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August 25, 1973 • \$1.25  
A BILLBOARD PUBLICATION  
SEVENTY-NINTH YEAR  
The International  
Music-Record-Tape  
Newsweekly  
TAPE/AUDIO/VIDEO PAGE 40  
HOT 100 PAGE 60  
TOP LP'S PAGES 62, 64

# Billboard

## Illegal Tapes Cost Canada \$1.5 Million

By RITCHIE YORKE

TORONTO—Counterfeit tapes are the biggest problem for today's recording industry, says the new president of the Canadian Recording Industry Association (CRIA), Arnold Gosewich.

In an interview with the Toronto Globe and Mail, Gosewich estimated that the Canadian recording industry lost a minimum of \$1.5 million in illegal tapes last year, most of which were smuggled in from U.S. sources.

Gosewich further noted that preventing tape piracy in Canada is not an easy matter because prosecution tends to be very long and involved.

Co-operation with the RCMP has been one boost: of 96 raids carried out last year, 79 resulted in seizures of about 25,000 pirate tapes.

"But it's safe to say that if we prevented the sale of 200,000 illegal tapes, three to four times that number were sold," Gosewich said.

So far the CRIA has only obtained one conviction for possession of illegal tapes.

Gosewich said there were several other avenues of prevention open to the Association other than violations of the copyright act. This includes civil suits, police raids, warning let-

(Continued on page 47)

## Expect \$7.5 Mil Gross for Two-Day Tenn. Fest

By PHIL GELORMINE

NEW YORK—An Attendance projection of 500,000 has been given by C.C. Manifest, Inc., Indiana-based promoters of The Midwest Monster Peace Jubilee and Musical Festival scheduled for Sept. 1-2 on a 1300 acre valley farm in the Hope County section of Benton, Tennessee. At \$15.00 a ticket, the total gate could reach \$7.5 million, making it the largest grossing rock show ever held.

"Although it's somewhat early to officially release a figure, we are pre-

(Continued on page 15)

## CORE to Organize Music Biz Blacks

By RADCLIFFE JOE

NEW YORK—The Congress of Racial Equality, concerned over recent music industry allegations about payoffs and kickbacks to black broadcasters, has moved to organize blacks in the music business so that they would be "better equipped to combat discrimination, unfair competition, and illegal business practices," according to Roy Innis, CORE's national director.

CORE has also charged the Federal Communications Commission (FCC) and the Federal Trade Commission (FTC) with criminal negligence and blatant discrimination against the small black businessman, and the black community at large in the music industry; and

called for "a Watergate type investigation against both bodies."

CORE also claims that the nation's 12 major record companies are monopolistic and destructive to competition in the music industry. The organization calls on the recording giants and some 1500 of the nation's most popular radio stations to either show good faith or face a challenge in court.

According to Innis, CORE, in keeping with its black nationalist ideology, will move into the music industry to organize the blacks in the business in much the same way that it has done with feature films, where it laid down a mandate to the film

(Continued on page 59)

## 'Payola' Concern Opens Forum

By NAT FREEDLAND

LOS ANGELES—A pair of top-level radio and record spokesmen volleyed each other with contrasting views of payola responsibility at the sixth Billboard Radio Forum opening keynote session.

Metromedia Radio president George Duncan opened by saying in his prepared speech, "If, indeed, some of the charges prove true and individuals have accepted payola, it will be sad to note that while individuals may accept payola, companies are giving it not by actually providing budgets for payola, but rather by ignoring telltale signs...

or by not insisting on the same system of checks and controls in their operations that the stations have enforced."

Warner Bros. Records president Joe Smith made an ad-libbed speech which dealt in greater length and detail with burgeoning payola accusations as "the overriding concern of everybody here this year."

Tight Playlists Rapped

And Smith said, "If there have been excesses [in the promotion of records] it is because this is the only way to get records played today....

A lot of good records are being released which should get played on their merits but don't."

Proof Lacking

However, both speakers stressed that there has been, as yet, no firm evidence of any music industry payola or other wrongdoing. Smith specifically accused governmental publicity-seekers and an unfriendly press of smearing records and radio with unproved charges.

"I wish our promotion men could spend less time asking radio stations

(Continued on page 66)

## Executives' Survey:

## Picks Best C/M Aid(e)s

By JOHN SIPPEL

LOS ANGELES—WPLO-AM Atlanta, was rated the most helpful station in breaking country records and also in selling country singles in the first annual survey of national executives in sales and promotion. Jim Clemmons of WPLO-AM was also voted "program director doing the best job of promoting country music" by the 15 executives who work nationally in country music.

Record Service, Houston, and Mobile Record Service, Pittsburgh, tied as the one-stop doing the best job of selling country records. The retail outlet (chain store, rack or independent retailer) selected by the national executives' survey was a tie between Western Merchandisers, Amarillo, Tex. and ABC Records & Tape, Atlanta.

WPLO-AM's overwhelming leadership in starting and selling country

(Continued on page 34)

## Steinberg Uses Outside Assay

By EARL PAIGE

CHICAGO—Phonogram, Inc. is embarking on a program of commissioning outside consultants to support the processes of planning, according to Irwin H. Steinberg, president. An unusual aspect includes employment of a professional planning consultant outside the industry.

The program, outlined in a detailed 155-page report of an executive planning seminar held in Florida

(Continued on page 10)

### NOTE

Diana Ross' "Touch Me in the Morning" should have been shown in the No. 1 position in last week's Hot 100 chart. The Motown single's title was unfortunately eliminated due to a transmission error.



Jerry Masucci, president of Fania Records, is presenting in concert, the Fania All Stars along with invited guests at Yankee Stadium on Aug. 24. Among the guests will be Mongo Santamaria, Bobby Cruz, Cheo Feliciano and Ricardo Ray of Vaya Records, Manu Dibango (Soul Makossa), Jorge Santana of Malo, El Gran Combo, Tipica '73, Caffé and others. The concert will be filmed and recorded. (Advertisement)



Shirley Sylvers has produced five hit records in the last eight months through her family, the Sylvers. Her turn will be coming soon and you won't believe it! (Advertisement)

## Soul Gospel Chart to Bow

CHICAGO—A "soul gospel" chart will be introduced by Billboard late in September, with the basic statistics according to reports tendered by members of the Gospel Announcers' Guild (Billboard, June 30).

Fundamental planning for the new black gospel chart statistics was done at two meetings of GAG Monday and Tuesday (13-14), Al (The Bishop) Hobbs, GAG president and

(Continued on page 4)

(Advertisement)

Happy 10th Anniversary John Mayall.



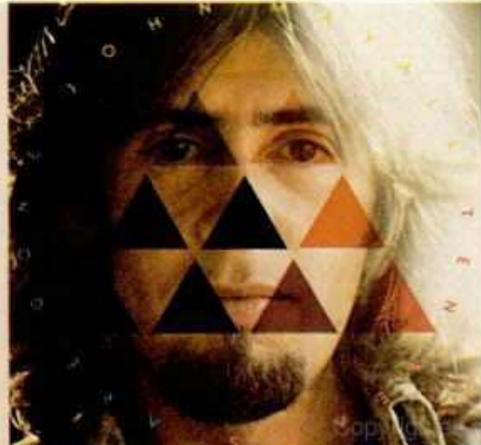
'10 YEARS ARE GONE'

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To celebrate the occasion, John Mayall has a new album, a 2-Record Set (1 side live, 1 side in the studio) with some of the finest blues people around.

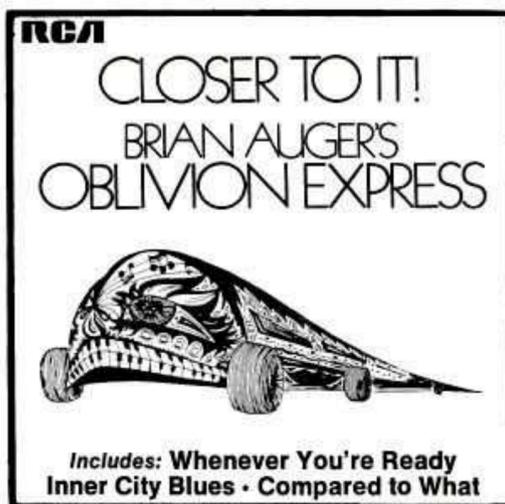
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 Orlando, Mobile, Fresno, Dayton,  
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 Cleveland, Jackson, and Philadelphia

is getting **"CLOSER TO IT!"**

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The brand-new album from Brian Auger and The Oblivion Express.  
 Every cut on it is pulling airplay, and you can't get much  
 closer to a hit than that.

**RCA Records and Tapes**

# General News

## Paper Shortage Intensifies Its Strangle Hold on Industry

By BOB KIRSCH

LOS ANGELES—The worldwide paper shortage which has been affecting the record industry "is affecting all industries involved in packaging, publishing and anyone else using paper" according to industry spokesmen.

The shortage, the severest since World War II, stems from a number of sources. Among the causes are: the anti-pollution laws passed in 1969 which forced a number of marginally profitable mills to shut down because they could no longer operate profitably under government standards; various economic controls created by the government in recent months have placed no restrictions on paper manufacturers shipping product abroad at a higher profit rate; most mills now insist on a buyer accepting 100 percent of an order rather than warehousing it as they did in the past; there are no new mills going up because they are traditionally low profit concerns and banks are not willing to lend money for such ventures; it takes three to

five years to get a mill going at full capacity; and mills are eliminating the lower grades of paper. A number of Canadian mills are also currently on strike.

In addition, sources say that while prices have jumped as much as 30 percent in the past two years, even larger increases are almost certainly on the way.

According to Bill Pine, president of Imperial Pacific Packaging Corp., "The paper industry has in effect told all people in the business of using paper that we are on severe allocation. We've been told they will try and ship the allotments, but the mills may not even make that. Long range planning is not available because we don't know what the price will be tomorrow."

"I see three main causes for this," he continued. "These are the reduction of goods produced and thus made available, the exporting of paper and the implementation of huge price increases. I think the record companies are going to have to start thinking in terms of plainer packages rather than some of the deluxe packs we've seen recently."

Floyd Glinert, vice president of marketing for Shorewood Packaging Corp. said, "We feel the shortage will continue to get worse. Our supplies are fairly well stabilized, but the rumors are that another price increase is on the way. The paper

(Continued on page 66)

## NATRA Awards Columbia, Clive Davis Top Honors

NEW ORLEANS—The National Association of Television and Radio Announcers (NATRA) named Clive Davis, former president of Columbia Records, record executive of the year, at its annual awards presentation ceremony, held here last week.

The association also named Columbia Records, record company of the year.

Lucky Cordell, NATRA's executive director, pledged that the association would appoint a delegation to present the award to Davis.

Other recipients included, Rev. Jesse Jackson, NATRA's International Humanitarian Award, for his work with Operation PUSH (People United To Save Humanity), FCC Commissioner Benjamin Hooks, Martin Luther King Award, for his efforts to foster black activity in the broadcast industry; and John Johnson, former broadcaster turned record executive, received the Human Relations Award.

The complete list of talent award recipients is: Most promising female vocalist: Sylvia; most promising male vocalist: Barry White; most promising group—Brighter Side of

Darkness; instrumental group—Ramsey Lewis; instrumental album—MFSB; blues singer—Johnny Taylor; self-contained group—WAR; duo—Roberta Flack & Donny Hathaway; mixed group—Gladys Knight & The Pips, female vocalist—Aretha Franklin; male vocalist—Al Green; female vocal group—The Supremes; male vocal group—The Spinners; and record of the year—"Love Jones," by The Brighter Side of Darkness.

In the album of the year category, awards were presented to three albums, "Lady Sings The Blues," Diana Ross; "The World Is a Ghetto," War; and "Talking Book," Stevie Wonder. Best film score went to Curtis Mayfield for "Superfly."

Promotion man went to Dino "Boom" Woodard, Ko Ko Records; producer of the year was Thom Bell.

Other awards went to: Radio Woman—Bernadine Washington, WVON-AM, Chicago; Radio Man—William E. Summers, WLOU-AM, Louisville, Ky.

Radio Excellence Awards, (Major Markets): George Woods WDAS-

(Continued on page 10)

## Elektra-Asylum Combine To Form New Label

NEW YORK—The Asylum label will move from Atlantic Records, its current distribution home, to Elektra Records and form a complex to be called Elektra-Asylum-Nonesuch. Nonesuch is the Elektra classical line.

David Geffen, who started the label in 1971 with Elliott Roberts and in affiliation with Warner Communications, moves with the label and will now head up Elektra Records. He will still be based in Los Angeles,

with the title chairman and chief executive officer of each company.

Mel Posner, Elektra general manager, will be president of Elektra-Asylum.

Former president and chief executive officer of Elektra Jac Holzman has been named chairman of the planning committee and senior vice president of Warner Communications Inc. (see Executive Turntable).

## Kirshner Opens New TV Rock Series With Stones

NEW YORK—The Rolling Stones will appear in the premiere segment of "Don Kirshner's Rock Concert," the new rock television series recently announced as a joint venture of Kirshner Entertainment Corp. and Viacom Enterprises.

According to Marshall Chess, president, Rolling Stones Records, who made the announcement together with Kirshner and Irv Wilson, Viacom vice president, the Roll-

ing Stones will be seen in a segment taped at a London recording studio. The segment is being directed by Michael Lindsey Hogg, who worked earlier with the group in filming "Jumping Jack Flash" for British television.

The performance will include all new material from the group's forthcoming Rolling Stones album,

(Continued on page 59)

## A&M Sets 1st Intl. Meet

LOS ANGELES—A&M Records' international sales meetings will be held in Barbados and three European locations besides the label's headquarters here, for the first time.

## Atl's 1st Four Channel Disks

NEW YORK—Atlantic Records has issued its first release of CD-4 quadraphonic disks. Using the discrete approach to quadraphonic sound, Atlantic engineer-producer Tom Dowd was responsible for mixing the final masters. Artists represented in the release include Herbie Mann, Bette Midler, Donny Hathaway, Spinners, Black Oak Arkansas and "The Best of Aretha Franklin" which features two selections unavailable on any other LP. Albums list at \$6.98.

The Aug.-Dec. conclave schedule welcomes A&M's newest overseas affiliates, Scandinavia's Sonet Group and EMI of Southeast Asia.

European meetings were held with Ariola Aug. 16-18 in Holland and also will be Sept. 15 in Germany. Sonet Group meeting is Sept. 6-7 in Norway. Sonet is a 15-year-old operation comprised of Sweden's Sonet Grammfon, Denmark's Dansk Grammfonpladeorlag, Norway's Arne Bandiksen and Finland's Scandia-Musik. Michele Demay, A&M European promotion director, will present all these sessions.

The Los Angeles meeting will be Sept. 10-12 at Century Plaza Hotel. Attending are Jimmy Dy of the Philippines, Allan Hely and Phil Mathews of Australia, Keith Bruce of EMI Singapore-Hong Kong. The

(Continued on page 48)

LOS ANGELES—The worldwide paper shortage which has been affecting the record industry "is affecting all industries involved in packaging, publishing and anyone else using paper" according to industry spokesmen.

The shortage, the severest since World War II, stems from a number of sources. Among the causes are: the anti-pollution laws passed in 1969 which forced a number of marginally profitable mills to shut down because they could no longer operate

## Warner Releases Deluxe Film Music Anniv. Sets

NEW YORK—Warner Bros. Records is releasing two deluxe three-record sets as part of its celebration of Warner Bros. Golden Anniversary. The sets, first reported last spring (Billboard, May 26), will contain sound track recordings of scenes, stars, songs and scores from Warner Bros. films produced since 1923.

"50 Years of Film 1923-1973" and "50 Years of Film Music 1923-1973" will each carry a \$12.98 retail price and will include rare stills, special graphics and a text written and edited by film historians and film music authorities. All recordings have been taken from original film prints, with no selections rerecorded for the album.

Leslie Harsten produced the sets for LesLee Productions.

## London Sets O'Sullivan Month

NEW YORK—London Records has designated October as Gilbert O'Sullivan Month. An extensive month-long promotional effort for O'Sullivan's two previous MAM albums, and his next LP, "I'm a Writer, Not a Fighter," scheduled for October release, will coincide with O'Sullivan's first U.S. tour.

Herb Goldfarb, vice president, sales and marketing, set the program following meetings with Chris Hutchins of the MAM organization, with support to comprise press and radio advertising and a special retail window display to be distributed to every city where O'Sullivan performs. The window kit will include a sweater, imprinted with the letter "O," and a mobile centerpiece displaying the three LP's. Glossy photos, pennants and a poster are also incorporated into the display design.

O'Sullivan's upcoming tour and current chart strength are also being cited as key to London's rush-release of "Sullivan Plays O'Sullivan," an instrumental LP by "Big" Jim Sullivan, guitarist for Tom Jones, featuring interpretations of O'Sullivan's songs.

## Grateful Dead Set Label Dist.

SAN RAFAEL, Calif.—Grateful Dead Records, new label from the Grateful Dead located here have set up their own distribution network.

The label, under the direction of Andy Leonard and Ron Rakow, will reportedly move product through independent distributors. At present, neither Leonard nor Rakow were available for comment.

Release coincides with the Warner Bros. film festival underway at the Museum of Modern Art here since early July. The festival, which includes daily screenings of Warner Bros. films, featurettes, cartoons and trailers, continues to Nov. 5.

## Deutch Heads New York Times Publishing Firm

NEW YORK—The New York Times Company has formed the New York Times Music Corporation, a publishing subsidiary, which will begin operations on Sept. 17.

President and chief executive will be Murray Deutch, who has headed United Artists Music Publishing Co. since 1970.

The new subsidiary will work closely with Quadrangle/The New York Times Book Company, which published "The New York Times Great Songs of The Sixties" in 1971, and "The New York Times Great Songs of Broadway" earlier this year.

Quadrangle also has three more songbooks scheduled for release later this year, a "Gershwin Years Song Book," "The 100 Great Country and Western Songs," and a book of compositions by John Lennon and Paul McCartney.

Deutch, who was associated with Southern Music and Peer International and with Jubilee Records prior to his post as president of United Artists Music, plans to focus on writer-performers in his initial signings for the firm.

The New York Times had previously been rumored as a top bidder for the Big Three publishing catalogs earlier this year.

## Stax Before Grand Jury

NEW YORK—Stax Records will reportedly claim attorney-client privileges when it appears before a Federal Grand Jury in New Jersey, Tuesday (21) to challenge a subpoena of a private report allegedly indicating evidence of illegal payoffs by one of the record companies being investigated by the grand jury.

Stax is reported to have commissioned the report, prepared by Norman Jasan Associates, an investigative agency.

More Late News  
See Page 66

## Label Printing Forecasts Good Business Ahead

By PHIL GELORMINE

SCRANTON, Pa.—Keystone Printed Specialties Co., Inc., believes that the record label printing has always been a fair "barometer of the recording business."

The Scranton-based printing firm's sales volume has increased 21 percent over the previous year and has doubled in the last five years, according to Philip Fisher, Jr., Keystone president. Last year the company topped \$1 million in sales.

"As far as we are concerned, when business is slow the first thing that dries up is the sale of records in a bad economy," said Fisher. "It's one of the things that people consider not to be a necessity item. When the economy rallies, and we've seen this happen time and time again, the last thing people begin to purchase is records. The record companies, aware of this, order label shipments from us in anticipation of a healthy economy."

Fisher added that when most of his accounts begin to order over and above their usual volume, independent of each other, he is able to gauge the general state of business at that time.

"Despite the President's Phase 4 policy, right now we are seeing orders pick up that have been slightly slow for the past six or seven months," he said. "Keystone ships over 2½ million labels a day all over the country. We have four, two and single color presses running on two shifts. Our company has 30 employees."

Keystone Printed Specialties was founded in 1906 by Fisher's grand-

(Continued on page 66)

# Executive Turntable

**Charles Koppelman** named vice president national a&r for Columbia Records, coordinating and supervising all the label's a&r activities. The move follows the resignation of **Kip Cohen** from the post of Columbia's director of a&r last week. **Koppelman** moves into his new position from that of vice president, April/Blackwood, the publishing arm of CBS Records and was previously associated with **Koppelman-Rubin Music**.

**Jac Holzman**, founder, president and chief executive officer, Elektra Records, named chairman of the planning committee and senior vice president of Warner Communications Inc., working with quadraphonic sound, cable television and video disk developments. He formed Elektra Records 23 years ago.

**Guenter Hensler**, who has been assistant to Bob Brockway, Polygram Corp. president, New York, the past year, will become head of the Polygram group corporate planning activities, based in Hamburg Sept. 1. He joined DGG in 1968 as head of the international classical exploitation department. . . . **Dick Gordon** has joined Sound Syndicate and Alfie Records, Los Angeles, as promotion manager of the west coast division.

**David Geffen**, currently head of Asylum Records named chairman and chief executive officer of Elektra-Asylum-Noneusch Records, a new merger. He was formerly with the **Geffen-Roberts Management Co.**, Creative Management Associates, Ashley Famous and William Morris. **Mel Posner**, with Elektra since 1958 and currently executive vice president and general manager of the label, named president of Elektra-Asylum.

**George Gerrity** named eastern artist relations special projects director, Warner Bros. Records, based in Boston. He formerly did radio promotion in Cleveland for the label in Cleveland . . . A&M's Irving/Almo Publishing has been divided into three areas of responsibility with the imminent retirement of chief **Chuck Kaye**; **Bud Dain** is general manager, **Lance Freed** is professional manager and **Evan Medow** will direct administration, plus **Rondor International**, A&M's overseas publishing.

**Red Forbes** named assistant national r&b promotional director at ABC/Dunhill. He will report to national promotion director **Arlene Schesel** and served previously at All Platinum Records as national promotion director. . . . **Bob Siner** named director of media for MCA Records. With MCA for two years as assistant creative director, Siner will now be responsible for all media purchases and will head firm's in-house agency, Lankershim Advertising.

At United Artists Records, **Charlie Brown** named soul promotion director, East Coast. He was previously with WNOV-AM, Milwaukee. . . . **Stephanie Murray** joins United Artists as legal department director of copyrights and tune research. She previously was executive secretary to Screen Gems-Columbia Music president **Lester Sill**. . . . **Joe Cohen** appointed coordinator of talent development for Dick James Music, Inc., where he will be active in new talent management. Cohen was previously with the Wes Farrell Organization as director of traffic and licensing.

**Alan Steinberg** named executive vice president at DIR Broadcasting, joining **Bob Meyrowitz** and **Peter Kauff** as principals in the syndication and production firm. Steinberg was most recently eastern sales manager for NBC Radio Network. His duties will focus on sales, investigation of new properties and general business organization. . . . **Harry Hetherington** has joined the professional staff of the Peer-Southern Organization. . . . **Steve Spooner** named national sales manager at Publisher Sales, Inc. (PSI), newly formed sheet-music jobber. . . . Also joining PSI is **Tom Massarella**, formerly with Music Dealers Service, and **Debbie Artiles**. Massarella will serve as stock manager, while Miss Artiles will assume the duties of office manager.

