same legal questions as the tape-to-tape unit, and that Make-A-Tape has "tortured three letters into creating the impression that defendants have made threats to retail users of Record-to-Tape machines. The impression is false," charged CBS.

Make-A-Tape's argument involves the element that 1) only the consumer operates the record-to-tape machine. "The system achieves the same result as could be obtained by use of a home tape recorder." Make-A-Tape argues also that 2) recording companies including defendants in this case "anticipate and even encourage the use of blank tape cartridges for the individual duplication of pre-recorded tapes." Make-A-Tape further contends that 3) language in the copyright statutes, such as the construction, to reproduce and distribute to the public, must exclude the type of activity where an individual duplicates a

tape sound recording for his own use and not for further sale or distribution. . . ."

Also that 4) the record-to-tape machine situation "is similar" to that of a public library offering a copying service.

Reply

However, defendant CBS's newest reply counters that, "the still not abandoned hypothesized uses (a) and (b) of the Record-to-Tape machine . . . are in fact the same two (of the four) uses which (Make-A-Tape) . . . hypothesized as to use of the Make-A-Tape machine. . . . Moreover, these same two uses are the two of the four uses involved in, and determined to be illegal in, the Ohio litigation. . . ."

The Ohio case before U.S. District Judge Joseph Kinneary (CBS, Atlantic/Warner Bros. and London vs. Commercial Music Service) has been appealed to the Sixth Circuit Court of Appeals.

CBS's brief makes the point, ". . . it is the copyrighted sound recording that is protected by the law, not any particular form of the recording." In the hearing, Capitol attorney Asher Rabinowitz said Make-A-Tape's contention, regarding copyright law exemption, "Runs against the words

of the act, the spirit of the act," and he referred to U.S. District Court Judge Edward Neaheer's New York decision, which granted a preliminary injunction against Gem Electronics Dist., users of Make-A-Tape units, in action brought by Elektra, A&M and Polydor.

Judge Neaheer stated: "Defendants (GEM) are clearly not non-profit institutions and . . . manifestly utilize the Make-A-Tape as a further source of income. . . ."

Chemical Lack Raw Tape Effects

• Continued from page 54

just from U.S. manufacturers but from distributors as well."

When the dollar is devalued overseas, of course, foreign buyers spend less of their currency and more dollars, so U.S. merchandise becomes more competitive with international goods. An overseas buyer has to spend less of his money to get U.S. products and by the same token, what comes into this country is more expensive.

Taking this into consideration, Johnson feels "domestic manufacturers will be looking with anticipation at the export business. We have built a solid overseas business, so in this area we feel we are in good shape. It just makes sense for the U.S. manufacturer to look abroad if he can."

But the peripheral manufacturer may have less alternatives than a major manufacturer, Johnson said. "He has no clout as far as the energy crisis is concerned because he has not been buying a great deal and may be far down on the supplier's priority list. Phase 4 will hurt him because in many cases all he manufactures is the promotional line and he can't raise prices. On the high interest rate, he deals in many cases with people operating on an equity basis. And he may have trouble taking advantage of the international prospects because he has no overseas facilities and can't build them now."

Talking about some other aspects of the raw tape shortage, Johnson said, "We sell industrial tape to a great many major firms, and we think they will feel a pinch in tape and components, such as plastics. This is the first market we have alerted. In six weeks, there will be no 'seconds,' only 'firsts' available to these people."

As for other areas, Johnson said that Audio's fiscal 1974 forecast calls for price increases of up to 15 percent in packaging material, 40 percent in petrochemicals and 15 to 20 percent in plastics. And these are increases to the manufacturer. The retailer will be the last to feel these increases, according to Johnson.

Car Stereo

U.K. HARDWARE TAPE CAMPAIGN

LONDON—What could prove to be one of the most profitable tie-ups arranged so far between a software company and the automotive trade has been concluded by Precision with Mopar, the parts division of Chrysler U.K. The move by Precision is a particularly significant one coming at a time when one or two record companies are beginning to question the whole future of the non-record outlets and whether it is economically viable to service smaller ones.

However, Precision has always been exceptionally strong in the non-traditional retail field—over half the firm's turnover comes from the garages, motor accessory outlets, photographic stores and hi-fi and specialist tape shops—and there is every indication that this new deal represents another important breakthrough for the firm into the automotive sector.

Unlike many of the supply arrangements companies have been making with non-record outlets, the Mopar-Precision deal is exclusive and the motor firm will be unable to stock product by any of Precision's competitors.

The deal will initially involve around 500 key Chrysler dealers throughout the country although other retailers are expected to be brought into the scheme later in the year.

Meanwhile, Chrysler, which nearly two years ago became the first motor manufacturer to introduce its own branded tape player to offer as an optional extra on its complete range of cars, is understood to be planning to unveil several new hardware models at this year's Motor Show.

Among the new units will be a combined 8-track player and radio, a cassette unit and possibly a car radio.

Nicholas Milovac, Vet. Mfr., Dead

CHICAGO—Nicholas Milovac, pioneer in the tape business, died recently of a heart attack while on business in Tokyo. He was 49. Milovac headed NEC Radio Corp., formed Selectron International (which distributed Aiwa for some time) and later Milovac International and then Aiko-American Corp., which was formed early this year.

Rather, it will be the manufacturer who has a plant, investment and a lot of employees. He may be hurt if he can't get the material to produce his product. The retailer who has been consistently concerned about his supplier and his credentials and who watch the supplier will do well. The ones that cherry pick and look for the dumps may be in trouble.

As for solutions to the problem, Johnson obviously feels that making a stronger dent in the international market is one of them. "Another one," he said, "could be a solvent recovery system which though not 100 percent effective gives management an alternative. I think it's really going to boil down to marketing expertise, meaning how well a firm can take advantage of the situation rather than looking at only the negative side. The real responsibility of marketing here is to structure the business, which is what we are trying to do, so that when today's problems are resolved there will be stronger business both here and internationally. The problems we are feeling can be stepping stones if interpreted correctly, such as looking to the international market. Marketing is going to have to do a lot of long range planning. You need a master plan as to where you want to be when the crises are resolved."

Johnson also feels that the temporary problems could cause a shakeout in the business, particularly among the small companies,

"or you may see specialization among certain majors, such as concentrating on the consumer market, instrumentation tape or computer tape."

Johnson feels that while a pinch in material shortage will most likely be felt before the big fall season, and that reduction in inventories and receivables may take place, the major point is "to be realists during this situation, not alarmists."

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Rack's Software Savvy Boosts Venture Chain's Sales

• Continued from page 54

The in-store tie-in, which included locating neatly-stacked, plainly-priced displays of LP's and tapes on open tables in the wide, lively-trafficked aisles fronting the department, helped immeasurably to boost the volume on this promotion.

Newspapers

Radio and circulars, ranging from four pages upward, which are inserted in the leading daily and neighborhood and shopper newspapers in the store areas, are the big media weapons here. Why such concentration in neighborhood newspapers? Wienstroer feels that about 75 percent of the people spending money for records and tapes nowadays are "contemporary" types. The middle of the road market for music is declining and the youth-oriented market keeps picking up. These so-called contemporary consumers, who range from 18-30, aren't consistent newspaper readers, he believes, but they will check out the neighborhood papers. Thus, a big Venture promotion may go into 13 to 17 of these type papers.

In July, MI came up with the \$22,000 tab for a 4-page all-music insert in metropolitan and neighborhood newspapers, which pushed Columbia and Epic product. There were a total of 158 titles in LP's and tapes, including some of the newest releases.

Because traffic, interest and ad-readership on record and player promotion is normally the heaviest, Venture music promotions are usually tied in with store-wide sales, Wienstroer pointed out.

In gearing for a promotion, a Venture store may expand the display area by 600 square feet, with mid-aisle space pre-empted in the expansion, and may up the inventory by \$7,500 to \$15,000. Among the general run of deals which get newspaper and radio attention are offers of LP's, formerly priced at \$5.90 for \$1.94 or two tapes for \$6. The LP deal may include the "Top 10 Albums in the Country."

The special-made store PA announcements are a big plus in in-store merchandising. They're prepared at the Musical Isle home office and are well-done. These aren't the old manager-on-the-PA and in barker style reeling off a series of store specials. These PA spots are taped and edited by professionals at MI, St. Louis. How serviceable are they? Jan Zukel, the record-girl at State Avenue Venture said, "They're extremely useful. I've observed shoppers stop dead in their tracks when they hear the teaser music played at the beginning and then immediately ask "where do I find it?"

The record girls are trained in general store policy and procedure by management. But most of their record and tape selling and stocking savvy is a spin-off of sessions with MI account reps. Boyuka, the MI Venture account rep in Kansas City, bears down hard on knowing the location of all merchandise, the method of receiving, how to set displays up by category, suggestive selling and so on. Initially, a girl keeps going over the entire stock until she is familiar with the location of all categories.

The girl also is briefed on the importance of replacing hot specials promptly and if she has a sellout on it to get her account rep on the phone. In short she is trained to keep a vigilant eye on turnover of the current best sellers.

Venture's stereo hard goods departments are developing a strong-

merchandising image, both car and home units. The big names in home units are Panasonic, Sony and Lloyd's. Some portables are kept in locked showcases while others are lined up on top of counters and

ready for instant demonstration. Pricing on home units ranges from \$29 to \$114.

The stores stock a full selection of components and these are also merchandised vigorously. Speakers and

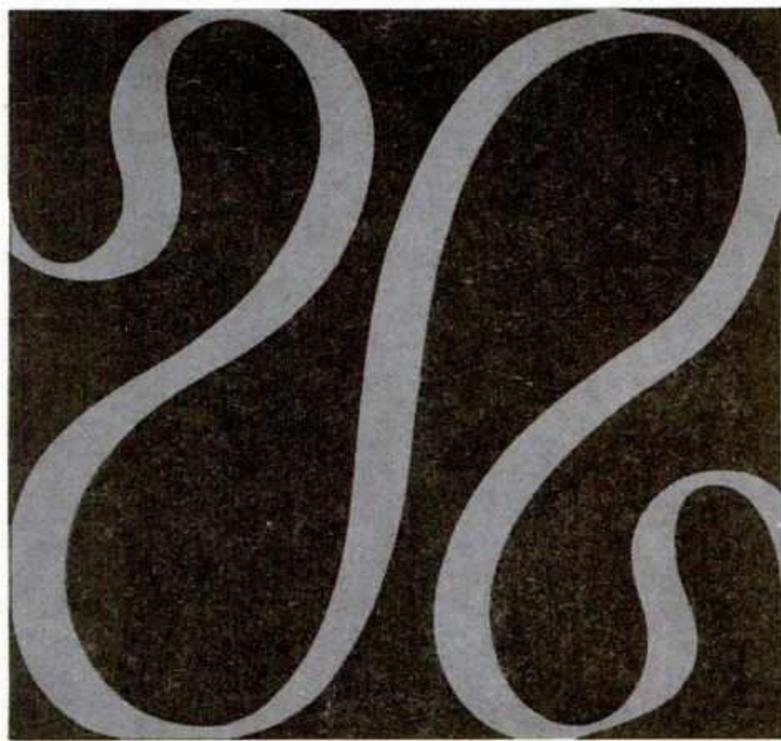
headphones are top demand items.

Mendolia said, "We're doing a particularly good job with the Lloyd's line of headphones and the ripest source of business is the 18 to 30-year-old group who appear to

have a variety of uses for headphones at home, school and so on. Our headphone prices range from \$4 to \$21, but the strongest sellers are in the \$18 to \$21 bracket.

(To be continued)

Watch out for Billboard's "Blankety-Blank Tape" special



coming in the October 6 issue.

If you don't, there's a good possibility that you just might miss the one big issue that covers not only the tape, cassette, cartridge and reel-to-reel industry, but also the television cartridge and video cassette industry. Billboard's blank tape issue will be a 5-column special that also explores the distributing and marketing of blank tape products. An advertisement in the Blank Tape special is your blank check to reach the VIPs in the blank tape industry:

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Ad Deadline: September 21 Issue Date: October 6

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Latin Music

Latin Scene

NEW YORK

The First International Latin Festival at Shea Stadium last month, which drew 15,000 fans to the largest outdoor Latin music event ever held, was filmed by Concert Corporation of America, producers of the event. It will be released as a full-length motion picture within the next 60 days, "sort of a Latin Woodstock," according to the producers. A recording was also made and plans are underway for a label commitment on the album.

The Ray Rivera album, "From Puerto Rico to Soulsville," has just been released on the Equipe in Brazil. The LP is available here on Zanzee. Rivera together with Gerome Jasper is producing a new Latin jazz group, El Rey. Rivera writes all of the group's material. ... Marks Music Latin hit "Que Seria Dee Mi" is on a new Tico single and LP by Ismael Rivera. ... Dominican singer Camboy Estevez in Washington with

Mango Film At Woodstock

NEW YORK—Mango Records, with the assistance of promoter Neil Axelrod, will film Eddie Palmieri, Toro and Chango in performance Monday (6) at the Woodstock Playhouse in Woodstock, N.Y. The film will be presented in documentary style and an edited version will be used as a pilot for possible presentation on Channel 47. Frank Marrero Productions will supervise.

dates at the El Mirador nightclub. Estevez has a Spanish version of Roberta Flack's "Killing Me Softly," (Matandome Suavemente), going for him. ... New act signed to Mango Records is Sabor, featuring Angel Canales.

Cuban singer Blanca Rosa Gil was booked by agent Jose Gomez for performances at the Embassy Club and sponsored by the Jugos La Famosa firm. Miss Gil records for Velvet. ... Coco Record's Miguelito, not yet 12, already receiving major press coverage in El Mundo, San Juan Star, TV Guia and Farandula. ... The new Tommy Garrett & His 50 Guitars album on U.A. features Latin-American favorites "Say Si Si," "My Shawl" and Paul Simon's "El Condor Pasa."

PHIL GELORMINE

MIAMI

Sonido y Discos has been named distributor for T.R. records in Florida. ... Herb Dolgoff, owner-manager of WCMQ-AM has just bought WQXK-FM, (formerly WHMS). ... Channel 51 is increasing its Spanish programming, and is becoming very popular with its live music programs. ... Eddy Martinez announces he is the official distributor for EGC records in Miami, and is carrying a full stock of all Gran Combo LP's. ... Mongo Santamaria (Vaya) arrived for a concert on July 31 and then opens for two weeks at the Club Montmarto with Sophy (Velvet). The management of the club is going all out in promotion for Santamaria to woo the U.S. jazz buffs that have always made his appearances here sellouts at the now defunct Vanguard. ... Antiques LP on Funny still strong locally as is Tata Ramos (Gema). ... Pellin Rodriguez will have a new single out on Gema this week.

Ralfi Levitt (Borinquen) has a new LP with the hit included "La Cuna Blanca," dedicated to Luisito who died recently in a tragic accident. ... Tipica Novol (T.R.) has a hit here with "La Rutina y El Sabor." ... For the first time, Musart will release a 3 LP package by Lucho Villa and Antonio Aguilar. Aguilar is presently touring the U.S. and will finish up at Madison Square Garden in N.Y. ... Mike Lauri (Musart) has a new cumbia sound in "Maria Cristina" and Roberto Ledesma has released a new single from his LP on Musart "Al Fin Soy Feliz" written by Manzanero. ... Peerless announces a new LP by Fernando Arias. ... Danny (Velvet) will be given a gold medal in Venezuela

Mendes: Latin & Pop Make Such a Beautiful Marriage

By PHIL GELORMINE

NEW YORK—"Yes, we've always maintained a loyal Latin following despite the direction of our music," said Bell recording artist Sergio Mendes in response to a question regarding his forsaking Latin roots for pop acceptance. "I think Latin and pop make a beautiful marriage," Mendes continued. "Take songs like Roberta Flack's 'Killing Me Softly' or even Stevie Wonder's 'You Are the Sunshine of My Life,'—these are very Latin-oriented songs and lend themselves perfectly to our style."

Sergio Mendes formed his group, Brasil '66, in 1965 as an outgrowth of his varied experiences as a jazz musician. So impressed were the cultural officials of the Brazilian government when they heard the new and exciting mixture of American and Brazilian sounds, that they flew the group to the U.S. for a special Carnegie Hall. An apparent success, Mendes decided to base the crew in the U.S. A&M's Herb Alpert and Jerry Moss heard the new group and signed them to an exclusive contract. Five gold albums later, including hits, "The Look of Love" and "The Fool on the Hill," Sergio Mendes and Brasil '66 were ready for a name change.

"We like to change, grow and develop," said Mendes, and the updating of our group name is symbolic of this idea. We don't want people to think we're playing the same old stuff." Asked to describe the "now" Mendes sound, the musician said it is "basically Latin with a lot of jazz influences and touch of rock, two girls for vocals, a rhythm section and a lot of percussion."

Mendes' first album on his newly

signed long-term contract with Bell Records, "Love Music," was produced by veteran Bones Howe, who has handled similar chores for Elvis Presley, the Fifth Dimension and the Association. Currently the two are working on his next LP for the label. "It will again be pop slanted," Mendes pointed out, "but if I run into a great Brazilian song or Cuban number, I would not hesitate to use it. There's no trend orientation to cover a record just because it's a hit. I've never done that. It must fit the style of the group."

Mendes is also quite the businessman these days with investments in chicken franchising in his native Brazil and the introduction of a new Brazilian fruit drink here in the U.S. However, he quickly points out, "My main thing is music and these are just business ventures."

Following a recent outdoor Cen-

tral Park concert which drew a capacity audience of 7,000, Mendes has been active on the coast with upcoming television appearances on "The Bobby Goldsboro Show," "The Burns and Schreiber Special" and "The Steve Lawrence & Eydie Gorme Special." He has also established a full tuition scholarship at the Berklee College of Music in Boston. The \$5,000 scholarship covers the freshman year for a Brazilian student. The selection of the student was based on need and musical ability.

Whether Brazil '66, '77 and probably one day, '88, Sergio Mendes is a man deeply committed to his craft. "I just try to play good music without trying to frame myself into any trend or anything like that," he concluded. "I feel that music is an international art and our work now reflects that more faithfully."

Billboard SPECIAL SURVEY for Week Ending 8/11/73

Billboard Hot Latin LP's

IN CHICAGO			
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	VICENTE FERNANDEZ "Volver, Volver," CYS 1333	6	VIRGINIA LOPEZ "Volvera El Amor," Gas 4073
2	JULIO IGLESIAS "Rio Rebelde," Alhambra 10	7	LUCHO BARRIOS "Mi Amor Por Ti," Futuro 277
3	VICTOR ITURBE "Veronica," Miami 6043	8	SONNY OZUNA "El Internacional," KL 3017
4	YOLANDA DEL RIO "La Hija De Nadie," Arcano 3202	9	FREDDIE MARTINEZ "El Farolito De Amor," Freddy 1009
5	E. GORME/LOS PANCHOS "Amor," CYS 1361	10	DANNY RIVERA "Danny Rivera,"
IN N.Y.			
1	GRAN COMBO "Enacion," EGC 004	6	VICENTE FERNANDEZ "Volver, Volver," CYS 1333
2	ISMAEL RIVERA "Vengo Por La Mazeta," Tico 1311	7	JOHNNY PACHECO "Tres De Cafe Y Dos De Asucar," Fania 436
3	DANNY RIVERA "Danny Rivera," Velvet 1467	8	LUCHO BARRIOS "Mi Amor Por Ti," Futuro 277
4	SOPHY "Locura Tengo Por Ti," Velvet 1464	9	ORQUESTA HARLOW "Hommy," Fania 425
5	PELLIN RODRIGUEZ "Mi Amor Por Ti," Borinquen 1244	10	TITO PUENTE ORCH. "Live In Concert," Tico 1308
IN MIAMI			
1	LOS ANTIQUES "Dias Como Hoy," Funny 502	6	JULIO IGLESIAS "Rio Rebelde," Alhambra 10
2	GRAN COMBO "En Accion," EGC 004	7	"COKE" Sound Triangle 7773
3	PELLIN RODRIQUES "Amor Por Ti," Borinquen 1244	8	ROBERTO LEDESMA "Amor," MU 1611
4	TIPICA 73 "Manono," Inca 1031	9	MARCO A. MUNIZ "Y Entonces," Arcano 3214
5	CONJUNTO UNIVERSAL "Que Se Sepa," Velvet 1466	10	LA SERIE "Salsa," Musart 14510
IN TEXAS			
1	LUCHA VILLA "Volver Volver," Musart 1598	6	LA FAMILIA—LITTLE JOE "Para La Gente," BSR 1038
2	VICENTE FERNANDEZ "La Misma," CYS 1359	7	LOS SOCIOS DEL RITMO "Chilito Piquin," Sabor 1611
3	FREDDIE MARTINEZ Y SU ORQ. "Farolito De Amor," Freddy 1009	8	ANTONIO AGUILAR "Cantos De Mi Tierra," MU 1534
4	ESTELA NUNEZ "Estela ... Es Amor," MKS1920	9	IRENE RIVAS "Tonto," Cash 1008
5	SUNNY & THE SUNLINERS "El Internacional," KL 3017	10	AGUSTIN RAMIREZ "Te Quiero Carinito," Zarape 1076
IN L.A.			
1	LOS CAMPEROS "La Bikina," Latin Inter. 2003	6	VIKKI CARR "En Espanol," Col. KC #31470
2	VICENTE FERNANDEZ "Volver Volver," CYS 1333	7	WILLIE COLON "El Juicio," Fania 406
3	LUCHA VILLA "Puro Norte Vol. II," MU-1518	8	LOS BABYS "Porque," Peerless 1609
4	JULIO IGLESIAS "Rio Rebelde," Alhambra 10	9	LOS MUECAS "Que Ironia," CYS 1351
5	ANTONIO AGUILAR "Coridos De Caballos," Musart 1563	10	LA RESERVACION INDIA "Mi Amorcito," Peerless

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ED-1611*

Aug. 7. ... Conjunto Universal has released a new single from their soon to be released LP, "Mantecado" on Velvet. ... Los Morochucos from Peru (Audio Latino) open at the Waldorf Astoria in New York this week and play at the United Nations on July 31 in the Dag Hammarsjold room. ... Audio Latino announces a new LP by Los Violines of Imperial waltzes and an LP by Leo "el feo" Marini, Cuban singer. ... Audio Latino, AudioPhone and Fundador records are being distributed in San Antonio, Tex., by Alamo Record Distributors.