**William A. Schaaf** promoted to merchandising and advertising manager of the Claber record department of Cook United, Inc. . . . **Lawrence J. Kraman** named chief engineer of the Peer-Southern recording studios. Formerly with the Record Plant, Kraman will also work as in-house producer and coordinator. . . . **Frederick W. Tamkin** appointed vice president of product development at Ross Electronics. Prior to joining Ross two years ago, he was chief electrical engineer for Warwick Electronics. In his new position, he will be responsible for all product development activities in both the Far East and the U.S., engineering, quality control and domestic production. (Continued on page 66)

## Little David Ties Carlin LP's to TV

LOS ANGELES—Little David Records is coordinating a national push for their two Geroge Carlin gold albums in connection with the comedian's first TV special. "The Real George Carlin," sponsored by Monsanto's clothing division, is being syndicated in the 35 biggest U.S. markets Aug. 14-30 in prime viewing time.

According to Leonard Sachs, marketing director for the Atlantic-distributed label, print ads for Little David's Carlin product will be placed in local TV schedule publica-

tions as the show airs. There will also be displays in the department store apparel section tagged on the sponsor's TV promotion spots.

Local TV station promotion personnel are being serviced with kits and LPs. A five-minute pre-recorded open-end radio interview will be available in each market, Carlin may do a few interviews.

The next Carlin LP will be out in September as part of a multiple comedy-album release also including **Bruno & Schreiber** and the **Committee**.

## Stax's Gospel Label to Bust Market Open

CHICAGO — Stax's subsidiary black gospel label is recording some of the top soul and pop musicians as backup for its acts and using top studios in major markets, said Gene Barge and Mary Peake, who head up the division. Because of this, they feel black gospel is about to break wide open.

One of the newest labels to jump into black gospel, The Gospel Truth was represented for the first time at the sixth annual Gospel Music Workshop of America (GMWA) here. Two related subsidiary labels are Respect (spoken word) and Par-tee (comedy).

Barge, veteran arranger and producer and affiliated with the Operation Breadbasket music movement in its beginning, pointed out that although CBS distributes Stax, The Gospel Truth and the other two subsidiary labels are distributed independently because of the specialization.

Of the 19 LP's in gospel, only a few were recorded in Memphis, since Truth is going to the individual markets and uses local talent. Barge said that three of the LP's will soon be available in 8-track, Truth's first.

These will be packages by Charles May & Annette May Thomas, the People's Choir of Operation Push (Rev. Jesse Jackson's organization) and the Henry Jackson Company, a group Barge believes will break all sales records.

Backup on this album includes Joe Samples, keyboard artist with the Crusaders, the Blue Thumb group, Welton Felder, bassist with the Crusaders, Paul Humphrey, a top rock drummer, and David T. Walker, who performs on many A&M recordings.

### Updating Showcase

What is breaking black gospel loose is the combination of what Barge calls a "renaissance of youth interest in gospel that has a contemporary beat," top arranging with focus on horn and string sections, and the lyric content.

Black gospel today combines the freedom always associated with rhythm & blues, "to the point where we can include almost any element except strong sex," Barge said. "We're into themes such as the love of man, man to man relationships and the relationships of one ethnic group to another."

Nevertheless, the pop music industry still has a problem identifying with black gospel, Barge and Peake believe, because for one thing, it's wrongly associated with the past "when blacks were humble."

This warped image of black gospel was a theme mentioned in other interviews here with principles of GMWA, and especially Al Hobbs, head of the Gospel Announcers Guild (see separate story).

Other labels represented included John Daniels, Glory; James Bullard, Boss; Shanon Williams, Nashboro; Fred Mendelsohn, Savoy; and expected the final day, Stan Lewis, Jewel.

## Creed Taylor Opens Two New Branches

NEW YORK—CTI Distributing Co. has opened two new branches, one in Boston, covering the New England and upstate New York areas, and the other in Washington, covering Baltimore and all of Maryland, Washington, D.C., and Virginia. The two new operations bring the total of CTI's distributing branches to seven.

# Black Gospel Music Proves Vitality on Radio & Adv.

CHICAGO—All day and even 24-hour all-gospel outlets are proving to station management and advertisers the vitality of black gospel music, according to Al Hobbs, president, Gospel Announcers Guild (GAG), who sees black gospel spreading to white audiences soon "just as happened with rhythm & blues."

GAG, meeting here in conjunction with the Gospel Music Workshop of America (GMWA), has as its main purpose the coordination of

black gospel announcers and really the education necessary to define the music movement, "even within our own organization and our own stations," Hobbs said.

GAG, formed a year ago when it decided to affiliate with GMWA, held morning workshops here focusing on announcing techniques, license exam preparation, and public speaking, and plans to add to this program both in terms of helping amateurs and professionals, Hobbs said.

GAG will hold its annual meeting Nov. 17 at the Holiday Inn Midtown, Baltimore. Officers were announced earlier (Billboard, June 30).

Hobbs noted that black gospel has traditionally been "treated like a stepchild" by the recording industry "and especially NATRA (National Association of TV and Radio Announcers)," which just met in New Orleans (Billboard, Aug. 11).

An Air personality with WTLC-FM (Indianapolis) where he said he has now scheduled an hour of gospel 5-6 a.m. Mon.-Fri. and six hours Sunday mornings to lead that market Sunday mornings with a 13.9 ARB out of 19 stations, Hobbs believes black gospel has suffered from a "warped" image.

"Some of this came from TV appearances where it appeared black gospel was overly emotional, with a lot of shouting, screaming and grabbing hold of hot potbelly stoves."

"Basically, people have failed to understand the life style of today's blacks, and this includes even station sales people, which has been fostered by such things as ARB being afraid to go into the ghetto after 6 p.m."

Like others here, Hobbs described the multi-faceted ideas being incorporated into contemporary black gospel. His morning show has a drug-oriented theme in terms of rap: "Trip out on Christ; drug release through Christ. . ."

"We reflect a sincere hope in the hearts of our ancestors, liberation of the soul as well as the physical man, deliverance from hang-ups, love, brotherhood."

Hobbs said also, "I think we can thank white songwriters too, because they started talking about love before blacks. We were still singing about laying somebody's old lady."

Pointing to such examples as Pauline Wells Lewis, WSID-AM (Baltimore), with a drive time black gospel show and successes in Atlanta and Washington with similar programming, Hobbs said, "Sponsors are realizing the tremendous black consumership in large markets and how blacks have to relate to black gospel because there is a heritage involved."

## Top Stars Headline Black Caucus Fete

NEW YORK—Isaac Hayes, Johnny Nash, the Dells and poet Nikki Giovanni are among the performers who will entertain for the 3000 guests expected when Tom Bradley, the first black mayor of Los Angeles, is honored at the Third Annual Congressional Black Caucus Dinner to be held Sept. 29 at the Washington Hilton Hotel, Washington D.C. Edward W. Brooke, since 1966 the only black member of the U.S. Senate, will be the main speaker.

The Congressional Black Caucus is a nonpartisan group comprised of the 16 black representatives in Congress.

## Soul Gospel Chart to Bow

• Continued from page 1

air personality at WTLC-FM, Indianapolis, and GAG members, attending the week-long Gospel Music Workshop of America convention here, met with Billboard's Candy Tusken, manager of the chart department, and Earl Paige, Chicago bureau chief, to organize coordination between participating GAG members and the chart department Wednesday (15).

Primary chart data will be supplied by those GAG members who are professionally involved as air personalities playing "soul gospel." Among those attending the GAG meeting were DJ's like: Eula Mae Hatter, WXOK-AM, Baton Rouge; Rev. Jerome C. Chambers, KXLW-AM, St. Louis; Betty Hawkins, WSID-AM, Baltimore; "Syl" Morgan, KAAT-AM, Denver; Martha Parker, KOWL-AM, Omaha; Aurelia White, WSID; Arthur Turner, WELW-FM, Cleveland; Denver Wilborn, WABQ-AM, Cleveland; Odessa Still, WJMO-AM, Cleveland; Floyd Pouncey, KNBA-AM, Vallejo, Calif.; Ann Jones, WELW-FM, Pauline Wells Lewis, WSID; Sarah Bates, WELW-FM; James Wilson, WKST-AM, New Castle, Pa., and Rev. C.H. Dorsey, KOWH-AM&FM, Omaha.

The "soul gospel" chart is the result of a growing demand from Billboard readers who at all levels of industry, from manufacturing to retail and publishing to radio, have noted a growing demand for this type of repertoire.

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# Double Trouble. The Isley Brothers "3+3"

**THE ISLEY BROTHERS • 3+3**  
FEATURING: THAT LADY



KZ 32453  
**TNECK**

Count 'em, where there were once three Isley Brothers now there are six. Six Isleys with the biggest, best album they've ever recorded.

Something else too. "3+3" contains the hit single, "That Lady," which is climbing to the top of the charts

and playlists across the country. It's The Isley's first release with Columbia. It's a hit.

And naturally the album's going to follow it right to the top.

**On T-Neck Records and Tapes**

Distributed by  
Columbia Records



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Microfilm rolls of Billboard (6 months per roll) can be purchased through 3M IM/Press, 521 W. 43rd St., New York, N.Y. 10036. William Hutcheson, Area Code 212, 524-6374.

Subscription rates payable in advance. One year, \$40, two years, \$70, three years, \$90 in U.S.A. (except Alaska, Hawaii and Puerto Rico) and Canada. Rates in other foreign countries on request. Subscribers when requesting change of address should give old as well as new address. Published weekly. Second-class postage paid at New York, N.Y., and at additional mailing offices. © Copyright 1973 by Billboard Publications, Inc. The company also publishes Amusement Business, Discografia Internazionale, Gift & Tableware Reporter, Merchandising Week, Record Mirror, Music Week, Vend, World Radio Television Handbook, American Artist, High Fidelity, Modern Photography, Photo Weekly. Postmaster, please send Form 3579 to Billboard Publications, Inc., 2160 Patterson St., Cincinnati, Ohio 45214. Area Code 513, 381-6450.



# NARM's '74 Convention Planners Meet Sept. 29-30

**NEW YORK**—For the first time, four manufacturer representatives will act as advisors to the 1974 NARM Convention Committee and participate in the planning of all aspects this year. They are Robert Fead (A&M); Rick Frio (MCA); David Glew (Atlantic), and Bruce Lundvall (Columbia).

The 1974 NARM Convention Committee will meet on Sept. 29-30 at La Costa, Calif., to discuss plans for the 16th Annual NARM Convention, which will be held March 24-28 at the Diplomat Hotel in Hollywood, Fla.

The chairman of the convention committee is David Press (D&H Distributing Corp., Harrisburg), and members of the committee are: Louis Kwiker (Transcontinental Music Corp., Gardena, Calif.); Don Weiss (All Label Record Service, Cleveland); Leonard Singer (Asso-

ciated Distributors, Phoenix); David Lieberman (Lieberman Enterprises, Minneapolis); Jay Jacobs (Knox Record Rack Service, Knoxville); Howard Ring (Music Merchants of New England, Woburn, Mass.); Paul David (Stark Record & Tape Service, No. Canton, O.); Thomas Heiman (Nehi Distributing Corp., Los Angeles); and John Cohen (Disc Records, Highland Heights, O.).

Peter D. Stocke (Taylor Electric Co., Milwaukee), NARM president, is an ex-officio member of all committees and will be in attendance, as will Jules Malamud, NARM's executive director.

In-depth discussions will be held by members of the committee on the areas of convention theme, speakers, educational seminars, manufacturer and merchandiser meetings, the NARM Awards Banquet, and all other facets of the annual meeting.

Following the termination of the two-day convention committee meeting, a meeting will be held of the entire manufacturers advisory committee and the NARM board of directors to thoroughly review and evaluate all plans proposed by the Convention Committee.

Members of the manufacturers advisory committee include the four manufacturers on the convention committee as well as Irv Biegel (Bell); Bill Farr (Polygram); Joel

Friedman (WEA Distributing Corp.); Herb Goldfarb (London); Sam Goff (Scepter); Mort Hoffman (RCA); Philip Jones (Motown); Bud Katzel (Avco); Dennis Lavinthal (ABC/Dunhill); Richard Lionetti (Pickwick International); Mike Lipton (United Artists); Tony Martell (Famous Music); Lewis Merenstein (Buddah); Stan Moress (MGM); Mel Posner (Elektra-Asylum); Edward Rosenblatt (Warner Bros.); Marvin Schlachter (Chess/Janus); Jerry Schoenbaum (Polydor); Lou Simon (Phonogram) and Don Zimmermann (Capitol). The meeting of the Manufacturers Advisory Committee with the NARM Board of Directors will be held on Oct. 1.

The series of meetings will be finalized and climaxed with the meeting of the NARM Board of Directors, Oct. 2, who will wrap up the convention and other business matters vital to the Association and the industry. The members of the NARM Board who will be in attendance are: Stocke, Press and Lieberman; Jack Silverman (ABC Record & Tape Sales, Des Moines); Jay Jacobs (Knox Record Rack Co., Knoxville); Jack Grossman (Jack Grossman Enterprises, Woodbury, N.Y.); Norman Hausfater (Musical Isle of America, St. Louis); Daniel Heilicher (Heilicher Bros., Minneapolis); and George Souvall (Alta Distributing Co., Phoenix).

## Letters to the Editor

Senator James L. Buckley has gained substantial notoriety in recent weeks by milking the sacred cow of law and order; in castigating the recording industry with such zeal he makes his holier-than-thou stance a travesty of decency in the apparent goal for self-glorification by using the very real problems that beset our industry as a political football that he seemingly hopes to use at a time when he is in need of a base for his upcoming re-election.

Evidently, things must be slow in Washington these days for Senator Buckley, who seems to have nothing better to do than to protect the American people from the supposed jaws of drugs and the "mob" which he ludicrously feels permeates our industry. It is ridiculous—even stupid—for Senator Buckley to try to place himself as an overnight expert on the recording industry. He isn't! He is just another grandstander fighting for the spotlight and a chance to gather in headlines. We in the recording industry certainly have our problems, but it seems that through the RIAA and other worthwhile industry means we are endeavoring to cure our ills as speedily and as efficiently as possible.

Senator Buckley is misinformed and incorrect for condemning the entire recording industry for the acts of a handful of criminals. Dishonesty can be found in all segments of big business, but it would be as wrong to brand an entire industry for the wrongdoings of a handful of corrupt men as it would to find all of the Senate and every congressman guilty of the trespasses of a small minority. I further resent the bipartisan appearance these investigations are having. It looks as if major network affiliated companies are bearing the brunt of these attacks.

It is time that we in the recording industry stood united in the knowledge that we, by and large, are an honest industry attempting and succeeding in our goals of reform. The guilty should be punished and our industry should take all possible steps to make it harder for these kinds of people to participate in the industry's future. But what we don't need at this time is someone to make our problems into a stepping stone for their political ambitions.

Michael A. Viner  
President  
Pride Productions

## Monster Mash— 3rd Time Round

**NEW YORK**—London Records is rush-releasing the original "Monster Mash" album by Bobby "Boris" Pickett on London's Parrot label in response to consumer and distributor demand generated by the recent re-release of Pickett's "Monster Mash" single.

Response to the single, now in its third release, has also led to Pickett's reformation of the Crypt-Kickers, his band. An upcoming tour and television performances are being planned for the group.

## HOLZMAN INTERVIEW:

# W/E/A Allocates \$250 G's To Bow Quadrasonic LP; Eyed as Aid to 2-Channel

**EDITOR'S NOTE:** This is the concluding installment in an in-depth interview with Jac Holzman, until recently president of Elektra Records and then and now a pathblazer in new technology in music. The interview was conducted by Lee Zhitto, editor-in-chief of Billboard Magazine, and Claude Hall, associate news editor of Billboard Magazine.

**HALL:** Are you familiar with the progress being made by Lou Dorren at Quadrecast Systems regarding discrete quadrasonic?

**HOLZMAN:** I even worked with Lou on the breadboard of the integrated chip. I've been through every aspect of that with him. He and I are in close touch. I even know what the orders are on the chip. Very encouraging.

## Sandel Assets' Auction Elicits Low Bid Response

**LOS ANGELES**—The average LP went for about .225 cents, while the average prerecorded cassette or 8-track tape went for 80 cents at a recent auction of the assets of Rapid Merchandising Co. Inc., Santa Ana, Calif. The firm, founded by Herb Sandel, filed a petition under Chapter XI of the Bankruptcy Act recently.

The auction, attended by approximately 70 persons, many of whom were in cutouts and subdistribution in this area, advertised that 250,000 "current popular" LP's and 17,000 8-track tapes and cassettes would be offered. If "current" would mean LP's released with the past year, the true figure was probably less than 10,000 albums.

**HALL:** It's said that the new chip will even solve some of the bad pressing problems with records... discrete records, that is.

**HOLZMAN:** The chip is a perceptible improvement over the best existing demodulator for CD-4 records. But the great thing about a chip is that you don't have to bother with it; you put it in at the manufacturing stage and it's there.

**HALL:** Well, you've been using his handmade units, haven't you, for testing?

**HOLZMAN:** We have a dozen of them. We bought Panasonic units and sent them up to him for his magic... his mystical incantations.

**HALL:** Lou was good enough to build me one... it's better than any that I've heard since.

(Continued on page 59)

# More Now Than Ever



# GRAND FUNK

## We're An American Band

their ninth gold album



SMAS-11207

Produced by Todd Rundgren  
On Capitol Records & Tapes



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# Wall St. Happy Over Capitol: Favor Menon at the Tiller

LOS ANGELES—It's suddenly the talk of the music industry and Wall Street. Capitol Industries Inc. (Capitol Records) is back on a firm financial footing.

Interest is percolating again in the company, which is 70 percent-owned by EMI Ltd. Why the vigor?

Sharply increased earnings for the year ended June 30 and a dividend of 25 cents a share, its first in two years.

Some analysts attribute the Capitol comeback to Ebaskar Menon, president and chief executive officer, and to his positive restructuring steps taken when he first assumed command of the red ink splashed company.

"He (Menon) has firm control of the company," said one analyst, "and he isn't prone to speculative fever which usually abounds in the music business."

Another analyst had this to say:

"Menon is more business-oriented in an industry which operates (often) on emotional decisions."

Here are some specific facts that can be stated on Capitol's turnaround:

—All divisions and subsidiaries of the company contributed to the higher earnings.

—Improvement can be attributed, among other reasons, to new releases of the Beatles, as well as successes of both new artists and established acts.

—Confidence by institutions and individual shareholders (large block investors) in Capitol after the board declared the 25-cent dividend. The dividend—the first since 16 cents a share was paid in January, 1971—is payable Sept. 7 to stock of record Aug. 24. Menon said future dividends will depend upon operating results.

—Reported net before extraordinary items of \$5.2 million, or \$1.14 a share, on sales of \$142.3 million for fiscal 1973. In fiscal 1972, Capitol Industries had a net before extraordinary items of \$1.4 million, or 30 cents a share, on sales of \$129.7 million.

—Capitol had an extraordinary gain of \$392,000 from a tax-loss carry-forward with final net of \$5.6 million, or \$1.23 a share, in 1973. In 1972, it had extraordinary items of \$230,000, resulting in final net of \$1.6 million, or 35 cents a share.

The only discouraging aspect of the company's report was at Merco. "Though sales volume continued to be the prime problem at Merco, more favorable operating results were registered in fiscal 1973," Menon said.

Getting plus marks were Capitol Records of Canada, Audio Devices and Toshiba-EMI Ltd. (Japan), which Capitol has a 25 percent interest.

# Off the Ticker

**TWENTIETH CENTURY-FOX FILM CORP.** intends to acquire up to 136,000 shares of its common stock to meet requirements for shares under the company's stock option and incentive compensation plans. The repurchases will be made from time to time. The company has 8.6 million shares outstanding.

**SONY and WALT DISNEY PRODUCTIONS** are subjects for securities reports issued by Cowen & Co.

**MINNESOTA MINING** boosted quarterly dividend to 27½ cents from 25 cents a share, payable Sept. 12 to shareholders of record August 24.

**MEMOREX CORP.**, Santa Clara, Calif., announced it is holding merger negotiations with **Control Data Corp.**, Minneapolis, a computer firm. However, Control Data announced it is holding preliminary talks with Memorex and Bank of America, covering a proposed agreement for the Minneapolis firm to manage and maintain leased Memorex equipment. Memorex, which owes \$130 million to the Bank of America, faces writeoffs that could total \$85 million. Recent merger talks between the Singer Co. and Memorex were called off.

**CARTRIDGE TELEVISION INC.** has been authorized to continue in business as debtor-in-possession without posting indemnity.

The company recently filed a petition under Chapter 11 of the Federal Bankruptcy Act. Under Chapter 11, a company continues to operate but seeks court protection against creditor lawsuits while it attempts to work out a plan for paying debt.

Cartridge TV listed liabilities of \$29,004,706 and assets of \$18,629,866.