ART "ARTURO" KAPPER

LOS ANGELES

The Pasta House in east Los Angeles is now swinging with the Salsa Orchestra. Recently, Cal Tjader was featured with vocalist Willie Bobo and Al McKibbon on bass. Orchestras yet to follow are Azuquita Orchestra Melao, Aug. 2 for two weeks. Mazacote, Aug. 26 and Los Morcis for one night. ... Olga Melerdez, the Celia Cruz of Los Angeles, has been singing with Mazacote, who recently left for Miami to do several TV shows. ... Luis Miranda former conga player with Eddie Palmieri and Cal Tjader, has joined forces with Azuquita Orchestra Melao.

Trini Lopez, MGM/Griffin artist, just recorded a single with Don Costa, who also arranged the music for the session. ... Tierra, Latin-Chicano rock Band, just recorded their first album combining Mexican and rock songs. ... Marty Wilson and Pete Terrace have been in Los Angeles for the last two weeks looking for new talent to record for their Mio International label.

RAY TERRACE

DGG Classical Pkg Gets Int'l Response

By RITCHIE YORKE

MONTREAL—A new concept of marketing standard classical repertoire created here by a DGG executive has met with remarkable success in Canada and has begun to spread into other markets.

A total of 28 titles have been released in DGG's "Festival of Hits" series and already they account for almost 25 percent of the label's total classical turnover.

Stressing that the series is not a "Greatest Hits" concept, Polydor's classical marketing manager, Vas Pollakis (the creator and repertoire programmer) said it is meeting with strong response in Japan and several South American countries.

The material is selected by Pollakis and then developed with Tom Mowrey of Polydor's classical & r department in New York, while all jackets and artwork are handled by DGG in Hamburg. All titles are automatically released in both tape configurations.

So far DGG affiliates in the U.S., Britain and Germany have yet to reveal if they too will market the new line.

"Initially we started out two years ago by using assorted selections by various composers such as Mozart, Beethoven, Liszt, Schubert, Vivaldi, Brahms and Verdi. They were immensely successful so we began to diversify by introducing new themes—geographical, nationality, particular types of music. This led to the release of titles such as 'Russian Rousers,' 'Before Baroque,' 'Gregorian Chants,' 'For Strings' and 'From the Movies,'" said Pollakis.

"This quite naturally has given the series tremendous diversity. And we use the title "Festival of Hits" on each album. Plus we have a theme jacket design. That was the contribution of the DGG head office and I think it's one of the most charming elements of the series.

"The success of the early titles has led us to adopt a more concept nature for the latest releases. Next month, for example, we'll be coming out with a Bruckner and a Schöenberg, these are almost a contradiction in terms.

Young People

"We usually have two releases a year of between three and six new titles. It has become evident to us that the taste of the public is getting more aware and sophisticated. You can't rely anymore on the old warhorses.

Lighthouse Co. In Busy Streak

TORONTO—H. P. and Bell, the Lighthouse management/production company, is experiencing much activity at present. Snakey, currently scoring on UA with "Blue Feeling" were at Thunder Sound this week cutting a debut album.

A new Flying Circus single will be released within the next four weeks, along with a new single from Bob McBride who recently quit Lighthouse to concentrate on his solo career. Both are released through Capitol.

H. P. and Bell also report strong critical acclaim for its first album on Capitol with Bill King.

In addition, a new Lighthouse album has been completed (the group's first for Polydor in the U.S. under a new deal). Drummer Skip Prokop is now handling vocals for Lighthouse.

Plus the fact that young people are getting involved in the classics to a greater degree than ever before. They don't seem to be attracted by the standard stuff. They want to do their own exploring.

Pollakis is particularly excited about a forthcoming release of traditional chamber music fare. "For some time I have been pondering how to present chamber music without the usual pomp. I've decided to do an LP entitled 'Festival of Hits For Small Groups.' We won't use any selections with more than five musicians. I think it will be very relevant."

Penthouse Mail Order 'Xaviera' First LP

TORONTO—Sheldon Safran this week announced the signing of a world distribution agreement with Penthouse Publications for record product by the authoress, Xaviera Hollander.

Penthouse will initially market her first album "Xaviera!" by mail order, beginning in the October issue with a first-run of 100,000 units, and will then follow through with normal retail release on either Penthouse Records or MGM.

"Xaviera!" was released in Canada by GRT less than two months ago and has already been certified as a Canadian gold disk with sales reported to be close to 50,000 copies. Miss Hollander embarked on a massive promotion tour and store autographing sessions to push the album. She will shortly go on tour with a full orchestra singing and performing selections from the album.

A&M Can. Sets SQ, QS Album

TORONTO—A&M Canada will be the first record company here to release a quadraphonic album using both the SQ and QS systems.

The Rick Wakeman album "The Six Wives of Henry VIII" will join a growing four channel quad disk catalog which includes product by Joan Baez, the Carpenters and Carole King.

A&M national sales manager Joe Summers has also announced the release of 15 quadraphonic 8-track tapes including titles by Herb Alpert, Burt Bacharach, Joe Cocker, Wes Montgomery, the Carpenters, Cat Stevens, Joan Baez, Humble Pie and Quincy Jones.

Amsterdam Jazz Fest Aug. 21-25

AMSTERDAM—Dizzy Gillespie, Carmen McCrac, the Thad Jones-Mel Lewis Orchestra and Max Roach are among the international jazz names booked for the Laren International Jazz Festival, Aug. 21-25 in Laren, Holland.

The festival will feature five jazz concerts, a national contest of Dutch jazz groups, a Max Roach drum clinic, a Dizzy Gillespie trumpet clinic, jazz movies and a photographic exhibition.

Other groups and artists taking part in the festival include Rhythm Combination & Brass directed by Peter Herbolzheimer, the Dusko Goykovic-Bobby Jones Summit, the Milford Graves Quartet, and guitarist Rene Thomas.

Canada Executive Turntable

Smile Records, the new Canadian independent label, based in Toronto, has announced two executive appointments. Hilly Leopold has been named promotion director and Josh Parker has been appointed west coast director of sales and promotion. Leopold has been active in the production field and was responsible for Alabama's first two singles "Song of Love" and "Highway Driving." Parker, who will base himself at London's Vancouver office, was formerly customs sales manager for D. R. Keller Diversified.

Her first two books were multi-million sellers and a third is about to be published.

The Penthouse deal was set up through Safran's lawyer, Bernard Solomon. Safran noted that "several" U.S. majors had been afraid to release the album because of worry about banning by rackjobbers.

CTI Opens Canada Wing

MONTREAL—CTI Records has announced the opening of CTI Records of Canada, Ltd.

Montreal offices will also serve as a central warehousing location for national distribution.

Lou Munson, from the CTI U.S. office, is heading the Canadian operation, according to an announcement from CTI vice president Vic Chirumbolo.

Both CTI and Dudu product will be manufactured in Toronto with simultaneous release with the U.S. The new arrangements were effective July 2.

CBC Cancon Labor Dispute

OTTAWA—The CBC's labor problems in 1972 prevented the corporation from maintaining 70 percent Canadian content on English and French TV networks, the federally-financed Crown corporation claims in its annual report.

But once the dispute between the CBC and HABET members was resolved, Canadian content moved back up to 65 percent and reached or exceeded 70 percent on the first three months of this year. Canadian content had slipped to 60 percent during the summer when the strike was in effect.

The report says the CBC spent more than \$263 million last year, an increase from \$237.2 million in 1971.

Mahogany Rush To Westbound

MONTREAL—Quebec English rock act, Mahogany Rush, are reported to have signed a world distribution agreement with Westbound Records.

The group, recent winners of most popular group in Quebec for 72/73 in a public ballot, have released one album on Bob Nickford's Rotai label. Nickford set up the Westbound deal, which is said to involve \$250,000, and five albums.

From the Music Capitals of the World

TORONTO

Ontario Place officials pulled the plugs on Fludd when the crowd of 8,000 rioted this week—it was the group's most successful concert ever in Toronto. . . . Haida's Vally will perform his new single "Simple Life" (which he co-wrote with Max Bennett of the Tom Scott Band, L.A. Express, recently signed by Ode) on the Ian Tyson network TV show. . . . A & M Canada managing director Gerry Lacoursiere on vacation until the end of the month. . . . London's national promotion director Michael Doyle quit the record business this week and will probably move into the real estate field.

Capitol and Love Productions unofficially reported to have reached agreement on renewal of their Canadian distribution deal for the Daffodil and Strawberry labels—a formal announcement is expected from Arnold Gosewich and Francis Davies. . . . Ampex getting strong immediate action on the new Yukon single on Sussex "Flying Machine." Much Records' Julie Arel was the winner of the Athens Song Festival with the Michael Conte song "Kamouraska," title song from the new Genevieve Bujold film. . . . Murray McLauchlan's "Farmer's Song" now No. 2 single in Quebec. . . . RCA's Winnipeg promotion man Jim Hogg conducted a successful promotion on the new Guess Who single "Glamor Boy" at CERC. . . . DG has released the "Ludwig" soundtrack. . . . Donna Warner, recently married to CHED operations manager Keith James in Edmonton, has completed an album for Tommy Ranks' Century Two label with a single "Irresistible You" planned for release next month. She was formerly a member of Three's a Crowd.

Quality has issued a special radio promotion single from the "Monty Python's Previous Record" LP. . . . Cheech and Chong wind up current tour with two Canadian dates—Edmonton (Sept. 28) and Calgary (29). . . . First UA single for Humphrey and the Dumprucks is entitled "Snowball (If Wishes Were Horses)."

WEA has signed Patch—first single is "New Orleans." . . . WEA readying large campaign on the new Van Morrison album "Hard Nose the Highway." . . . Bob Hamilton has dropped his Canadian section. . . . Manager John Brower flew to London this weekend to join Danny McBride in the mixing of his debut album for Columbia, being produced at the CBS U.K. studios by Tony Meehan. . . . Columbia and Lady Mountbatten hosted a reception for T-Bone Walker at the El Mocambo Tavern. . . . Dr Hook in Edmonton (31) and Calgary (Aug. 1). . . . Marc Bolan and T. Rex to play Toronto CNE (31). . . . Edward Bear played a week at Disneyland (15-21) following successful engagement earlier this summer. . . . Ampex released an Ian and Sylvia single "Calgary" to compete with Ian Tyson's A & M debut, "Love Can Bless the Soul of Anyone." . . . Fludd make their debut at the Colonial Tavern this week. RITCHIE YORKE

LONDON

A statement regarding a possible settlement of the various disputes between the four individual members of the Beatles and Apple, is understood to be in the pipeline following the recent meetings between lawyers representing John Lennon, George Harrison, Paul McCartney and Ringo Starr. The meeting,

which took place at the Apple offices in London, was attended by McCartney and Starr and David Braun representing Harrison and Lee Eastman representing McCartney. It is believed that one of the major outcomes of the talks will be McCartney's complete break from Apple and it is also known that in the past McCartney has expressed a wish to switch from Apple and revert back to the EMI label. . . . Roger Greenaway and Roger Cook have acquired Ron Richards' 20 percent stake in the AIR London company for an undisclosed sum. Greenaway who will become a director of AIR London, has been associated with the company with his partner for over five years, originally when they recorded as David and Jonathan and later as the Pipkins. Ron Richards has now left the company and will announce his plans soon. He will continue to produce the Hollies.

Although final audited figures are not yet available, sales of the World record Club packages are up by 20 percent on the previous years and profits are up by a considerably higher percentage, according to director and general manager Derek Sinclair speaking at the company's recent annual conference. He also revealed that the company had completed its most successful year in its history.

WRC is also planning to release its package on cassette. First releases will be sets by James Last, Henry Mancini and Bert Kaempfert. . . . A major re-organization of its pop division is planned by Belwin-Mills Music following the appointment of Ken Boyle, a former Schroeder Music professional manager who has joined the company in a similar capacity. The company plans to become heavily involved in record production and has negotiated a non-exclusive production deal with Decca for a minimum of seven singles and two albums a year. First release through the deal is "Sing Me One" by Ralph Murphy who has returned to London from America to handle Belwin-Mills' production activities.

Terry Noon, managing director of Page Full of Hits and a director of the parent, Penny Farthing Records has resigned from the company and will leave on Sept. 1. Noon, who has been with the company for four years, is contemplating setting up his own independent publishing company. No replacement for Noon has yet been appointed.

The Marquee group has entered record production with its own unit, Marquee Records Productions, which will eventually embrace the introduction of its own label. The production company is the responsibility of managing director Mike Jackson who joined the company late last year. Tony Atkins, formerly with Spectrum, has joined Marquee to handle production. First releases through the company are "Love Song" by Mike Starr (Pye), "Give A Dog A Bone" by Big Cherry (Penny Farthing) and "Memories" by Ice (Phonogram).

Record producer Derek Lawrence is launching his own label—Retreat—in August through a deal signed with EMI. Deal will cover all world territories outside America. Lawrence has signed Greyhound to the label and they will be produced by David Bloxham. Lawrence will produce Les Walker, previously with Warm Dust. . . . Sunbury Music, the publishing offshoot of RCA,

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From the Music Capitals of the World

• Continued from page 61

has signed Radio Luxembourg disk jockey **Mark Wesley** to a worldwide writers' contract. Wesley has recorded his own song, "Sunshine Souvenir" for release on the Mooncrest label. **PHILIP PALMER**

PARIS

The French Revolution is the theme of a new rock opera written and composed by **Alain Boublil**, **Jean-Max Riviere**, **Claude Michal Schonberg**, and **Raymond Jeannot**. It will be staged at the Palais des Sports in Paris. . . . WEA Filipacchi has released an album by **Presence** called "Like The Beatles." . . . **Danny Kaye** is due in Monte Carlo Aug. 12 to start rehearsals with the **Monte Carlo Symphony Orchestra** for a charity concert in aid of handicapped children. . . . **Christian Saltem** has been made head of Decca's independent distribution division. . . . Decca is giving major promotion this summer to "Get Down" by **Gilbert O'Sullivan**, "This World Today Is a Mess" by **Donna Hightower**, and "Soul Makossa" by **Manu Dibango**. **HENRY KAHN**

HAMBURG

The Jahreszeiten Publishing group which recently entered the record industry with the local chart hit "Nina" by **Thomas Jung** is planning further singles. Future releases will include material by **Christiane Sanden** and the **Happy Day Singers**. . . . **Hans Theodor Frohlich** has taken over the education department of Polymedia, part of the Audio Visual Communication organization. The responsibility of this department is the development, production and sales of audio-technical teaching programs and systems associated with media for education.

Ariola and **Grundig** have started a major campaign built around cassettes utilizing the slogan "Great How Much There Is in There." . . . **Michael Andries** of the Northwest publishing company is planning to enter record production. . . . Music Publisher **Ralph Maria Siegel** is planning to introduce his own record label called **Jupiter**. He has acquired offices in Solln. Siegel already produces **Peter Alexander**, **Ireen Sheer** and **Rex Gildo**.

Erik Silvester, currently in the charts with "Vengo Toro," has signed an exclusive record deal with **Metronome**. The company has also recently signed **Petra Pascal** and **Wanja**.

Carl Orff's new work for the stage, "De Temporum Fine Comodia" has been recorded in co-production with **DGG** and the West German Radio in Cologne. **Herbert Von**

Karajan is conducting the **Cologne Symphony Orchestra** with the **Cologne Radio Choir** and soloists include **Colette Lorand**, **Birgit Finnila** and **Wolfgang Brendel**. . . . In September, **Emil Gilels**, the Russian pianist and his daughter **Elena** will record **Mozart's** "E Flat Concerto" for two pianos. They will be accompanied by **Karl Bohm** and the **Vienna Philharmonic**. The recording, for **DG**, will also include **Mozart's** "B-Flat Piano Concerto." . . . The **Regensburger Domspatzen** has just finished the recording of the complete **Bach "Motets"** for **Polydor's** Archive series. Conductor is **Hans Martin Schneidt**, the Grand Prix Du Disque winner.

WOLFGANG SPAHR

TOKYO

A new music publishing company has been established here. **Glory-Fuji, Inc.**, headed by **Kamoki You**, formerly of **Watanabe Music Publishing Corp.** International publishing business will be handled by **Maria Nomura**. Opened for business from Aug. 1, the new company will also undertake independent production. . . . Japanese jazz singer **Kumiko Kasai** will be accompanied by **Oliver Nelson** in a recital here Sept. 24, according to **Ai Music**. . . . **Xavier Cugat** will play three Japanese cities Sept. 26-29, says the **Ito Music Office**. . . . French pop singer **Sylvie Valtan** will give 12 recitals during her 4th Japan performance tour Sept. 28-Oct. 14 according to **IAB**. . . . The reorganized **Mountain, Leslie West** group will replace **West, Bruce & Laing** on its first Japan performance tour of five cities Aug. 25-31, **Udo Artists** announced. . . . The **Benny Carter** Quartet was featured in the "Music of the World" color TV program aired July 29 over the national network of **Nippon Hoso Kyokai (NHK)**. . . . Releases of open-reel music tapes will be resumed by **Pony** after a lapse of two years. They will be produced by the Japanese manufacturer of pre-recorded tapes from masters owned by **MPS (BASF)** for release here Sept. 25 and Oct. 10. . . . **Pony's** sister company, **Canyon Records**, has set a sales target of 200 million yen a month with production of custom-pressed singles boosted to 600,000 units a month. **HIDEO EGUCHI**

JOHANNESBURG

RPM has acquired the entire **United Artists** catalog in a deal negotiated between **Matt Mann**, **RPM's** managing director, and **Lee Mandell**, **UA's** International Director. **Mann** also announced the acquisition of the **Shelter** label and the **Young Blood** label for South Africa. On the publishing side, **Clan Music**, the publishing arm of **RPM**, has acquired the rights to **Red Bus** and **Our Music** material. The **Our Music** deal also includes the **Mungo Jerry** catalog. . . . **Dan Hill**, a director of **RPM**, presented double gold disk awards to the black group **Teenage Lovers** for its single "Botany 500." Gold disk awards were also presented to the **Hurricanes** for "I Can Feel It" and to the **Question Marks** for "Mr. Moonlight." Both these groups are black. A new label called **Fast Move**, which will handle new black talent, was also launched at the party. **Hill** said later that his company had recorded the fact that **Shirley Bassey's** "Never, Never," **Stealer's Wheel's** "Stuck in the Middle," "I'm On Fire" by local artist **Maria** and "Maori Love Song" by **Double Vision** had all attained gold

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Two Food Chains Cut Full-Price Lines; Another Drops Out in U.K.

LONDON—Fears that the abolition of resale price maintenance in the U.K. would lead to a heavy concentration on racking through non-traditional outlets at the expense of the traditional dealer were shown to be largely unjustified this week with the news that two major food chains plan to virtually eliminate full-price product from their racks while a third has pulled out of selling records altogether.

Many dealers were afraid that the abolition of rpm would lead to supermarkets moving heavily into full-range record retailing at prices with which the conventional dealer could not possibly compete.

But **Tesco** and **Pricerite**, which are both extensively involved in record retailing, will in future concentrate mainly on budget material. **Tesco**, in fact, will be selling low-price material exclusively and is currently running down stocks of full-price items in the 350 outlets through which it has been selling disks.

Ted Williams, merchandise director of **Tesco's** household division, told **Billboard** that ever since the chain moved into record retailing, sales of budget material have been better than those of full-price lines. Two reasons for this were, he felt, were that full-price record collectors were still buying product mainly from specialist disk stores, and that higher priced material was not so much subject to impulse purchase as were budget items.

Williams also said that **Tesco** has encountered problems with supplies of full-price material and that this, together with a sales bias toward budget, had resulted in the firm's revision of its record retailing policy.

International Turntable

Michael Karnstedt has now taken over the running of the **Peer Music** firm following the departure on July 1 of **Gertraud Seeger** who has been associated with the company since its formation in 1956 with her husband, **Theodor Seeger**. **Karnstedt** has been on the management side of the company for four years and during this time has been responsible for the development of the company and the opening of a **Peer Southern** recording studio.

Martin Moritz has been appointed manager, product development for **Ampex Stereo Tapes**, Europe and will be based at the **AST European** headquarters in London. **Moritz** will program releases from existing agreements with licensors and will also acquire new material for release. He joins **Ampex** from **EMI Records**.

Basie, Charles Germany Tour

HAMBURG—The **Count Basie Orchestra**, **Ray Charles** and the **Oscar Peterson** trio are scheduled to tour Germany this fall for promoters **Lippmann** and **Rau**.

Basie, Charles and **Peterson** will play dates in **Stuttgart** (Sept. 21), **Munich** (28), **Duesseldorf** (29), **Berlin** (30), **Hamburg** (Oct. 1), **Frankfurt** (21) and **Cologne** (23).

The **Oscar Peterson** trio will play a further 15 dates in smaller German towns in October and November and will also visit the **MPS** studios in **Villingen** to make further albums for the label.

Williams added that at retail level, **Tesco's** turnover from records was currently running at about \$2.5 million annually.

The reasons behind **Pricerite's** policy change are much the same although for the time being, out of the 90 stores in the chain currently selling records, between 12 and 15 of the larger branches will continue to stock full-price lines.

Supply Problems

Commented **John Le Broque**, **Pricerite's** record buyer: "Our turnover from budget material has always been much greater than from full-price catalog albums. We also had supply problems—we couldn't get hot-selling product when we needed it and things rather came to a head last Christmas when we really felt the time had come for a rethink of our record retailing operation."

Macfisheries is the chain which has pulled out of retailing records altogether. Although very reluctant to give exact reasons for the move, the firm told **Billboard** that it moved into records about two years ago on an experimental basis, selling mainly full-price product at around 40 of its 65 supermarkets but had recently decided to pull out of this non-food field.

The company said that records did not prove a profitable venture—not entirely a surprising comment in view of the experience of **Tesco** and

Pricerite in the area of multi-repertoire retailing.

Macfisheries also complained of difficulties in getting supplies for their racks from **Record Merchandisers**.

James Arnold-Baker, managing director of **RM**, admitted that the industry owned firm had been unable to offer the sort of service **Macfisheries** required largely due to difficulties in getting product from manufacturers at the time.

Meanwhile, **Martin's**, the tobacco-news agent chain, which is currently racking records at around 140 branches throughout England and Wales, is reviewing its product supply arrangements.

At present, the company is buying most of its full-price product from **Record Merchandisers** but a pilot scheme to buy direct from the manufacturers is being operated "very successfully" in four of its larger branches.

Furthermore, the company will in future be buying direct at all large new stores which have their own self-contained record department as opposed to just a small area devoted to record retailing.

John Condon, product manager, leisure activity, for **Martin's** said that it was possible that at some stage in the future, the chain would switch to direct buying for all its branches selling records.

Brazilian Program Bill Is Defeated

RIO DE JANEIRO—A bill to force radio and TV stations to broadcast at least two-thirds Brazilian music in their programming, died in a senate committee.

The **Senate Committee on Education and Culture** killed the bill before it went to the floor. The bill was presented by Senator **Adalberto Sena** representing the distant, jungle state of **Acre** in the Amazon.

Senator **Milton Trindade** of the southern state of **Parana**, made the report against the bill. He asserted that while broadcasting is improving in quality, recordings were not of the best. Brazilian radio broadcasting is enjoying "a considerable technical improvement," he stated, "with stereo, high-fidelity and FM important factors in the improvement of the sound."

Diplomatic Voting Results In Ineffectual Contest

ANTIBES—The combination of two separate juries plus some highly diplomatic voting that left almost no French record company without an award rendered the 11th **Rose d'Or** of **Antibes** somewhat ineffectual this year.

Quite apart from the fact that the quality of the songs was unremarkable, the all-too-evident machinations of the juries reduced considerably the credibility of the event as a valid promotional vehicle for the French record industry.

Winner of the **Rose d'Or** was "Notre Premier Enfant" sung by **David Christie** (**Philips**). Second prize went to "Je Ne T'Oublierai Pas" sung by **Gilles Janeyrand** (**Pathe-Marconi**) and third prize was shared by three songs—"Little Girl" by **Samy Benedetto** (**Barclay**), "Lettre A Marie" by **Philippe Leroy**

Praising Senator **Sena's** intention to give Brazilian music preferential treatment, Senator **Trindade** asked, "But, is this the best bill to reach the objective?" He asked if the proposed bill fixing such a high percentage of Brazilian music; "would not violate the right of listeners' choice and infringe on the taste and preference of thousands of the radio and TV audiences?"

Senator **Trindade** pointed out that many Brazilian radio stations broadcast continuously and asked, "How would they fill so much transmission time if they had to broadcast programs with two-thirds Brazilian music?"

Other control bills aimed at restricting the percentage of foreign recordings were not expected to be passed.

(**Polydor**) and "Je T'Aime Nue" by **Gerard Stern** (**Vogue**).

The **Grand Prix** for interpretation went to **Robert Carpentier** (**Sonopresse**) who sang "Passera Le Temps" and the **Press Prize** went to **Alain Souchon** (**RCA**) for his "L'Amour 1830."

Garner Tour of Riviera, Tunis

NEW YORK—**Erroll Garner** departs Wednesday (8) for a series of concerts on the French Riviera and Tunis. **Garner** also will appear in London, Aug. 17, where he will tape several programs for the **BBC-TV**.

Prior to leaving for France, **Garner** appeared in concert at the **Saratoga Center** for the Performing Arts on Monday (6).

The Japanese say "wakarimasen" . . . meaning "I don't understand"

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U.K. Polydor Sees Profit Status Quo

LONDON—Polydor U.K., will have a struggle to maintain its present profitability because of rising costs and Government-restricted prices.

The warning came from the company's commercial manager, Tim Harrold, at Monday's sales convention in London.

But he said a number of measures had been taken to preserve the present situation, including:

- A reduction in the quantity of pop album releases to those which have really good sales potential.

- An active back-catalog with concentration on sound-sellers.

- Cutting out the less lucrative business with tape wholesalers and putting up export prices to take account of international currency fluctuations.

Managing director John Fruin told the convention the company is faced with a hard task to rise above

its claimed 15 percent of the market.

He said Polydor is pulling in turnover and profits which look unreal compared with 1970, but that it is sensible to realize how small the company is in the U.K. despite rapid growth. Reviewing the year, Fruin said Polydor achieved everything it set out to achieve in all marketing areas.

The convention also heard the company has signed a three-year production deal with Air London, which is worldwide, excluding America and Canada.

Another major deal signed by Polydor is with Dynamic Sound, one of the leading record companies in the Caribbean, which will give the company a grassroots source of reggae material.

Polydor plans extensive permutations on the New Seekers' line-up to cash in on the group's mass-market appeal, said pop marketing manager Derek Hannan.

Polydor Sales Soars 210 Percent Over '71

LONDON—Polydor's tape turnover had spiralled a staggering 210 percent up on last year's turnover, tape marketing manager Laurie Adams told the annual sales conference in London this week.

The company should reap \$6.25 million from tapes this year—representing a 12 percent slice of the tape market, he said. While the overall tape market had shot up 189 percent on its 1971 figure in the U.K. last year, Polydor's share had risen from a \$480,000 turnover to \$1,908,750—an increase of 298 percent in that period, according to Adams.

"I think you will agree this places Polydor as the growth leader in the leading growth area of a growth industry—the music industry," he said.

Commenting on how the company had achieved the rapidly growing share of the tape market, Adams pointed to Polydor's Securette rack offer begun in February, as an example. Dealers were offered the rack at half-price, providing they bought enough Polydor tapes to fill it. In six months, 600 racks were sold while \$200,000 worth of stock was sold from them.

The campaign had in fact been so successful that Polydor International in Germany was now negotiating with Securette to offer the racks to Polydor companies throughout Europe.

Adams said another dealer incentive offered was a scheme whereby dealers who bought 75 cartridges

from across the catalog, received a cartridge satellite unit to demonstrate them or a 10 percent discount. The results, he added, had been very encouraging. Meanwhile the company's policy of releasing back catalog items on cartridge had also been highly successful.

"So far this year we have released 58 back catalog items on cartridge which have given us over \$1.25 million turnover," he said.

Tape salesmen were responsible for almost 20 percent of all tape turnover featured in each respective month's activity he revealed. "The amount of our total tape business physically generated by the sales force is around 40 percent. In fact if you study the turnover of the accounts called on by salesmen, the tape share of dealers' turnover is 25.5 percent," he said.

Turning to the marketing side of Polydor's tape business, Adams said special tape deals with Readers Digest and the World Record Club for artists like James Last and Bert Kaempfert had helped promote Polydor tapes. Other measures, including running joint tape promotions with the British Tape Development Committee and hardware manufacturers, new packaging like the company's cartridge packs and Slim Line two LP musicassettes and the Take Tape advertising scheme also helped promote tape and Polydor specifically, he added.

Bell, Most Disk Pact

LONDON—During his visit here last week, Larry Uttal, president of Bell Records, completed arrangements with Mickie Most of Rak Records for the U.S. release of four of the label's best-selling acts—Suzie Quatro, CCS, Hot Chocolate and Mud.

The new arrangement, for one year with options, follows Most's decision to buy himself out of a previous American catalog deal with CBS before it had run his course. Most has been one of the most consistent producers of Top 50 hits in the U.K. for some years, but has never experienced similar success in America.

He stressed that the new deal with Bell is not exclusive and that the U.S. label does not have first refusal rights to any new talent which he records.

"This is the deal I've been waiting for a long time," Uttal told Billboard. "We started talking first about two years ago and now it has come to fruition with very little bargaining." He added that he proposed making "Rumors" by Hot Chocolate the first U.S. release, followed by Suzie Quatro's recent U.K. chart-topping single, "Can The Can."

Netherlands Team Picked

AMSTERDAM—The team to represent the Netherlands Broadcasting Foundation at the annual Nordring Festival Aug. 15-18 at Dronter, Holland will be singers Rita Reys, Conny Vendenbos, Euson and Edwin Rutten; saxophonist Piet Hoordijk; pianist Louis van Dyke and conductor Dolf van der Linden. Arrangers are Jerry van Rooyan, Peter Herbolzheimier and Rob Pronk.

Eight countries are participating in the light music festival—Holland, Denmark, Norway, Sweden, Finland, West Germany, U.K. and Belgium.

Philippine AMers Must Play 50 Percent Local

MANILA—A new ruling on music programming for all AM broadcast stations in the Philippines has been imposed by the Media Advisory Council chaired by National Press Club president Primitivo Mijares.

All AM stations are required to devote 50 percent of their music programming to Filipino-produced music, referring to phono records utilizing domestic services of artists musicians and pressers. Filipino produced music can either be of lo-

Regional Music Revival On Albums in Brazil

RIO DE JANEIRO—A wave of country or regional Brazilian music has hit the recording companies.

Regional music never went out, but it has been eclipsed for years. The population movement from hinterland to city has been mentioned as an explanation for country music's renewed popularity. Home-sickness sets in.

Bossa Nova school composer Roberto Menezes who has been looking for a new, new Bossa, offers another explanation. "I believe," he said, "that Brazilian musicians including the young generation, are turning within, looking for their grass-roots and origins, along a more personal road which they can travel with sureness and not just follow what is done outside of the country." He may be right in believing that the return means a revolt against imported styles and sounds. Brazilian composers have been looking for an "international sound" for years, without much success.

Phonogram led the way back with the Quinteto Violado, a northeastern group which has managed to turn their regional music into something more general. The quintet's second LP, is entitled "Berra-Boi," and issued under the Philips label.

Andre Midani, Phonogram manager, has faith in the country wave and has put out a number of other LPs. One which is generally mournful and strictly regional, is by composer-interpreter Elomar in Bahia's interior wasteland.

Noel Guarani sings "gaucho" songs from the southern cattle state of Rio Grande do Sul, on an LP on the Sinter label. Phonogram issued another general country music recording of special songs for the June festivals of Saints Pedro, Antonio and John—"A Lira de Xopoto." While these festivals have fallen into limbo in the big cities, they continue to be celebrated in the vast interior.

CBS always has offered country music, but now, they're giving it heavy play. Their Trio Nordeste has a new LP of music of the northeast, a region which supplies unskilled labor to industry in the south of Brazil.

Under the CBS Tropicana label, Adolphinho sings an assortment of country-style songs, entitled "Forro Em Carrossel." Ze Gonzaga has an LP entitled "Psicodelico" (Psychodelic) the name gives a hint about what may be going on in the hitherto, simple country sounds Bahianinho sings country and straight samba on the CBS Epic label. Nilo has an LP of his interpretations of northeastern composer Luiz Gonzaga, CBS has another northeastern style LP interpreted by Pedro Sertanejo, titled "Na Onda do Forro." (At the Height of the Fiesta).

The revival of past-great artists has set up another wave with the recording companies. RCA has issued a fine recording of Synval Silva, composer-interpreter, with some of his best-known sambas including "Adeus Batacada" (Farewell to the Drums) and "Ao Voltar do Samba" (Coming Home From the Samba Dance). Carmen Costa who entertained at U.S. Navy and Army bases in World War II, has done an RCA LP entitled "30 Years Later." CBS has recorded a second album by old-time star Emilinha Borba who has come back to recording after years of absence.

Veronica Air Fight

AMSTERDAM—Holland's most popular pirate radio station, Veronica, is fighting to stay on the air after the passing of an anti-piracy law by the Dutch government. Within two weeks Veronica has succeeded in enrolling over 100,000 official members which may be sufficient to give them the status of an official broadcasting station in Holland.

Since Veronica's campaign has not even reached its peak yet, it is expected that the total amount of new members will far exceed 200,000.

This week the United Artists group, Canned Heat, came to Holland to help the station, and accompanied by Bovema's Olaf Klijn, the entire Dutch press and thousands of school children in small boats, they called to the pirate ship and gave a performance.

Veronica has been broadcasting for 13 years.

RAK in Deal With Supraphon

PRAGUE—The U.K. publishing company, RAK has signed a deal with the Supraphon record company granting sub-publishing rights to the entire catalog.

Negotiations were initiated when Supraphon on several occasions approached RAK for sub-publishing rights on individual labels. RAK found a general contract would save time and administrative work.

Supraphon will select individual titles from the RAK catalog for recording of cover versions by local Czech performers. The company may also publish these titles in printed sheet music. The first titles selected are "Living Next Door To Alice" recorded by Karel Zich, "Wig Wam Bam" recorded by Peter Nemecek, "Little Willy" recorded by Hana Zagorova and "Kara Kara" recorded by Michal Prokop.

Berendt Jazz Series Set

BADEN-BADEN, W. Germany—Joachim E. Berendt is to produce a series of albums, "Joachim E. Berendt presents..." for Nippon Phonogram and his first production, recorded in Copenhagen, is "Altissimo," featuring alto-saxophonist Lee Konitz, Charlie Mariano, Jackie McLean and Gary Bartz.

Future releases will feature flutist Jeremy Steig and trumpeter Don Cherry.

For the Donaueschingen Festival Oct. 20-21, Berendt is producing a "Flute Summit" event featuring James Moody, Sahib Shihab, Jeremy Steig and Chris Hinze. The event will be recorded by Atlantic.



UNITED ARTISTS Records' disk star Jim Bailey (center), and opera star Anna Moffo are presented to Queen Elizabeth, in London. The occasion was the Royal gala TV performance at which Bailey was invited to perform.

Nippon Columbia & King Halt New Releases of 'RM Record'

By HIDEO EGUCHI

TOKYO—Nippon Columbia and King Record, in adhering to their respective "regular matrix" quadraphonic disk systems, have quietly suspended new releases of "RM Record" albums. But, informed sources told Billboard last week, "they are not about to go CD-4 or SQ."

Over 310 "RM" records, 205 CD-4 quadradisks and 155 SQ quadraphonic albums have been released by 14 member manufacturers of the Japan Phonograph Record Association (JPRA). The JPRA's technical division okayed the CD-4 system in December 1971, "RM" in March 1972 and SQ a month later. And the Electronic Industries Association of Japan (EIA-J) adopted the 3 quadraphonic systems as standard on April 5, 1972.

The so-called RM Record endorsed by the JPRA and indicated on each disk as RM actually embraces the respective universal matrix systems developed by several manufacturers of phonograph records and audio equipment including Sansui Electric's QS, which was announced to the trade in May 1970. The Victor Co. of Japan announced its compatible discrete 4-channel (CD-4) disk 4 months later. Nippon Columbia demonstrated its Quadtra (QX) derived 4-channel disk in November 1970.

Nippon Columbia released its first "QX" disk shortly after announcing the "dual triphonic" matrix system to the Audio Engineering Society (AES) in April 1971 together with its joint developer, Dr. D. H. Cooper of the University of Illinois. At the same time, the manufacturer demonstrated its first QX matrixed 4-channel decoder. Nippon Colum-

bia has released 25 "RM Record" albums to date.

King Record introduced its "full compatible matrix" in October 1971. Its system is considered to be closest to the Sansui QS regular matrix which was first demonstrated on disk in November 1970. To date, King has released 76 "RM Record" albums, including 10 listed in the JPRA's 1972-73 "Music in Japan" catalog of phonograph records and pre-recorded tapes for export.

Both Nippon Columbia and King are prepared to fulfill new orders for the "RM Record" albums that they have released up until now, the informants said, but by all appearances the supply at major Japanese music stores still exceeds demand.

In the meantime, Nippon Columbia is pushing sales of its PCM records. These high-fidelity, low-noise disks are being produced under the pulse code modulation system of non-distortion recording that the manufacturer developed jointly with the Nippon Hoso Kyokai (Japan Broadcasting Corporation). Also, Nippon Columbia is featuring a patented "voice changer" mike mixing device in its compatible 4-channel home stereo ensembles.

King, with whom A&M, London, Telefunken, United Artists and Vanguard among scores of other international labels have consummated foreign record licensing agreements, is not engaged in the production of home stereo equipment. However, the Japanese manufacturer is well versed in audio, as exemplified by its "full compatible matrix" 4-channel records produced from masters owned by the international labels.

In this year's first half, most of the new "RM Record" albums were released by Toho Geino and Nippon Crown, Toho, with whom Black Jazz and Ovation have signed foreign record licensing agreements, and Crown, which is purely domestic, are using the Sansui QS regular matrix system.

On the other hand, Toshiba Musical Industries, which has released about 60 "RM Record" albums since introducing its QM (Quad-Matrix) system to disk in May 1971, opted for CD-4 last March and for SQ, too, the following month. The Toshiba-EMI/Capitol joint recording venture is releasing 4-channel albums of Japanese artists and repertoire in CD-4, while its SQ quadraphonic records are being manufactured from EMI masters.

The first 6 CD-4 albums by Warner-Pioneer are scheduled for release on Aug. 25 along with 4 more from Nippon Phonogram and probably the same number by Teichiku Records. And altogether 205 JVC and RCA quadradisks are expected to be available by Sept. 5. Meanwhile, CBS/Sony is out to build up the most comprehensive quadraphonic record catalog of artists and repertoire by year-end in stepping up its new SQ releases every month.

Thus, it is becoming apparent that Nippon Columbia and King Record will have to reach some kind of decision over "RM" between the fall and the end of this year.

Olympiad Prize to Canadian

ATHENS—Despite a dynamic performance by Natalie Cole, daughter of Nat King Cole and America's representative at the recent Greek Sixth Olympiad of Song, neither the singer nor the song was among the prizewinners.

Eventual winner was Canada's Julie Arel singing the Michel Conte composition, "Kamouraska," a decision which proved unpopular with the crowd who were overwhelmingly behind Aruba's entry, "Dirty Lady," written and sung by J. B. Euson. Euson was awarded second prize in the musical section, but first prize as the most popular performer.

Judged the third best song was Yugoslavia's "The Last Day Of Summer," performed by Radoyka and fourth prize went to the British Stevens/Callander composition "May The Sun Never Set On Our Love." British singer Miki Antony was also awarded a special prize for interpretation, donated to the festival by Greece's Minister of Civilization and Science, George Economides.

Overall the songs were not well received by the crowd who packed the magnificent stadium, and even the gala performances, topped on the final evening by France's Johnny Hallyday and Sylie Vartan, were not the success they had been at previous festivals.

Festival organizer Takis Cambas, who says the festival costs the government \$45,000 of which only 50 per cent is recouped in ticket sales, is hoping to attract bigger acts to the festival in the future as a means of revitalizing the public's interest which, this year at least centered mainly on speculation about the country's political referendum.



THE FIRST ever certified BPI award was inaugurated in London when British Phonographic Industry director Geoffrey Bridge presented a silver disk to Gary Glitter to mark sales of 250,000 copies of the Bell artist's single "Hello, Hello, I'm Back Again." Bridge, center with Gary Glitter on his left, also presented silver disks to, left to right, Ray Brown of Rock Artists Management, producer Mike Leander and Dick Leahy, general manager of Bell Records.

From the Music Capitals of the World

• Continued from page 62

disk award status. Dan Hill also announced that he had entered into a production deal with Ariola Records to produce in Johannesburg French-language records for the French market and Spanish-language records for the Spanish market. The deal follows the success achieved already by Hill with German records for the German market.

Black artist Richard Jon Smith is enjoying success here and his latest single, "That's Why I Love You," has been awarded a South African gold disk barely four weeks after its release.

Gramophone Record Company held a press-radio-dealer reception here July 5 to launch the new Paul Simon album "There Goes Rhymin' Simon" and Johnny Nash's "My Merry Go Round." Arnold Golembo, chief of GRC, welcomed former South African recording artist Dave Mills to South Africa from Australia. Mill, who is now living and working "down under," is in South Africa on a promotional tour. Golembo was also excited about a new black singer, Sammy Brown, who performed at the reception. Golembo, who describes the artist "as my biggest find since Miriam Makeba," is taking Brown's debut album "First Time Ever" and a 16mm film to the CBS Convention.

The Dutch Swing College Band is on its third visit to the Republic,

playing dates in major cities and in smaller centres. . . . Local acts, the Dealians who won a Sari Award last year as best beat group in country, and singer-composer John Edmond signed for Vicky Leandros show in August. Johannesburg artist Jessica Jones awarded her third gold by EMI-Brigadiers managing director Albie Venter for hit single "Sunday, Monday, Tuesday." Jessica's new single is "Rum Baba" written by Peter Morris who also penned "Sunday, Monday, Tuesday." Alan Goldswain has joined Nitty Gritty Records as producer. Nitty Gritty has been responsible for the success of Jessica. PETER FELDMAN

SYDNEY

Ashley Swinfield has joined "Twilight Productions" to book bands and run dances in Sydney's Western Suburbs. . . . Frank Donleavy, Castle/Belinda Music Publishing subsidiary of EMI, recently moved to Northcote Street, St. Leonards. On the first night of taking over the premises, they were burglarized of all their sound equipment. . . . RCA has promoted Doug Armati to the position of national sales and promotions manager and appointed Larry Turnbull as promotion officer NSW. . . . Renee Gayer has a new album on release from RCA produced by Gus McNeil.

JOHN BROMELL

U.S. School Bands in Good Vienna Showing

VIENNA—American High School bands were particularly successful in the World Music Festival which was held here recently and was organized by the International Association of Cultural Exchange (IACE) and the American National Educational Scholarship Foundation (NESF). Leonard Bernstein was the patron of the three-week event.

First prize in the small school band section was won by the Springfield High School Band from Vermont while the Del Oro Golden Eagle Band from California was awarded first prize in the middle group section.

The Forest Hill High School Band, from Florida, won both the big schools section and the National Education Foundation award for

the best marching group in all categories. The Austrian Ministry of Education's award for the best concert band went to the NC Clier High School Concert Band from Missouri while the Papillon High School Band from Nebraska won the City of Vienna prize for music and marching.

A Dutch unit, the National Jeugd Korps de RFCM, won first prize in the community brass band section.

Eleven orchestras, 19 choirs, two folk groups and 25 brass and jazz bands comprising together about 4,000 young people took part in the festival. Among the countries competing were the U.S., U.K., Switzerland, West Germany, Czechoslovakia, Italy, Bulgaria, Israel, Norway, the Netherlands and Austria.