# Market Quotations

As of closing, Thursday, August 16, 1973

1973 High	Low	NAME	P-E	(Sales 100's)	High	Low	Close	Change
27	7%	Admiral	5	424	11	10%	10%	- 1%
40	21%	ABC	—	502	25½	25½	25½	- ½
15%	5%	AAV Corp.	6	28	7%	6%	6%	- ¼
15%	3%	Ampex	61	401	4%	4%	4%	+ ¼
8%	2	Automatic Radio	7	30	3%	3%	3%	- ½
20%	8%	Avco Corp.	3	179	9%	8%	8%	- 2
15	6%	Avnet	—	229	8	7%	7%	- ¼
73%	22%	Bell & Howell	9	538	31½	30	30	- 1½
14%	6%	Capitol Ind.	13	202	12½	11½	11½	- ¾
107	30%	CBS	—	477	32%	32	32	- ¾
14%	4	Columbia Pictures	—	262	5	4%	4%	- ¾
3%	2%	Craig Corp.	7	108	3%	2%	3%	+ ¼
14	4%	Creative Management	6	89	5%	5%	5%	- ¾
123%	71%	Disney, Walt	52	1303	85%	83%	83%	- 2½
6	2%	EMI	13	39	3%	3%	3%	+ ¼
74%	56%	General Electric	20	2879	60%	59%	60%	+ ¾
44%	21%	Gulf + Western	—	439	24%	23%	23%	- 1½
16%	7%	Hammond Corp.	7	127	9	8	8%	- ¾
42%	6%	Handleman	—	253	9%	8	8%	- ¾
7	1%	Harvey Group	35	16	1%	1%	1%	Unch.
62½	29%	ITT	—	3968	31	29%	29%	- ½
40%	8%	Lafayette Radio Elec.	7	85	10%	10%	10%	+ ¼
35%	18%	Matsushita Elec. Ind.	8	1043	25%	23%	23%	- 2¼
34%	4%	Mattel Inc.	—	389	4%	4%	4%	- ¼
35%	18%	MCA	9	287	26	25%	25%	- ½
27%	13%	MGM	17	61	18%	16%	16%	- 2½
32%	11%	Metromedia	—	390	12%	11%	11%	- ¼
88%	74%	3M	—	2330	86%	83%	83%	- 3
40%	10%	Morse Electro Prod.	7	320	15%	14	14	- 2¼
57%	42%	Motorola	—	852	52%	51%	51%	- ¾
39%	20%	No. American Philips	—	91	22%	22%	22%	Unch.
51%	22	Pickwick International	16	66	29%	27%	29%	+ ¼
25%	6%	Playboy Enterprises	6	157	7%	7	7%	Unch.
45	22%	RCA	—	1958	24%	23%	23%	- 1
57%	38%	Sony Corp.	39	1654	47%	44%	44%	- 3½
30%	11%	Superscope	9	1592	34%	31%	31%	- 3½
49	15%	Tandy Corp.	11	523	19%	19%	19%	- ¾
23	4%	Telecor	7	83	6%	6	6	- 1½
14%	2%	Telex	23	420	2%	2%	2%	- ¾
10%	2	Tenna Corp.	—	38	2%	2%	2%	- ½
32%	11	Transamerica	—	2134	11%	11%	11%	- ¾
20	11%	Triangle	—	19	13%	13%	13%	+ ¼
17	6	20th Century	8	1003	8%	6%	6%	- 2¼
50	11	Warner Communications	5	1148	12%	11	11%	- ¾
20%	10	Wurlitzer	—	30	10%	10%	10%	- ½
12	1%	Viewlex	—	57	1%	1%	1%	Unch.
56%	34%	Zenith	12	500	35%	35%	35%	+ ¼

As of closing, Thursday, August 16, 1973

OVER THE COUNTER*	VOL.	Week's High	Week's Low	Week's Close	OVER THE COUNTER*	VOL.	Week's High	Week's Low	Week's Close
ABKCO Ind.	28	2%	2	2	Mills Music	0	7%	7	7%
Bally Mfg. Corp.	1445	55½	48½	50%	Recoton	28	2%	2%	2%
Cartridge TV	—	½	¾	¾	Schwartz Bros.	13	2%	2%	2%
Data Packaging	17	5%	5%	5%	United R.&T.	—	1	1	1
Gates Learjet	83	8%	7%	7%	Wallich's M.C.	—	¾	¾	¾
GRT	104	2%	2%	2%	Omega-Alpha	86	3	2%	2%
Goody Sam	17	2%	2%	2%	MMC Corp.	—	1½	1	1½
Integrity Ent.	—	1%	1%	1%	Seeburg	177	20%	19%	19%
Koss Corp.	49	12%	12%	12%	Orrox	1	3%	3%	3%
M. Josephson	2	8%	8%	8%	Kustom	191	6	5%	6
					Memorex	—	3%	3%	3%

\*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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GOOD GRIEF, JUDI PULVER!

SCHULZ  
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MGM RECORDS

# Earnings Reports

**KUSTOM ELECTRONICS INC.**

3rd qtr. to June 30:	1973	1972
Sales	\$3,250,433	\$3,079,687
Net income (loss)	(11,668)	239,684
Per share		.19
nine-months		
Sales	9,273,461	8,838,293
Net income	376,002	613,047
Per share	.29	.48

**MORSE ELECTRO PRODUCTS**

1st qtr. to June 30:	1973	1972
Sales	\$34,151,000	\$30,878,000
Net income	1,056,000	971,000
aPer share	.37	.34
Average shares	a2,887,396	a2,896,497

a—Based on average common and common equivalent shares.

**CAPITOL INDUSTRIES INC.**

Year to June 30:	1973	1972
Sales	\$142,901,000	\$129,688,000
Income	5,232,000	1,391,000
bSpecial credit	392,000	230,000
cNet income	5,624,000	1,621,000
aPer share	1.14	.30

a—Based on income before special credits. b—In 1973, from tax-loss carry-forward; in 1972, includes gain of \$7,077,000 on sales of Pickwick International Inc., a charge of \$2,208,000 for items not considered relevant to the future needs of the company, and charge of \$4,639,000 representing change in accounting to provide for initial reserve to cover estimated return or exchange of records sold prior to July 1, 1971. c—Equal to \$1.23 a share in 1973 and 35 cents a share in 1972.

**CAPEHART CORP.**

2nd qtr. to June 30:	1973	1972
Sales	\$8,972,085	\$3,668,866
Net income	585,457	134,007
Per share	.23	.06
six-months		
Sales	17,956,075	7,424,294
Net income	1,158,094	309,968
Per share	.45	.14
Average shares	2,551,980	2,187,859

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“Just a Little Bit Later  
on Down the Line”  
“The Long Walk Home”  
“Springtime”  
“You Can’t Grow Peaches  
on a Cherry Tree”  
“I Can Make It With You”**

---

**We look forward  
to the continued success  
of our union with Chip Taylor,  
and we wish him our best as he embarks  
on a solo recording career  
with Warner Bros. Records.**

---

**Blackwood Music Inc.**

---



# NATRA Overlooks 'Little Guy'—New President

By RADCLIFFE JOE

NEW ORLEANS—Cecil Hale, NATRA's newly-elected president, has charged the organization with neglecting the small man in the group for too long.

The outspoken air personality from WVON Chicago, said he intended to rectify the neglect that has resulted in a growing lack of interest in the organization by its members, by reorganizing the organization around the basic American principles of democracy—a NATRA by the people, for the people.

Hale, who ran for office on the slogan: "Survival, Now or Never," succeeded incumbent Curtis Shaw.

In outlining his far-reaching ideas for change Hale praised Shaw's efforts to establish a viable "Code of Ethics" for the organization, and his work in preparing a proposal for a Ford Foundation grant, (see Billboard Aug. 18), and promised that he would continue working on the development of those projects.

### Basics Needed

"However," he added, "there is a lot more to be done. We need to educate our members. We need to teach them everything about the business they're in, from writing a resume, to going out and buying a radio station; and we'll need to establish more grants and foundations for this."

Hale stressed that NATRA had to do a lot more if it was to succeed in getting its members to relate to the organization, and all that it was trying to achieve.

Among my first priorities are the jobs of establishing viable local and regional chapters, that will bring members closer to the fold and give them a greater voice in the day to day operations of the association," Hale said.

Hale added that he also hoped to establish a NATRA hot-line through which members with emergency problems could, with little or no difficulty, pick up the telephone and get through to an officer with their problems.

### Newsletter Hope

"We also hope, finances permitting, to re-establish the NATRA newsletter, that would update members on internal projects and other news of interest," said Hale. There had been, until about two years ago, a regular NATRA newsletter, but it was discontinued due to lack of funds.

Before instituting any of his plans, Hale intends to mail a questionnaire to NATRA members, soliciting their ideas and suggestions on how to upgrade the organization. "All the replies will be carefully considered, and instituted wherever feasible," Hale said.

In addition to being elected president of NATRA, Hale will also be appointed chairman of the board of directors, taking over from incumbent George Woods.

Other elected officers included, vice presidents Eddie O'Jay, Douglas Eason, Al Courier, Robert Thomas, George Nelson, and Jerry Boulding; general secretary, Kitty Broady; treasurer, Maurice "Hot-Rod" Mulbert; and chaplain, Mother Myrtle Francis.

# General News Cordell Drops NATRA Top Post

NEW ORLEANS—Lucky Cordell, executive director and main cog in the wheel of the National Association of Television and Radio Announcers (NATRA) since 1969, has resigned from the organization.

In his letter of resignation to the NATRA board of directors, Cordell said he had given the organization a fair share of his life in terms of dedication and service, and that the time had come for him "to look for other mountains to climb."

Cordell pointed out that it was time for a new face to step up and assume the duties of the executive directorship. However, he assured the board that he would remain in his position until a replacement had been found.

Cordell dispelled as unfounded reports that a rift had developed between himself and the NATRA board of directors. He explained that in the past few years not only had his NATRA work load grown but that his executive responsibilities with Radio WVON-AM in Chicago had also increased.

"The truth of the matter is I am tired" he said.

"NATRA has grown to the point where the executive directorship needs a full time person to administer the responsibilities, and I simply have not got the time." Cordell has offered to train the new person that NATRA selects for the position but stressed that he would not stay on for longer than is necessary.

# Top Acts Perform at NATRA's 1973 Convention

NEW ORLEANS—A number of top recording artists including War, The Jackson Five, Chairman of the Board and Tower of Power, provided the entertainment for the cocktail parties, dinner shows and luncheons of the just concluded 1973 NATRA convention.

War, United Artists Records, was a last minute replacement for hospitalized Stevie Wonder, at NATRA's annual awards dinner.

The Jackson Five, Motown Records, provided the entertainment at a Motown-sponsored luncheon, Aug. 11. The Warner/Atlantic labels sponsored the appearance of Tower of Power and Paul Kelly at an Aug. 10 cocktail party and dinner hosted by the labels.

Diners at the Aug. 10 luncheon were entertained by Franklin Adaye. A&M Records were sponsors of the festivities.

The entertainment extravaganza of the convention was sponsored by Columbia Records which staged a six-group after dinner concert marathon on Aug. 9. At this show, attended by a phalanx of Columbia executives, artists included Chairman of the Board; Earth, Wind & Fire; the Three Degrees, the Jackson Sisters, Temprees, and Little Milton.

Ahmad Jamal, 20th Century Records, was the guest performer at his label's sponsored cocktail party which officially opened the convention Aug. 8.

# NATRA Awards Davis & CBS

• Continued from page 3

AM, Philadelphia; Martha Jean, WJLB-AM, Detroit; Hank Spann, WWRL-AM, New York; Rodney Jones, WVON; and Bea Elmore, WHAT-AM, Philadelphia.

Radio Excellence Awards (Secondary Markets): Tall Paul White, WENN-AM, Birmingham; Irene Johnson Ware, WGOK-AM, Mobile, Ala.; O.C. White, WAWA-AM, Milwaukee; George Frazier, KYOK-AM, Houston; and Dean Reynolds, WSOK-AM, Savannah, Ga.

The Dave Dixon distinguished service award went to George Woods, outgoing NATRA chairman; while NATRA's Meritorious Executive Award went to the organization's outgoing executive director, Lucky Cordell.

NATRA's 1973 Outstanding Service Awards went to Al Courier, Bill Summers, George Woods, Bea Elmore, Jimmy Bishop, Chuck Scruggs, LeBaron Taylor, Al Jefferson, Curtis Shaw, Dough Eason, Kitty Broady, Rodney Jones, Hot Rod Hulbert, Delta Ashby and Cory Wade.

# Phonogram Outside Look-In

• Continued from page 1

recently, analyzed a number of contingencies including

- Use of independent, UDC, company-owned or a super-distributor type of distribution.
- Company management and booking of talent to protect income.
- Evaluation of product manager concept.
- Furnishing a&r with break-even figures upon receipt of a session proposal.

### Consultant

Lawrence Aggerbeck, a management consultant primarily in the fields of long range and organizational planning, helped Steinberg formulate the program. Characterizing the role of an outside person, Steinberg said he is reminded of the old cliché, "A prophet is often a fool in his own land." He described Aggerbeck as "very open, very catalytic."

Themes used during the seminar

included: "Learning to see the normal things as crazy and the crazy things as possible" and "We proved our own madness by believing we could bring order out of chaos and actually doing it. Thus we introduced our own madness—but, it has style and beauty."

Explaining the involvement of support people as the "most expensive" ever, Steinberg said, "They often supply the data but never see the composite. By being involved, their decisions will be better drawn, they will ask better questions and reach better conclusions."

### Planning

Actually, Phonogram has been involved in a long-range planning program and has already implemented elements relating to contingencies under study currently, such as the "super-distributorship" program underway at Malverne consolidating four different northeastern distributors (Billboard, July 7). Distribution is under constant review, Steinberg and other executives here indicated.

Last year, David O'Connell, treasurer, outlined a plan allowing a&r to measure the demands of a contract, anticipating artist royalties, publishing obligations and manufacturing costs, for example, to determine as much as possible the breakeven point going into recording sessions (Billboard, Aug. 19, 1972).

Aggerbeck, in a separate interview, said he stimulated discussion in terms of profit protection by referring to the threats of technology, using as an example, the hair pin business, which he said was all but wiped out "not by another type of hair pin, but by hair spray."

"Do we have to manage and book to protect our income?" the executives at the seminar were asked. "Suppose closed circuit TV announces the appearance of an artist for \$4. Songs are announced and listeners watch and record via cassette. Where is our income?"

"Recordings are only the crucible

for music," said Steinberg, adding that Phonogram need not be vulnerable to technology "as long as we create the music. Recordings might take the form of a \$30 package; we might be in the leasing business."

As for product managers, he said, "I have always believed there is a magic number of artists and volume, a limited span of control under the (total) marketing director concept. We might consider a way to repeat the marketing process for another group of product."

To some degree, Scott Mampe, heading up the classical division, and Harry Kelly, in charge of tape (see Tape section) indicate Phonogram's direction toward spreading marketing function. Also, James Randazzo's new position as artist development manager, coordinating promotion, publicity, merchandising and sales for a select number of acts, is a step in this direction (see separate story).

Aggerbeck, who works with banks, schools and businesses, said he believes Steinberg wants to develop "specialists who are generalists too." He told of working with a bank which had a manager of installment loans, trust funds and operations, "none of them familiar with the other's functions."

Steinberg told the group, "We must consider the general manager's need to rely for his principal support on a tier of functional managers, each more knowledgeable than himself within a particular area..."

Consideration of product cycles, comparisons of music industry growth, home ownership of hardware, and numerous other data were analyzed in slide form and then incorporated in the seminar report.

### Doobies Gold

NEW YORK—The Doobie Brothers have struck gold with the album release "The Captain and Me." The RIAA certified LP is on Warner Bros. Records.

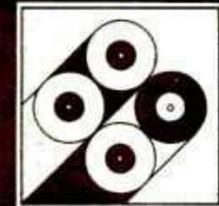
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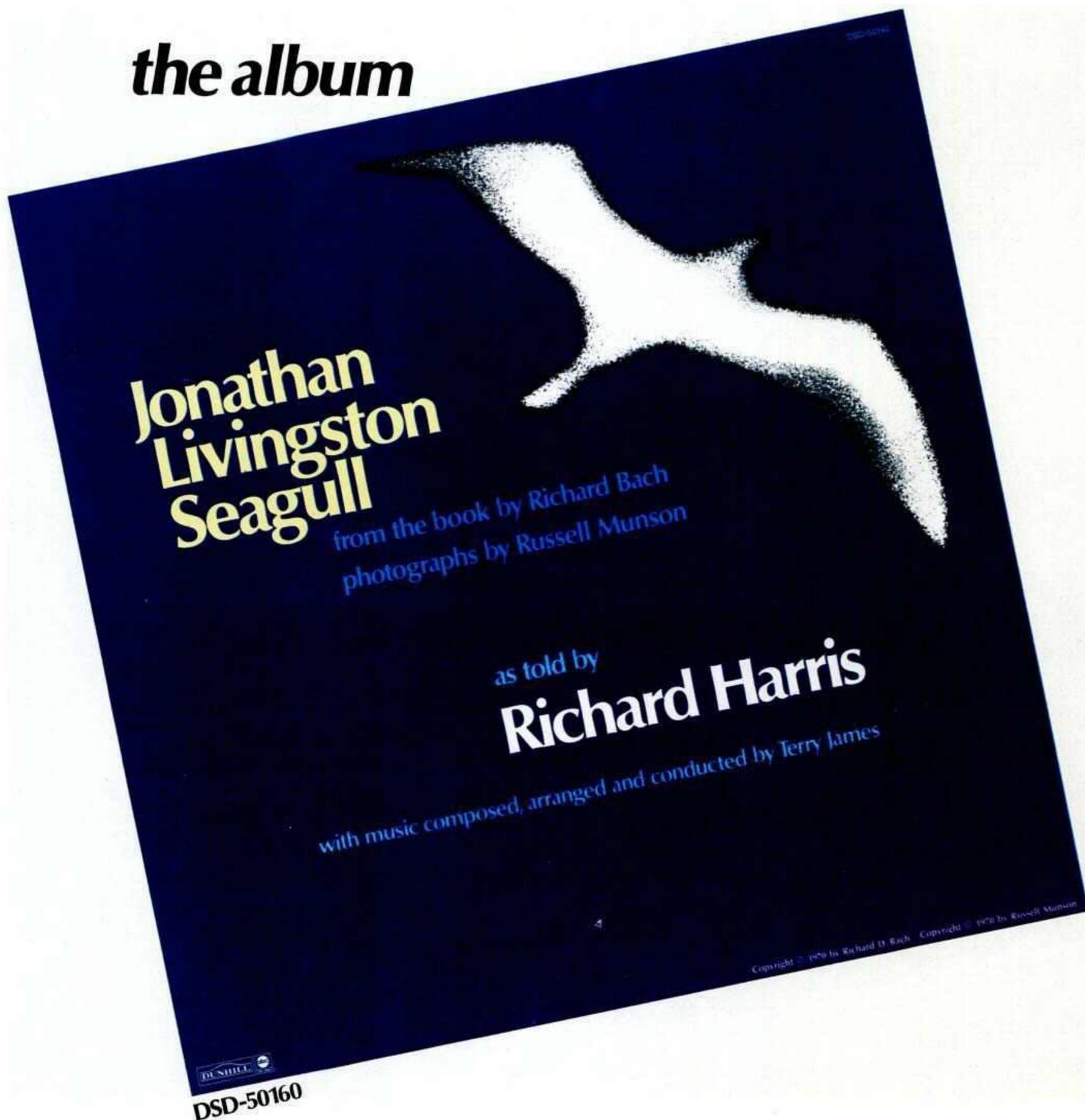
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### NAMELY:

1. Black Oak Arkansas/*Raunch 'n' Roll* (Atlantic QD 7019)
2. William Bolcom, Piano/*Piano Music by George Gershwin* (Nonesuch HQ 1284)
3. *The Best of Bread* (Elektra EQ 5056)
4. *The Best of Judy Collins: Colors of the Day* (Elektra EQ 5030)
5. The Doobie Brothers/*The Captain and Me* (WB BS4 2694)
6. *The Best of the Doors* (Elektra EQ 5035)
7. *The Best of Aretha Franklin* (Atlantic QD 8305)
8. Arlo Guthrie/*Last of the Brooklyn Cowboys* (WB/REP MS4 2142)
9. Donny Hathaway/*Extension of a Man* (Atlantic QD 7029)
10. Herbie Mann/*Hold on I'm Comin'* (Atlantic QD 1632)
11. Bette Midler/*The Divine Miss M* (Atlantic QD 7238)
12. The Mystic Moods/*Awakening* (WB BS4 2690)
13. Mickey Newbury/*Frisco Mabel Joy* (Elektra EQ 4107)

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"I Speak Quadradisc Discretely" Badges for clerks



Three different Quadradisc posters



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Dealer Quadradisc demonstrations



Consistent Quadradisc releases

September's just for starters.

Warner Bros., Elektra and Atlantic are combining their top stars into a Quadradisc release aimed at putting dynamite product before a nervous, would-be Quadradisc buyer.

14. *The Best of the New Seekers* (Elektra EQ 5051)
15. George Rochberg/*String Quartet #3* (Nonesuch HQ 1283)
16. The San Sebastian Strings/*Summer* (WB BS4 2707)
17. Seals & Crofts/*Diamond Girl* (WB BS4 2699)
18. Carly Simon/*No Secrets* (Elektra EQ 5049)
19. Frank Sinatra/*My Way* (WB FS4 1029)
20. *Sound in Motion* (WB BS4 2656)
21. *The Spinners* (Atlantic QD 7256)
22. Stardrive Featuring Robert Mason/*Intergalactic Trot* (Elektra EQ 5058)
23. Varèse/*Offrands, Intégrals, Octandre, Equatorial* (Nonesuch HQ 1269)
24. Kurt Weill/*Music From the Threepenny Opera* / Darius Milhaud/*La Création du Monde* (Nonesuch HQ 1281)
25. The Western Wind/*Early American Vocal Music* (Nonesuch HQ 1276)

# SEPTEMBER, 1973. THE MONTH

# COMES OF AGE.

## WHEN HE FOUND OUT HE DIDN'T NEED FOUR EARS, BARNEY CHOSE QUADRADISC.

The waiting is over. Barney just bought his first Quadradisc. It took him awhile to get over his suspicion that four-channel was some expensive hoax, thought up by greedy audio equipment makers.

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2. Quadraphonic standardization looks like it's here. The discrete disc system (which is synonymous with Quadradiscs) is now widely accepted. (Matrix seems to have fallen into the same "nice try" category as "wire recorders.") So that battle's over with.

3. Quadradiscs work sensationally on

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2. William Bolcom, Piano/*Piano Music by George Gershwin* (Nonesuch HQ 1284)
3. *The Best of Bread* (Elektra EQ 5056) \*
4. *The Best of Judy Collins: Colors of the Day* (Elektra EQ 5030) \*
5. The Doobie Bros./*The Captain and Me* (WB BS4 2694) \*
6. *The Best of the Doors* (Elektra EQ 5035) \*
7. *The Best of Aretha Franklin* (Atlantic QD 8305) \*
8. Arlo Guthrie/*Last of the Brooklyn Cowboys* (WB/REP MS4 2142) \*
9. Donny Hathaway/*Extension of a Man* (Atlantic QD 7029) \*
10. Herbie Mann/*Hold on I'm Comin'* (Atlantic QD 1632) \*
11. Bette Midler/*The Divine Miss M* (Atlantic QD 7238) \*
12. The Mystic Moods/*Awakening* (WB BS4 2690) \*
13. Mickey Newbury/*Frisco Mabel Joy* (Elektra EQ 4107) \*
14. *The Best of the New Seekers* (Elektra EQ 5051) \*
15. George Rochberg/*String Quartet #3* (Nonesuch HQ 1283)
16. The San Sebastian Strings/*Summer* (WB BS4 2707) \*
17. Seals & Crofts/*Diamond Girl* (WB BS4 2699) \*
18. Carly Simon/*No Secrets* (Elektra EQ 5049) \*
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20. *Sound in Motion* (WB BS4 2656) \*
21. *The Spinners* (Atlantic QD 7256) \*
22. Stardrive Featuring Robert Mason/*Intergalactic Trot* (Elektra EQ 5058) \*
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24. Kurt Weill/*Music From the Threepenny Opera*  
Darius Milhaud/*La Création du Monde* (Nonesuch HQ 1281)
25. The Western Wind/*Early American Vocal Music* (Nonesuch HQ 1276)

\*The above discs are also available as Quadraphonic 8-Track Tape Cartridges.

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Quadradisc is the name of a very new kind of record which offers you better listening in mono, stereo and, most particularly, quadraphonic.

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This means you can begin your quadraphonic library *even before* investing in a quadraphonic music system.