Barclay in Sale or Return Policy on Summer Product

PARIS—Barclay is distributing its summer releases to dealers in holiday resorts on a sale or return basis. The company argues that it is unfair to expect retailers in resorts to carry a big stock of summer disks in the expectation of heavy sales to tourists.

There is always a possibility, Barclay argues, that sales may not achieve the anticipated volume and the dealer could be left with a big inventory of summer product.

The move has a special significance in France where, each summer the record companies compete

to produce the hit of the season—usually a dreamy ballad about blue skies warm sands and a holiday romance.

"Sales can take time to build up during the summer," said Eddie Barclay "because people have more time to listen to records on their transistors."

Most French record companies expect to achieve sales of between 50,000 and 100,000 for their summer hits during July and August, particularly if they can get extensive airplay on Radio Monte Carlo and Sud Radio, both of which have strong holiday audiences.

Metronome Builds Local Acts for German Mkt.

LONDON—A concerted effort to build local acts for the German market and emphasis on personal relationships between artists and the company, are two of the main aims of Dr. Weber, who recently took over sole control as managing director of the Metronome label. The company is already firmly established with Erik Silvester, Terry Parker and Dorthe and has had considerable success with the progressive Brain label.

Metronome was one of the first firms to discover a market in the U.S. for local German bands like Neu, Jane, Guru Guru and Grobschnitt.

Formerly boss of the local Liberty-United Artists company, Weber believes that Metronome can operate more flexibly than larger companies and can adjust itself to fit current trends.

Metronome has always released a broad variety of product and has scored with the 2001 series selling at 10 marks and the children's label, "Unsere Welt" (Our World), also selling at 10 marks. The company also handles the U.S. CTI label, Barclay of France, Dischi-Recordi of Italy and Amadeo of Austria.

Weber believes that by the end of the year, Metronome will have considerably increased its market share.

Billboard Hits of the World

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ARGENTINA

(Courtesy of Ruben Machado)

- This Week
- 1 LA DISTANCIA—Roberto Carlos (CBS)—Mundo Musical
 - 2 TU ERES ESA CHICA ENAMORADA—Marcelo San Juan (Polydor)—Korn
 - 3 SI POR ESAS COSAS QUE TIENE LA VIDA—Juan Marcelo (RCA)—Relay
 - 4 MON AMOR, MI BIEN, MA FEMMA—Sabu (M Hall)—Edami
 - 5 LES PALISIRS DEMODES—Charles Aznavour (RCA)
 - 6 TIE A YELLOW RIBBON—Dawn (Philips), James Last (Polydor); Juan Ramos (Parnaso)—Relay
 - 7 CHARLY—Santabarbara (Odeon)—Odeon
 - 8 ENSEÑANDO BOSSA NOVA—Flash (CBS)
 - 9 SUPERMAN—Excelsior (Parnaso)
 - 10 HEARTS OF STONE—Blue Ridge Rangers (RCA)—Relay

LPs

- This Week
- 1 THE BEATLES—1962-1966—The Beatles (Odeon)
 - 2 ARGENTINISIMA VOL. 2—Various (Microfon)
 - 3 LOS MAS GRANDES EXITOS—Roberto Carlos (CBS)
 - 4 MUSICA JOVEN ARGENTINA—Various (RCA)
 - 5 JUAN MOREIRA—Soundtrack (Parnaso)

BELGIUM

(Courtesy of Belgische Radio en Televisie)

- This Week
- 1 WOUNDED KNEE—Redbone
 - 2 GOODBYE MY LOVE—Demis Roussos
 - 3 CAN THE CAN—Suzie Quatro
 - 4 RING RING—Bjorn Benny, Anna Frida
 - 5 TIE A YELLOW RIBBON—Dawn
 - 6 ROTE ROZEN—Freddie Breck
 - 7 GOING HOME—The Osmonds
 - 8 GINNY COME LATELY—Albert West
 - 9 VERBODEN DROMEN—Will Tura
 - 10 SKWEEZE ME PLEEZE ME—Slade

LPs

- This Week
- 1 LIVING IN THE MATERIAL WORLD—George Harrison
 - 2 FOREVER ND EVER—Demis Roussos
 - 3 PEBBLE 73—Various Artists
 - 4 RED ROSE SPEEDWAY—Wings
 - 5 THE BEST OF REDBONE—Redbone

BRITAIN

(Courtesy: Music Week)
*Denotes local origin

- | This Week | Last Week | Title | Artist |
|-----------|-----------|-------------------------------------|---|
| 1 | 1 | I'M THE LEADER OF THE GANG (I AM) | *Gary Glitter (Bell)—Leeds (Mike Leander) |
| 2 | 2 | WELCOME HOME | —Peters & Lee (Philips) MAM (Laurie Mansfield) |
| 3 | 4 | ALRIGHT ALRIGHT ALRIGHT | *Mungo Jerry (Dawn) Rogers (Barry Murray/Ray Dorset) |
| 4 | 5 | GOING HOME | —Osmonds (MGM)—Intersong (Alan Osmond) |
| 5 | 3 | LIFE ON MARS | *David Bowie (RCA) Titanic/Chrysalis (Ken Scott) |
| 6 | 28 | 48 CRASH | *Suzy Quatro (RAK)—Chinnichap/RAK (Chapman/Chinn) |
| 7 | 12 | YESTERDAY ONCE MORE | —Carpenters (A&M) Rondor (Karen & Richard Carpenter) |
| 8 | 16 | SPANISH EYES | —Al Martino (Capitol)—Carlin/Gema (Al Martino) |
| 9 | 15 | TOUCH ME IN THE MORNING | —Diana Ross (Tamla Motown)—Jobete-London |
| 10 | 9 | RANDY | *Blue Mink (EMI) Cauliflower/Cookaway (David McKay/Blue Mink) |
| 11 | 18 | BAD BAD BOY | —Nazareth (Mooncrest)—Mountain/Carlin (R. Glover) |
| 12 | 8 | GAYE | —Clifford T. Ward (Charisma) Island (Clifford T. Ward) |
| 13 | 25 | YING TONG SONG | —Goons (Decca)—MCPS (Marcel Stellman) |
| 14 | 7 | SATURDAY NIGHT'S ALRIGHT FOR FIGHTS | —Elton John (DJM) DJM (Gus Dudgeon) |
| 15 | 6 | SKWEEZE ME PLEEZE ME | —Slade (Polydor) Barn (Chas Chandler) |
| 16 | 14 | PILLOW TALK | —Sylvia (London) Burlington (Robinson/Burton) |
| 17 | 21 | HYPNOSIS | *Mud (RAK) Chinnichap/RAK (Mike Chapman/Nicky Chinn) |
| 18 | 33 | YOU CAN DO MAGIC | —Limmie & Family Cooking (Avco)—Intersong |
| 19 | 10 | BORN TO BE WITH YOU | —Dave Edmunds (Rocfield)—E.H. Morris (Dave Edmunds) |
| 20 | 13 | SNOOPY VERSUS THE RED BARON | —Hot Shots (Mooncrest) Schwartz (Clive Crawley) |
| 21 | 29 | ALL RIGHT NOW | —Free (Island)—Blue Mountain (Free) |

HONG KONG

(Courtesy of Radio Hong Kong)

- This Week
- 1 I AM A CLOWN—David Cassidy (Bell)
 - 2 GIVE ME LOVE—George Harrison (Apple)
 - 3 MY LOVE—Paul McCartney (Apple)
 - 4 SAW A NEW MORNING—The Bee Gees (RSO)
 - 5 THE MORNING AFTER—Samuel Hui (Polydor)
 - 6 YESTERDAY ONCE MORE—The Carpenters (A&M)
 - 7 LETTER TO LUCILLE—Tom Jones (Decca)
 - 8 ALL FOR THE LOVE OF STEPHEN—Nimbus (Polydor)
 - 9 PINBALL WIZARD/ SEE ME FEEL ME—The New Seekers (Polydor)
 - 10 I'M LEAVING YOU—Engelbert Humperdinck (Decca)

RIO DE JANEIRO

(Courtesy of IBOPE)
SINGLES

- This Week
- 1 MY LOVE—Paul McCartney (Apple)
 - 2 FOREVER AND EVER—Demis Roussos (Philips)
 - 3 O MENINO DA GAITA—Sergio Reis (RCA)
 - 4 OURO DE TOLO—Raul Seixas (Philips)
 - 5 DON'T SAY GOODBYE—Chrystian (Top Tape)
 - 6 ME AND MRS. JONES—Billy Paul (CBS)
 - 7 HEY GIRL—Lee Jackson (Copacabana)
 - 8 KILLING ME SOFTLY WITH HIS SONG—Roberta Flack (Copacabana)
 - 9 SUPERMAN—Doc and Prohibition (CID)
 - 10 GIVE ME LOVE—George Harrison (Odeon)

LPs

- This Week
- 1 CAVALO DE ACO—Various (Som Livre)
 - 2 DRAMA—Maria Bethania (Philips)
 - 3 PREMIERE MUNDIAL (2001)—Various (CID)
 - 4 ROBERTO CARLOS—Roberto Carlos (CBS)
 - 5 O BEM AMADO (Internacional)—Various (Som Livre)
 - 6 CLARA NUNES—Clara Nunes (Odeon)
 - 7 SUPER PARADA (VOL. 2)—Various (Som Livre)
 - 8 THE DARK SIDE OF THE MOON—Pink Floyd (Odeon)
 - 9 ME AND MRS. JONES—Johnny Mathis (CBS)
 - 10 THE FEVERS—The Fevers (Odeon)

SINGAPORE

(Courtesy of Rediffusion, Singapore)

- This Week
- 1 STUCK IN THE MIDDLE WITH YOU—Stealers Wheel (A&M)
 - 2 PLAYGROUND IN MY MIND—Clint Holmes (Epic)
 - 3 GOOD GRIEF CHRISTINA—Chicory Tip (CBS)
 - 4 SNOOPY VERSUS THE RED BARON—Hot Shots (Mooncrest)
 - 5 GIVE ME LOVE—George Harrison (Apple)
 - 6 THE GROOVER—T. Rex (EMI)
 - 7 PILLOW TALK—Sylvia (Vibration)
 - 8 KODACHROME—Paul Simon (CBS)
 - 9 YOU ARE THE SUNSHINE OF MY LIFE—Stevie Wonder (Tamla)
 - 10 MY LOVE—Paul McCartney & Wings (Apple)

SPAIN

(Courtesy of "El Musical")
*Denotes local origin

- This Week
- 1 EVA MARIA—*Formula V (Philips)—Fontana
 - 2 AMERICA, AMERICA—*Nino Bravo (Polydor)—RCA
 - 3 MI TALISMAN—*Los Diablos (EMI)—Ego
 - 4 VELVET MORNING—Demis Roussos (Philips)—Canciones del Mundo
 - 5 MY LOVE—Paul McCartney (EMI)—Armonico
 - 6 TIE A YELLOW RIBBON—Dawn (Polydor)—Armonico
 - 7 TODO POR NADA—*Camilo Sesto (Ariola)—Erika
 - 8 GITANO—*La Compania (CBS)—April
 - 9 LADY BANANA—*Tony Ronald (Movieplay)—Quiroga
 - 10 CHARLY—*Santabarbara (EMI)—Ego

LPs

- This Week
- 1 MY GUITAR—*Juan Pardo (Ariola)
 - 2 MI TIERRA—*Nino Bravo (Polydor)
 - 3 BEATLES 1962-1966—The Beatles (EMI)
 - 4 RED ROSE SPEEDWAY—Paul McCartney & Wings (EMI)
 - 5 BARRABAS POWER—*Barrabas (RCA)
 - 6 THERE GOES RHYMIN' SIMON—Paul Simon (CBS)
 - 7 VENTANAS—*Mari Trini (Hispanovox)
 - 8 DON'T SHOOT ME—Elton John (EMI)
 - 9 MOCEDADES—*Mocedades (Zafiro)
 - 10 FOREVER & EVER—Demis Roussos (Philips)

SOUTH AFRICA

(Courtesy of South African Record Manufacturers & Dist. Assoc.)

- This Week
- 1 KENTUCKY BLUES—Lauren Copley (MAP—Angela Music)
 - 2 NEVER NEVER NEVER—Shirley Bassey (UA)—Southern Music
 - 3 TIE A YELLOW RIBBON—Dawn (Bell)—Levine & Brown Music
 - 4 THAT'S WHY I LOVE YOU—Richard Jon Smith (Bullet)—Musicpiece
 - 5 GET DOWN—Gilbert O'Sullivan (MAM)—MAM Music
 - 6 AND I LOVE YOU SO—Perry Como (RCA)—Clan Music
 - 7 STUCK IN THE MIDDLE WITH YOU—Stealers Wheel (A&M)—Clan Music
 - 8 TIME—The Dealians (Gallo)—M.P.A.
 - 9 PAPA WAS A ROLLING STONE—Temptations (Tamla Motown)—Laetrec
 - 10 CAN'T KEEP IT IN —Cat Stevens (Island)—M.P.A.

SWEDEN

(Courtesy Radio Sweden)
*Denotes local origin

- This Week
- 1 THERE GOES RHYMIN SIMON (LP)—Paul Simon (CBS)
 - 2 LIVING IN THE MATERIAL WORLD (LP)—George Harrison (Apple)
 - 3 MAMA LOO—The Les Humphries Singers (Decca)—Sikorski Scandinavia AB
 - 4 CHICAGO VI (LP)—Chicago (CBS)
 - 5 TIE A YELLOW RIBBON—Dawn (Bell)—Sweden Music
 - 6 LOVE DEVOTION SURRENDER (LP)—Santana & Mahavishnu (CBS)
 - 7 MAMA LOO (LP)—The Les Humphries Singers (Decca)

- 8 OVER AND OVER—The James Boys (Penny Farthing)—Air Music
- 9 PUGH ON THE ROCKS (LP)—*Pugh Rogefeldt (Metronome)
- 10 HOOKED ON A FEELING—*Bjorn Skifs & Blabius (Columbia)—Tree Music Scandinav.

WEST GERMANY

(Courtesy Musikmarkt)
*Denotes local origin
SINGLES

- This Week
- 1 HELL RAISER—The Sweet (RCA)—Melodie der Welt
 - 2 GET DOWN—Gilbert O'Sullivan (MAM/Teldec)—Gerig/MAM
 - 3 GOODBYE, MY LOVE, GOODBYE—Demis Roussos (Philips)—Hanseatic/Aberbach
 - 4 DIE BOUZOUKI KLANG DURCH DIE SOMMERNACHT—*Vicky Leandros (Philips)—Hanseatic/Aberbach
 - 5 CAN THE CAN—Suzi Quatro (Electrola)—Melodie der Welt
 - 6 DER STERN VON MYKONOS—*Katja Ebstein (United Artists)—Homburg/Gerig
 - 7 POWER TO ALL OUR FRIENDS—Cliff Richard (Electrola)—Slezak
 - 8 SKWEEZE ME, PLEEZE ME—Slade (Polydor)—Slezak
 - 9 THE GROOVER—T. Rex (Ariola)—Wizard Music
 - 10 ONE & ONE IS ONE—Medicine Head (Polydor)—Francis, Day & Hunter
 - 11 SEE MY BABY JIVE—Wizzard (Electrola)—Aberbach
 - 12 FLYING THROUGH THE AIR—Oliver Onions (RCA)—RCA Musik
 - 13 GOODBYE MAMA—*Ireen Sheer (Polydor)—Edition Meridian
 - 14 THE OCEAN—Led Zepplin (Atlantic)—MUZ
 - 15 THE FREE ELECTRIC BAND—Albert Hammond (Epic)—Altus/Global

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GRAND FUNK—We're an American Band, Capitol SMAS 11207. Grand Funk has taken a lot of abuse in the past for being the group created by hype, but they really are one of the finest American rock bands around today and this set could be their best yet. Mark Farner is a standout guitarist and a fine vocalist, but he is no longer the only focal point in the band. Craig Frost on organ (now a full-time member) helps fill the sound out immensely and drummer Don Brewer and bassist Mel Schacher are solid musicians. This LP is full of top notch rock material, which the band is still best at, but also features interesting bluesy cuts and some slower material. Producer Todd Rundgren deserves much credit, but apparently the band itself has reached full maturity. Excellent arrangements also.

Best cuts: "We're an American Band," "Creepin'," "The Railroad," "Ain't Got Nobody."

Dealers: Band is one of biggest attractions in rock so display heavily. Gold cover aids in display as does color photo inside. Band is on road, so watch for them.

MARK/ALMOND—Live '73/Studio '73, Columbia KC 32486. This is a band which is constantly progressing. The British group is presented in its first in-person setting on side one and there's an honest kind of excitement which engulfs the material. There are several new ingredients in the band's music. First, there are more voices singing than in the past; there is more of an emphasis placed on Latin percussion which cuts into any rock tempos and presents a new dimension to the drive, and there are many more horns at work here, providing a wider instrumental painting. At first it looked like the band was heading into the pure jazz field, but it has changed tracks and is now a 100 percent pop act with jazz overtones. The musicianship is first-rate; the tunes are extraordinary; the production by Jon Mark and Bill Bue tight.

Best cuts: "Lonely Girl" (with its delayed echo saxophone solo), "Get Yourself Together."

Dealers: stock in pop bands. There are several interesting tracks for in-store play like "Lonely Girl" and "Clowns."

HUGO MONTENEGRO—Neil's Diamonds Fashioned by Hugo Montenegro, RCA APL1-0132. Neil Diamond is credited with writing some of the most compelling melodies in modern pop music. His own performances of his works are sheer delights in how the human voice can work with beautiful melodies and lyrics. Now comes a definitive interpretation of these melodies which brings them way out in front of their potential, provides them with a new face, a new voice, a new image.

FRANCK POURCEL—James Bond's Greatest Hits, Paramount PAS 6064 (famous). All of those James Bond adventure movies are brought back for a reread, musically and some are presented in fresh, innovative style. Best cuts: "Goldfinger" which is entirely new and creative; "Diamonds Are Forever," "Live and Let Die."

BILL AND TAFFY—Pass It On, RCA APL1-0214. As Fat City, Bill and Taffy Danoff appeared with John Denver in concert and wrote "Take Me Home, Country Roads" Denver's first big single. Now as "Bill and Taffy," they provide all of their own songs in a soft album with rich harmonies in vocals. Best cuts: "Friends With You," "Flyin' Home To Nashville."

JERRY REED—Lord, Mr. Ford, RCA 1-0238. Titled from his hit single, this LP has a great deal of variety, including some change-of-pace ballads which Reed handles exceptionally well. There also are a couple of instrumentals which constitute a plus, and a lot of his great up tempo bits. There also is some guitar solo work by Paul Yandell, and that lead picker of all times, Chet Atkins, does the production. So there's little missing.

Best cuts: "Rainbow Ride," "That Lucky Old Sun," "One Sweet Reason." Dealers: The arrangement on "Lucky Old Sun" could carry this into many fields.

PAT ROBERTS—This is Pat Roberts, Dot 26011. Still young and maturing, he

Pop

Montenegro's fine concern for detail, his immaculate care in creating something new out of something which has already been acclaimed as marvelous, is the key-stone of this project. For here are strings and synthesizer, standup bass, soaring trumpets, bluesy guitar all given a special role in life in bringing a new dress to 10 of Neil's sparkling diamonds. The LP is a programmer's delight and a perfect example of how a great composer's works can be given a great new treatment.

Best cuts: "Sweet Caroline," "Song Sung Blue," "Porcupine Pie," "Walk on Water."

Dealers: Diamond's name and Montenegro's skill are a solid one-two combination for sales. Display and use as an in-store stumulus.

HENRY MANCINI—Visions of Eight, RCA ABL1-0231. Here are 12 distinctively different background scores from the forthcoming film about the Olympics as seen through the eyes of a panel of international film directors. Ace screen scorer Mancini has met the challenge of preparing music to fit the mood of the action. Each sporting event has its own appropriate score and the cuts are musical experiences which stand on their own merit. Nothing relates one cut to the next, except that they are all composed and arranged by Mr. M. The drama, theatrics, suspense and tension release of sporting event are all present in this excellent material. The big band sound is delightful.

Best cuts: "Ludmilla's Theme," "Soft Flight."

Dealers: exploitation for this film will help draw attention to the LP.

IAN MATTHEWS—Valley Hi, Elektra EKS 75061. Ian Matthews remains one of pop's puzzles. He is consistently good, but everytime he hits a successful formula he seems to abandon it to try something new. From Fairport Convention to Matthews Southern Comfort to solo efforts to Plainsong to session work and now back to solo. This set leaves alone some of the traditional material Matthews has concentrated on in past years and is more purely pop, though still acoustic and pleasing as ever. Matthews has the kind of voice that always sounds good, a sweet but highly powerful and interpretive voice. Some of the set verges on country, some on folk, but mainly it is Ian displaying the best of his qualities. Help from such as Mike Nesmith, Red Rhodes and Byron Berline is also a major plus.

also recommended

LINDA HARGROVE—Music Is Your Mistress, Elektra EKS 75063. Fine country-flavored first effort by this young singer-songwriter. Best cuts: "Fallen Angel," "Music Is Your Mistress."

GINO VANNELLI—Crazy Life, A&M SP 4395. Fine, melodic set from this newcomer ranging from cocktail lounge styles to soft blues. Best cuts: "Fling of Mine," "Cheriz-ar."

NO GO MOTION PICTURE SOUNDTRACK, Island SMAS 9333 (Capitol). Some interesting Irish music recorded live in Ireland. Best cuts: "Dole Song," "The Lid of My Granny's Bin."

Country Picks

makes a big step with his first LP. Strangely, he tackles three Joe Stampley songs, one by Bobby G. Rice, and another by Donna Fargo. But he does them all well, adds a couple of singles of his own, and comes on strong with new material. A couple of titles are deceiving. They are different from earlier songs of the same names.

Best cuts: "Thanks For Lovin' Me," "I'm Gonna Keep Searching," "A Whole Lotta Lovin'."

Dealers: Liner notes by Roy Clark won't hurt a bit.