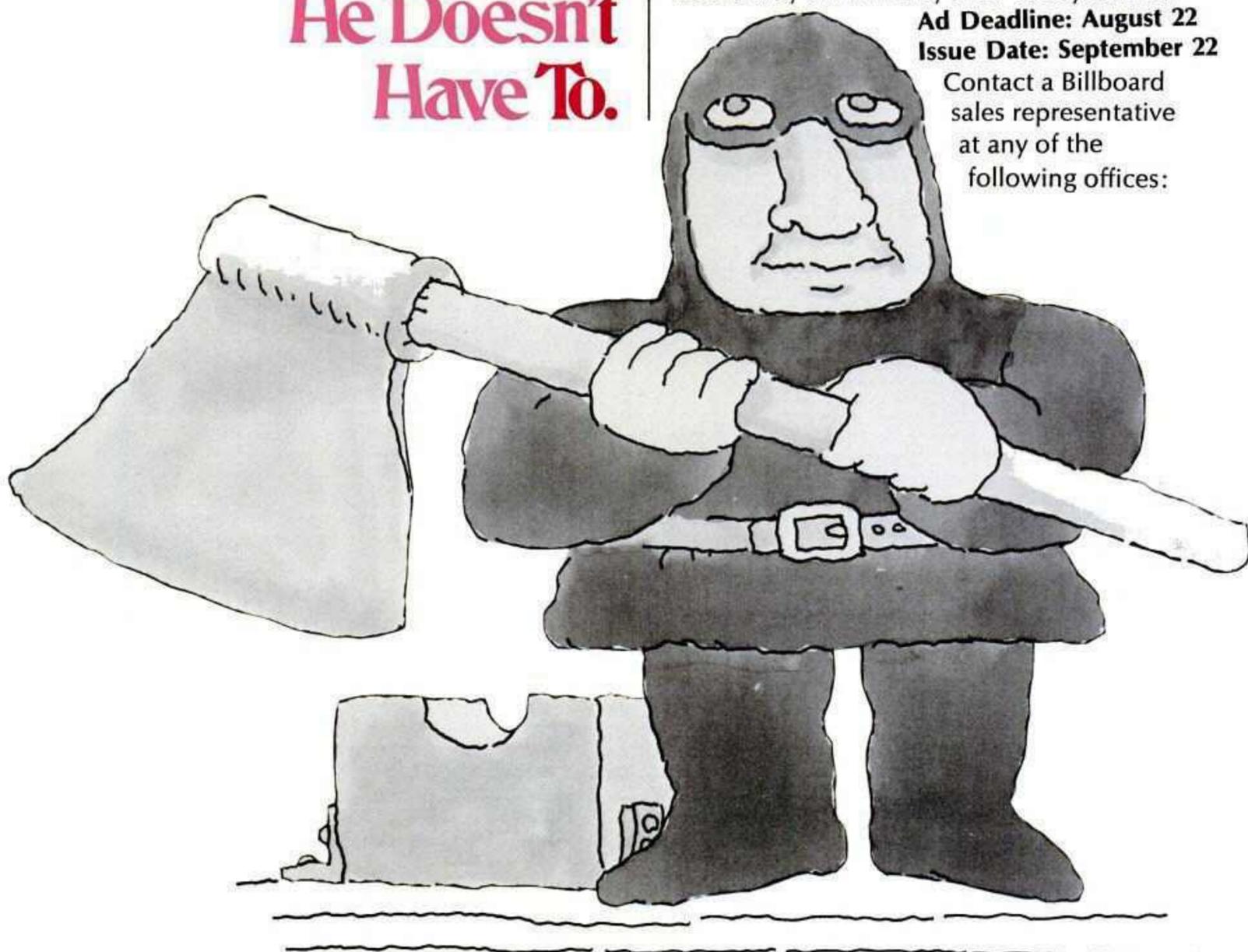
Quadradisc is made of a specially-developed material designed to capture ultrasonic high frequencies, an achievement which not too long ago was considered impossible within the Long Playing record format. This special formulation gives the Quadradisc superior wear qualities and better high frequency reproduction.

# THE QUADRADISC CAME OF AGE.

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## 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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03-586-0261

## Tenn. Rock Festival Expects Half Million

• Continued from page 1

paring facilities to accommodate half a million people," said Joseph Bender, assistant to the president of the concert promotion company. "C.C. Manifest is currently in the process of working with the state officials of Tennessee and we are complying absolutely with their requests in regard to the public health regulations."

Security will be provided by 500 mounted rodeo cowboys in patrols, according to Bender, who also said medical facilities would include the

use of round-the-clock doctors and nurses. "We will have a natural well there which will gush up between 300 to 500 gallons of water a minute," he added. "A construction company has been hired to install the proper number of portable toilets needed when that figure is determined."

Bender maintains that gate-crashing will be strictly prohibited at the Labor Day festival. "We are trying to get advance sales out as much as possible," he said. "By driving home the point of heavy security at the site and that no one will be ad-

mitted near the area without a ticket, we hope to discourage those looking to get in for free. In addition, tickets, if any remain, will cost \$20.00 on the days of the concerts."

### Sound System

The sound system is being worked on to "insure maximum listenability" with the use of the sound delay lines which avoid echo. Bender pointed out that traffic flow should be continual due to the number of entrances and exits in and around the farm area. "There is a natural earth mound where we will mount the stage and the land inclines right into that area for good viewing," he added.

Artists so far contracted for the festival include, on Sept. 1, Quicksilver, Canned Heat, Black Oak Arkansas, Beck, Bogart & Appice, Roberta Flack, Deodato, Earl Scruggs, Chambers Bros., Ballin' Jack, Freddy King and Whitewash. The Sept. 2 show features the Edgar Winter Group, T-Rex, Spirit, Buddy Miles, Dr. John, Muddy Waters, Michael Quatro Jam Band, Joe Walsh & Barnstorm, Wolfgang, Dr. Hook & His Medicine Show and Iggy & The Stooges. For campers, gates will open three days prior to the event.

Planning for the event began a full year ago, according to Bender, who defended the festival against charges of capitalizing on the success of the recent Watkins Glen rock marathon which drew 600,000 to update New York (Billboard, Aug. 11). "Our festival," he said, "stems from an event held just outside of Boston in 1872 when 500,000 people attended the 'World Peace Jubilee and International Musical Festival.' It was a joyous occasion. Nearly 100,000 were musicians. Percussion was supplied by 1,000 firemen beating on anvils. This is a takeoff from that—a rekindling of the spirit of freedom."

## New Acts Unveiled at Free Ocean City Fest.

NEW YORK—Talent for the People, Inc., newly-formed concert promotion and talent agency here, will unveil three unsigned rock acts at a free Labor Day rock festival initially expected to draw about 20,000, and now expected to bring considerably more, to the resort community of Ocean City, Md.

Promoters Charles Warren Sens and Arthur Louis Krieger have rented Ocean City's Convention Hall, which seats 4,000, and are setting up the site with outdoor p.a. equipment for the overflow, which, according to the promoters, will comprise a majority of the festival goers.

The festival, set for Labor Day, Sept. 3, is being recorded by the promoters, using the Record Plant (N.Y.) 16-track remote van, and a 16mm film crew will also be present.

Those plans all focus on three acts, Max, a rock band; Louis St. Louis, a performer and musical director of legitimate musical shows here; and Dale Coleman & Expressway, Baltimore and Washington-

area act reported, by the promoters, to have a strong following there.

Krieger, in explaining the festival, commented that the free admittance, while here expected to attract listeners for an unusually broad exposure for the bands, is a central concept for the new agency, which hopes to repeat similar promotions, possibly annually or more often, depending on the success of the maiden effort.

Initial promotion has included ads in both consumer and music trade press. While only the initial ads in that schedule have appeared, Krieger noted that response to the first ad, in Rolling Stone, had been much heavier than anticipated. Phone response alone had led Krieger and his partner to increase their estimates of a possible attendance figure.

As envisioned, fans could receive reserved seating inside the hall by calling a New York ticket information number. Festival goers calling too late for tickets, or arriving in Ocean City without tickets, would be able to listen outside, seated on the convention center grounds.

Krieger noted that Ocean City traditionally draws up to 250,000 visitors every Labor Day weekend. Many of those are expected to attend, while initial phone response to the ads has come from as far away as New England.

When asked for a ceiling on possible attendance, Krieger noted that he and Sens are "hoping not to draw much over 50,000 or 60,000." Security, being handled through the convention center, will be handled in cooperation with the Ocean City police.

Krieger also noted that camping will be available, although no single campsite has been reserved for the festival. Regarding possible problems caused by crowds larger than anticipated, Krieger also stated that the town of Ocean City itself is better geared to large crowds than most festival sites, and annually handles substantial numbers of younger visitors.

With two shows set, for 2:00 and 6:00 p.m., production costs for the concert—including the recording fee, but less further mixing fees and film production costs after on-site filming—are already set in excess of \$30,000. Krieger noted that the recording alone will be vital in providing those acts with a demo for interested record companies. No figure for total costs was available.

Krieger has promoted talent in the Washington and New York markets through his United College Concerts Service and has produced concerts at Constitution Hall in Washington, D.C., at the Painters Mill theater and at Ocean City.

Sens is a newcomer to the talent business, having worked in real estate.

## Nader Sets Fall Revival

NEW YORK—Richard Nader has set the fall schedule for the Rock and Roll Revival package which will include appearances in various cities by Chuck Berry, Jerry Lee Lewis, Fats Domino, Chubby Checker, Bo Diddley, Bill Haley & The Comets, The Shirelles, The Five Satins, The Dovells, The Flamingos, Danny & The Juniors, Gary U.S. Bonds, Buck Ram's Platters, Shirley & Lee, The Del-Vikings, The Belmonts, Freddy Cannon, The Moonglows and Roy Orbison.

Fall routing will begin at Texas Coliseum, Lubbock, on Sept. 13, with subsequent performances to be held in Ft. Worth; Columbia, Md.; Houston; Philadelphia; Boston; Oklahoma City; Corpus Christi, Tex.; New York; Miami; Bowling Green, Ky.; Des Moines; Lincoln, Neb.; Minneapolis; Milwaukee; Washington, D.C.; Sacramento; San Francisco; Fresno; Los Angeles; San Diego; Uniondale, N.Y.; and Detroit.

Nader has projected a \$1.1 million gross for the tour, which is budgeted at \$350,000.

Ray Reneri, who has directed all previous Nader national productions, will serve as production and tour manager.

## Chrysalis Mgt. Book Cash in U.K., Ireland

NEW YORK—Chrysalis Management in London is booking dates for Johnny Cash's projected September concert tour of England and Ireland.

## Studio Track

By SAM SUTHERLAND

From Terry Stark, studio manager for Wally Heider's Los Angeles rooms, comes the latest plump installment in the continuing saga of L.A.'s musical community. Stark ran down a series of sessions either recently completed or underway, and that news, coupled with other reports from rooms across the country, augur well for fall product releases.

War has just completed mixing their next LP, working with Jerry Goldstein, who again produced the group for Far Out Productions, and engineers Chris Huston and Ken Caillet. . . . The slicing of Bread into its individual members has already brought new solo material from David Gates, and James Griffin is next in line, having just completed his new solo album with Robb Royer, who left the initial Bread line-up a while back. Ed Barton engineered. . . . Stu Levine brought The Crusaders in for their next Chisa/Blue Thumb opus, working with engineers Rik Pekonnen and Andy Bloch. . . . Jimmy Witherspoon worked on his Blue Note sessions with George Butler producing and Ed Barton at the board.

Asylum's Linda Ronstadt, already reported while on her trek through other rooms, has hit Heider as well. She's there now, working with engineer Peter Granet, while Arthur Lee and Love are also working on their new tracks for Buffalo Records. Paul Rothchild, with them in Elektra days, will produce, and Raghu is engineering, assisted by Jerry Stroud. . . . Bill Halverson is producing and engineering R.E.O. Speedwagon for Epic, with Biff Dawes assisting. . . . The Fifth Dimension have been in

for Bell, working with producer Bones Howe, who engineered with Dawes assisting. . . . In their first L.A. sessions, Black Oak Arkansas have been working with producer Tom Dowd at Heider's. Ed Barton engineered those dates.

While the Crusaders were in, producer Levine and engineer Pekonnen mixed tracks for Hugh Masakela's next, recorded in South Africa. . . . Memphis came to L.A. with the arrival of Carla Thomas, working on a new Stax project with Gabby Garcia mixing. . . . Possum Point Productions brought in Jazbeau Duck, with Peter Granet producing and engineering. . . . Jack Daugherty is back in the studio, currently working on a new Columbia project with Dennis Tracy.

Special delivery: Devotees of the late Byrds and Burritos were doubtless heartened by Gram Parsons' Reprise solo debut last year. They can look forward to more, since Parsons has been working at Heider with producer Eddie Tickner. Parsons is enthusiastic about the project, hardly surprising in light of his session band, which again draws from Elvis' stalwarts. Glen Hardin, Ronnie Tutt and James Burton are among those on hand.

Meanwhile, quadraphonic mixing continues in two mixdown rooms at Heider's, with a third mixing room expected ready in September. Ray Conniff is working on his next Columbia four-channel album there, with Eric Prestidge engineering and Gabby Garcia assisting. The new War set will also be mixed for quadraphonic, and Bobby Womack's next United Artists oeuvre is being engineered by Dino Lappas.

## Signings

Singer-songwriter Leo Sayer has signed a recording contract with Chrysalis Records. Sayer wrote all the songs on the "Roger Daltrey" album, which was produced by Adam Faith who manages and produces Sayer. Sayer's debut album will be released on Chrysalis in the fall. . . . Buzz Martin, "The Singing Logger," has signed with Ranwood Records after recording four albums for the Ripcord label. His Logger Music catalog has been signed for administration worldwide by 20th Century Music. . . . Tommie Lee, soul singer, and cabaret artist Kay Dennis have signed for management with Topa Production in Hollywood. . . . Singer-pianist Mildred Jones has signed a personal management contract with Jessie Stool.

. . . Singer Neil Carter has been signed to an exclusive recording contract with Laurie Records. Currently starring in the Chicago production of the hit Broadway show, "Don't Bother Me, I Can't Cope," she will be recording her first Laurie single "Must Be With You Tonight" in New York shortly. . . . Singer-pianist-songwriter Billy Joel has signed with Columbia Records. First release is scheduled shortly. . . . Mother Trucker, woman's lib rock group comprising five women who organized while employed in the trucking industry, has been signed by Ember Records. Group will debut in the U.K. next month with an album, "Dedicated to the Little Dutch Boy."

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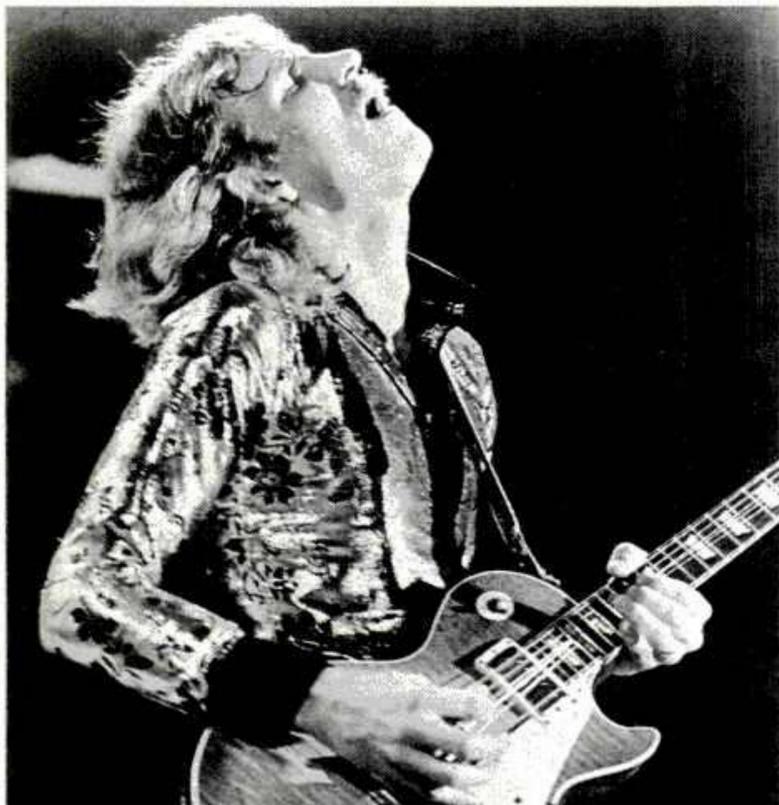
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# New to the Charts



JOE WALSH

"Rocky Mountain Way" on Dunhill may mark the first Hot 100 appearance of Joe Walsh's name. But the artist was no stranger to best-selling records as lead guitarist and singer for ABC/Dunhill's James Gang.

Since departing the Gang in a fairly acrimonious split, Walsh settled in pastoral Colorado and recorded two albums there with producer Bill Szymczyk. He formed a new band, Barnstorm, with three youthful mid-American unknowns and ex-Amboy Dukes drummer Joe Vitale.

Walsh is now represented by Irv Azoff of Associated Booking Corp. in Beverly Hills, and is touring busily. The first post-Gang LP, "Barnstorm," was almost severely quiet and laid-back as Walsh tried for a prettiness that went totally against the image of heavy-metal guitar flash which the James Gang trio's four gold LP's stressed. Good reviews and respectable sales for this maiden effort gave Walsh sufficient self-confidence to return heavy metal to a central position in his chart-climbing second album, titled

"The Smoker You Drink, The Player You Get." This is a highly versatile set, with both soft and loud songs plus a streak of spacey synthesizer experimentalism which gets full display in the oddball but driving commercial "Rocky Mountain Way" single.

Walsh has even mellowed out enough to include in concert some of the James Gang standbys he wrote, such as "Funk 49."

ABC/Dunhill supported its belief in Walsh's commerciality by placing close to 1,000 radio spots for the new release, which broke in Seattle, Boston and Los Angeles. The label also kept close watch on stocks and poster displays at breakout market retailers as well as sending out 1,000 plastic biplanes, symbol of the Barnstorm band, to broadcasters and key users.

## BBA Set Seven Cancelled Cities

NEW YORK—Beck, Bogert & Appice, Epic Records group, will include performances in seven cities originally slated for this summer's tour in their scheduled October tour. Concerts in Birmingham, Houston, San Antonio, Dallas, Oklahoma City, Kansas City and Denver had been cancelled following an accident involving group member Bogert.

GOOD GRIEF, JUDI PULVER!



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# Talent

## Talent in Action

LEE MICHAELS  
FREDDIE KING  
BONNIE BRAMLETT

Palladium, Los Angeles

Though plagued somewhat by technical problems and the usual wandering Palladium crowd, Lee Michaels still managed to put on a relatively cohesive performance through his strong keyboard work, several tunes on guitar and is his usual powerful vocals.

Best received material were the familiar tunes with Michaels using electric piano, and it wasn't until the last number, "Heighy Hi," that he really began to move the audience. Other tunes, however, such as "Stormy Monday" also drew good response. Working with guitar, Michaels ran through several tunes, including an interesting version of the old r&b hit, "Barefootin'." Though guitar is relatively new to his repertoire, he did a creditable job and should be able to incorporate it into his act even more effectively in the future. The three-man combo Michaels now uses allows for a fuller sound than during his days with only a drummer. Had the Palladium P.A. been a little steadier, the show might have been more of a triumph. As it was, he did remarkably well under the circumstances.

Freddie King provided his usual fine blues set, featuring his excellent guitar work and solid vocals. King sang a number of originals and several standards, and did well enough to be called back for an encore.

Bonnie Bramlett opened the evening and backed by a fine band and several singers, showed promise of a strong solo career to come.

BOB KIRSCH

BRIAN AUGER  
CHARLIE DANIELS

Whisky, Los Angeles

Rock has seen a wealth of virtuoso keyboard men in recent years, but many people forget Brian Auger was among the first of this breed, going back nearly 10 years to his days with John Baldry and Rod Stewart. His career has been somewhat checkered since then, but his recent appearance here indicated he may finally have found the right formula.

Auger is a precision organist who may be predictable at times but is almost always excellent. Working with a new band and doing more vocals than he has in the past, Auger ran through several favorite tunes from previous albums as well as material from his most recent effort. The band is tighter than former groups and Auger appears more self confident in his vocals, but he still depends primarily on his fine mix of rock and jazz keyboard work to see him through. Besides original material, Auger reworked several hits to his style and if his latest group remains together, he may finally reach the mass appeal many saw for him several years ago.

Charlie Daniels, currently riding the charts with his humorous "Uneasy Rider" showed himself a skilled guitarist and fiddle player and just as adept at blues and country as he is at comedy. Like Auger, Daniels featured a top backup band and with a little more experience and exposure should be a headliner himself before too long.

BOB KIRSCH

IGGY & THE STOOGES

Max's Kansas City, New York

The midnight performance was already 45 minutes late when the Stooges finally took the stage. Max's was unbearably packed and anticipation on this, Iggy's final night, was high. He looked older than expected, straight bleached blonde hair limp and bare chest glistening in the lights revealing the several stitches attained a few nights back when rolling across the stage he cut himself on the several broken glasses hurled by audience members.

After witnessing his performance, it's a wonder more wasn't levied toward him. The wall of blazing music as dished out by the Stooges only served to deaden the senses while Mr. Pop, garbed in flap-studded bikini briefs with a nylon hose right leg, minced, writhed, contorted and pulled out every trick in his limited supply to get the confined crowd off its hands. "You're a tough audience to crack," he snarled before giving us an ultimatum. "Get up and leave or stay and hear more." Max's Sardine City unfortunately left us with no choice but to endure.

So away on his ego trip we continued. What vocals could be heard from him, comprised material from his Columbia album "Raw Power." He also poured beer over his head, tossed the mike stand wrecklessly into the audience, put it between his legs and clutched the heads of ringsiders for support. Iggy Pop will be a star. PHIL GELORMINE

# Who/Where/When

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

**CANNONBALL ADDERLEY** (fantasy): Coliseum, Seattle, Wash., Aug. 19; Half Note, N.Y., Aug. 20-25; Paul's Mall, Boston, Aug. 27-Sept. 2; Third World, Augusta, Ga., Sept. 7-13.

**BUDDY ALAN** (Capitol): J.R.'s, Salt Lake City, Utah, Aug. 24-25; Lancaster, Pa., Sept. 1; Mesker Music Theatre, Evansville, Ind., Sept. 2.

**REX ALLEN JR.** (Decca): Iron River, Wisc., Aug. 19; Garnett, Kansas, Aug. 21; Montivideo, Minn., Aug. 22; Lisbon, N.D., Aug. 24; St. Francis, Wisc., Aug. 31.

**BILL ANDERSON** (MCA): Cumberland County Fair, Greenup, Ill., Aug. 24; Pershing Memorial Auditorium, Lincoln, Nebr., Aug. 25.