Jazz

ART BLAKEY AND THE JAZZ MESSENGERS—Buhaina, Prestige PR 10067 (Fantasy). It's nice to receive some fresh material by the Messengers. On this San Francisco date Jon Hendricks is the guest vocalist, working out joyously on "Moanin'," the former instrumental hit for Blakey. Jon is also present on Benny Golson's "Along Came Betty." Blakey's solid drumming is joined on the workout by the flowing Cedar Walton on electric piano, Woody Shaw on trumpet, Carter Jefferson on tenor sax, Michael Howell on bass, Tony Waters on conga and Mickey Bass on bass. This is very unpretentious music; it surges forward on the energy of the melodic lines and on the power of the ensemble playing. Woody Shaw plays some impressive solos. Catch his work on "Mission Eternal" for example. His flights are controlled but well fashioned. Blakey's drumming is right on the mark in terms of control and passion.

Best cuts: "Mission Eternal," "Moanin'," "One for Trane."

Dealers: Blakey can be a major seller once word of mouth gets out about this LP.

WOODY HERMAN—Giant Steps, Fantasy 9432. Woody's current youthful Herd does everything right. The 17-piece band continues to produce energetic, vitally interesting music, very much in step with the moods of the world. This is an international ambassador of jazz, performing pop tunes and jazz compositions with the same kind of fire and conviction. Each cut is its own individual epic; a wide open, blazing aggregation playing charts which are full of energy and beauty at the same time. Woody's clarinet and alto and soprano saxes are a cohesive part, not an out front leading instrument. There are many fine soloists contributing to the impacting feeling. This is band music for young people who think bands start and stop with Chicago or Blood, Sweat and Tears. The crisp rhythm patterns are exemplary in their relationship to much of what is put down in the name of rock. Only the soloists are true musicians capable of really playing their horns. Everything swings here.

Best cuts: "La Fiesta," "The First Thing I Do," "A Child Is Born," "Be-Bop and Roses."

Dealers: Herman's Herd continues to be discovered by young people, so display this clearly in jazz big bands.

BILLIE HOLIDAY—Songs & Conversations, Paramount PAS 6059 (Famous). This is a sad, yet fascinating LP because it offers Billie talking about her musical experiences. These are tapes owned by former drummer Jackie Mills and they capture Billie rapping with musicians in the studio about past experiences. There is some tough lingo which precludes airing the narrations. Billie sounds scruffy and sluggish at times. The liner claims these tunes were cut, "near the end of her career" which

Best cuts: "These Days," "7 Bridges Road," "Shady Lies," "Blue Blue Day."

Dealers: Matthews has a loyal following and may be displayed in countless areas.

COULSON, DEAN, MCGUINNESS, FLINT—Lo & Behold, Sire SAS 7405 (Famous). This is an extraordinary LP recorded several years ago by the remainder of McGuinness-Flint, who scored heavily with "When I'm Dead and Gone." Here is a set of Bob Dylan tunes which are as well done as any individual or group has ever done them. Many are rather obscure numbers and are on disk for the first time here, and many come from Dylan's early period when he was very much the social commentator. Tom McGuinness was part of Manfred Mann (who produced this set) when they scored well with several Dylan hits, and he's brought his skills along. The vocals carry the Dylan feeling without being imitations and the music is simple but powerful. The highlights are undoubtedly the early material.

Best cuts: "Let Me Die in My Footsteps," (perhaps the most powerful tune Dylan ever wrote), "Lay Down Your Weary Tune," "The Death of Emmett Till," "Sign on the Cross."

Dealers: Let buyer know these are all Dylan tunes and display in rock, folk and new releases.

WILLOW, 20th Century T-420. Here's a new trio with a real chance to make it big. The three Irish-surnamed writer-singers in Willow have touches of such solid charts talents as Cashman & West, Steely Dan and lots of other soft-rock AM hook song acts. Their material is solid and the singing by Denis King and Don Black are first rate. Album contains at least four potential Hot 100 singles.

Best cuts: "Ace Man," "Freewheelin'," "Weekly Lies," "Pennies For Tomorrow."

Dealers: The unimpressive jacket design does no justice to the wealth of admirable music in the grooves.

THE FABULOUS RHINESTONES—Freewheelin', Just Sunshine JSS 9 (Famous). This group comes on strong with some hard-driving sounds and highly poised musical extrapolations that are especially effective at high volume. This means, of course, that the LP will have great appeal to the 15-35 age demographics. With aplomb, the group can also shift to softer, more-mellow sounds.

Best cuts: "Freewheelin'," "Hurt Somebody," "Go With Change," "Vicious Circle."

LAMBERT AND NUTTYCOMBE—As You Will, 20th Century T-415. Exceptionally pleasing acoustic set with fine musicianship and top harmony vocals. Best cuts: "Way to Your Heart," "Sleep."

CAPITAL CITY ROCKETS, Elektra EKS 75059. Good, fun rock LP. Best cuts: "Ten Hole Dollar," "Breakfast in Bed."

COURTLAND PICKETT—Fancy Dancer, Elektra EKS 75060. Former Sailcat member has put together a very fine set of tunes ranging from ballads to rock. Best cuts: "Make It Good & Make It Last," "You Don't Grow Old."

EDDY ARNOLD—The World of Eddy Arnold, RCA 10239. The label, where Eddy spent much of his life, did a little researching and found he had recorded 10 songs with the word "world" in them. In so releasing them, the album has Arnold songs with 3 producers, 4 arrangers, 6 engineers, and three different cities in which recordings took place. Be that as it may, it's a great collection, because these were Eddy at his best, with some proven sellers.

Best cuts: "Welcome To My World," "What's He Doin' In My World," "This World of Ours."

Dealers: A great penciled portrait on the album cover, plus a list of 20 of his best RCA albums on the back.

Soul also recommended

PAT LUNDY—Only Love Spoken Here, RCA APL1-0215. Softly, funky material dealing with love, love and more love. With proper production we could be hearing better things from the vocally versatile Miss Lundy. Best cuts: "Father Of My Children," "It's Impossible."

MCCOY TYNER—Song of The New World, Milestone MSP 9049 (Fantasy). Tyner is the jazz world's "hottest" pianist. Now he emerges as an arranger for large ensembles and his charts are charged with the same kind of electricity which sparks his own playing. There is an ethereal feeling to the music exemplified by "Some Day" while the majority of the time the band and Tyner drive along with a powerful assertion. Among the stellar sidemen working this date are Julius Watkins, Garnett Brown, Hubert Laws and Alphonze Mouzon. All told, 14 pieces layout Tyner's charts with an all-together feeling; a brotherhood of sound. Orrin Keepnews has produced a fine example of modern band work with the core the dynamic playing of Tyner—his piano end his concepts for hold, and melding all the instrumental pieces together. The melodic glue on this LP sticks out.

Best cuts: "Afro Blue," "Some Day," "Song of the New World." Dealers: spectacular color photos of the earth from out in space is a show stopping display. Tyner is a show stopping pianist in his own right.

THE CANNONBALL ADDERLEY QUINTET—Inside Straight, Fantasy 9435. Cannon has got the formula down pat on how to marry funky-soul with jazz. He's been doing it since his commercial success with "Mercy, Mercy." From that base, or point in time, his music has branched out with other sounds and associations time-wise and stylistically to where he now represents one of the finest examples of how to blend many ingredients into jazz and come up with a style of music which is fun, simple and yet sophisticated. So that he doesn't turn away the hardcore buffs, but is able to expand his audience. This studio date before an audience of well wishers (eaters and drinkers) in the Fantasy studios, combines the best of the formalized, structured group playing situation with the earthiness of commercial soul rhythms plus the modern touch of amplified piano. There is a straight ahead, no nonsense sense to the material. Cannon's current companions include brother Nat on cornet; Hall Galper on electric piano; Walter Booker on bass; Roy McCurdy on drums; King Errison on percussion and Aderley on alto sax.

Best cuts: "Inside Straight," "Snakin' the Grass." Dealers: Pensive photo of the leader on the cover is a good display. This is his first for Fantasy.

explains why she sounds that way. Jimmy Rowles plays piano and Artie Johnson bass. There are stops in the middle of tunes and yet Billie still sounds distinctive. All of the Billie LP's which have preceded this one have been 100 percent musical. This one is totally different because of the backstage glimpse one receives of this controversial lady of song. The editing of the tracks is very sharp, so you get the feeling that you have been cut short from something.

Best cuts: "Prelude to a Kiss," "I Must Have That Man."

Dealers: stock in Billie Holiday bin. You might create a sign telling about his talkasong type LP.

also recommended

ARCHIE SHEPP—Coral Rock, Prestige PR 10066 (Fantasy). This two tune LP was cut in Paris in 1970. The title tune has someone moaning as if he was in agony. Shepp's current avant-garde following is very evident. It will probably flip for this presentation featuring nine pieces playing the off-beat title plus the more conventional "I Should Care."

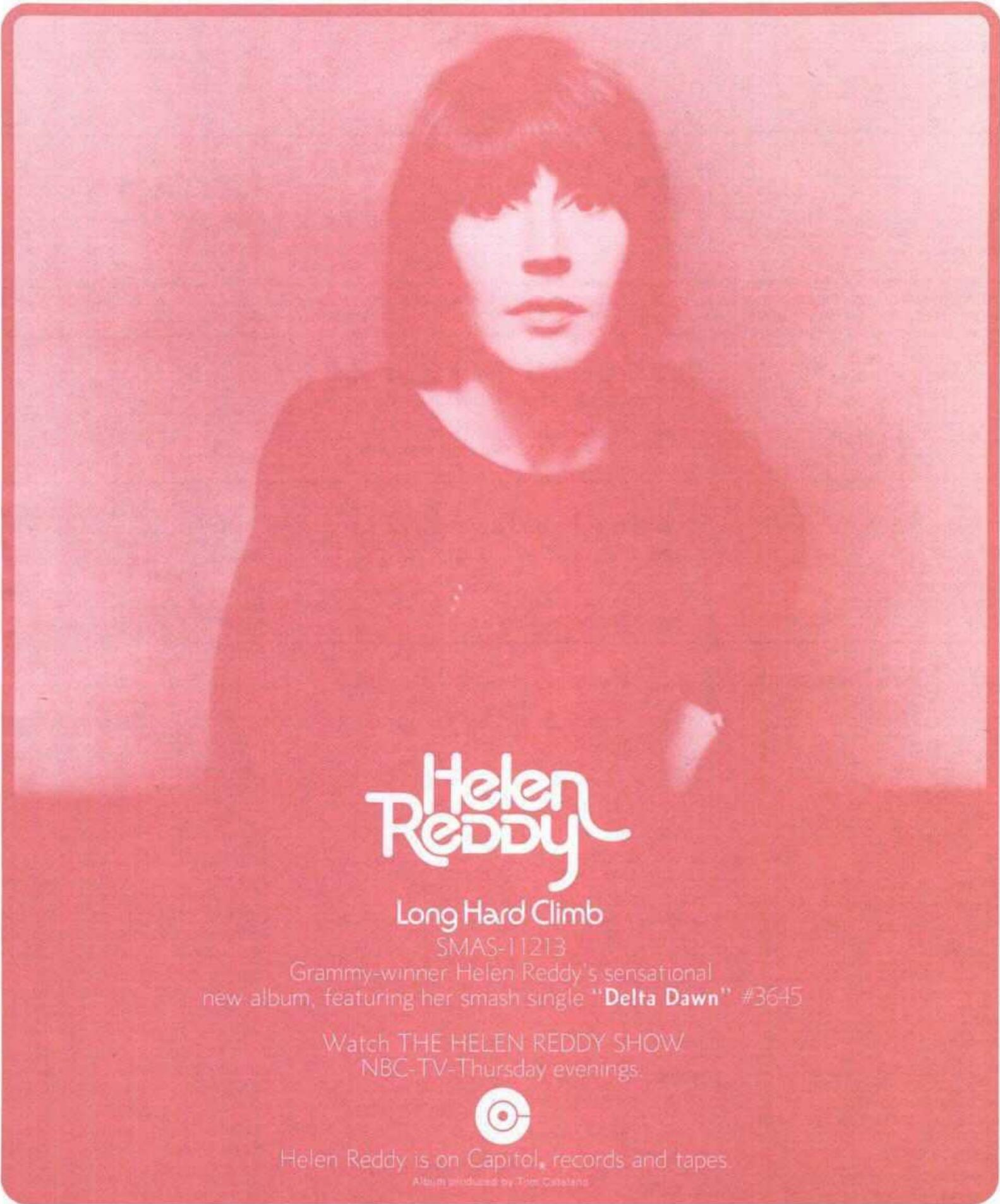
GARY BARTZ NTU TROOP—Follow The Medicine Man, Prestige PR 10068 (Fantasy). Extroverted playing by saxman Bartz and associates including vocalist Andy Bey on electric piano. Linear attacks by the instrumentalists lay down the foundation for this serious work. Best cuts: "Dr. Follow's Dance," "Standin' on the Corner."

CHARLIE BYRD—Crystal Silence, Fantasy 9429. Virtuoso guitarist Byrd plucks his way through a program of pop tunes with a flowing, sensuous touch. He plays both acoustic and electric instruments assisted by Joe Byrd on bass and Bill Reichenbach on drums with strings, horns and flutes added. Best cuts: "Southern Cross," "For Big John," "We've Only Just Begun."

DUKE ELLINGTON AND HIS ORCHESTRA—Yale Concert, Fantasy 9433. Fine Ellingtonia circa 1968. There are several tunes which are new to recordings such as "The Little Flower," "Put-tin," "Boola, Boola." Best cuts: Johnny Hodges medley of "Warm Valley," "Drag."

HYSEAR DON WALKER—Complete Expressions (Vol. 2), Brunswick BL 754194. Very pretty and uncluttered electric piano from a second-album artist in very commercial jazz-pop mode. Ethereal ballad sounds abound. Best cuts: "Children of the Night," "Complete Expressions."

(Continued on page 68)



Helen Reddy

Long Hard Climb

SMAS-11213

Grammy-winner Helen Reddy's sensational new album, featuring her smash single "Delta Dawn" #3645

Watch THE HELEN REDDY SHOW
NBC-TV-Thursday evenings.



Helen Reddy is on Capitol records and tapes.

Album produced by Tom Catalano

Billboard's Top Album Picks

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Religious

STARS OF FAITH—In The Spirit, Nashboro 7128. This veteran act sings about having "to do right" and it does with expert emotional ability. Its music captures all the spirit and soul of gospel, all the closeness between one's soul and one's God. Kitty Parham does a fine job of lead singing and her four sisters in song help her carry the righteous message. The backup band plays in a semi-jazz vein, tying the gospel to another form of black expressional music.

Best cuts: "It Is No Secret," "I've Gotta Do Right," "Be Ready When He Comes."

Dealers: this group gained notoriety for its role in the 1961 play "Black Nativity" and has been a consistent crowd drawer ever since.

CHARLES MAY & ANNETTE MAY THOMAS—Songs Our Father Used to Sing, The Gospel Truth GTS 2715. This is a fine LP by two relatively new young artists in a musical area that does not see a great many fresh faces. The set is a tribute to the late Brother Joe May, who was a giant in the world of gospel, and features the two artists in a number of excellent duet numbers as well as singing separately. Material is based around a strong organ and the fine backup of several groups.

Best cuts: "Search Me Lord," "Medley of Brother Joe May Hits," "God Is."

Dealers: With the use of gospel material by many rock acts (Paul Simon, for example, on his current single), LP should be placed where customers can find easily. And remember that May had a large following.

Religious

also recommended

THE HENRY JACKSON COMPANY, The Gospel Truth GTS 2719. Very strong gospel set featuring a number of fine lead vocalists. Best cuts: "What's the Matter," "When Will People Learn to Love."

THE 21ST CENTURY SINGERS, Creed CR-3048 (Nashboro). This is a fresh approach at blending gospel singing with an orchestral setting and the strings and brass chorus work well with the sterling 16 voices. Best cuts: "He Said He Would and He Did," "Bridge Over Troubled Water," "The Creator," "Lean on Him."

Latin Picks

LATIN DIMENSIONS, Mericana MYS 109. Roberto Torres leads the vocal efforts here, but it's the conga work of Alfredo Lugo that actually stimulates the music. Then, with the bird-like flute of Danny Ramos, the music surges forward. The musi-

cal "drift" is Puerto Rican, with repeated passages over and over, but it's one of the most exciting of that genre.

Best cuts: "Draculita," "Guajiro," "Tumbando Cana."

Dealers: Count of excellent sales especially in New York, Miami.

Classical also recommended

WM. NEIL ROBERTS—Scott Joplin Ragtime Harpsichord, Vol. II, Klavier KS 516. Obviously there was enough of an audience for Joplin rags played on harpsichord to bring out a second LP. The songs again sometimes sound like a minuet and sometimes like a calliope on this set. Roberts' playing seems impeccable.

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

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

Bubbling Under The HOT 100

- 101—DON'T FIGHT THE FEELINGS OF LOVE, Charley Pride, RCA 74-0942
- 102—STAY AWAY FROM ME, Sylvers, MGM 14579
- 103—LOVIN' ON BORROWED TIME, William Bell, Stax 0157 (Columbia)
- 104—WATERGATE BLUES, Tom T. Hall, Mercury 73394 (Phonogram)
- 105—UNTIL IT'S TIME FOR YOU TO GO, New Birth, RCA 0003
- 106—SEND A LITTLE LOVE MY WAY, Anne Murray, Capitol 3648

- 107—THE ANSWER (Should I Tie A Yellow Ribbon Round The Ole Oak Tree), Connie Francis, GSF 6901
- 108—BLOOD RED & GOIN' DOWN, Tanya Tucker, Columbia 4-45892
- 109—YOU'RE GETTIN' A LITTLE TOO SMART, Detroit Emeralds, Westbound 213 (Chess/Janus)

- 110—LET ME BE YOUR EYES, Timmy Thomas, Glades 1712
- 111—NO HEADSTONE ON MY GRAVE, Jerry Lee Lewis, Mercury 73402 (Phonogram)
- 112—LONELINESS, Brown Sugar, Chelsea 78-0125 (RCA)
- 113—RHAPSODY IN BLUE, Deodato, CTI 16
- 114—SUMMER IN THE CITY, Quincy Jones, A&M 1455
- 115—IN THE MIDNIGHT HOUR, Cross Country, Atco 45-6934

- 201—LETTERMEN, Alive Again, Naturally, Capitol SW 1183
- 202—JERRY BUTLER & BRENDA LEE EAGER, The Love We Have, Mercury SRM 1-660 (Phonogram)
- 203—TOM PAXTON, New Songs For Old Friends, Reprise MS 2144
- 204—HERMAN'S HERMITS, Their Greatest Hits, ABKCO AB 4227
- 205—INTRUDERS, Super Hits, Gamble KZ 32131 (Columbia)
- 206—WILLIE NELSON, Shotgun Willie, Atlantic SD 7262
- 207—MARTIN MULL and his Fabulous Furniture In Your Living Room, Capricorn CP

Bubbling Under The Top LP's

- 0117 (Warner Brothers)
- 208—JOHN FAHEY, Welcome To The Ball, Reprise MS 2145
- 209—UNDISPUTED TRUTH, Law of the Land, Gordy G 963 L (Motown)
- 210—ALBERT HAMMOND, The Free Electric Band, Mums KZ 32267 (Columbia)
- 211—LORI LIEBERMAN, Beginning, Capitol ST 11203

- 212—SUTHERLAND BROTHERS & QUIVER, Lifeboat, Island SW 9326 (Capitol)
- 213—CHRIS YOULDEN, Nowhere Road, London XPS 633
- 214—INCREDIBLE BONGO BAND, Bongo Rock, Pride PRD 0028 (MGM)
- 215—GEMINI SUITE, Various Artists, Warner Brothers BS 2717
- 216—JOE SIMON/SOUNDTRACK, Cleopatra Jones, Warner Brothers BS 2719
- 217—HENRY MANCINI/SOUNDTRACK, Oklahoma Crude, RCA APL 1-0271
- 218—RARE BIRD, Epic Forest, Polydor PD 5530
- 219—NAZARETH, Razamanaz, A&M SP 4396

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

- ATLANTA: WRAS-FM, Drew Murray
- BABYLON, N.Y.: WBAB-FM, John Vidaver
- BALTIMORE: WKTK-FM, Joe Buccheri
- DENVER: KCFR-FM, Jeff Polleck
- EUGENE: KFMF-FM, Janice Whitaker
- HARTFORD: WHCN-FM, Paul Payton
- ITHACA: WVBR-FM, Dan Boyle
- MIAMI: WBUS-FM, Coz McTravler
- AIRTO, "Fingers," CTI: WVVS-FM
- ALLMAN BROTHERS, "Brothers & Sisters," Capricorn: WCMF-FM
- JOAN ARMATRADING, "Whatever's For Us," A&M: WOUR-FM
- BRIAN AUGER'S OBLIVION EXPRESS, "Closer To It," RCA: KSN-FM
- BALLIN' JACK, "Special Pride," Mercury: KFMF-FM
- BLOOD, SWEAT, & TEARS, "No Sweat," Columbia: WOWI-FM, WRAS-FM
- CLIFFARD BROWN, "The Beginning & The End," Columbia: KCFR-FM
- SEVERIN BROWNE, "Severin Browne," Motown: WBAB-FM
- BROWNSVILLE STATION, "Yeah," Big Tree: WVVS-FM, KSHE-FM
- BRIAN CADD, "Brian Cadd," Chelsea: WOWI-FM, WOUR-FM
- CHICAGO, "6," Columbia: KSN-FM
- CHICKEN SHACK, "Unlucky Boy," London: WVVS-FM
- COULSON, DEAN, MCGUINNESS, & FLINT, "Lo & Behold," DJM: KSJO-FM, WVBR-FM, WGLF-FM
- CYMANDE, "Second Time Around," Janus: KFMF-FM
- RICHARD DAVIS, "Song For Wounded Knee," Flying Dutchman: KCFR-FM
- WAYNE DAVIS, "A View From Another Place," Atlantic: KFMF-FM
- DEODATO, "2," CTI: WBUS-FM, KWFM-FM, WCMF-FM, KSN-FM, KSJO-FM, KFMF-FM, WKTK-FM, CHUM-FM
- CHERYL DILCHER, "Butterfly," A&M: KWFM-FM, WOWI-FM
- DOLDINGER, "Passport," Warner Bros.: KFMF-FM
- DONATO & DEODATO, "Donato Deodato," Muse: WVBR-FM, WMMR-FM
- BOB DYLAN, "Pat Garrett & Billy The Kid Soundtrack," Columbia: WMMR-FM, WCMF-FM, WOWI-FM, KSN-FM, WVVS-FM, KFMF-FM, KCFR-FM, WHCN-FM, CHUM-FM, WBAB-FM
- ELECTRIC LIGHT ORCHESTRA, "11," United Artists: WHCN-FM
- THE FABULOUS RHINESTONES, "Free Wheelin'," Just Sunshine: WNEW-FM, KFMF-FM, KSJO-FM, WVVS-FM, KWFM-FM, WGLF-FM
- JOHN FAHEY, "After The Ball," Reprise: WBUS-FM
- DICK FELLER, "Wrote," United Artists: KWFM-FM
- VIRGIL FOX, "Hard Organ At Carnegie Hall," RCA: WHCN-FM
- ARETHA FRANKLIN, "Hey Now Hey," Atlantic: KSN-FM, KFMF-FM