**JOAN ARMATRADING** (A&M): Atlanta, Ga., Sept. 4-9.

**EDDY ARNOLD** (MGM): Warwick Music Theatre, Warwick, R.I., Sept. 3-8.

**BACHMAN-TURNER OVERDRIVE** (Mercury): Armory, Sheboygan, Wisc., Sept. 2.

**BALLIN' JACK** (Mercury): Coliseum, Charlotte, N.C., Sept. 2.

**BOBBY BARE** (RCA): El Matador, Prescott, Ariz., Aug. 23.

**GARY BARTZ** (Prestige): 632 Fusion, Chicago, Sept. 5-9.

**SHIRLEY BASSEY** (United Artist): Hilton-International Hotel, Las Vegas, Sept. 5-25.

**EDWARD BEAR** (Capitol): Lansdowne Park, Ottawa, Ont. Canada, Aug. 20.

**BIRTHA** (ABC): Pier 11 (March of Dimes), Newport Beach, Calif., Aug. 28-31; Sopwith Camel, Glendale, Calif., Sept. 1.

**BLACK OAK ARKANSAS** (Atco): Shaffer Stadium, Foxboro, Mass., Aug. 13; Festival, Evansville, Ind., Sept. 1; Donny Brook Raceway, Brainerd, Minn., Sept. 2.

**ART BLAKEY** (Fantasy): Village Gate, N.Y., Aug. 14-Sept. 2.

**DAVID BLUE** (Asylum): Central Park, N.Y., Sept. 1.

**PAT BOONE FAMILY**: Nebraska State Fair, Lincoln, Sept. 1-2.

**TONY BOOTH** (Capitol): Longhorn Ballroom, Dallas, Texas, Aug. 25; Mesker Music Theatre, Evansville, Ind., Sept. 2.

**BEVERLY BREMERS** (Scepter): Top of the Mall, Pittsburgh, Pa., Aug. 21-24.

**JIM ED BROWN** (RCA): Northwest Missouri State Fair, Bethany, Mo., Sept. 1; Brown County Fair, Johnstown, Nebr., Sept. 2; Nashville, Tenn., Sept. 5; Putnam County Fair, Unionville, Mo., Sept. 6.

**BRUSH ARBOR** (Capitol): Palmdale Bluegrass Festival, Palmdale, Calif., Aug. 31-Sept. 2.

**JIMMY BUFFETT** (ABC): Quiet Knight, Chicago, Sept. 2.

**JERRY BUTLER** (Mercury): Nassau, Aug. 27-Sept. 2.

**CHARLIE BYRD** (Fantasy): King of France Tavern/Maryland Inn, Annapolis, Baltimore, Aug. 7-26; Colonial Tavern, Toronto, Aug. 27-Sept. 8.

**DONALD BYRD** (Blue Note): Bitter End, N.Y., Sept. 5-10.

**JIMMY CASTOR** (RCA): Night Train Club, Raleigh, S.C., Aug. 21.

**RAY CHARLES** (ABC): Midsouth Coliseum, Memphis, Tenn., Sept. 7.

**CHEECH & CHONG** (A&M): Civic Auditorium, Stockton, Calif., Sept. 6.

**ROY CLARK** (Dot): Canfield, Ohio, Sept. 1; Huron, S.D., Sept. 2; Fenton, Mo., Sept. 5-8.

**JERRY CLOWER** (MCA): Leon County Fairgrounds, Tallahassee, Fla., Sept. 3.

**JUDY COLLINS** (Elektra): Masonic Auditorium, San Francisco, Aug. 24-25.

**COMPTON BROS.** (Dot): Scottsbluff, Nebr., Sept. 7-8.

**CHICK COREA** (Polydor): Lenox Arts Festival, Lenox, Mass., Sept. 2.

**LARRY CORYELL** (Vanguard): Morgan Mechanic Theatre, Baltimore, Md., Aug. 21; European Tour, Sept.

**COUNTRY GENTLEMEN** (Vanguard): Crazyhorse Camp, Gettysburg, Pa., Aug. 18-19; Fair, Chambersburg, Pa., Aug. 21; Sheraton Inn, Frederickburg, Va., Aug. 23; Lone Hickory, Warren, Ohio, Aug. 24-25; Camp Springs, N.C., Sept. 1-2.

**BILLY "CRASH" CRADDOCK** (ABC): Kansas City, Kansas, Aug. 19; Galveston, Texas, Aug. 22-23; Jackson, Miss., Aug. 24; Columbus, Ohio, Aug. 25.

**JIM CROCE** (ABC): Century Theatre, Buffalo, N.Y., Sept. 5.

**DICK CURLESS** (Capitol): Indian Ranch, Webster, Mass., Aug. 19; Union Fairgrounds, Union, Maine, Aug. 22; Orange County Fairgrounds, Middletown, N.Y., Aug. 24; Festival, Pittsfield, Maine, Aug. 25; Pony Races, Buxton, Maine, Aug. 26; In the Corner, Greenfield, Iowa, Aug. 29-30; Truckdrivers Jamboree, Wheeling, W. Va., Sept. 1.

**DANNY DAVIS & THE NASHVILLE BRASS** (RCA): Pueblo, Colo., Sept. 3; City Club, Nashville, Tenn., Sept. 7.

**SKEETER DAVIS** (RCA): Paradise Park, E. Brady, Pa., Aug. 19; Fair, Randolph, Ohio, Aug. 23; Fair, Mannington, W. Va., Aug. 24.

**JIMMY DICKENS & THE COUNTRY BOYS** (Columbia): Topeka, Kansas, Aug. 25-26; St. Francis, Wisc., Aug. 31.

**EARTH, WIND & FIRE** (Columbia): Suffolk Downs, Boston, Aug. 20; Raceway Park, Englishtown, N.J., Aug. 22; Tiger Stadium, Massillon, Ohio, Aug. 24; War Memorial, Buffalo, N.Y., Aug. 25; Fairgrounds, Allentown, Pa., Aug. 26; Civic Center, Springfield, Mass., Aug. 30; War Memorial, Syracuse, N.Y., Aug. 31.

**JONATHAN EDWARDS** (Atco): South Shore Music Circus, Cohasset, Mass., Sept. 2.

**STONEY EDWARDS** (Capitol): Germany, Various Cities, Sept. 1-25.

**EL ROACHO** (Columbia): Richard's Atlanta, Ga., Aug. 21-24; Paramount, Portland, Oregon, Aug. 31.

**EXILE** (RCA): Murray Pine Farm, Louisville, Ky., Aug. 25.

**FABULOUS RHINESTONES** (Just Sunshine): New Coliseum, Lewiston, Maine, Aug. 24; Palace Theatre, Albany, N.Y., Sept. 6.

**MAYNARD FERGUSON** (Columbia): Castaway's, Brewerton, N.Y., Aug. 19; Twin Lounge Jazz Room, Gloucester, N.J., Aug. 20-25.

**FIFTH DIMENSION** (Bell): Universal Amphitheatre, Los Angeles, Sept. 5-9.

**FLASH** (Capitol): Albuquerque, N.M., Sept. 1; Coyote Ridge, Pueblo, Colo., Sept. 2; Kansas City, Mo., Sept. 5; Oklahoma City, Okla., Sept. 6; San Antonio, Texas, Sept. 7.

**FOCUS** (Sire): Winterland, San Francisco, Sept. 1; Paramount Theatre, Portland, Oregon, Sept. 6; Paramount Theatre, Seattle, Wash., Sept. 7.

**PETE FOUNTAIN** (MCA): Palmer House, Chicago, Aug. 22.

**FOUR SEASONS**: Losers Club, Dallas, Texas, Sept. 7-15.

**FOUR TOPS** (ABC): Atlanta, Ga., Sept. 1; Disneyland, Anaheim, Calif., Sept. 2-7.

**LEFTY FRIZZELL** (ABC): Fairfield, Calif., Sept. 1; Oakland, Calif., Sept. 2; Vallejo, Calif., Sept. 3.

**CRYSTAL GAYLE** (MCA): 205 Greenway, Mitchell, Ill., Sept. 7.

**BOBBY GOLDSBORO** (United Artist): Future of America Fair, Arlington, Ill., Sept. 2.

**GRAND FUNK** (Capitol): Memorial Stadium, Chattanooga, Tenn., Sept. 1; Memorial Stadium, Charlotte, N.C., Sept. 2.

**JACK GREENE/JEANNIE SEELY** (MCA): Roanoke Fair, Roanoke, Va., Sept. 1; Leon County Fairgrounds, Tallahassee, Fla., Sept. 3.

**GUESS WHO** (RCA): Steel Pier, Atlantic City, N.J., Sept. 2.

**THE HAGERS** (Dot): Canton, Ohio, Sept. 2; Kenton, Ohio, Sept. 6.

**MERLE HAGGARD** (Capitol): Civic Auditorium, Redding, Calif., Aug. 31; State Fair, Salem, Oregon, Sept. 1.

**MERCEDES HALL** (LMI): Club, Los Angeles, Sept. 5-9.

**TOM T. HALL** (Mercury): Fairgrounds, Wattsburg, Pa., Sept. 1; Camden Park, Huntington, W. Va., Sept. 2; Baseball Field, Fayetteville, Pa., Sept. 3.

**GEORGE HAMILTON IV** (RCA): Chatham, New Brunswick, Aug. 23-24; Fair, Woodstock, Va., Aug. 26.

**LINDA HARGROVE** (Elektra): The Salt Tavern, Newport, R.I., Aug. 23-26; The Bitter End, N.Y., Aug. 29-Sept. 3.

**FREDDIE HART** (Capitol): 6 Flags Over Mid-America, St. Louis, Mo., Sept. 1; State Fair, Marshfield, Wisc., Sept. 2.

**EDWIN HAWKINS** (MCA): Europe, Sept. 6-Oct. 27.

**URIAH HEEP** (Warner Bros.): Portland Exposition Bldg., Portland, Maine, Aug. 19; Suffolk Downs, Boston, Aug. 20; War Memorial, Johnstown, Pa., Aug. 23; Tiger Stadium, Massillon, Ohio, Aug. 24; War Memorial, Buffalo, N.Y., Aug. 25; Allentown Fairgrounds, Allentown, Pa., Aug. 26; Springfield Civic Center, Springfield, Mass., Aug. 30; Syracuse War Memorial, Syracuse, N.Y., Aug. 31; Coliseum, Hyannis, Mass., Sept. 1; Broom County Auditorium, Binghamton, N.Y., Sept. 7.

**JOHN HERALD** (Paramount): Salt, Newport, R.I., Aug. 23-26.

**WOODY HERMAN** (Fantasy): Disneyland Plaza Gardens, Anaheim, Calif., Aug. 12-25; Mr. Kelly's, Chicago, Aug. 27-Sept. 2; Temple Israel, Binghamton, N.Y., Sept. 5; Lake Compounce, Bristol, Conn., Sept. 6-8.

**JAN HOWARD** (MCA): Columbiana County Fairgrounds, Lisbon, Ohio, Aug. 24.

**LOIS HUNT & EARL WRIGHTSON** (Columbia): Stepping Stone Park, Great Neck, N.Y., Aug. 25; Merrick Road Park, Long Island, N.Y., Aug. 26; Little Theatre On the Square, Sullivan, Ill., Aug. 28-Sept. 16.

**FERLIN HUSKY** (Capitol): Marshall, Mich., Aug. 23.

**JACKSON FIVE** (Motown): HIC, Honolulu, Hawaii, Sept. 2.

**LORI JACOBS** (Capitol): County Fair, Detroit, Mich., Aug. 19.

**WAYLON JENNINGS** (RCA): Reading County Fair, Reading, Pa., Sept. 3.

**ELTON JOHN** (MCA): Metropolitan Sports Center, Minneapolis, Minn., Aug. 23; Amphitheatre, Chicago, Aug. 24-25; Iowa State Fair Grandstand, Des Moines, Aug. 26.

**GRANDPA JONES** (Dot): Imlay, Mich., Sept. 1; Canton, Ohio, Sept. 2.

**JOHN PAUL JONES** (Columbia): Salt, Newport, R.I., Aug. 14-19.

**THE KENDALLS** (Dot): Pana Tri-County Fair, Pana, Ill., Sept. 2; Grant County Fair, Lancaster, Wisc., Sept. 6.

**EDDIE KENDRICKS** (Motown): Apollo Theatre, N.Y., Aug. 31-Sept. 6.

**STAN KENTON** (Phase 4 Stereo): Audio Fair, RAI-Gebouw, Amsterdam, Holland, Sept. 1; De Doelen, Rotterdam, Holland, Sept. 2; Blighty's Club, Farnworth, England, Sept. 4; Central Hall, Chatham, England, Sept. 5; New Theatre, Cardiff, Wales, Sept. 6; Town Hall, Birmingham, England, Sept. 7.

**B.B. KING** (ABC): Las Vegas Hilton Hotel, Las Vegas, Sept. 1-18.

**ROBERT KLEIN** (Buddah): Asbury Park, N.J., Sept. 1; Carnegie Hall, N.Y., Sept. 7.

**GLADYS KNIGHT & THE PIPS** (Buddah): Concert, Dallas, Texas, Sept. 1-2; Detroit, Mich., Sept. 4-5.

**DICKEY LEE** (RCA): Darlington, S.C., Sept. 1.

**BRENDA LEE** (MCA): Alleghany County Fair, Pittsburgh, Pa., Aug. 22-26.

**WILMA LEE & STONEY COOPER** (MCA): Independence County Fair, Batesville, Ark., Aug. 24.

**LE GARDE TWINS** (RCA): Indiana State Fair, Aug. 20-26; Lapel, Ind., Aug. 27.

**LEWIS EXPLOSION** (Pleasure): Diamond Jim's, Hamilton, Ont. Canada, Sept. 3-15.

**LA WANDA LINDSEY** (Capitol): Caravan Club, Alamogordo, N.M., Aug. 25; Shindig at Cripple Creek, Lancaster, Pa., Sept. 1.

**CHARLES LLOYD** (A&M): Egress, Vancouver, B.C., Aug. 21-25; Hayloft, Vancouver, B.C., Aug. 26; Walrus, Seattle, Wash., Aug. 28-Sept. 1.

**CHARLES LOUVIN** (Capitol): Civic Hall, Richmond, Ind., Sept. 3.

**BOB LUMAN** (Epic): Hellam, Pa., Aug. 19; Greenville, Ill., Aug. 21; Howell, Mich., Aug. 25; Washington Court house, Ohio, Aug. 26; Nashville, Tenn., Aug. 27; Union City, Tenn., Aug. 31.

**LORETTA LYNN** (MCA): Allen County Fair, Lima, Ohio, Aug. 20; Georgetown Fairgrounds, Georgetown, Ill., Aug. 21; Merriweather Post, Columbia, Md., Aug. 24; Lorain County Fair, Wellington, Ohio, Aug. 25.

**MANDRILL** (Polydor): Curtis Nixon Auditorium, Tampa, Fla., Sept. 1.

**CHUCK MANGIONE** (Mercury): Atlanta Great S.E. Music Hall, Atlanta, Ga., Aug. 21-26; Mother Blue, Dallas, Texas, Aug. 27-29; La Bastille, Houston, Texas, Aug. 30-Sept. 2; Exit Inn, Nashville, Tenn., Sept. 5-8.

**MARILYN MAYE** (Preception): Playboy Club, Kansas City, Sept. 7.

**MARY McCREARY** (MCA): Mid-American Speedway, St. Louis, Mo., Aug. 26.

**BETTE MIDLER** (Atlantic): Red Rock Amphitheatre, Denver, Colo., Sept. 1; HIC Auditorium, Honolulu, Sept. 6-7.

**BUDDY MILES** (Columbia): Little Rock, Ark., Aug. 31.

**MILLARD** (Kaymar): Speedway Festival, Bristol, Tenn., Aug. 19; Aunt Mimmins Farm, Festival, Stumpton, W. Va., Aug. 24-26; Folk & CW Festival, Culpeper, Va., Sept. 7-9.

**MIRACLES** (Tamla): Sports Arena, San Diego, Calif., Aug. 19; Stardust Inn, Waldorf, Md., Aug. 23-25; Katz Benefit, St. Louis, Mo., Aug. 30.

**GEORGE MORGAN** (MCA): Montgomery County Fair, Gaithersburg, Md., Aug. 25; Lake Compounce Park, Bristol, Conn., Aug. 26.

**JONIE & JOHNNY MOSBY** (Capitol): Cowtown Ballroom, San Jose, Calif., Sept. 2.

**MARTIN MULL** (Capitol): Tulagi's Boulder, Colo., Sept. 3-8.

**ANNE MURRAY** (Capitol): Song Festival, Saratoga, N.Y., Aug. 30.

**NEW BIRTH/NITELITERS** (RCA): Cumberland Auditorium, Fayetteville, N.C., Aug. 24; Coliseum, Charlotte, N.C., Aug. 26.

**NEW GRASS REVIVAL** (Starday/King): Camp Springs, S.C., Sept. 1-2.

**NEW YORK DOLLS** (Mercury): Max's Kansas City, N.Y., Aug. 21-27; Whiskey A Go Go, Los Angeles, Aug. 29-Sept. 2.

**NIITY GRITTY DIRT BAND** (United Artist): Hawaii, Sept. 1-2.

**MAYF NUTTER** (Capitol): Shindig at Cripple Creek, Lancaster, Pa., Sept. 1; Mesker Music Theatre, Evansville, Ind., Sept. 2; Fairgrounds, Marietta, Ohio, Sept. 3.

**ORPHAN** (London): Troubadour, Los Angeles, Sept. 4-9.

**OSBORNE BROTHERS** (MCA): Opryland, Nashville, Tenn., Aug. 22; Kent-Wiseman Memorial, Spruce Pines, N.C., Aug. 24; Shindig at Cripple Creek,

Lancaster, Pa., Aug. 25; Take-It-Easy Ranch, Calloway, Md., Aug. 26.

**TOMMY OVERSTREET** (Dot): Rantoul, Ill., Sept. 1; Columbus, Ohio, Sept. 2; Pana, Ill., Sept. 3; McAlester, Okla., Sept. 6-7.

**BUCK OWENS** (Capitol): State Fair, Detroit, Aug. 27; Western Idaho Fair, Boise, Idaho, Aug. 28; Shindig at Cripple Creek, Lancaster, Pa., Sept. 1; Mesker Music Theatre, Evansville, Ind., Sept. 2; State Fair, Pueblo, Colo., Sept. 3.

**KELLEE PATTERSON & GENE RUS-**

**SELL** (Black Jazz): Watts Festival, Memorial Coliseum, Los Angeles, Aug. 19.

**THE PERSUADERS** (Atlantic): Brooklyn Academy of Music, Brooklyn, N.Y., Sept. 2.

**WILSON PICKETT** (RCA): Hilton Hotel, Las Vegas, Aug. 8-21.

**RAY PILLOW** (Mega): Nashville South Club, Macon, Ga., Sept. 7.

**POINTER SISTERS** (Blue Thumb): Massey Hall, Toronto, Sept. 7.

**POOL-PAH** (Greene Bottle): Beacon Theatre, N.Y., Aug. 21.

**IGGY POP** (Columbia): Constitution Hall,

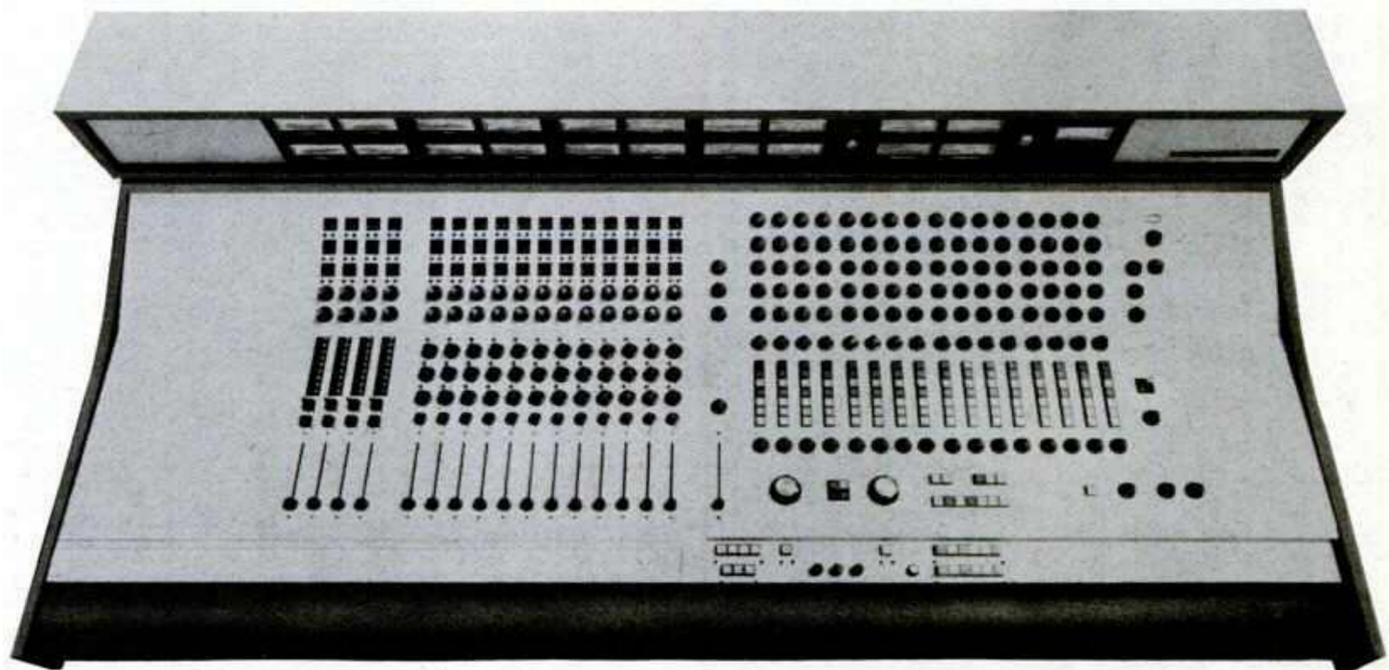
Washington, D.C., Aug. 19; Simmons Park, Dundee, Mich., Aug. 25.

**BILLY PRESTON** (A&M): Stadthalle, Vienna, Austria, Sept. 1; Eisstadion, Mannheim, Germany, Sept. 3; Porthalle, Cologne, Germany, Sept. 4; Wembley Pool, London, England, Sept. 7-9.

**KENNY PRICE** (RCA): Indian Ranch, Webster, Mass., Aug. 26.

**CHARLEY PRIDE** (RCA): Saskatoon, Sask., Canada, Aug. 21; Edmonton, Alberta, Canada, Aug. 22; Vancouver, (Continued on page 19)

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## Talent

### Creative Trends

# Bee Gees Aim for Peak Stellar Performance in All Areas

By NAT FREEDLAND

LOS ANGELES—"Don't worry, we'll have a lot more flops," said Maurice Gibb cheerfully. He was responding to a query as to whether the Bee Gees were surprised and/or disappointed that their latest Atlantic-distributed RSO album, "Life In A Tin Can," never got above the bottom portion of the Billboard Top 100 album page.

It turned out that the Bee Gees, despite writing and recording some of the most familiar songs of the dec-

ade ("To Love Somebody" with its 200 cover versions) and some of the biggest sellers (five million copies of "Massachusetts") do not automatically consider themselves a top ten group with every new release.

"We had at least 15 flops in Australia before our first Number One record," said Robin Gibb, whose stylized hyper-vibrator vocals are the most immediately recognizable element of the Bee Gees sound. "We were advised to move from Sydney

to Melbourne and start again with a different name."

#### Hosting NBC Show

The Bee Gees were in a rented Beverly Hills mansion, complete with polar bear rug, to tape hosting stints on three "Midnight Special" rock shows for NBC-TV. They are sought after by the show because an earlier segment with the Bee Gees as hosts won the series highest ratings.

Also in the talking stages, because of their "Midnight Special" audience-grabbing, is the possibility of a prime-time variety series of their own.

The trio was able to fill the "Midnight Special" dates due to their last-minute cancellation of an English tour because their drummer broke an arm. "We take up to six weeks of rehearsing to get our 90-minute concert the way we want it," said Barry Gibb, viking-bearded lead guitarist and main writer for the group. "We were not about to go out and give an inferior performance with a fill-in drummer."

#### Different Types

Barry does the least talking of the three Brothers Gibb who make up the Bee Gees. Maurice (pronounced Morris), the elfin bassist who does most of the onstage introductions, holds down the bulk of an interview with vocalist Robin a medium-close second.

During the temporary 1969 breakup of the group, it was the glib Maurice who appeared in London musical theater as well as making his solo records. "We got fed up with all the lawyers fighting over our assets, so we walked out of this big summit meeting and started the group again," he said.

The perfectionism of the Bee Gees is shown all through their actions. Although at this stage of their careers they are playing 3,000-seat halls rather than the bigger arenas, they still appear with a large orchestra, in order to more closely reproduce their lush studio sound.

#### Dumping New Master

Also, they have apparently reached a final decision to junk their last album master, a six-month project which no longer satisfies them. "We could remix and get some of the cuts more to our liking," Barry said bluntly, in his role as Bee Gee musical spokesman. "But if we feel the music doesn't best represent what we are capable of today, it makes much more sense to us to go on to another project. The record companies aren't happy at this decision, of course. But they aren't pushing us."

The Bee Gees tend to do most of their songwriting in the studio. "We like to go in for two to four weeks and just experiment, before we start the actual recording," said Maurice.

They also insist on breaking up their studio routines when it gets too comfortable. Most of their biggest hits were cut at the same London facility, IBC. But when the Gibbs felt themselves settling into a set pattern, they went elsewhere.

Their next album is to be cut in Los Angeles, because the musicians they want are here. They expect to be back for six months to create the project. "We don't want to talk about it yet," said Maurice. "But we're going to attempt a concept album that's a major departure from our usual Bee Gees trademarks. ... And if that doesn't work out, we'll do something else."

# Michaels Back With 'New' Attitude, Label, LP & Gigs

By BOB KIRSCH

LOS ANGELES—With a new band, a new touring schedule, new label (Columbia) and a new LP on the way, Lee Michaels, one of rock's more highly regarded singer/songwriter/producers is back on the road again, feeling that his music is "fun now, not just a job."

Michaels has long been regarded as a top talent in pop music. Though he's enjoyed only two major hit singles in the past five years, he has been a consistent concert attraction and a steady album seller. Now, however, he feels that a lot of things are coming together which bode well for his future.

"For one thing," he says, "I've got a band that is working out the way I want it to. After four years with a drummer and myself on keyboards, I've got a bassist (Joel Christy) and a drummer (Keith Knudson) and myself on electric piano and guitar."

Michaels has always been known as a keyboard man, so why is he playing guitar? "I quit work for a year and said, 'I'm going to be a guitarist.' Then when the time came to do it, I decided I wasn't good enough and got a guitar player. But then I decided, good or bad, I'm the guitarist. And that's how we're doing it. As for bass, when I was doing keyboards and drums, I had to get the bass response out of the piano or organ. If something went wrong, it was always the bass first, so now I don't have to worry about that."

The electric piano is not Michaels' ideal of a musical instrument, but he says it became a necessity for touring over the years. "I used to ask for a special piano and get a six-foot practice piano instead, while the piano I asked for was locked in a store room 50 feet away. The feeling seemed to be, 'you play rock and roll so you don't get to play the good piano.' At the time, using only piano and drums, the whole gig was ruined if the piano wasn't right. The same thing happened with organs. I had one specially-built but, if it broke, I had to send it back to Los Angeles, and, inevitably, a few gigs were lost. At least my electric is always there."

Michaels is also limiting his touring to weekends only, and says he finds himself looking forward to work. "I'm convinced it desensitizes you to work more than a few days at a time," he says, "and I've done it both ways. After 16 days on the road, you just don't care by day 17 and this isn't right. You should be excited about a gig. It was after a 30-day tour, 15 days off and another 60 days on the road

that I took a year off. I thought I didn't like playing anymore. But sitting in Hawaii, I decided it wasn't that, it was just that you shouldn't be playing unless you really want to. A long tour gets you down on people. And things you might say or do can get people down on you. Now we look forward to playing."

Michaels also feels that his new band is helping his performances. "With a small combo, there's no slack for you," he says. "You have to be good and I like being in that kind of corner. I put out more."

As one of the first major artists to have a studio in his home, Michaels says, "The comfort is knowing I can take as much time as I want to record something and if I record a thing I don't like I don't have to ask for the tapes, I just throw them away. I can erase what I don't need at the end of an LP so there's nothing in the can. This can be pretty expensive if you're using a company's studio and taking their time, but in your own studio you're only talking about a few hundred dollars in tape. I'm away from the economic pressures. Anyway, I'm moving soon and while I'll own my own studio, it won't be in the house. That can be distracting, too."

Michaels' fifth LP for A&M produced two hits ("Do You Know What I Mean?" and "Can I Get a Witness?") and he is inevitably asked why he didn't follow with another commercial album. "I did my fourth album, 'Barrel,' and loved it," he says. "But I guess the company wasn't thrilled. So I did the next album and totally disappointed myself from it and, bang, two hits. I'm not disappointed, because it was nice to have hits, it wasn't my greatest artistic triumph. It's not really that the fifth LP wasn't like everything else, it's more like everything else wasn't like the fifth LP."

As for the new album, Michaels says, "On my hit album it was a bringdown to play really simple keyboard when I knew I could do better. But now that I'm playing guitar I can do what I think is commercial material without the temptation to get overly complicated. It's going to be a rock-and-rollish album with some great titles like 'Garbage Gourmet' and 'It's a Lesbian Nation.'"

"It's all a lot more relaxed now," Michaels says, "and this is the way it should be."

# Billboard Best Selling Jazz LP's

This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	1	12	<b>YOU'VE GOT IT BAD GIRL</b> Quincy Jones, A&M SP 3041
2	2	16	<b>SWEETNIGHTER</b> Weather Report, Columbia KC 32210
3	4	24	<b>BLACK BYRD</b> Donald Byrd, Blue Note BN-LA047-F (United Artists)
4	5	26	<b>SECOND CRUSADE</b> Crusaders, Blue Thumb BTS 7000 (Famous)
5	3	18	<b>HERBIE HANCOCK SEXTANT</b> Columbia, KC 32211
6	16	5	<b>SOUL BOX</b> Grover Washington, Jr., Kudu KU-1213 (CTI)
7	6	12	<b>LIVE AT MONTREUX</b> Les McCann, Atlantic SD 2-312
8	8	12	<b>HOLD ON, I'M COMIN'</b> Herbie Mann, Atlantic SD 1632
9	7	12	<b>CARNEGIE HALL</b> Hubert Laws, CTI 6025
10	9	22	<b>M.F. HORN II</b> Maynard Ferguson, Columbia KC 31709
11	-	1	<b>2</b> Deodato, CTI Q 6029
12	10	24	<b>SUNFLOWER</b> Milt Jackson, CTI 6024
13	11	32	<b>SKY DIVE</b> Freddie Hubbard, CTI 6018
14	36	3	<b>BOTH FEET ON THE GROUND</b> Kenny Burrell, Fantasy 9427
15	-	1	<b>CLOSE TO IT</b> Brian Auger, RCA APL1 0140
16	12	32	<b>PRELUDE/DEODATO</b> Eumir Deodato, CTI 6021
17	19	24	<b>LIGHT AS A FEATHER</b> Chick Corea, Polydor PD 5525
18	28	5	<b>'73</b> Ahmad Jamal, 20th-Century Fox TC-417
19	14	14	<b>KING OF RAGTIME</b> Scott Joplin, Angel S 36060 (Capitol)
20	-	1	<b>M.F. HORN III</b> Maynard Ferguson, Columbia KC 32403
21	13	16	<b>IN CONCERT</b> Miles Davis, Columbia KG 32092
22	24	12	<b>FIRE UP</b> Merl Saunders, Fantasy 9421
23	32	3	<b>FINGERS</b> Airto, CIT 6028
24	15	10	<b>BLUES FARM</b> Ron Carter, CTI 6072
25	27	7	<b>SUPERSAX PLAYS BYRD</b> Supersax, Capitol ST 11177
26	17	20	<b>UNDER FIRE</b> Gato Barbieri, Flying Dutchman FD 10156
27	31	3	<b>CHARLES III</b> Charles Earland, Prestige 10067 (Fantasy)
28	18	20	<b>HANGIN' OUT</b> Funk, Inc., Prestige PRS 10059 (Fantasy)
29	20	32	<b>MORNING STAR</b> Hubert Laws, CTI 6022
30	30	5	<b>INFANT EYES</b> Doug Carn, Black Jazz, BJ 3
31	21	24	<b>1st LIGHT</b> Freddie Hubbard, CTI 6013
32	22	16	<b>FORECAST</b> Eric Gale, Kudu KU 11 (CTI)
33	23	7	<b>ART OF JOHN COLTRANE</b> Atlantic, SD 2-313
34	33	5	<b>ALONE TOGETHER</b> Jim Hall/Ron Carter, Milestone MSP-9045 (Fantasy)
35	-	1	<b>DONATO/DEODATO</b> Deodato, Muse MR 5017 (CTI)
36	-	1	<b>FRIENDS AND LOVE</b> Chuck Mangione, Mercury SRM 1-681
37	25	12	<b>EXCURSIONS</b> Eddie Harris, Atlantic SD 2-311
38	29	21	<b>SONG FOR MY LADY</b> McCoy Tyner, Milestone 9044 (Fantasy)
39	37	5	<b>CISCO KID</b> Reuben Wilson, Groove Merchant 523
40	39	3	<b>CHILDREN OF FOREVER</b> Stanley Clarke, Polydor PD 5531

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# Campus News

## What's Happening

By SAM SUTHERLAND

At the State U. of New York, New Paltz, David Salkin, music director at WNPC, has been working since April on developing a special concert series there that would offer audio and video taping facilities for new talent. Salkin's projected concert format would provide stereo programming for radio stations at the cost of duplication and mailing, while cable television outlets could also use the concerts for their schedules.

While Salkin has already received support for some 15 concerts, he's interested in hearing from both record companies and other radio stations interested in the project.

Details on the project are available from Salkin at the station, State U. College, New Paltz, N.Y. 12561.

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From Walt O'Brien, campus radio man now with Jem Records, comes news of a programming package being distributed by IRR, Inc., a Jem affiliate. The package is "Hands Across The Water," a syndicated show produced in London and focuses on new talent abroad, much of it as yet unavailable here. O'Brien notes that the series will be of particular interest to stations already programming import albums.

Normal rate for the series is \$25 per week, but college stations will be entitled to a \$15 campus rate. More information is available from O'Brien at IRR, Inc., Hands Across The Water, P.O. Box 343, South Plainfield, N.J. 07080.

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**PICKS AND PLAYS: EAST-Vermont**—"Valley Hi," (LP), Ian Matthews, Elektra; "Foreigner," (LP), Cat Stevens, A&M; "Richard Nixon, A Fantasy," (LP), David Frye, Buddah. . . . **Massachusetts**—WRBB-FM, Northeastern U., Boston, Doug Wilmarth reporting: "Two Quid Deal," (LP), Skin Alley, Stax; "Reevaluation," (LP), Sonny Rollins, Impulse; "Naturally," (LP), Letta Mbulu, Fantasy. . . . **Connecticut**—WSHU-FM, Sacred Heart U., Bridgeport, Andy Semon & Marc Gunther reporting: "Sing It Again, Rod," (LP), Rod Stewart, Mercury; "Lifeboat," (LP), Sutherland Bros. & Quiver, Island; "Live and Let Die," Wings, Apple. . . . **New York**—WBAU, WBAU-FM, Adelphi U., Garden City, Ellen Lutzak reporting: "Electric Light Orchestra II," (LP), Electric Light Orchestra, United Artists; "Lifeboat," (LP), Sutherland Bros. & Quiver, Island; "Greenslade," (LP), Greenslade, Warner Bros.

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**SOUTH-Tennessee**—WRVU-FM, Vanderbilt U., Nashville, Steve Bond reporting: "If It Was So Simple," (LP), Longdancer, Rocket; "Realization," (LP), Eddie Henderson, Capricorn; "Tonight," Raspberries, Capitol. . . . **WTGR**, Memphis State U., Memphis, Michael Adcock reporting: "Brian Cadd," (LP), Brian Cadd, Chelsea; "Tres Hombres," (LP), Z.Z. Top, London; "Homemade Ice Cream," (LP), Tony Joe White, Warner Bros. . . . **WETS**, East Tennessee State U., Johnson City, Bob Nickell reporting: "Gimme Your Money, Please," Bachman-Turner Overdrive, Mercury; "Phase of Reality," (LP), William Bell, Stax; "Electric Shocks," (LP), Roger Ruskin Spear, United Artists. . . . **Kentucky**—WEKU-FM, Eastern Kentucky U., Richmond, Mark Romanelli reporting: "Valley Hi," (LP), Ian Matthews, Elektra; "Hard Nose The Highway," (LP), Van Morrison, Warner Bros.; "Maybe Tomorrow, Maybe Tonight," Earth and Fire, Polydor. . . . **Alabama**—WUAL, WUAL-FM, U. of Alabama, University, Edd Davis reporting: "Make Up Your Mind," J. Geils Band, Atlantic; "Hobos, Heroes and Street Corner Clowns," (LP), Don Nix, Enterprise; "Yeah," (LP), Brownsville Station, Big Tree. . . . **Virginia**—WUVT-FM, Virginia Tech, Blacksburg, Gary Blau reporting: "Freedom For The Stallion," Hues Corporation, RCA; "Autumn," (LP cut, They Only Come Out At Night), Edgar Winter Group, Epic; "Six Wives of Henry VIII," (LP), Rick Wakeman, A&M. . . . **Louisiana**—WTUL, Tulane U., New Orleans, John Abbott reporting: "Whatever Turns You On," (LP), West, Bruce & Laing, Columbia; "Forward Motion," (LP), The Section, Warner Bros.; "Sunflower," (LP), Milt Jackson, CTI. . . . **North Carolina**—WFDD-FM, Wake Forest U., Winston-Salem, Keith Young reporting: "One Live Badger," (LP), Badger, Atco; "Between Two Worlds," (LP), Michael Greer, Sugarbush; "Then and Now," (LP), Doc & Merle Watson, Poppy.

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**MIDWEST-Ohio**—WRUW-FM, Case Western Reserve U., Cleveland, Bill Holbrook reporting: "Phase One," (LP), Art Ensemble of Chicago, Prestige; "Dark of Light," (LP), Norman Connors, Cobblestone; "Gold Tailed Bird," (LP), Jimmy Rogers, Shelter. . . . **WKSU-FM**, Kent State U., Kent, Tom Shay & Mike Reisz reporting: "Still," (LP), Peter Sinfield, Manticore (Import); "Song For Wounded Knee," (LP), Richard Davis, Flying Dutchman; "Copperhead," (LP), Copperhead, Columbia. . . . **Illinois**—WPGU-FM, U. of Illinois, Champaign, John Parks reporting: "Knockin' On Heaven's Door," Bob Dylan, Columbia; "China Grove," Doobie Brothers, Warner Bros.; "Yes, We Can Can," Pointer Sisters, Blue Thumb. . . . **WKDI, WKDI-FM**, Northern Illinois U., DeKalb, Sheri Reeser reporting: "Hard Nose The Highway," (LP), Van Morrison, Warner Bros.; "Whatever Turns You On," (LP), West, Bruce & Laing, Columbia; "#10," (LP), Guess Who, RCA.

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**WEST-California**—KALX-FM, U. of California, Berkeley, Pelzel & Stevenson reporting: "Lo and Behold," (LP), Coulson, Dean, McGuinness & Flint, Sire; "Etta James," (LP), Etta James, Chess; "Boogie Woogie Bugle Boy," Andrews Sisters, MCA. . . . **KCSM-FM**, College of San Mateo, San Mateo, Michael L. Davidson reporting: "Sweet Fantasy," David Clayton-Thomas, RCA; "Just Don't Be Lonely," Ronnie Dyson, Columbia; "How Can I Tell Her," Lobo, Bell.

## Who/Where/When

- *Continued from page 17*
- B.C., Aug. 23; Seattle, Wash., Aug. 24; DuQuoin, Ill., Aug. 26.
- WILLIS ALAN RAMSEY** (Capitol): Music Arts Festival, Glensville, W. Va., Aug. 31-Sept. 1.
- RARE EARTH** (Rare Earth): Scope Auditorium, Norfolk, Va., Sept. 1; Legion Field, Birmingham, Ala., Sept. 3.
- THE RASPBERRIES** (Capitol): The Dome, Virginia Beach, Va., Sept. 2.
- SUSAN RAYE** (Capitol): Woodstock, Va., Aug. 31; Mendota, Ill., Sept. 1; Mesker Music Theatre, Evansville, Ind., Sept. 2; State Fair, Pueblo, Colo., Sept. 3.
- HELEN REDDY** (Capitol): Tupperware Sales Convention, Ames, Iowa, Aug. 22; Ohio State Fair, Columbus, Ohio, Aug. 23-24; Oregon State Fair, Salem, Aug. 25; Private Affair, Boone, N.C., Aug. 28; Private Affair, Muncie, Ind., Aug. 29; Private Affair, Logan, Utah, Aug. 30; 6 Flags Over Georgia, Atlanta, Ga., Aug. 31-Sept. 1.
- JERRY REED** (RCA): Fair, Detroit, Aug. 24; Fair, DuQuoin, Ill., Aug. 25.
- DEL REEVES** (United Artist): Tri-County, Pana, Ill., Sept. 2; Great County Fair, Lancaster, Wisc., Sept. 6.
- PAT ROBERTS** (Dot): Evergreen State Fair, Monroe, Wash., Sept. 1, 2, 3; Spokane, Wash., Sept. 6, 7, 8.
- JOHNNY RODRIGUEZ** (Mercury): Country Palace, Littleton, Colo., Sept. 7.
- DIANA ROSS** (Motown): Tour of Europe, September.
- RUBEN & THE JETS** (Mercury): The Rush Up Club, Chicago, Aug. 20.
- RUFUS** (ABC): Mainpoint, Philadelphia, Sept. 2.
- LEON RUSSELL** (Capitol): Wentzville, Mo., Sept. 1; Mid-Amer. Speedway, St. Louis, Mo., Sept. 2; Denver, Colo., Sept. 8.
- JAMEY RYAN** (Atlantic): Shawnee Valley Jubilee, Chillicothe, Ohio, Sept. 2.
- BOBBY RYDELL** (Perception): Warehouse, Denver, Colo., Aug. 20-26; Sut-miller's, Dayton, Ohio, Aug. 28-Sept. 1.
- SANTANA/McLAUGHLIN** (Columbia): Saratoga Springs, N.Y., Aug. 26; Sheep Meadow, Central Park, N.Y., Aug. 27; Boston, Aug. 28; Toronto, Canada, Aug. 29; Cincinnati, Ohio, Aug. 30; Ann Arbor, Aug. 31.
- RONNIE SESSIONS** (MCA): St. Joseph, Mo. Sept. 2.
- DOC SEVERINSEN** (RCA): Fair, Detroit, Aug. 25; Fair, Columbus, Ohio, Aug. 26.
- SHA NA NA** (Buddah): Asbury Park, N.J., Sept. 1.
- SUNDAY SHARPE** (United Artist): Union City, Tenn., Aug. 31.
- SISTERS LOVE** (Tamla): HIC, Honolulu, Sept. 2.
- CAL SMITH** (MCA): Lanier Land Country Music Park, Cumming, Ga., Aug. 25; Center Theatre, Hartsville, S.C., Aug. 24.
- O.C. SMITH** (Columbia): Mr. Kelly's, Chicago, Sept. 3-16.
- SAMMI SMITH** (Mega): W. Palm Beach Auditorium, W. Palm Beach, Fla., Aug. 19; Gold Coast Lounge, Key West, Fla.,

(Continued on page 59)