- NEW YORK: WNEW-FM, Dennis Elsas
- NORFOLK: WOWI-FM, Larry Dinger
- PHILADELPHIA: WDAS-FM, Harvey Holliday
- PHILADELPHIA: WMMR-FM, Dennis Wilen
- SAN DIEGO: KPRI-FM, Mike Harrison
- SAN FRANCISCO: KSN-FM, Bonnie Simons
- SAN JOSE: KSJO-FM, Doug Droese
- DAVID FRYE, "Richard Nixon: A Fantasy," Buddah: WOWI-FM, WVBR-FM, WOUR-FM, WHCN-FM
- GENTLE GIANT, "Gentle Giant," Vertigo (Import): WHCN-FM
- GRAND FUNK, "We're An American Band," Capitol: KSJO-FM, WMMR-FM, WOUR-FM, KSHE-FM, WBAB-FM
- GRATEFUL DEAD, "History Of . . . (Bear's Choice)," Warner Bros.: WVBR-FM
- LINDA HARGROVE, "Music Is Your Mistress," Elektra: WNEW-FM, WBAB-FM
- DONNY HATHAWAY, "Extension Of Man," Atco: KSN-FM
- ALEX HARVEY, "True Love," Capitol: WOWI-FM, WOUR-FM
- TINA HARVEY, "Tina Harvey," London: WGLF-FM
- CYRIL HAVERMAN, "Cyril," MGM: WKTK-FM
- HERMANS HERMITS, "Greatest Hits," ABKCO: WBAB-FM
- HOO DOO RHYTHM DEVILS, "What The Kids Want," Blue Thumb: KFMF-FM, KSN-FM
- ETTA JAMES, "Etta James," Chess/Janus: WDAS-FM
- DAVEY JOHNSTONE, "Smilin' Face," MCA: KPRI-FM
- MOSE JONES, "Get Right," MCA: WBUS-FM
- FREDDIE KING, "Woman Across The River," Shelter: WVBR-FM
- DANNY KORTCHMAR, "Koolch," Warner Bros.: WVBR-FM
- ROB KUNKEL, "Abyss," Tumbleweed: WVVS-FM
- LONGDANCER, "If It Was So Simple," Rocket: WVVS-FM, KWIM-FM
- LUCIFER'S FRIEND, "Lucifer's Friend," Billingsgate: KSHE-FM
- IAN MATHEWS, "Valley Hi," Elektra: WBAB-FM, KFMF-FM, WNEW-FM, WCMF-FM, KPRI-FM
- MAYTALS, "Maytals," Dragon: WOUR-FM
- VAN MORRISON, "Hard Nose The Highway," Warner Bros.: KWFM-FM, WNEW-FM, WOWI-FM, KPRI-FM, WMMR-FM, KSJO-FM, WCMF-FM, WGLF-FM, KFMF-FM, KSN-FM, WOUR-FM, WHCN-FM, KSHE-FM, WBUS-FM, WRAS-FM
- MOTT THE HOOPLE, "Mott," Columbia: WVVS-FM, WHCN-FM, KSJO-FM, WRAS-FM
- MUSIC FROM FREE CREEK, "Music From Free Creek," Charisma: KPRI-FM
- NAZARETH, "Razamanaz," A&M: WHCN-FM
- NEU, "Neu," Billingsgate: KSJO-FM
- NEW YORK DOLLS, "New York Dolls," Mercury: WBAB-FM, WNEW-FM, WBUS-FM

- ST. LOUIS: KSHE-FM, Shelley Grafman
- ROCHESTER: WCMF-FM, Bernie Kimball
- TALLAHASSEE: WGLF-FM, Daryl Stewart
- TORONTO: CHUM-FM, Benjy Karch
- TUCSON: KWFM-FM, Allan Browning
- UTICA, N.Y.: WOUR-FM, Tony Yoken & Steven Huntington
- VALDOSTA, Ga.: WVVS-FM, Bill Tullis
- MICKEY NEWBURY, "Live At Montezuma Hall," Elektra: KSJO-FM
- DON NIX, "Hobos, Heros, & Street Corner Clowns," Enterprise: KWFM-FM, WOWI-FM, WVBR-FM, WKTK-FM
- DANNY O'KEEFE, "Breezy Stories," Atlantic: CHUM-FM
- MIKE OLDFIELD, "Tubular Bells," Virgin (Import): WMMR-FM, WOWI-FM
- BRENDA PATTERSON, "Brenda Patterson," Playboy: WOWI-FM
- LOUIS PAUL, "Louis Paul," Enterprise: KPRI-FM
- TOM PAXTON, "New Songs For Old Friends," Reprise: WCMF-FM
- DORY PREVIN, "Live At Carnegie Hall," United Artists: WBUS-FM, WNEW-FM
- CORTLAND PICKETT, "Fancy Dancer," Elektra: WBAB-FM
- DAVE PICKSET, "Salolo," BASF: WKTK-FM
- ESTHER MAY SCOTT, "Mama A'int Nobodys Fool," Bomp: WBAB-FM
- THE SECTION, "Forward Motion," Warner Bros.: WVBR-FM, WOUR-FM
- SHARKS, "First Water," MCA: WBUS-FM
- PAUL SLADE, "Dutchman," CBS (Import): KSHE-FM
- LONNIE LISTON SMITH, "Astral Traveling," Flying Dutchman: KCFR-FM
- SOUNDTRACK, "No Go," Island: KCFR-FM
- ROGER RUSKIN SPEAR, "Electric Shock," United Artists: WMMR-FM
- STEELY DAN, "Countdown To Ecstasy," Dunhill: WOUR-FM, KWFM-FM, KSN-FM
- CAT STEVENS, "Foreigner," A&M: WBUS-FM, KWFM-FM
- STRIDER, "Exposed," GEM (Import): WOUR-FM
- SUTHERLAND BROTHERS & QUIVER, "Lifeboat," Island: WBUS-FM, WVBR-FM
- MARSHALL TUCKER BAND, "Marshall Tucker Band," Capricorn: WBUS-FM
- JOHN LOVICK TURNER, "John Lovick Turner," Polydor: WGLF-FM
- VARIOUS ARTISTS, "The Newport Years Vol. I," Verve: WKTK-FM, WHCN-FM
- WEST, BRUCE, & LAINGE, "Whatever Turns You On," Columbia/Windfall: CHUM-FM
- WINWOOD & KABAKA, "Third World," Island: WVVS-FM
- STEVIE WONDER, "Innervision," Tamla: WDAS-FM
- ROY WOOD, "Boulders," Harvest (Import): WMMR-FM, WNEW-FM
- BETTY WRIGHT, "Hard to Stop," Alston: KFMF-FM
- KENNY YOUNG, "Last Stage For Silverworld," WARNER BROS.: WCMF-FM
- Z.Z. TOP, "Tres Hombres," London: WCMF-FM, KWFM-FM, KSN-FM, CHUM-FM

Country Casanova
Commander Codu
AND HIS
Lost Planet Airmen



PAS-6054

A hot album featuring "Rock That Boogie"
and "Smoke! Smoke! Smoke!" PAA-2016
Two cross-country tours, and now,
off for a European tour.

PARAMOUNT RECORDS
Famous Music Corporation
A Gulf + Western Company

Copyright Study Outlaws 'Non-Profit' Sheet Copying

• Continued from page 1

Committee on Copyright, have urged congress to permit broad rights to copy and distribute works among and within the institutions, in the interests of the advancement of learning. But the publishers of the materials have argued that present technology would promote such wholesale copying that many authors and publishers who now produce and sell these materials could not survive the loss of royalties, and the incentive to produce them would erode.

MPA Dependence

During 1967 senate hearings on the revision bill (then numbered S. 597), Leonard Feist, speaking for NMPA's publishers of popular music, and Philip B. Wattenberg, attorney for the Music Publishers' Association for publishers of educational, church music and standards, explained how disastrous it would be if the music teachers in the more than 126,000 schools across the country were allowed to make free copies (both teachers and students can easily handle photocopying) for distribution among the classes. It was pointed out that publisher members of MPA relied on sales of their publications for between 50 and 90 percent of their income, rather than on mechanical and performance royalties.

MCA Sues Kresge Over Playback Bill

LOS ANGELES—MCA Records and Distributing has filed suit seeking \$10,352 from the S.S. Kresge retail chain in Superior Court here. MCA charges the sum is owed by K-Mart outlets for audio equipment delivered between 1969 and 1971.

Although agreement among all parties concerned is an accomplished fact at this point, differently worded amendments have been proposed by the librarians and educators to remove music from the rights of copying spelled out for non-profit users in Sec. 108 of the copyright revision bill, S. 1361. The librarians have included a forthright statement that the photocopying rights apply to works "other than a musical work." The educators' Ad Hoc committee would achieve the same thing, but deals out sheet music by limiting non-profit copying to a "portion" of a copyrighted work. It then defines a "portion" as so much shorter in length than the source-work as to automatically exclude sheet music.

During Senate hearings of 1967, music publishers pointed out that the average edition of sheet music for piano, for example, is only four to five pages, and for chorus, six to eight. Since the pages are generally unbound, it was easy for teachers to duplicate them for classroom use, and claim that they had the right under "fair use" allowance in the copyright law.

Early '74 Vote

According to the present timetable, the revision bill is expected to get final mark-up and committee action on the Senate side in this session, and go to floor vote early in 1974, after which the House is expected to conclude its action on the bill before the end of 1974. (Billboard, July 21).

Recently, two publishers in contemporary religious music have attempted to get yearly licensing agreements with churches for a series of graduated fees (Billboard, July 14). Churches also fall into the non-profit category.

PLAYBACKS' CLAIM

Hits, Not Concepts Move 'Q'

By BOB KIRSCH

CHICAGO—The average consumer is still not completely aware of the differences between discrete quadrasonic disks and the various forms of matrix, and is more interested in "hit" product no matter what the configuration according to spokesmen from Musical Isle and the Playback stores here.

Musical Isle, which racks a large number of stores in the Midwest, is "picking up everything available in 4-channel," said the spokesman, "because hit product is still so limited. We'll sell a lot of the Presley LP on RCA in discrete and just as many of the Santana 'Abraxas' set or Edgar Winter on Columbia, both SQ Columbia sets. The secret is that this is hit material."

By the same token, this spokesman said that Carole King's "Tapestry," done in Sansui's QS system on Ode is also a top seller. "What we are buying is strong, contemporary product," he added. "This is why we've been waiting for the WEA releases. Most of this is contemporary product and the consumer seems to want rock, with some MOR mixed in."

Of the 40 Playback stores, nine of these are so-called XL stores, which means that Musical Isle leases the departments. The remainder are referred to as ABC outlets, which means that Musical Isle simply racks the departments.

'Q' Picking Up

A spokesman for the Playback outlets said that "quadrasonic disks are still moving rather slowly, but they are picking up. Like Musical Isle, we're finding the hit product moving out the fastest. As for display, we don't do anything fancy. We demonstrate the disks and we pin covers up on the walls and we

make it a point to have the proper equipment to play it on.

"We have browser bins devoted to 4-channel," he added, "and we also place quadrasonic releases only in these bins rather than in several places. This may cause some lost stereo sales, but on some releases we only order a few and to split them between several bins would not make sense. We really have no definite procedure. The formula is a

simple one for us, hit product sells."

Both the Musical Isle and the Playback spokesmen feel quadrasonic will "catch on big within the next year or so." "It's going to be like the old mono to stereo bit all over again," said the Musical Isle spokesman.

On a "hit" release, Musical Isle is currently purchasing about 10 to 15 percent of the stereo amount in 4-channel, in both disk and tape.

PROPOSED PHONOGRAPH RECORD AGREEMENT

• Continued from page 12

MUSIC PREPARATION

(Arrangers, Orchestrators and Copyists)

WAGE SCALES

Increase 5% 8-1-73

Increase 5% 9-15-74

HEALTH AND WELFARE

\$2.00 each original service	Copyists	\$3.00 each original service
\$2.00 each original service	Arrangers & Orchestrators	\$2.00—per tune, with a maximum of \$6.00 per Form B Contract

MISCELLANEOUS PROVISIONS

1. New section to cover re-voicing a score already orchestrated at the same rate per score page as for original service \$3.70
2. New rate for adding piano part, per score page \$1.50
3. The minimum for making an arrangement was increased from \$3.70 to \$7.40.

Columbia Convention—Pictures & Personalities



GODDARD LIEBERSON, president, CBS/Records Group, announces John Hammond's elevation to vice president talent acquisition, a&r.



SALES MANAGERS MEET—left to right, Bruce Lundvall, Jack Craigo, Jim Tyrell, Rick Blackburn and Stan Snyder.



WALTER YETNIKOFF, president, CBS Records International.



LEFT TO right, Yoskikatsu Inoue, Nabuaki Arai, Tats Nozaki, from CBS Japan, and Michel Delorme, of France.



PRODUCER THOM Bell, center, with Fred Ware, Columbia regional r&b promotion manager, South, and Armand McKissick, Philadelphia, r&b promotion manager.



IRWIN SEGELSTEIN, president, Columbia Records.



CHICAGO BRANCH meet, left to right, Mert Paul, Bill Broge, Roy Job, Jay Jensen, Dick Jester, Chuck Schwartz.



REGIONAL PROMO meet, left to right, Sheila Chlanda, Gene Dononovich, Gordon Anderson, Matty Matthews, Sal Igame, Terry Powell, Gene Ferguson, Steve Popovich and Zim Zemarel.



MIAMI BRANCH meeting—left to right, Norm Zeigler, Jeffrey Steller, Bud Walker, Tony Alvarez, Bob Beasley, Steve Perry.



DALLAS BRANCH get together for special sales meet.



INCREDIBLE SWING Band, left to right, Jim Tyrell, Stan Getz (special guest) Stan Monteiro, Stan Snyder.



CONTEMPORARY MUSIC seminar—Boston's Burt Whitman asks a question.

Chartalk

Conway Twitty has his first cross-over country single in some time, "You've Never Been This Far Before" on MCA, which is selling well but has run into some radio hesitancy because of some aspect of the lyrical content. From what promotion men have told us, some country stations are leery about something in the lyrics. Nevertheless, it is a starred 77 on our pop chart.

Country music has always been the most out and out form of musical expression, laying nothing under the table and bringing to the surface in clear phrases the true meaning of the song. Whether it was love or lost love, a man who drank too much or some cheating on the side, the listener always knew what was what. So it seems a bit surprising to hear that some stations are not playing the song because of their uneasiness about the lyrics.

Now take ole Elton John. The master English performer records a different type of song each type out. His current entry, "Saturday Night's Alright for Fighting" on

MCA, jumps in its second week on the chart to a starred 34, up from 74. The song is in the "Crocodile Rock" idiom, full of fighting energy.

When you think of fast rising products, you have to automatically acknowledge the masterful performance of the Pointer Sisters, whose LP on Blue Thumb, "The Pointer Sisters" is a starred 64. This new, unknown act, has blossomed out of nowhere into a national commodity—a delightful recapturing of the best of the 1940's singers, the beguiling charm of the jazz-flavored Lambert-Hendricks-Ross trip and some of the pzazz of the Bette Midler school of acting.

The sisters have become a success within a two-month period, having the in-

tense promotion of records and national TV exposure. Plus appearances at the right clubs around the country.

There are two other LP's which also fit into the fast-moving category. Jethro Tull's "A Passion Play" on Chrysalis, is number four with a star after four weeks. The LP has been certified gold by the RIAA. Cat Stevens "Foreigner" is a starred 10, up from a starred 23. And that's happened in just three weeks. It too has been certified gold.

You can tell it's summer in the city because the flow of spectacular singles has really slowed down. The traditional industry cranking down in anticipation of the fall selling season seems to be rather prevalent this season. Of the singles we heard last week, only two were really outstanding, Stevie Wonder's "Higher Ground" and Johnny Mathis' "I'm Coming Home." But we all know that starting in September the good goodies will be gushing forth.

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

STEVIE WONDER—Higher Ground (3:10); producer: Stevie Wonder; writer: S. Wonder; publishers: Stein & Van Stock, Black Bull, ASCAP. Tamla 54235 (Motown). A "Superstition" type guitar riff opens the door for this multi-tracked vocal about people who are moving ahead in love and in all phases of life. The lyrics match the infectious flavor of the background sounds. Flip: no info available.

JOHNNY MATHIS—I'm Coming Home (3:15); producer: Thom Bell; writers: T. Bell, L. Creed; publisher: Mighty Three, BMI. Columbia 4-45908. This is the first

song written expressly for Mathis by Thom Bell and Linda Creed. The orchestral sound is soft and delicate, with a tinge of country flavor. Mathis sings in a lower than normal key and the combination produces beautiful music. While Mathis sings about leaving an unpleasant personal situation, the single is musically a very pleasant experience. Flip: no info available.

also recommended

AUSTIN ROBERTS—One Word (2:44); producers: Danny Janssen, Bobby Hart, Austin Roberts; writers: Austin Roberts, Chris Welch; Famous, ASCAP. Chelsea 0053, (RCA).

THE RASPBERRIES—Tonight (3:25); producer: Jimmy Ienner; writer: E. Carmen; publisher: C.A.M.U.S.A., BMI. Capitol 3610.

NILSSON—As Time Goes By (2:52); producer: Derek Taylor; writer: Herman Hupfeld; publisher: Warner Bros., ASCAP. RCA 0039.

LOU REED—Vicious (2:55); producers: David Bowie, Mick Ronson; writer: Lou Reed; publishers: Dunbar Oakfield Avenue, BMI. RCA 0054.

MAC DAVIS—Kiss It and Make It Better (2:59); producer: Rick Hall; writer: M. Davis; publishers: Screen Gems-Columbia, Songpainter, BMI. Columbia 4-45911.

MUNGO JERRY—Alright, Alright, Alright (2:47); producers: Barry Murray, Ray Dorset; writers: J. Dutrone, J. Lanzman, J. Strange; publisher: United Artist Music, ASCAP. Bell 45,383.

Soul

EDDIE KENDRICKS—Keep on Truckin' (3:21); producers: Frank Wilson, Leonard Caston; writers: F. Wilson, A. Poree, L. Caston; publisher: Stone Diamond, BMI. Tamla 54348F. (Motown).

A churning, Stevie Wonderish synthesizer keyboard track rivets attention to this lyrically vague riff song. Kendrick exhorts listeners to keep on trucking several dozen times as the locomotive rhythm section drives ahead. Flip: no info available.

BEN PETERS—Would You Still Love Me (2:30); producer: Biff Collie; writer: Ben Peters; Ben Peters Music (BMI); Capitol 3687. Ben has been writing hits for everyone else, why not for himself; Why not indeed: He has one here in a fast-moving, clever lyric line song which marks his debut on the label. Credits to Biffo, too.

Flip side: "This Has Got to Last" (2:34); same credits.

BUCK OWENS—Arms Full of Empty (2:19); producer: Buck Owens; writer: Buck Owens; Blue Book (BMI); Capitol 3688. When Buck wants a hit he merely writes one, produces it, sings it, publishes it, and does everything but distribute it. That should create no problem, for this is one of his best in a good while, and at his best he's unstoppable.

Flip side: "Songwriter's Lament" (2:57); same credits.

DAVID ROGERS—It'll Be Her (3:00); producer: Peter Drake; writer: B.R. Reynolds; Roarin'/Kimtra (ASCAP); Atlantic 4005. Fresh from his new album, Rogers has taken the best of the crop. It's the type of ballad he does best, and it has the strength to win him new followers.

Flip side: No info available.

MEL TILLIS—Sawmill (2:38); producer: Jim Vienneau; writers: Mel Tillis, Horace Whatley; Cedarwood (BMI); MGM 14585. This is the sort of up-tempo, back-home song that country fans like to hear, and Mel does his usual superb job. Accolades, too, to Jim Vienneau, for his production work, which is the best.

Flip side: No info available.

JERRY WALLACE—Don't Give Up On Me (3:24); producer: Joe Johnson; writer: Ben Peters; 4 Star/Ben Peters (BMI); MCA 40111. Probably the best thing he's done since "To Get To You." A smooth Peters ballad, which Wallace handles with his skill and fine timing. Very pleasant listening.

Flip side: No info available.

RAY GRIFF—What Got To You (Before It Got to Me); (2:49); producers: Ray Griff & Jim Foglesong; writer: Ray Griff; Blue Echo (ASCAP); Dot 17471. Another of those self-creations, and Griff is an acknowledged great songwriter. A lot of feeling, a lot of background voices, and another big record.

Flip side: "Darlin'" (3:10); same credits.

Country

also recommended

THE TEMPREES—Love's Maze (2:34); producers: Jo Bridges, Lester Snell, Tom Nixon; writer: Harold H. Scott; publishers: Stripe, East/Memphis, BMI. We Produce 1811. (Stax).

WEE THREE—Get On Board (3:15); producer: Bobby Martin; writer: J. Purdie; publishers: Mabel Lawton, Couey, Maddock, BMI. Master Five 9105. (Stereo Dimension).

also recommended

HANK THOMPSON—Kindly Keep It Country (2:33); producer: Larry Butler; writers: H. Thompson, P. Gailey; Brazos Valley (BMI); Dot 17470.

JIMMY BUFFETT—Grapefruit Juicy Fruit (2:54); producer: Don Gant; writer: Jimmy Buffett; ABC/Dunhill (BMI); ABC Dunhill 4359.

TOM HOLBROOK—Hello Virginia (4:23); producer: Michael Nesmith; writers: Ash-down & Stewart; Tree (BMI); Countryside 45105 A.

SANDY COOPER-SWEETHEART (3:00); producer: Charles Haney; writers: M & B. Gibb; Casserole (BMI); Plantation 100.

TERRY STAFFORD—Say, Has Anybody Seen My Sweet Gypsy Rose (2:44); producer: Earl Ball; writers: I. Levine, L.R. Brown, Levine & Brown (BMI); Atlantic 4006.

Record Industry Association of America seal of certification as a million seller...

STAR PERFORMER: Star designates records showing greatest upward movement compared to previous week's position.

HIGHER GROUND—Stevie Wonder, (Tamla 54235) I'M COMING HOME—Johnny Mathis, (Columbia 4-45908) SEE TOP SINGLE PICKS REVIEWS, page 70

Main chart table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE—Artist, (Producer) Writer, Label & Number (Distributing Label), THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE—Artist, (Producer) Writer, Label & Number (Distributing Label), THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE—Artist, (Producer) Writer, Label & Number (Distributing Label)

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; Criterion = CRIT.

HOT 100 A-Z—(Publisher—Licensee)

Index table listing song titles and their corresponding chart positions across the main chart.

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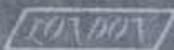
ZZ TOP.

XPS 421

Tres Hombres



ZZ TOP



"TRES HOMBRES!" The new album by ZZ TOP.

It's the work of a dynamic, mature, blues-rock powerhouse trio in full bloom.

When ZZ TOP comes on stage they introduce themselves as "a little ole band from Texas" and then proceed to blow heads off with their high-powered brand of music.



AMPEX
STEREO TAPES

SEE A "LITTLE OLE BAND FROM TEXAS" PERFORM:

AUGUST 10	NEW ORLEANS	Warehouse	AUGUST 24	CLEVELAND	Tiger Stadium
11	MEMPHIS	Ellis Auditorium	25	BUFFALO	War Memorial Auditorium
12	HOUSTON	Jefferson Stadium	26	ALLENTOWN, PA.	Fairgrounds
16	ROCHESTER	Rochester Fairgrounds	30	SPRINGFIELD, MASS.	Springfield Civic Center
18	BANGOR, ME.	Bangor Auditorium	31	SYRACUSE	War Memorial Auditorium
19	PORTLAND, ME.	Exposition Building	SEPT. 1	HYANNIS, MASS.	Cape Cod Coliseum
20	BOSTON	Suffolk Downs	7	BINGHAMTON, N.Y.	Broom County Coliseum
23	JOHNSTOWN, PA.	War Memorial	8	BALTIMORE	Civic Center
			9	SALEM, VA.	Salem Civic Center

Billboard TOP LP's & TAPE

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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	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE					REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE					CASSETTE	REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL							
1	1	5	CHICAGO VI Columbia KC 32400	5.98		6.98		6.98			36	34	13	ISAAC HAYES Live at the Sahara Tahoe Enterprise/Stax ENS 2-5005 (Columbia)	7.98		9.98		9.98			88	23	KRIS KRISTOFFERSON Jesus Was A Capricorn Monument NZ 31909 (Columbia)	5.98		6.98		6.98							
2	2	22	PINK FLOYD The Dark Side of the Moon Harvest SMAS 11163 (Capitol)	5.98		6.98		6.98			37	33	21	RICK WAKEMAN The Six Wives of Henry VIII AAM SP 4361	5.98	6.98	6.98	7.98					73	80	9	RARE EARTH Ma Rare Earth R 546 L (Motown)	5.98		6.98		6.98					
3	3	11	CARPENTERS Now & Then AAM SP 3519	5.98		6.98		6.98			49	5	DICK CLARK Presents 20 Years of Rock 'N' Roll Buddah BDS 5133-2	7.98									74	81	15	URIAH HEPP Live Mercury SRM 2-7503 (Phonogram)	7.98		9.95		9.95					
★	12	4	JETHRO TULL A Passion Play Chrysalis CHR 1040 (Warner Brothers)	5.98		6.97		6.97			39	37	18	BLOODSTONE Natural High London XPS 620	5.98		6.98		6.98				★	171	2	PAT GARRETT & BILLY THE KID Soundtrack Columbia KC 32460	5.98		6.98		6.98					
5	5	17	SEALS & CROFTS Diamond Girl Warner Bros BS 2699	5.98	6.97	6.97	7.97	6.97	8.95		★	57	7	JESUS CHRIST SUPERSTAR Soundtrack MCA 2-11000	12.98		13.98		13.98				76	71	10	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					
★	11	17	DEEP PURPLE Made in Japan Warner Bros BS 2701	9.98		9.97		9.97	12.95		★	52	5	JANIS JOPLIN Greatest Hits Columbia KC 32168	5.98		6.98		6.98				77	67	25	ELVIS PRESLEY Aloha From Hawaii Via Satellite RCA VPSX 6089	7.98	6.98	9.98	15.96	9.98					
7	8	63	DEEP PURPLE Machine Head Warner Bros. BS 2607	5.98		6.97		6.97	8.95		42	43	8	JOE WALSH The Smoker You Drink The Player You Get Dunhill DSX 50140	5.98		6.95		6.95			78	68	12	SHIRLEY BASSEY Never, Never, Never United Artists UA LA055 F	5.98		6.98		6.98						
8	9	7	SLY & THE FAMILY STONE Fresh Epic KE 32134 (Columbia)	5.98		6.98		6.98			43	47	6	BOBBY WOMACK Facts of Life United Artists UA LA043-F	5.98		6.98		6.98			79	76	23	GLADYS KNIGHT & THE PIPS Neither One Of Us Soul S 737 L (Motown)	5.98		6.98		6.98						
9	10	6	LEON RUSSELL Leon Live Shelter SDC 8917 (Capitol)	11.98		13.98		13.98			44	36	17	BARRY WHITE I've Got So Much To Give 20th Century T-407	5.98		6.98		6.98			80	85	7	MANU DIBANGO Soul Makossa Atlantic SD 7267	5.98		6.97		6.97						
★	23	3	CAT STEVENS Foreigner AAM SP 4391	5.98		6.98		6.98			45	39	8	TEN YEARS AFTER Recorded Live Columbia CZX 32288	7.98		9.98		9.98			★	130	3	GRATEFUL DEAD History of the Grateful Dead (Volume I, Bear's Choice) Warner Bros B 2721	5.98		6.97		6.97						
11	6	8	CAROLE KING Fantasy Ode SP 77018 (A&M)	5.98		6.98		6.98			46	50	50	SEALS & CROFTS Summer Breeze Warner Bros. BS 2629	5.98		6.97		6.97	7.98		82	73	30	DEEP PURPLE Who Do We Think We Are! Warner Bros. BS 2678	5.98		6.97		6.97	7.95					
★	20	5	DIANA ROSS Touch Me In the Morning Motown M 772 L	5.98		6.98		6.98			47	45	16	DONALD BYRD Black Byrd Blue Note BN LA047-F (United Artists)	5.98		6.98				83	61	17	SPINNERS Atlantic SD 7256	5.98	6.97	6.97	7.97	6.97							
13	7	12	PAUL SIMON There Goes Rhymin' Simon Columbia KC 32280	5.98		6.98		6.98			48	35	12	YES Yessongs Atlantic SD 3-100	11.98		12.97		12.97			84	84	8	THE WATERGATE COMEDY HOUR Various Artists Hidden ST 2-11202 (Capitol)	5.98		6.98								
14	4	9	GEORGE HARRISON Living In The Material World Apple SMAS 3410	5.98		6.98		6.98			49	51	36	HELEN REDDY I Am Woman Capitol ST 11068	5.98		6.98		6.98			85	94	7	SAVOY BROWN Jack The Toad Parrot XPAS 71059 (London)	5.98		6.98		6.98						
15	15	6	CARLOS SANTANA & MAHAVISHNU JOHN McLAUGHLIN Love, Devotion, Surrender Columbia KC 32034	5.98	6.98	6.98	7.98	6.98			50	42	39	STEVIE WONDER Talking Book Tamla T 319 L (Motown)	5.98		6.98		6.98			★	126	4	DONNY HATHAWAY Extension of a Man Atco SD 7029	5.98	6.97	6.98	7.97	6.98						
16	18	20	DOOBIE BROTHERS The Captain & Me Warner Bros BS 2694	5.98	6.97	6.97	7.97	6.97	8.95		51	38	21	DR. JOHN In the Right Place Atco SD 7018	5.98		6.97		6.97			87	74	17	ELECTRIC LIGHT ORCHESTRA II United Artists UA LA040-F	5.98		6.98		6.98	7.98					
17	13	18	LED ZEPPELIN Houses of the Holy Atlantic SD 7255	5.98		6.97		6.97			52	40	27	BILLY PRESTON Music Is My Life AAM SP 3516	5.98		6.98		6.98			88	82	37	STEELY DAN Can't Buy a Thrill ABC ABCX 758	5.98		6.98		6.98						
18	14	13	AL GREEN Call Me Hi XSHL 32077 (London)	5.98		6.98		6.98			53	48	12	PERRY COMO And I Love You So RCA APL 1-0100	5.98		6.98		6.98			89	91	5	JIMI HENDRIX Soundtrack Recordings Reprise 2RS-6481	9.98		9.97		9.97						
19	16	10	CURTIS MAYFIELD Back to the World Curtom CRS 8015 (Buddah)	5.98		6.95		6.95	6.95		★	69	4	STEELY DAN Countdown To Ecstasy ABC ABCX 779	5.98		6.95		6.95			90	87	23	CRUSADERS The 2nd Crusade Blue Thumb BTS 7000 (Famous)	7.98		7.95		7.95						
20	17	9	JOHN DENVER Farewell Andromeda RCA APL 1-0101	5.98		6.98		6.98			55	60	4	ELVIS PRESLEY Elvis RCA APL 1-0283	5.98		6.98		6.98			91	89	43	AL GREEN I'm Still in Love With You Hi XSHL 32074 (London)	5.98		6.98		6.98						
21	19	14	PAUL McCARTNEY & WINGS Red Rose Speedway Apple SMAL 3409	5.98		6.98		6.98			56	56	89	LED ZEPPELIN Atlantic SD 7208	5.98		6.98		6.98			92	92	5	GLADYS KNIGHT & THE PIPS All I Need Is Time Soul S 739 L (Motown)	5.98		6.98		6.98						
★	29	11	TOWER OF POWER Warner Bros BS 2681	5.98		6.98		6.98			★	70	13	CHARLIE RICH Behind Closed Doors Epic KE 32247 (Columbia)	5.98		6.98		6.98			93	90	21	DAWN featuring Tony Orlando Tuneweaving Bell B 1112	5.98		6.98		6.98						
23	27	36	BETTE MIDLER The Divine Miss M Atlantic SD 7238	5.98	6.97	6.97	7.97	6.97			58	46	8	NILSSON A Little Touch of Schmilsson In The Night RCA APL 1-0097	5.98		6.98		6.98			94	83	14	STEPHEN STILLS & MANASSAS Down The Road Atlantic SD 7250	5.98		6.98		6.98						
24	21	18	BEATLES 1967-1970 Apple SKBO 3404	9.98		11.98		11.98			59	54	18	GODSPELL Soundtrack Bell 1118	5.98		6.98		6.98			95	93	38	DIANA ROSS/SOUNDTRACK Lady Sings the Blues Motown M 758 D	7.98		7.98		7.98						
25	25	20	BREAD The Best Of Elektra EKS 75056	5.98		6.97		6.97	7.95		★	72	5	JOHNNIE TAYLOR Taylored In Silk Stax STS 3014 (Columbia)	5.98		6.98		6.98			★	111	3	WEST, BRUCE & LAING Whatever Turns You On Columbia KC 32216	5.98		6.98		6.98						
26	22	36	EDGAR WINTER GROUP They Only Come Out at Night Epic KE 31584 (Columbia)	5.98	6.98	6.98	7.98	6.98			61	53	19	JEFF BECK, TIM BOGERT & CARMINE APICCE Epic KE 32140 (Columbia)	5.98	6.98	6.98	7.98	6.98			97	102	51	DOOBIE BROTHERS Toulouse Street Warner Bros. BS 2634	5.98		6.97		6.97	7.95					
★	62	3	LIVE & LET DIE Soundtrack United Artists UA LA100-G	6.98		7.98		7.98			62	66	15	EAGLES Desperado Asylum SD 5068 (Atlantic)	5.98		6.98		6.98			98	95	36	CARLY SIMON No Secrets Elektra EKS 75049	5.98	6.97	6.97	7.97	6.97	7.95					
28	28	10	EARTH, WIND & FIRE Head to the Sky Columbia KC 32194	5.98		6.98		6.98			63	58	6	OSMONDS The Plan MGM/Kolob SE 4902	5.98		6.95		6.95			99	75	14	DAVID BOWIE Aladdin Sane RCA LSP 4852	5.98		6.98		6.98						
29	24	18	BEATLES 1962-1966 Apple SKBO 3403	9.98		11.98		11.98			★	86	8	THE POINTER SISTERS Blue Thumb BTS 48 (Famous)	5.98							★	115	9	EDDIE KENDRICKS Tania T 327 L (Motown)	5.98		6.98		6.98						
30	32	26	JIM CROCE Life & Times ABC ABCX 769	5.98		6.98		6.98			65	63	30	FOCUS Moving Waves Sire SAS 7401 (Famous)	5.98		6.98		6.98			101	96	27	MAHAVISHNU ORCHESTRA Birds of Fire Columbia KC 31996	5.98	6.98	6.98	7.98	6.98						
31	30	22	ALICE COOPER Billion Dollar Babies Warner Bros BS 2685	5.98		6.97		6.97	8.95		66	55	12	ROGER DALTREY Daltrey Track/MCA 328	5.98		6.98		6.98			102	101	36	NEIL DIAMOND Hot August Night MCA 2-8000	9.98		10.98		10.98	11.95					
32	26	27	ELTON JOHN Don't Shoot Me I'm Only the Piano Player MCA 2100	5.98		6.98		6.98	7.95		67	64	56	CABARET Soundtrack ABC ABCD 752	6.98		7.95		7.95			103	98	17	BILL WITHERS Live At Carnegie Hall Sussex SXBS 7025-2 (Buddah)	7.98										
★	41	5	ARETHA FRANKLIN Hey Now Hey (the Other Side of the Sky) Atlantic SD 7265	5.98		6.97		6.97			★	99	4	CREEDEnce CLEARWATER REVIVAL More Creedence Gold Fantasy 9430	5.98		6.95		6.95			★	159	2	BEE GEES Best of Bee Gees, Volume II RSD SO 875 (Atlantic)	5.98		6.98		6.98						
34	31	16	J. GEILS BAND Bloodshot Atlantic SD 7260	5.98	6.97	6.98	7.97	6.98			69	65	39	WAR The World Is a Ghetto United Artists UAS 5652	5.98		6.98		6.98	7.95		105	100	17	SHA NA NA The Golden Age of Rock 'N' Roll Kama Sutra KSBS 2073-2 (Buddah)	7.98										
★	44	6	ROD STEWART Sing It Again Rod Mercury SRM 1-680 (Phonogram)	5.98		6.98		6.98			70	77	123	CAROLE KING Tapestry Ode SP 77009 (A&M)	5.98	6.98	6.98	7.98	6.98			★	152	3	JB'S Doin' It To Death People P 5603 (Polydor)	5.98		6.98		6.98						



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TELEPHONE (615) 385-0310

ROBERT NEAL
GENERAL MANAGER

design: suskman

TOP LP's & TAPE

POSITION
107-200

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE
107	78	23	TEMPTATIONS Masterpiece Gordy G 965 L (Motown)	5.98		6.98		6.98
108	108	23	NEW BIRTH Birth Day RCA LSP 4797	5.98		6.98		7.95
135	3	3	STORIES About Us Kama Sutra KSBS 2068 (Buddah)	5.98		6.95		6.95
111	116	5	VAN MORRISON Hard Nose The Highway Warner Brothers BS 2712	5.98		6.97		6.97
112	117	84	SMOKEY ROBINSON Smokey Tamla T 328 L (Motown)	5.98		6.98		6.98
113	123	10	ROLLING STONES Hot Rocks, 1964-1971 London ZPS 606/7	9.98		11.98		11.98
113	123	10	FRAMPTON'S CAMEL A&M SP 4389	5.98				
145	3	3	MAUREEN McGOVERN The Morning After 20th Century T 419	5.98		6.98		6.98
115	112	11	QUINCY JONES You've Got It Bad Girl A&M SP 4031	5.98		6.98		6.98
116	103	40	LOGGINS & MESSINA Columbia KC 31748	5.98	6.98	6.98	7.98	6.98
117	121	4	FUNKADELIC Cosmic Slop Westbound WB 2022 (Chess/Janus)	5.94		6.94		6.94
118	106	16	ANNE MURRAY Danny's Song Capitol ST 11172	5.98		6.98		6.98
119	131	4	SPIRIT The Best Of Epic KE 32271 (Columbia)	5.98		6.98		6.98
120	125	59	CHEECH & CHONG Big Bambu Ode SP 77014 (A&M)	5.98		6.98		6.98
121	109	23	ALLMAN BROTHERS BAND Beginnings Atco SD 2-805	6.98				
122	129	6	JEANNE PUETT Satin Sheets MCA 338	5.98		6.98		6.98
123	79	19	JOHNNY WINTER Still Alive & Well Columbia KC 32188	5.98	6.98	6.98	7.98	6.98
124	97	26	MANDRILL Composite Truth Polydor PD 5043	5.98		6.98		6.98
125	104	7	FOCUS In & Out Of Sire SAS 7404 (Famous)	5.98		6.98		6.98
127	110	8	NATIONAL LAMPOON Lemmings Banana/Blue Thumb BTS 6006 (Famous)	6.98				
128	107	12	WEATHER REPORT Sweetnighter Columbia KC 32210	5.98		6.98		6.98
129	124	54	KENNY LOGGINS w/ JIM MESSINA Sittin' In Columbia C 31044	5.98		6.98		6.98
130	122	5	GROVER WASHINGTON, JR. Soul Box Kudu KU 1213 (CTI)	9.98		9.98		9.98 13.98
131	105	13	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
192	2	2	Z.Z. TOP Tres Hombres London PS 631	5.98	6.95			6.95
133	127	22	THREE DOG NIGHT Recorded Live In Concert-Around the World With Dunhill DSY 50138	9.96		9.95		9.95
148	3	3	MAYNARD FERGUSON MF Horn 3 Columbia KC 32403	5.98		6.98		6.98
135	128	39	MOODY BLUES Seventh Sojourn Threshold THS 7 (London)	5.98		6.95		6.95
136	138	7	LOBO Calumet Big Tree BT 2101 (Bell)	5.98		6.98		6.98
137	132	11	SERGIO MENDES & BRASIL '77 Love Music Bell 1119	5.98		6.95		6.95 6.95

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE
138	113	20	PROCOL HARUM Grand Hotel Chrysalis CHR 1037 (Warner Bros.)	5.98		6.97		6.97 8.95
139	143	5	ROGER McGUINN Columbia KC 31946	5.98		6.98		6.98
140	120	8	PAUL KANTNER, GRACE SLICK & DAVID FREIBERG Baron Von Tollbooth & the Chrome Nun Grunut BFL 1-0148 (RCA)	5.98		6.98		6.98
141	136	13	INTRUDERS Save the Children Gambie KZ 31991 (Columbia)	5.98		6.98		6.98
142	118	9	TOM JONES The Body & Soul Of Parrot XPAS 71060 (London)	5.98		6.98		6.98 6.98
143	114	8	DELLS Give Your Baby A Standing Ovation Cadet CA 50037 (Chess/Janus)	5.95		6.95		6.95
144	140	7	JOHNNY MATHIS Killing Me Softly With Her Song Columbia KC 32258	5.98		6.98		6.98
144	144	12	CLINT HOLMES Playground In My Mind Epic KE 32269 (Columbia)	5.98		6.98		6.98
145	119	13	SPOOKY TOOTH You Broke My Heart So I Busted Your Jaw A&M SP 4385	5.98		6.98		6.98
146	150	3	JAMES BROWN/SOUNDTRACK Slaughter's Big Rip-Off Polydor PD 6015	6.98		7.98		7.98
148	151	88	DAVID FRYE Richard Nixon: A Fantasy Buddah BDS 1600	5.98		6.95		6.95
149	147	4	MOODY BLUES Days of Future Passed Deram DES 18012 (London)	5.98		6.98		6.98
151	134	9	SHAFT IN AFRICA Soundtrack ABC ABX 793	5.98		6.95		6.95
151	134	9	DEODATO #2 CTI 6029	5.98	6.98	6.98	7.98	6.98 7.98
152	142	15	COMMANDER CODY & HIS LOST PLANET AIRMEN Country Casanova Paramount PAS 6054 (Famous)	5.98		6.95		6.95
153	133	11	THE BLUE RIDGE RANGERS Fantasy 9415	5.98		6.98		6.98
153	133	11	SYLVIA Pillow Talk Vibraton, VI 126 (All Platinum)	5.98		6.98		6.98
154	154	11	WILLIE HUTCH/SOUNDTRACK The Mack Motown M 766 L	5.98		6.98		6.98
155	165	4	CHARLIE MCCOY Good Time Charlie Monument KZ 32215 (Columbia)	5.98		6.98		6.98
190	2	2	BRIAN AUGER'S OBLIVION EXPRESS Closer To It RCA APL 1-0140	5.98		6.98		6.98
157	146	44	CAT STEVENS Catch Bull at Four A&M SP 4365	5.98		6.98		6.98
158	153	9	MIKE BLOOMFIELD, DR. JOHN, JOHN PAUL HAMDON Triumvirate Columbia KC 32172	5.98		6.98		6.98
176	4	4	FREDDIE KING Woman Across The River Shelter SW 8919 (Capitol)	5.98		6.98		6.98
160	155	5	GUESS WHO #10 RCA APL 1-0130	5.98		6.98		6.98
161	163	4	SUPERFLY T.N.T. Soundtrack Buddah BDS 5136	5.98		6.98		6.98
161	163	4	ENGELBERT HUMPERDINCK King of Hearts Parrot XPAS 71061 (London)	5.98		6.95		6.95
189	2	2	MARY POPPINS Soundtrack Vista 5005	5.98				
164	164	37	CREEDEnce CLEARWATER REVIVAL Creedence Gold Fantasy 9418	5.98		6.95		6.95
165	166	6	JOAN BAEZ Hits-Greatest & Others Vanguard VSD 79332	5.98				
166	173	6	MARSHALL TUCKER BAND Capricorn CP 0012 (Warner Brothers)	5.98		6.97		6.97
167	177	9	ROBIN TROWER Twice Removed From Yesterday Chrysalis CHR 1039 (Warner Brothers)	5.98		6.97		6.97
184	3	3	LET THE GOOD TIMES ROLL Soundtrack Bell 9902	7.98		7.98		7.98
169	156	48	JOHN DENVER Rocky Mountain High RCA LSP 4731	5.98		6.98		6.98 7.95