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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	7	★ <b>LET'S GET IT ON</b> —Marvin Gaye (E. Townsend), Tamla 5423 (Motown) (Jobete, ASCAP)	34	41	7	<b>SWEET HARMONY</b> —Smokey Robinson (W. Robinson), Tamla 54233 (Motown) (Jobete, ASCAP)	67	77	4	<b>DON'T BLAME THE MAN</b> —Roy C. (Roy C.), Mercury 73391 (Phonogram) (R. Hammond/Unichappell/Phonogram/Johnson-Hammond, BMI)
2	2	8	<b>HERE I AM (Come Take Me)</b> —Al Green (Al Green/M. Hodges), Hi 2247 (London) Jec/Al Green, BMI	35	60	3	<b>HURTS SO GOOD</b> —Millie Jackson (P. Mitchell), Spring 139 (Polydor) (Muscle Shoals/Cotillon, BMI)	68	72	3	<b>CAN YOU GET TO THAT</b> —Southside Movement (J. Van Leer), Wand 11259 (Scepter) (Van Leer, BMI)
3	6	9	★ <b>IF YOU WANT ME TO STAY</b> —Sly & the Family Stone (Sylvester Stewart), Epic 5-11017 (Columbia) (Stonemower, BMI)	36	44	3	<b>FUNKY STUFF</b> —Kool & the Gang (Kool & the Gang), De-Lite 557 (Delightful/Gang, BMI)	69	83	2	<b>SOUL JE T'AI ME</b> —Sylvia Robinson & Ralphie Pagan (Sylvia Robinson, Serge Gainsburg), Vibration 525 (All Platinum) (Painted Desert, BMI)
4	3	8	<b>ANGEL</b> —Aretha Franklin (C. Franklin/S. Saunders), Atlantic 2969 (Pundit/African, BMI)	37	52	3	<b>GHETTO CHILD</b> —Spinners (B. Creed, T. Bell), Atlantic 2973 (Mighty Three, BMI)	70	73	8	<b>GIVING LOVE</b> —Voices of East Harlem (L. Hutson, J. Reeves, M. Hawkins, J. Hutson), Just Sunshine 504 (Famous) (Silent Giant/AOPA, ASCAP)
5	7	7	<b>BABY I'VE BEEN MISSING YOU</b> —Independents (C. Jackson/M. Yancy), Wand 11258 (Scepter) (Butler, ASCAP)	38	42	5	<b>EVIL</b> —Earth, Wind & Fire (M. White, P. Bailey), Columbia 4-45888 (Hummit, BMI)	71	67	7	<b>JUST OUT OF REACH</b> —San Dees Atlantic 2937 (Moonsong, BMI)
6	9	8	★ <b>MEET THAT LADY</b> —Isley Brothers (The Isleys), T-Neck 2251 (Columbia) (Boniva, ASCAP)	39	47	3	<b>ECSTASY</b> —Ohio Players (Ohio Players), Westbound 216 (Chess/Janus) (Bridgeport, BMI)	72	81	3	<b>I JUST WANT TO BE LOVED</b> —Lee Charles (L. Charles, L. Simon), Hot Wax 7303 (Buddah) (Butler, BMI)
7	8	9	<b>I WAS CHECKIN' OUT, SHE WAS CHECKIN' IN</b> —Don Covay (Don Covay), Mercury 73385 (Phonogram) (Ragmop, BMI)	40	50	4	<b>PARTY</b> —Maceo & the Macks (James Brown), People 624 (Polydor) (Dynatone, BMI)	73	78	5	<b>WHERE WERE YOU (When I Needed You)</b> —Jimmy Briscoe & The Little Beavers (Paul L. Kyser), Pi Kappa 400-2 (Wanderlik, BMI)
8	11	6	★ <b>GYPSY MAN</b> —War (Allen/Brown/Dickerson/Jordan/Miller/Oskar), United Artists 281 (Far Out, ASCAP)	41	43	5	<b>WHOEVER'S THRILLING YOU (Is Killing Me)</b> —Rufus (Allen Toussaint), ABC 11376 (Marsaint, BMI)	74	88	3	<b>CHECK IT OUT</b> —Tavares (Butler, Osborn), Capitol 3674 (Haymarket, BMI)
9	4	11	<b>NOBODY WANTS YOU WHEN YOU'RE DOWN AND OUT</b> —Bobby Womack (Bobby Womack), United Artists 255 (MCA, ASCAP)	42	45	4	<b>ALL I NEED IS TIME</b> —Gladys Knight & the Pips (B. Renaue), Soul 3510 (Motown) (Chess, BMI)	75	—	1	<b>MIDNIGHT TRAIN TO GEORGIA</b> —Gladys Knight & the Pips (Jim Wetherly), Buddah 383 (Keca, ASCAP)
10	13	6	★ <b>STONED OUT OF MY MIND</b> —Chi-Lites (E. Record/B. Adkin), Brunswick 55500 (Julio-Brian, BMI)	43	34	9	<b>SHORT STOPPING</b> —Veda Brown (Rice/Manual/Crutch), Stax 0163 (Columbia) (East/Memphis, BMI)	76	70	7	<b>OH WELL, LOVE WE FINALLY MADE IT</b> —Love Unlimited (Barry White), 20th Century 2025 (January/Sa-Vette, BMI)
11	15	7	★ <b>THEME FROM "CLEOPATRA JONES"</b> —Joe Simon featuring the Main Streeters (Joe Simon), Spring 1387 (Polydor) (Warner-Tamerlane, BMI)	44	29	14	<b>THERE'S NO ME WITHOUT YOU</b> —Manhattans (E. Bivins), Columbia 4-45838 (Blackwood/Nattahnam, BMI)	77	79	3	<b>ASHES TO ASHES</b> —Fifth Dimension (Lambert, Potter), Bell 1766 (ABC/Dunhill/Soldier, BMI)
12	12	7	<b>FUTURE SHOCK</b> —Curtis Mayfield (Curtis Mayfield), Curtom 1987 (Buddah) (Curtom, BMI)	45	55	5	<b>TRYING TO SLIP (Away)</b> —Lloyd Price (L. Price, F. Knight), GSF 6904 (Lori Jay/Low Ban, BMI)	78	84	3	<b>IF I'M IN LUCK I MIGHT GET PICKED UP</b> —Betty Davis (Betty Davis), Just Sunshine 503 (Famous) (Higher/Betty Mabry, ASCAP)
13	5	10	<b>ARE YOU MAN ENOUGH</b> —Four Tops (Dennis Lambert), Dunhill 4354 (ABC/Dunhill/Soldier/Hastings, BMI)	46	74	2	<b>HIGHER GROUND</b> —Stevie Wonder (Stevie Wonder), Tamla 54235 (Motown) (Stein & Van Stock/Black Bull, ASCAP)	79	—	1	<b>NUTBUSH CITY LIMITS</b> —He & Tina Turner (Tina Turner), United Artists 298 (Huh/Unart, BMI)
14	19	7	★ <b>THERE IT IS</b> —Tyronne Davis (Leo Graham), Dakar 4523 (Brunswick) (Julio-Brian, BMI)	47	26	10	<b>CAN'T UNDERSTAND IT</b> —Jerry Butler & Branda Lee Eager (C. Jackson/M. Yancy), Mercury 73395 (Phonogram) (Chappell, ASCAP)	80	85	3	<b>IN THE MIDDLE OF THE NIGHT</b> —Little Richard (Jimmy Holiday), Green Mountain 413 (United Artists, ASCAP)
15	10	10	<b>WHERE PEACEFUL WATERS FLOW</b> —Gladys Knight & the Pips (Jim Wetherly), Buddah 363 (Keca, ASCAP)	48	21	7	<b>DIDN'T I</b> —Sylvia (Sylvia/Burton/Goodman/Brown), Vibration 524 (All Platinum) (Gambi, BMI)	81	—	5	<b>KDKE, Pt. 1</b> —Tribe (Dee Ervin), ABC 11366 (ABC/Dunhill, BMI)
16	18	6	<b>TO KNOW YOU IS TO LOVE YOU</b> —B. B. King (S. Wonder/S. Wright), ABC 11373 (Stein & Van Stock/Black Bull, ASCAP)	49	53	6	<b>SLIPPING AWAY</b> —Holland-Dozier featuring Brian Holland (Holland/Dozier/Holland), Invictus 1253 (Columbia) (Gold Forever, BMI)	82	86	2	<b>CAMELOT TIME</b> —J. Hines & The Fellows (J. Hines, Charles Derrick), De-Luxe 509 (Starday-King) (Fl. Knox/Chitterlin, BMI)
17	22	5	★ <b>I'VE GOT SO MUCH TO GIVE</b> —Barry White (Barry White), 20th Century 2042 (Sa-Vette/January, BMI)	50	56	3	<b>I CAN'T STAND THE RAIN</b> —Ann Peebles (Ann Peebles, D. Bryant, B. Miller), Hi 45-2248 (London) (Jec, BMI)	83	—	1	<b>YES WE CAN CAN</b> —Pointer Sisters (A. Toussaint), Blue Thumb 229 (Famous) (Warner/Tamerlane, BMI)
18	16	9	<b>LOVE, LOVE, LOVE</b> —Donny Hathaway (Donny Hathaway), Atco 6928 (Dish-A-Tunes/Raghouse, BMI)	51	65	2	<b>HEY GIRL (I Like Your Style)</b> —Temptations (Norman Whitfield), Gordy 7131 (Motown) (Stone Diamond, BMI)	84	71	7	<b>FUNNY</b> —Priscilla Price (S. Taylor), BASF 15151 (Jeneva/Just, BMI)
19	17	11	<b>SIXTY MINUTE MAN</b> —Clarence Carter (C. Carter), Fame 250 (United Artists) (Future Stars, BMI)	52	58	6	<b>OUR LOVE</b> —Loletta Holloway (Sam Dees/Cleveland Yeider), Aware 6001 (Act 1/Moonsong, BMI)	85	82	6	<b>BABY YOU BELONG TO ME</b> —Magic Touch (Barkan/Whitelaw/Oriolo), Roulette 7143 (Big Seven, ASCAP)
20	25	6	★ <b>RIGHT PLACE, WRONG TIME</b> —Dr. John (H. Scott), Atco 6914 (Walden/Dystry/Caludren, ASCAP)	53	69	3	<b>BROTHER LOUIE</b> —Stories (Brown, Wilson), Kama Sutra 577 (Buddah) (Buddah, ASCAP)	86	—	1	<b>TWO WRONGS DON'T MAKE A RIGHT</b> —Freda Payne (Holland-Dozier, Holland Wylic), Invictus 1255 (Columbia) (Invictus/Gold Forever, BMI)
21	14	12	<b>TOUCH ME IN THE MORNING</b> —Diana Ross (Michael Masser), Motown 1239 (Stein & Van Stock, ASCAP)	54	54	7	<b>YOU'VE GOT MY MIND MESSED UP</b> —Quiet Elegance (O. McClinton), Hi 2245 (London) (Rise/Screen Gems Columbia, BMI)	87	87	4	<b>JUST CAN'T GET YOU OUT OF MY MIND</b> —Baby Washington (V. Barrett), Master Five 9104 (Stereo Dimension) (Mighty Three, BMI)
22	20	11	<b>SO VERY HARD TO GO</b> —Tower of Power (S. Kupka/E. Castillo), Warner Brothers 7687 (Kupitilo, ASCAP)	55	75	2	<b>KEEP ON TRUCKIN'</b> —Eddie Kendricks (F. Wilson, A. Poree, L. Caston), Tamla 54348 (Motown) (Stone Diamond, BMI)	88	98	2	<b>TIL I GET IT RIGHT</b> —Bettye Swann (R. Lane, L. Henley), Atlantic 45-2950 (Tree, BMI)
23	28	7	<b>LOVE AIN'T GONNA RUN ME AWAY</b> —Luther Ingram (Johnny Baylor), Koko 2116 (Columbia) (Klondike, BMI)	56	66	6	<b>CAN'T HELP FALLIN' IN LOVE</b> —Soft Tones (Avco 4619) (Gladys, ASCAP)	89	99	3	<b>SUGARCANE</b> —The M.G.'s (Dave Madden), Stax 0169 (Columbia) (Hummingbird, No Society Listed)
24	24	12	<b>SWEET CHARLIE BABE</b> —Jackie Moore (P. Hurt/B. Sigler), Atlantic 45-2956 (Cookie Box, BMI)	57	61	4	<b>LOOK OVER YOUR SHOULDER</b> —Escorts (George Kerr, Larry Roberts), Alithia 6052 (Ginrick, BMI)	90	—	1	<b>SOUL PRESIDENT NUMBER ONE</b> —John & Ernest (Dickie Goodman, N. Apalwo), Rainy Wednesday 203 (Mainstream) (Rainy Wednesday, BMI)
25	23	10	<b>I BELIEVE IN YOU (You Believe In Me)</b> —Johnnie Taylor (Don Davis), Stax 0161 (Columbia) (Groovesville)	58	48	7	<b>I OWE YOU LOVE</b> —Brighter Side of Darkness (Vincent Willis), 20th Century 2034 (Fox Fanfare/Sebans/ Nap Sylheart, BMI)	91	93	2	<b>LOVING ARMS</b> —Dobie Gray (Tom Jans), MCA 40100 (Almo, ASCAP)
26	30	7	★ <b>UNTIL IT'S TIME FOR YOU TO GO</b> —New Birth (Buffy St. Marie), RCA 0003 (Gypsy Boy, ASCAP)	59	40	7	<b>LAW OF THE LAND</b> —Undisputed Truth (N. Whitfield), Gordy 7130 (Motown) (Stone Diamond, BMI)	92	94	3	<b>YOU CAN'T STOP A MAN IN LOVE</b> —Carl Carlton (G. Soule, T. Woodford), ABC 11378 (Muscle Shoals, BMI)
27	33	7	<b>HANG LOOSE</b> —Mandrill (Claud "Coffee" Cave), Polydor 14187 (Mandrill/Intersong U.S.A., ASCAP)	60	68	8	<b>HOW LONG CAN I KEEP IT UP</b> —Lynn Collins (James Brown, Fred Wesley), People 623 (Polydor) (Dijon, BMI)	93	97	2	<b>WHAT A FOOL</b> —Ted Taylor (Ted Taylor), Ronn 72 (Jewel) (Su-Ma, BMI)
28	31	8	<b>JUST DON'T WANT TO BE LONELY</b> —Ronnie Dyson (V. Barrett/J. Freeman/B. Eli), Columbia 4-45867 (Mighty Three, BMI)	61	80	4	<b>LOOK ME UP</b> —Blue Magic (A. Felder, Norman Harris), Atco 6938 (W.M.O.T./Six Strings, BMI)	94	96	2	<b>SAFARI</b> —Eddy Senay (Eddy Senay), Sussex 260 (Buddah) (Interior/Zorn, BMI)
29	38	5	★ <b>DON'T LET IT IN</b> —Miracles (F. Perren, C. Varian), Tamla 54237 (Motown) (Jobete, ASCAP)	62	76	3	<b>MAKE ME TWICE THE MAN</b> —New York City (Tim McQueen), Chelsea 0025 (RCA) (Pocket Full of Tunes, BMI)	95	95	5	<b>SING A LITTLE SONG</b> —Jackie Wilson (Dacres, Ember), Brunswick 55499 (Creole, ASCAP)
30	27	16	<b>DOING IT TO DEATH</b> —J. B.'s (James Brown), People 621 (Polydor) (Belinda, BMI)	63	59	7	<b>LOVE IS A HURTIN' THING</b> —Soul Children (Ben Raleigh/Dave Linden), Stax 0170 (Columbia) (Rawlou, BMI)	96	100	2	<b>WHAT DO YOU SEE IN HIM?</b> —Darren Green (Van McCoy, Smith), RCA 0016 (Van McCoy, BMI)
31	46	5	★ <b>GOTTA FIND A WAY</b> —Moments (R. Dahrouge, B. Terrell), Stang 5050 (All Platinum) (Gambi, BMI)	64	—	1	<b>GET IT TOGETHER</b> —The Jackson 5 (B. Gordy, H. David, D. Fletcher, J. Marcellino, M. Larson), Motown 1277 (Jobete, ASCAP)	97	—	1	<b>STAND UP AND CHEER FOR THE PREACHER</b> —Barrett Strong (Barrett Strong), Epic 5-11011 (Columbia) (Blackwood, BMI)
32	36	7	<b>STAY AWAY FROM ME</b> —Sylvers (Leon Sylvers), MGM 14579 (Dotted Lion/Sylco, ASCAP)	65	64	7	<b>YOUR HEART IS COLD</b> —Geater Davis (V. Davis/R. Bell), Seventy Seven 77-130 (JR Enterprises) (Three Cheers/Hotes of Gold, ASCAP)	98	—	1	<b>DO YOU EVER</b> —Manhattans (Myrna March), De-Luxe 45-152 (Starday/King) (Arnet/March on Music, ASCAP)
33	—	—	—	66	—	—	<b>SEXY, SEXY, SEXY</b> —James Brown (James Brown), Polydor 14194 (Cried/Belinda/Unichappell, BMI)	99	—	1	<b>CHECK ME OUT</b> —Eddie Floyd (Eddie Floyd), Stax 0171 (Columbia) (East/Memphis, BMI)
—	—	—	—	67	—	—	—	100	—	1	<b>YOU CAN'T HIDE LOVE</b> —Creative Source (Skip Scarborough), Sussex 5019 (Alescar/Unichappell/Interior, BMI)

## Soul Sauce

### 'Soul Train' & 'Omnibus' Lift Soul TV Hopes

By LEROY ROBINSON

LOS ANGELES—Television today, as a way of selling records, is easily becoming as commonplace as radio. Pop and rock music and artists are achieving new and meaningful success through this new merchandising tool because of such successful network television presentations as "Midnight Special," "In Concert," and the long-running "Dick Clark's American Bandstand." That success, however, has not filtered over into the black music forms.

Contrary to whatever one might say at first hand about the observation being incorrect (i.e. black music has been on the aforementioned shows), one must deal with the overall look of the situation, and not the pittance, or more precisely the crumbs, which, traditionally, black music has had to accept in all areas.

The reasons are just not clear why there has not been a greater effort put forth in selling Black Music on television. This, of course, spills over into the often asked question by black people, of why there aren't more and meaningful series on the tube that incorporate the black people's lifestyles. They may not be the masses, so to speak, but this society has had no greater influence.

And this definitely includes the areas of music. Historically, and factually, jazz, the black music form originated and created by black people in America, is this country's only true art form. This, however, has had little importance in determining just how much of this valuable music should the masses be exposed to. And because there has been very little exposure (again, traditionally), one can only assume that it's because black music is to be exploited and not explored.

If we look for a moment at who has appeared on the previously mentioned three "top" music shows on network television, we notice the names of Curtis Mayfield, Ray Charles, Taj Mahal, Smokey Robinson and The Miracles, and some others. But we should also think about why they were included in the lineup for these shows which have been for the most part pop and rock group oriented. The why, of course, is because they're what's happening on the music scene, and have a greater appeal among the so-called masses at the moment.

"Soul Train," an important contributor to "black television," if you will, makes one thing abundantly clear, and that is that the black music this show presents is something the so-called masses do watch, listen, and enjoy. And to clarify just who these masses are, they are the easily impressed, long-haired, love children who realize that the root of all that's called "rock" and "pop" has definitely sprung from one or several of the black music forms.

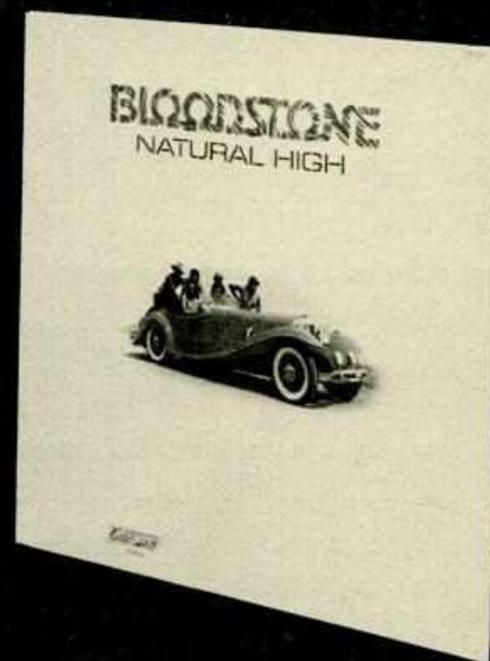
Now, who is to blame is something else to consider. Naturally, it is not the record companies who have that final decision as to what acts or artists will be seen on the tube. The record company's interest will always be in the sale of records, so we can safely assume that everyone, and all forms of music, are eligible. So the finger then goes to that so-called "creative" being of a show who may know nothing about the music but supposedly knows what the television audience would like to see and hear, and makes his judg-

(Continued on page 59)

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Billboard SPECIAL SURVEY for Week Ending 8/25/73

# Billboard Soul LP's

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licensee)
★ 3	7	7	TOUCH ME IN THE MORNING Diana Ross, Motown M 722 L	31	32	8	FOSTER SYLVERS Pride PRD 0027 (MGM)
2	1	9	FRESH Sly & the Family Stone, Epic KE 32134 (Columbia)	32	28	19	LIVE AT CARNEGIE HALL Bill Withers, Sussex SXBS 7025-2 (Buddah)
3	4	7	HEY NOW HEY (The Other Side of the Sky) Aretha Franklin, Atlantic SD 7265	33	26	23	BIRTH DAY New Beth, RCA LSP 4797
4	2	12	HEAD TO THE SKY Earth, Wind & Fire, Columbia KC 32194	34	33	19	SPINNERS Atlantic SD 7256
5	7	8	TAYLORED IN SILK Johnny Taylor, Stax STC 3014 (Columbia)	35	31	44	I'M STILL IN LOVE WITH YOU Al Green, Hi XSHL 32074 (London)
6	5	12	BACK TO THE WORLD Curtis Mayfield, Curtom CRS 8015 (Buddah)	36	37	17	THE MACK Willie Hutch/Soundtrack, Motown M 766 L
7	6	15	CALL ME Al Green, Hi XSHL 32077 (London)	37	34	27	COMPOSITE TRUTH Mandrill, Polydor PD 5043
8	9	7	FACTS OF LIFE Bobby Womack, United Artists LA 043 F	38	35	23	2ND CRUSADE Crusades, Blue Thumb BTS 7000 (Famous)
9	8	14	LIVE AT THE SAHARA TAHOE Isaac Hayes, Enterprise ENS 2-5005 (Columbia)	39	29	15	SAVE THE CHILDREN Intruders, Gamble KZ 31991 (Columbia)
10	12	18	I'VE GOT SO MUCH TO GIVE Barry White, 20th Century T 407	40	43	6	11 Sylvers, Pride PRD 0026 (MGM)
11	13	11	TOWER OF POWER Warner Brothers BS 2681	★ 51	3	3	CLEOPATRA JONES Joe Simon/Soundtrack, Warner Brothers BS 2718
12	11	17	BLACK BYRD Donald Byrd, Blue Note BN LA 047 F (United Artists)	42	45	6	POINTER SISTERS Blue Thumb 48 (Famous)
13	10	17	NATURAL HIGH Bloodstone, London XPS 620	43	39	7	WAITING FOR LITTLE MILTON Little Milton, Stax STS 3012 (Columbia)
14	15	10	EDDIE KENDRICKS Tania T 327 L (Motown)	44	47	8	THE LOVE WE HAVE Jerry Butler & Brenda Lee Eager, Mercury SRM 1-660 (Phonogram)
★ 15	25	4	DOIN' IT TO DEATH J.B.'s, People PE 5603 (Polydor)	45	41	8	SUPERFLY T.N.T. Osibisa/Soundtrack, Buddah BDS 5136
16	17	10	MA Rare Earth, Rare Earth R 546 L (Motown)	46	48	2	SUPER DUDE I Don Covay, Mercury SRM 1-653 (Phonogram)
★ 17	22	5	SMOKEY Smokey Robinson, Tania T 328 L (Motown)	47	53	5	RUFUS ABC ABCX 783
18	20	6	EXTENSION OF MAN Donny Hathaway, Atco SD 7029	48	42	41	THE WORLD IS A GHETTO War, United Artists UAS 5652
19	19	8	ALL I NEED IS TIME Gladys Knight & the Pips, Soul S 739 L (Motown)	49	50	13	TYRONE DAVIS Dakar DK 76904 (Brunswick)
★ 20	24	6	SLAUGHTER'S BIG RIP-OFF James Brown/Soundtrack, Polydor PD 6015	★ 51	56	2	LIKE A RIPPLE ON A POND Nikki Giovanni, Nikton NK 4200 (Atlantic)
21	21	11	YOU'VE GOT IT BAD GIRL Quincy Jones, A&M SP 3041	51	56	2	LIKE A RIPPLE ON A POND Nikki Giovanni, Nikton NK 4200 (Atlantic)
22	23	6	COSMIC SLOP Funkadelic, Westbound WB 2022 (Chess/Janus)	52	58	4	SOUTHSIDE MOVEMENT Wand WDS 695 (Scepter)
23	18	24	NEITHER ONE OF US Gladys Knight & the Pips, Soul S 737 L (Motown)	53	44	24	MASTERPIECE Temptations, Gordy G 965 L (Motown)
24	16	9	GIVE YOUR BABY A STANDING OVATION Dells, Cadet CA 50037 (Chess/Janus)	54	54	3	HARD TO STOP Betty Wright, Alston SD 7026 (Atlantic)
★ 25	40	2	INNERVISION Stevie Wonder, Tania T 326 L (Motown)	55	52	5	LAW OF THE LAND Undisputed Truth, Gordy G 9631 L (Motown)
26	14	9	SOUL MAKOSSA Manu Dibango, Atlantic SD 7267	56	-	1	WOMAN ACROSS THE RIVER Freddie King, Shelter SW 8919 (Capitol)
★ 27	38	6	SOUL BOX Grover Washington, Jr., Kudu KU 1213 (CTI)	57	55	40	TALKING BOOK Stevie Wonder, Tania T 319 L (Motown)
28	30	8	SHAFT IN AFRICA Soundtrack, ABC ABCX 793	58	-	1	BE WHAT YOU ARE Staple Singers, Stax STS 3015 (Columbia)
★ 29	36	4	THERE'S NO ME WITHOUT YOU Manhattans, Columbia KC 32444	59	60	7	ALL WE NEED IS ANOTHER CHANCE Escorts, Alithia 9104
30	27	31	MUSIC IS MY LIFE Billy Preston, SP 3516	60	-	1	BONGO ROCK Incredible Bongo Band, Pride PRD 0028 (MGM)

# Latin Music

## Latin Scene

### NEW YORK

The Lopez family, for the first time in three decades, is continuing its Sunday matinee dances for the whole summer at the Chateau Madrid with Machito's 14-piece band and singer Graciela. The attraction is drawing over 300 people each week, according to Madrid management. . . . Ray Roig recording at Regent Studios here and will release an album, "Orchestra Power from Puerto Rico," an Americana. . . . Louie Colon's "La Pulguita" generated sales here and in Puerto Rico. . . . RCA's Jose Feliciano sold out the Schaefer Music Festival this month. . . . Bobby Marin and Chico Mendoza busy finishing up their "Ocho #3" album. . . . Chucho Avellanet in town this week to finish his next LP for U.A. Latino. . . . Americana's "Latin Dimensions" album moving nicely. . . . Argentine group, Los Cuatro Soles, a big hit in Puerto Rico. . . . The new Roberto Torres single, "El Caminante," has

just been released on Americana. A Torres album is expected in September.