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE
170	137	9	NEW YORK CITY I'm Doing Fine Now Chelsea BCL 1-0198 (RCA)	5.98		6.98		6.98
171	180	4	FOSTER SYLVERS Pride PRD 0027 (MGM)	5.98		6.95		6.95
172	169	5	JOHNNY NASH My Merry-Go-Round Epic KE 32158 (Columbia)	5.98		6.98		6.98
197	2	2	SYLVERS II Pride PRD 0026 (MGM)	5.98		6.95		6.95
174	175	6	JOHN ENTWISTLE'S RIGOR MORTIS Sets In Track/MCA 321	5.98		6.98		6.98
175	183	3	CHARLEY PRIDE Sweet Country RCA APL 1-0217	5.98		7.98		7.98
176	160	28	TRAFFIC Shoot Out at the Fantasy Factory Island SW 9323 (Capitol)	5.98		6.98		6.98
178	181	5	MANHATTANS There's No Me Without You Columbia KC 32444	5.98		6.98		6.98
179	141	20	SUPERSAX Plays Byrd Capitol ST 11177	5.98		6.98		6.98
179	141	20	DONOVAN Cosmic Wheels Epic KE 32156 (Columbia)	5.98		6.98		6.98
181	178	61	LYNN ANDERSON Top of the World Columbia KC 32429	5.98		6.98		6.98
181	178	61	ELTON JOHN Honky Chateau Uni 93135 (MCA)	5.98		6.98		6.98 6.95
183	149	21	HUMBLE PIE Eat It A&M SP 3701	7.98		7.98		7.98
184	186	2	PAPER MOON Soundtrack Paramount PAS 1012 (Famous)	6.98				
185	185	3	CHARLIE DANIELS Honey In The Rock Kama Sutra KSBS 2071 (Buddah)	5.98		6.95		6.95
200	2	2	RUFUS ABC ABX 783	5.98		6.95		6.95
187	1	1	ALAN PRICE/SOUNDTRACK O' Lucky Man Warner Brothers BS 2710	5.98		6.97		6.97
188	174	21	DONNY OSMOND Alone Together MGM Kolob SE 4886	5.98		6.95		6.95
189	1	1	WAYLON JENNINGS Honky Tonk Heroes RCA APL 1-0240	5.98		6.98		6.98
190	1	1	BADGER One Live Badger Atco SD 7022	5.98		6.97		6.97
191	172	7	MORT SAHL Sing A Song Of Watergate ... Apocryphal of Lie GNP Crescendo GNPS 2070	5.98		6.98		6.98
192	1	1	CASHMAN & WEST Moondog Serenade Dunhill DSX 50141	5.98		6.95		6.95
193	1	1	DANNY O'KEEFE Breezy Stories Atlantic SD 7264	5.98		6.97		6.97
194	1	1	BABE RUTH 1st Base Harvest SW 11151 (Capitol)	5.98		6.98		6.98
195	191	3	THE SWEET Bell 1125	5.98		6.98		6.98
196	196	2	EL CHICANO MCA MCA 312	5.98		6.98		6.98
197	1	1	JERRY REED Lord, Mr. Ford RCA APL 1-0238	5.98		6.98		6.98
198	187	6	EDWARD BEAR Close Your Eyes Capitol SMAS 11192	5.98		6.98		6.98
199	139	26	SLADE Slayed? Polydor PD 5524	5.98		6.98		6.98
200	1	1	TYRONE DAVIS Without You In My Life Dakar DK 78904 (Brunswick)	5.98		6.98		6.98

TOP LP's & TAPE

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Gladys Knight & The Pips	79, 92
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Charlie McCoy	155
Maureen McGovern	114
Roger McGuinn	139
Mahavishnu Orchestra	101
Mandrill	124
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Johnny Mathis	144
Curtis Mayfield	19
Sergio Mendes & Brasil '77	137
Bette Midler	23

TV-RADIO ADVERTISING:

Indie Stores Go It Alone on Radio-TV

By JOHN SIPPEL

DETROIT—Though label support was adjudged mostly lethargic and "wait-and-see," the eight local independent record/tape retailers, who banded together in a cooperative radio-TV advertising program July 19-20-21, will continue the collective promotion without label support, if necessary.

At a meeting held Wednesday (1), chaired by Dave Drebes and Paul Majors who pioneered the campaign (Billboard, July 7), it was decided to cut the \$3,000 budget to a reported \$2,000 weekly. Instead of using three different labels' selection of an album each, wherein under the old formula the manufacturer co-oped, the dealers will now select the top three new LP's and go it on their own loot. Majors said that there's a good chance two more indie dealers here might join the action.

He also said that the ad agency which he and Drebes head, Illustrated Advertising, is prepared to initiate the "Love and Music" campaign in any other area, where there

is a group of indie retailers or a chain of stores. IA will service such a store skein with 16 thirty-and-sixty second radio commercials, three color 30-second TV spots, the six-color "Love & Music" posters and a variety of in-store material.

Comment at the meeting from representatives of the eight stores indicated that the trial, which featured ABC-Dunhill's "Rufus" LP and the London entry, "Jack the Toad" by Savoy Brown, succeeded in bringing more customers into all the stores. Store owners stressed the new customers which the advertising drew.

The new weekend TV-radio spots on Midnight Special and WCAR-AM and WABX-FM will feature the three LP's, which will sell at \$3.29 for that week only, starting Aug. 9. The new Chicago, Seals & Croft and Grand Funk Railroad LP's are slated for promotion.

Majors said that the Detroit dealer program is still open to labels who do wish to cooperate in any week's program.

Direct CATV Dealings

• Continued from page 4

Cable TV people say the proposed statutory rates should be cut in half to be fair to an "infant" industry. The CATV section would have the Copyright Office collect royalty fees quarterly and disburse them to claimants, after deduction of administrative costs.

An angry crossfire of claims and counterclaims between CATV interests on one side, and movie producers and broadcasters on the other, went on during hearings by Sen. John L. McClellan's Copyrights Subcommittee on Wednesday, probably the last before the subcommittee begins final processing of the long-awaited copyright revision bill.

Sen. McClellan said the unproductive wrangling over the CATV rate question had held up action on the bill for the past two years, with movie people demanding compulsory licensing, with no statutory rates set, and the CATV people insisting that the bill keep the statutory rates, which would be subject to arbitration before the Copyright Tribunal to be established by the bill. Sen. McClellan strongly favors rate-setting in the bill in order to have a starting point, "with some system established," to get things moving.

The music spokesmen were serene and united amid the storm, with a striking new rapport (at least on the CATV issue) between erstwhile

competitors. Herman Finkelstein, retiring counsel of the American Society of Composers, Authors and Publishers, delivered the joint statement, after being presented by Edward M. Cramer, president of the rival Broadcast Music, Inc., and joined by Albert F. Ciancimino, counsel for SESAC, who would later in the day argue the case of the gospel music publishers against Religious Broadcaster exemption in the copyright law.

The music licensors pointed out that they had no quarrel with anyone, and that music is available to all users at fair and nondiscriminatory prices. Unlike films and other copyrighted materials picked up by Cable TV systems, there are no problems of exclusivity, clearance or complicated negotiations for individual works. Finkelstein noted that blanket licensing negotiated between parties has functioned well "for decades," with no need for statutory licensing of music performance.

Should disputes arise over the reasonableness of rates, the licensors said they would prefer to settle them in the courts or by arbitration. The ASCAP counsel reminded the subcommittee that ASCAP is under consent decree and must subject disputed rates to judgment in federal court, where the national TV networks and MUZAK are at this time.

Another advantage of private negotiation of music use rates by blanket license, privately negotiated, is that "administrative costs are borne by the licensor," and not by a government agency. The joint statement said the licensors have already been in negotiation with CATV systems on rates for music use, "and there is every reason to believe that agreement can be reached with the CATV industry."

In a separate statement, BMI said it would be willing for the CATV section in the bill to impose a compulsory arbitration requirement for retransmission fees, "limited to the music performing right organizations certified by the Register of Copyrights as having their music substantially performed by the broadcaster, who constitute the primary transmitters in the United States."

Inside Track

CBS recycled an old 1971 memo, updated, which serves as a guideline for department heads on drug abuse. Signed by personnel director Robert Kalaidjian, it states that no drugs may be used on CBS premises, lists both hard and soft drugs together but makes no distinction. Participation in any drug transaction, reads the memo, will result in dismissal. ... Led Zeppelin expect a \$4 million gross from their recent U.S. tour—less, of course, the \$200,000 hijacked from New York's Drake Hotel after one of the group's Madison Square Garden concerts. ... Veteran songwriter J. Fred Coots was the star of the Warner Bros. Music-ASCAP reception to celebrate the publishing, in hard cover of "100 Best Songs of the 20's and 30's" (retailing at \$20). Coots, at the piano, sang his hits "Santa Claus Is Coming To Town" "For All We Know" and "You Go To My Head" for guests and television cameras. Others in attendance included Carl Sigman, Billy Taylor, Jack Schachtman, Robert Russell, and Howard Dietz, who is represented in the book, which was produced by Irving Brown, Bruce Harris and Linda Sunshine. Coots played at Victor Herbert's piano under a display of 50 original sheet music covers.

Capitol artist Rick Springfield's voice and material are part of "Mission: Magic" an animated show with stories based on Springfield's songs. He also appears as a character in the series. ... Iggy Stouge cut his New York Max's Kansas City engagement short when he cut himself rolling on the floor of the stage. Members of the audience had thrown drinking glasses on the stage. Lou Reed and Todd Rundgren attended opening night.

Bonnie Bramlett will carry an 11 piece band on her upcoming tour. ... Schaefer concert in New York's Central Park filmed for ABC-TV under the title "Good Vibrations" and featuring Sly and the Family Stone, Melissa Manchester, Temptations, John Sebastian and the Eagles, lasted six hours last Wednesday and was repeated the following night. Show is screened Aug. 23. ... Two New York promoters considering joining forces? ... Soul makossa originator Manu Dibango working in Atlantic studios all week before his U.S. debut at the Apollo Theater, Harlem. ... Joel Gray states he did not dub in applause for his new "Live At The Waldorf" for ego reasons—one of the applause microphones failed to function. Album contains George M. Cohan standards. ... MCA has the soundtrack to the film "Dillinger" which introduces ex Mamas and Poppas member Michelle Phillips to the screen. ... Rolling Stones have set a concert, open air, in Cardiff Castle, Wales for September and are limiting the audience to a mere 20,000. A theater designer has been hired to undertake complete design arrangements for an arena more used to royalty than rock. ... Atlantic is reseriving a year-old single "Sparkling In The Sand" by Tower of Power as a result of current California radio action. ... Eric Weissberg and Deliverance go vocal as well as instrumental on their second album. ... Sid Seidenberg's office looking to have three Gladys Knight and the Pips singles in the Top 50—two from Buddah and one from Motown. ... Wheeling, West Virginia station WWVA states that between January and June 40,000 visitors came to the live "Jamboree USA" radio show. "We expect 50 percent increase over last year, which was our biggest yet," said Glenn Reeves, the show's executive director.

Ray Charles' Tangerine Records is no longer affiliated with ABC/Dunhill Records, according to a Tangerine spokesman. The distribution agreement ended May 31, but neither Tangerine nor ABC had any comment on the duration of a selloff period. ... Stewart McPherson, representing the concert promotion firm of Stetson Productions, New Zealand, is on the road to spend a week each in Los Angeles, New York City and London to make new contacts. ... U.S. Attorney Herbert Stern has told industry sources that the continuing probe into recording industry activities will be one of the most comprehensive and exhaustive probes the government has ever made into any industry. ... Following Leon Russell's recent Ontario Motor Speedway concert, Denny Cordell (co-owner of Shelter Records with Russell) couldn't resist the temptation and took his Ferrari out on the track. He got it up to 135mph. ... If you happen to call Warner Bros. Records in Los Angeles early in the morning, you'll get a pleasant segment of Seals & Crofts "Diamond

Girl" and an announcement that switchboard hours are 9:00 a.m. to 5:30 p.m. You can leave a message after the tone.

Robert Stigwood Organization bringing musicals "The Student Prince," "The Desert Song" and "Joseph And the Amazing Technicolored Dreamcoat" into the U.S. ... "If there is any form of gas rationing, we'd have to take a second look at our itinerary," says Joe Kerr, manager of Commander Cody and his Lost Planet Airmen who travel to all engagements by bus. ... Steve Metz formed two new publishing companies, Cloudburst Music (ASCAP) and Tam-Dee Music (BMI). ... Mac Wiseman-Renfro Valley Bluegrass Music Festival showed 100 percent increase over last year. ... Eddie Baddad and Kenyon performed the first concert at the Massachusetts Correctional Institute, Norfolk on July 20 organized by B B King and F. Lee Bailey's Foundation for the Advancement of Inmate Rehabilitation and Recreation.

David Bowie's five RCA albums are all currently in the Top 50 U.K. hit lists. ... Spurred by the success of its re-release of Bobby "Boris" Pickett's "Monster Mash" single, London Records is hopeful lightning will strike twice with the Zombies' 1964 smash "She's Not There." Record will be re-released this week. ... Country artist Jerry Reed will be deejay for a day when he handles announcing chores over station KHJ in Los Angeles on Aug. 13. ... Conductor and musical director Barry Manilow will open the second half of the show as a soloist when he begins the four-month Bette Midler tour scheduled for late August to late November. ... Fred Baron, Pickwick International director of international sales will leave from New York for the Continent for a six week tour of major markets. ... War producer Jerry Goldstein married in Malibu to actress Bobbi Shaw. ... Kelley Patterson, on Black Jazz, did three Burger King TV spots.

Paul Anka sings his first National Anthem at new Buffalo Bills football stadium. Robert Goulet used to forget the words. ... Phonogram is mounting a push on its Mercury act New York Dolls. ... Group is set for an upcoming Whiskey-A-Go Go appearance in L.A. late this month. ... Sire Records will release the first LP in the American market of the new U.K. group Coulson, Dean, McGinness and Flint. All material in the album was written by Bob Dylan. ... Singer-pianist-composer Diane Leslie will do the score for the upcoming Christmas special "Joy." ... Sergio Franchi has been signed to perform at the \$106 million MGM Grand Hotel beginning in February, 1974.

Billy Preston's new edition of his God Squad backing band is all keyboards. There's a drummer of course, but nary a guitarist. He's got two other keyboard men besides himself and they'll switch back and forth between Hammond B-3 organ, grand piano, two Wurlitzer electric pianos, clayinet, two Arp synthesizers and two Hohner electric keyboard basses. Show goes on the road with the Rolling Stones in Europe prior to U.S. fall dates. ... Hollywood Strippery, the Classic Cat, is now just the Classic and hosting the "Jacques Brel is Alive & Well & Living in Paris" show direct from the Century Plaza Westside Room. ... Woolworth/Woolco jingle theme turned into "My Balloon" song for Al Caiola "Midnight Concert" LP. ... New Seekers make Las Vegas debut at Riviera Hotel this month.

Elvis Presley's first Nashville shows were marked by his kind words for Tennessee friends Chet Atkins and producer Felton Jarvis. A reported 90,000 fans had to be turned away from the gates. Presley slanted his act toward country with songs such as "Faded Love" and "Help Me Make It Through the Night." ... Weather Report touring Japan. ... John Paul Hammond cutting a new solo LP. ... Bruce Springsteen in the studio. ... Chicago sold over 30,000 seats in just five hours to its Pine Knob Music Theater shows in Detroit.

BHR COVERING SODA POP DISK

LOS ANGELES—Beverly Hills Records here has rushed released a cover on a radio soda pop commercial.

Morris Diamond, head of the label, discovered that several radio stations in the midwest, including WIXY-AM in Cleveland, had added a commercial for Faygo, a Detroit soft drink, to their playlist as a record. Faygo had bought spots on radio stations offering the record to anyone who wrote in and sent them a quarter.

Beverly Hills' version is by the Candy Apple, a Detroit group. Title of the tune is "Remember When You Were a Kid." The Faygo disk does not mention the name of the artist.

4 Stations Join in C/M Push

• Continued from page 3

in most record stores. That problem should be pretty well solved if the August promotion works out.

Another problem has been, Sawyer said, that people would come into the stores and ask for a Loretta Lynn or Charley Pride album "and the clerk wouldn't know who they were. That's why stock clerks and even warehouse personnel attended the Palamino Club party. Among the artists performing live Monday (30) were the Brush Arbor, as well as Larry Booth and his band.

Warehouse personnel will wear special vests with signs proclaiming (in Los Angeles): "KLAC/Warehouse Country Music Month." In addition, huge posters proclaiming

this message will be put on the walls of the 16 local outlets.

Warehouse will be running a total of 200 spots promoting their country music sales in the first 20 days of August. Similar spot loads will be placed on the other four country stations. Television advertising will also push the sale.

RIAA Plan

• Continued from page 3

Gortikov's program with non-RIAA member groups will include sessions with NARM, NAB, AFM, NARAS, CMA, NATRA, AFTRA and the Conference of Personal Managers, to be held in various cities throughout the U.S.

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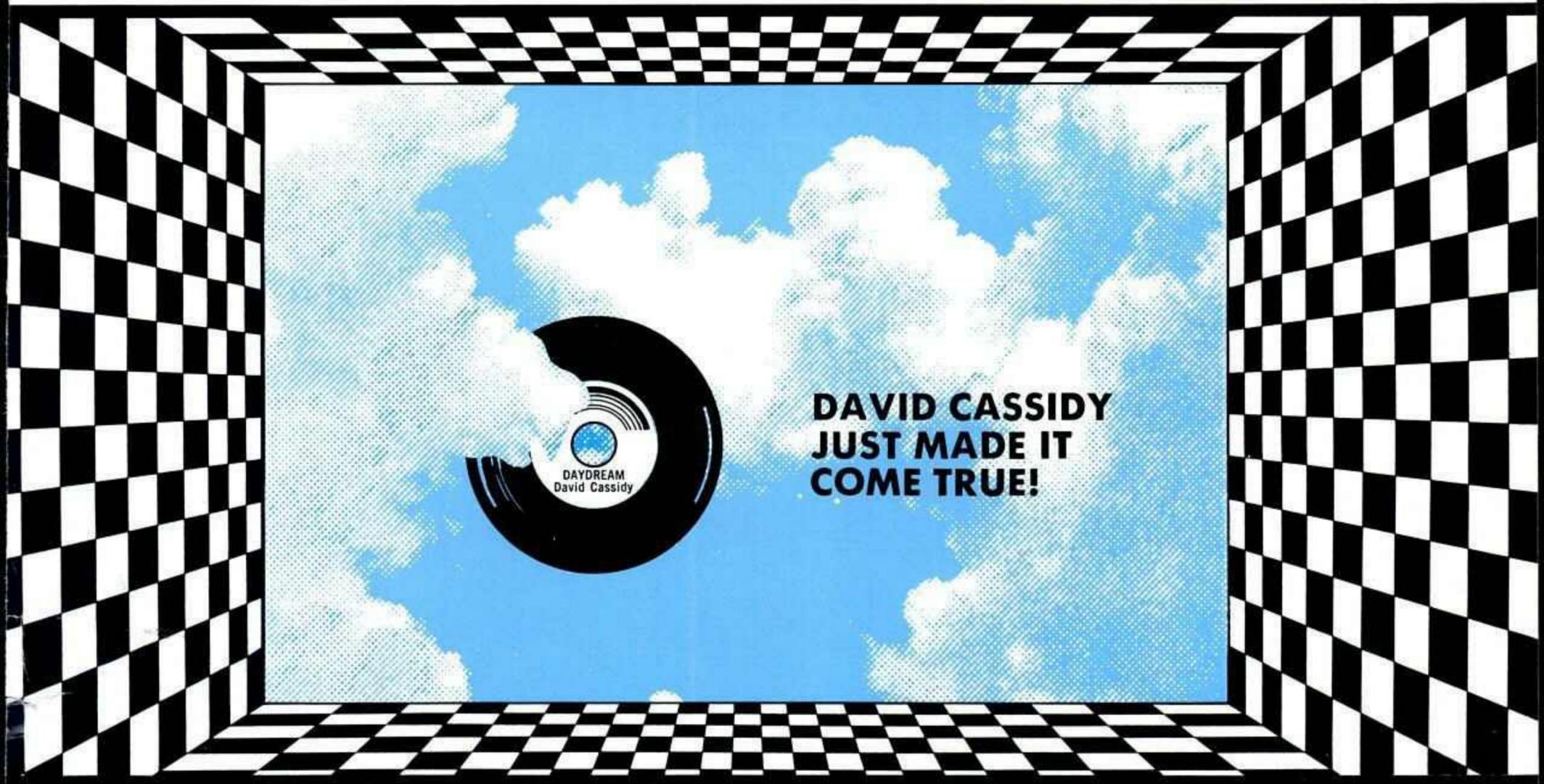
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