U.A. Latino's Fred Reiter enthusiastic over the upcoming appearance of newly contracted Brazilian artist Silvana, set to perform at the Puerto Rico Festival. . . . The Orquesta Revolucion '70 will appear at the Hipocampo, Cheetah, Caborjeno and make a guest appearance on the Enrique De La Torre Show on Channel 47 during their stay in New York to record their next LP for U.A. Latino. . . . That "other" Santana, Jorge, of the Warner Bros. Latin-rock group Malo, scheduled to appear at the 1st Latin Soulrock Fiesta at Yankee Stadium on Friday (24) with Mahavishnu drummer Billy Cobham also set.

### PHIL GELORMINE

### MIAMI

Manny Matos has signed local rock group Heaven for his Sound Triangle label. . . . Ralfi Leavitt (Borinquen) has a new LP "La Cuna

Blanca." . . . Club Montmatre is doing turnaway business with the double powerhouse billing of Mongo Santamaria (Vaya) and Sophy (Velvet). Promotion man Charlie Cinamon was put to work to get the American jazz buffs in to see Santamaria. Sophy, popular with the Latin crowd, and riding on the crest of "Perdon" is drawing a different crowd, so that Club Montmatre is looking very much like Miami itself these days, a rich and interesting blend of Latins and Americans. . . . Eddie Palmieri's new 45, "Cosas del Alma," on Mango records looks like a sure hit in this area. . . . Sabu (Exito) has a new 45, "Mon Amour," and everyone on the street seems to be humming it. . . . this is vacation time in Miami, and the town and especially the record industry is taking one giant siesta.

Local rock group Caffe left for New York Aug. 11 to record their first LP on Vaya Records. . . . Tony Menendez of Marsol Records in Texas visiting Tropicana Records and Tapes. . . . In a move to lift their ratings, WCMQ has switched from "La Epidemia Musical" slogan to "La Grande." . . . "A Donde Fue Nuestro Amor" by Angelica Maria (Arcano) is selling well here, due in part to the TV drama "Muchacha Italiana Viene a Casarse," shown locally. . . . Paul Gerard's: "Pequeno y Grande Amor" on Audio Latino Records is moving nicely. . . . The

popular teen radio show that featured "sal-soul" music is preparing to make a comeback, this time on AM radio according to informed sources.

The legal department of Coca-Cola has demanded that the local musical rock group "Coke" stop using their registered name. Manny Matos of Sound Triangle Records says the group will use the name Toke. . . . Local music executives are watching the sales on Ismael Miranda's "Asi Compone un Son" (Fania), Eddie Palmieri's "Cosas del Alma" (Mango), Tipica Novel's "La Rutina y El Sabor" (T.R.), and Palito Ortega's "Prometimos No Llorar" (Int'l).

Miriam Vasquez, publicity director of Tico/Alegre records, informs me that Vicentico Valdes will have a return engagement in the Miami area shortly. At that time, Tico and Joe Cain will host a cocktail party to coincide with the release of Valdes' new LP, "Amor con Salsa." Miss Vasquez said she was "drafted" as one of the cover models for the soon-to-be released Javier Vasquez Alegre LP "La Verdad." On his next trip to Miami, Joe Cain is planning a long stay to look for new talent for his labels.

### ART (ARTURO) KAPPER

### SANTO DOMINGO

The Third Festival de La Voz (Voice Festival) which includes con-

testants from all parts of the country, has concluded its first two sessions with singers from the southern and eastern provinces. The festival is televised weekly on Channel 4 and organized by musician/composer Rafael Solano. Mac Cordero is sponsoring the festival on his Show del Mediodia with disk jockey Jose Joaquin Perez as MC. . . . Dominican singer Fernando Casado had dates in Curacao. Nine year old Dominican singing star Yasmin Obijo (Montilla) appeared in Caracas on the "Show de Felo" TV program on Channel 2. Her presentations increased the popularity ratings for Felo Jimenez's show and her success brought many offers including a five year contract. Yasmin's recordings have been released in Caracas by Discomoda.

Anthony Rios, singer with the Johnny Ventura group will be recording a solo album in Peru on a subsidiary label of Kubaney. . . . Puerto Rican recording artist Sophy on the Velvet label is booked for dates at the El Conquistador nightclub at the Hotel Naco. Sophy is rated as one of the singers with the highest record sales here. Her hits include "Perdon" and "Locuras Tengo de Ti" (I'm Crazy About You). . . . Dominican singer Fausto Rey (Montilla) was presented on Rafael Solano's show "Solano en Domingo" on RTVD Channel 4.

### FRAN JORGE PUERTO RICO

Borinquen Records of Puerto Rico releases the international tune "Eres Tu" (It's You) by the Spanish group Mecedades on a 45 single. This number, recorded by Zafiro-Novola Records of Spain is also being pressed under license in England, Germany, France, Yugoslavia, Sweden, Switzerland, Holland, Italy, Norway, Denmark and Luxembourg. Israel, Mexico, Peru, Nicaragua, Panama, Costa Rica, El Salvador, Colombia and Venezuela. . . . Charlie Vazquez, producer of the forthcoming Second Festival of Songs and Singers (San Juan, Sept. 21-25) announces that the following radio stations will transmit the Festival: Puerto Rico, La Gran Cadena WQBS, WPRP, WORA; Santo Domingo, Difusora SA Radio Clarin and its chain of 10 stations; Cadena Radial Venezolana with its chain of 28 stations; Radio Rivadavia of Buenos Aires, Argentina and Caracol Circuit of Colombia. Artists from Italy, West Germany, Chile, Aruba, U.S., Peru, Cuba and Mexico, besides the countries previously mentioned in this column (July 28) have registered since then to participate.

### ANTONIO CONTRERAS

Billboard SPECIAL SURVEY for Week Ending 8/25/73

## Billboard Hot Latin LP's

IN CHICAGO			
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	JULIO IGLESIAS "Rio Rebelde," Alhambra 10	6	GRAN COMBO "Enaccion," EGC 004
2	YOLANDA DEL RIO "La Hija De Nadie," Arcano 3202	7	FREDDIE MARTINEZ "El Farolito De Amor," Freddy 1009
3	VICENTE FERNANDEZ "Volver, Volver," CYS 1333	8	LOS DIABLOS "Que Vuelva Conmigo," Musimex 5030
4	JUAN GABRIEL "No Tengo Dinero," Arcano 3023	9	PELLIN RODRIGUEZ "Mi Amor Por Ti," Borinquen 1244
5	VICTOR ITURBE "Veronica," Miami 6043	10	LUCHO BARRIOS "Mi Amor Por Ti," Futuro 277
IN N.Y.			
1	PELLIN RODRIGUEZ "Mi Amor Por Ti," Borinquen 1244	6	ISMAEL RIVERA "Vengo Por La Mazeta," Tico 1311
2	GRAN COMBO "Enaccion," EGC 004	7	SOPHY "Locura Tengo Por Ti," Velvet 1464
3	JOHNNY PACHOCO "Tres De Cafe Y Dos De Asucar," Fania 436	8	TITO PUENTE ORCH. "Live In Concert," Tico 1308
4	LUCHO BARRIOS "Mi Amor Por Ti," Futuro 277	9	JOE CUBA "Doing It Right," Tico 1312
5	EDDIE PALMIERI "Sentido," Mango 103	10	JULIO IGLESIAS "Rio Rebelde," Alhambra 10
IN MIAMI			
1	CONJUNTO UNIVERSAL "Que Se Sepa," Velvet 1466	6	LOS ANTIQUES "Dias Como Hoy," Funny 502
2	PELLIN RODRIGUEZ "Amor Por Ti," Borinquen 1244	7	ROBERTO LEDESMA "Amor," MU 1611
3	ENRIQUE CACERES "Una Voz Y Un Romance," Caytronics 1345	8	SOPHY "Perdon," Velvet 1474
4	GRAN COMBO "Enaccion," EGC 004	9	TATA ROMOA "Dama, Dama," CYS 5005
5	TIPICA 73 "Manono," Inca 1031	10	LISETTE "Matandome Suavemente," Borinquen 778
IN TEXAS			
1	YOLANDA DEL RIO "La Hija De Nadie," DKL 1 3202	6	ANTONIO AGUILAR "Cantos De Mi Tierra," MU 1534
2	SUNNY & THE SUNLINERS "El Internacional," KL 3017	7	RAMON AYALA Y SUS BRAVOS "Tus Pucheros," Texmex 7012
3	FREDDIE MARTINEZ Y SU ORQ. "Farolito De Amor," Freddy 1009	8	LA FAMILIA—LITTLE JOE "Para La Gente," BSR 1038
4	IRENE RIVAS "Tonto," Cash 1008	9	LUCHA VILLA "Volver Volver," Musart 1598
5	VICENTE FERNANDEZ "La Misma," CYS 1359	10	LOS CACHORROS VILLAREAL "Vol. #3," CR 5031
IN LOS ANGELES			
1	VICENTE FERNANDEZ "Volver Volver," CYS 1333	6	INDIO "Sin Tu Amor," Miami 6070
2	JULIO IGLESIAS "Rio Rebelde," Alhambra 10	7	LOS MUECAS "Que Ironia," CYS 1351
3	LUCHA VILLA "Puro Norte Vol. 11," MU-1518	8	LOS CAMPEROS "La Biena," Latin Inter.
4	LAS POTRANQUITAS DEL NORTE "Abre El Corazon," Caliente 7041	9	SUNNY AND THE SUNLINERS "El Internacional," KEY 3017
5	CORNELIO REYNA "Lagrimas De Mi Barrio," CR-548	10	VICKI CARR "En Espanol," COLKC 31470

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## Texas Pressing Plant Sold; Facilities to Be Updated

By CHARLIE BRITE

SAN ANTONIO—A mainstay in Texas record pressing for many years and a prime factor in the rise in popularity of Tex-Mex music during the last few years, Tanner N Texas Record Pressing in San Antonio has been sold to a closed Texas corporation under the leadership of Tom Albright.

R. E. "Bob" Tanner established the plant in 1947 and provided much of the working capital for the early Chicano labels that introduced a new type of Latin product to the country. Tanner, who stated that he sold the plant in order to pursue other "minor interests," had turned the daily operation of Tanner N Texas over to his wife, Doris, after suffering a stroke several years ago.

Tanner stated that he had retained his publishing company and all the publishing rights, which includes such titles as "City Lights," a country song made popular by Ray Price and several other artists, and "Peanuts," a strong seller several years ago by the Sunglows.

Following the announcement of the sale, Albright stated that there would be an "updating of present facilities" in order to modernize the entire plant operation. Growth plans include the addition of ten to fifteen new presses, a tape duplicating facility, and a new building to house the printing operation, which Albright feels will double the present pressing capacity.

Formerly involved in Sales Enterprises Inc., a studio equipment and real estate sales organization from Houston, Albright brings with him an extensive knowledge of the recording and pressing business. His company was initially exploring the possibility of building a major pressing facility in the Galveston or Houston area before he discovered Tanner N Texas might be for sale.

"We are excited about moving into a business that already has a

good reputation rather than starting from scratch, and we are also lucky to have San Antonio water to cool our presses," Albright adds. According to Albright, San Antonio water has a low alkali content which keeps the water pipes from breaking down so often.

Foy Lee, a well-known figure in Texas Chicano music circles, has been employed as manager of the facility and states that the plant's business now consists of 80% Chicano music as compared to 20% other types. "We certainly want to keep our Latin music business and improve on it, but we also anticipate a strong move into other areas," he adds.

In order to avoid a "conflict of interests," Lee has leased his various Chicano labels to Alamo Distributors under the leadership of Carlos Balido, formerly of Musart of Mexico.



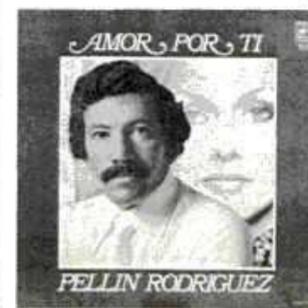
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## PELLIN RODRIGUEZ

CON SU GRAN EXITO DEL MOMENTO

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# 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	7	<b>SAY HAS ANYBODY SEEN MY SWEET GYPSY ROSE</b> Dawn, Bell 45,374 (Levine & Brown, BMI)
2	2	10	<b>DELTA DAWN</b> Helen Reddy, Capitol 3645 (United Artists/Big Ax, ASCAP)
3	4	8	<b>CLOUDS</b> David Gates, Elektra 45857 (Kipahulu, ASCAP)
4	11	4	<b>LOVES ME LIKE A ROCK</b> Paul Simon, Columbia 4-45907 (Charing Cross, BMI)
5	5	10	<b>HOW CAN I TELL HER</b> Lobo, Big Tree 16, 004 (Bell) (Famous/Kaiser, ASCAP)
6	3	10	<b>GET DOWN</b> Gilbert O'Sullivan, MAM 3629 (London) (Management, BMI)
7	12	4	<b>MY MARIA</b> B.W. Stevenson, RCA 0030 (ABC/Dunhill/Speed/Prophecy, ASCAP)
8	9	8	<b>LIVE &amp; LET DIE</b> Paul McCartney & Wings, Apple 1863 (Unart/McCartney/ATV, BMI)
9	6	13	<b>TOUCH ME IN THE MORNING</b> Diana Ross, Motown 1239 (Stein & Van Stock, ASCAP)
10	8	6	<b>YOU LIGHT UP MY LIFE/BELIEVE IN HUMANITY</b> Carole King, Ode 66035 (A&M) (Colgems, ASCAP/Colgems, ASCAP)
11	7	11	<b>THE MORNING AFTER</b> Maureen McGovern, 20th Century 2010 (ASCAP/Fanfare, BMI)
12	14	4	<b>ASHES TO ASHES</b> The Fifth Dimension, Bell 1766 (ABC/Dunhill/Soldier, BMI)
13	10	6	<b>SEND A LITTLE LOVE MY WAY</b> Anne Murray, Capitol 3648 (Colgems/East Hill/J.C., ASCAP)
14	16	5	<b>LOVING ARMS</b> Dobie Gray, MCA 40100 (Almo, ASCAP)
15	17	5	<b>IT'S A SMALL, SMALL WORLD</b> Mike Curb Congregation, MGM 14494 (Wonderland, BMI)
16	24	5	<b>THE GREATEST SONG I EVER HEARD</b> The New Seekers, MGM 14586 (Famous, ASCAP)
17	21	3	<b>IN THE MIDNIGHT HOUR</b> Cross Country, Atco 45-6934 (Cotillion/East/Memphis, BMI)
18	13	12	<b>YESTERDAY ONCE MORE</b> Carpenters, A&M 1446 (Almo/Hammer & Nail/Sweet Harmony, ASCAP)
19	27	3	<b>RHAPSODY IN BLUE</b> Deodato, CTI 16 (New World, ASCAP)
20	15	13	<b>DIAMOND GIRL</b> Seals & Crofts, Warner Brothers 7708 (Dawnbreaker, BMI)
21	32	3	<b>HALF-BREED</b> Cher, MCA 40102 (Blue Monday, BMI)
22	18	18	<b>BAD, BAD LEROY BROWN</b> Jim Croce, ABC 11359 (Wingate/Blendingwell, ASCAP)
23	28	8	<b>EVERYONE'S AGREED THAT EVERYTHING WILL TURN OUT FINE</b> Stealers Wheel, A&M 2450 (Hudson Bay, BMI)
24	26	5	<b>OPEN UP YOUR HEART</b> Roger Miller, Columbia 4-45873 (Tree/Alrhond, BMI)
25	30	4	<b>YOU'RE THE BEST THING THAT EVER HAPPENED TO ME</b> Ray Price, Columbia 4-45889 (Keca, ASCAP)
26	29	6	<b>YOUNG LOVE/A MILLION TO ONE</b> Donny Osmond, MGM 14583 (Lowery, BMI/Stone Agate, BMI)
27	45	2	<b>FREEDOM FOR THE STALLION</b> Hues Corporation, RCA 0900 (Warner/Tamerlane/Marsaint, BMI)
28	31	6	<b>WAS A SUNNY DAY</b> Josh, Bell 1739 (Charing Cross, BMI)
29	19	9	<b>JIMMY LOVES MARY-ANNE</b> Looking Glass, Epic 5-11001 (Spruce Run/Evie/Chappell, ASCAP)
30	23	5	<b>HARMONY</b> Ray Conniff, Columbia 4-45893 (Thrice/Norman J. Simon, ASCAP)
31	-	1	<b>I'M COMING HOME</b> Johnny Mathis, Columbia 4-45908 (Mighty Three, BMI)
32	34	3	<b>MY PRAYER</b> Vogues, 20th Century 2041 (Skidmore, ASCAP)
33	36	3	<b>MUSKRAT LOVE</b> America, Warner Bros. 7725 (Wishbone, ASCAP)
34	22	8	<b>NEXT DOOR'S NEIGHBOR'S KID</b> Jud Strunk, MGM 14572 (Cosette/Every Little Tune, ASCAP)
35	25	5	<b>SUNSHINE SHIP</b> Arthur, Hurley & Gottlieb, Columbia 4-45881 (Sunship/Spinozza Pitts)
36	42	2	<b>TELL HER SHE'S LOVELY</b> El Chicano, MCA 40104 (Shiver and I, ASCAP)
37	46	2	<b>WELCOME HOME</b> Peters & Lee, Philips 40729 (Phonogram) (Bello, ASCAP)
38	-	1	<b>THE LAST THING ON MY MIND</b> Neil Diamond, MCA 40092 (UA, ASCAP)
39	37	4	<b>UNEASY RIDER</b> Charlie Daniels, Kama Sutra 576 (Buddah) (Kama Sutra/Rada Dara, BMI)
40	44	2	<b>BONGO ROCK</b> Incredible Bongo Band, MGM 14588 (Drive-In, BMI)
41	43	2	<b>HE</b> Today's People, 20th Century 2032 (Fox Fanfare, BMI)
42	39	4	<b>SUMMER IN THE CITY</b> Quincy Jones, A&M 1455 (Hudson Bay, BMI)
43	48	2	<b>AS TIME GOES BY</b> Nilsson, RCA 0039, (Warner Brothers, ASCAP)
44	-	1	<b>GHETTO CHILD</b> Spinners, Atlantic 2973 (Mighty Three, BMI)
45	49	5	<b>MEDLEY: I NEED YOU/ISN'T LIFE STRANGE/WITHOUT YOU</b> The Pastor Brothers, Alithia 6051 (WB, ASCAP/Leeds, ASCAP/Apple, BMI)
46	-	1	<b>I'LL HAVE TO GO AWAY</b> Skylark, Capitol 3661 (Irving, BMI)
47	-	6	<b>JUST DON'T WANT TO BE LONELY</b> Ronnie Dyson, Columbia 4-45867 (Mighty Three, BMI)
48	-	1	<b>WAIT UNTIL SEPTEMBER</b> Michael Allen, MGM 14591 (Cookaway, ASCAP)
49	-	1	<b>SLAG SOLUTION</b> Hot Butter, Musicor 1481 (Araal, ASCAP)
50	50	2	<b>GET ON WITH YOUR LIVIN'</b> Dean Martin, Reprise 1166 (Amos Hamilton, ASCAP)

# Classical Music

## CLASSICOMMENT

### Wagner Specialists Cut Ultimate Pkg

By IS HOROWITZ

The ultimate live recording package? Perhaps. At least that sizable group of opera collectors, of which the Wagner coterie comprises a respectable portion, may recognize it thus.

It's Philips' 16-record set of "Der Ring des Nibelungen," taped during a series of public performances at the Bayreuth Festival in 1966 and 1967 (Philips 6747037). Karl Bohm conducted. The production was Wieland Wagner's. The cast featured some of the most illustrious Wagner specialists of recent decades.

But most important of all, in terms of consumer appeal, is that intangible element of authenticity. This is the way it sounded in the temple itself, with the faithful in attendance and, in its best moments, with that communicative electricity that bounces sparks back and forth between performer and auditor.

The performances of "Das Rheingold" and "Siegfried" date from 1966, and those of "Die Walkure" and "Gottterdammerung" from 1967. The album might well have been released earlier if problems of artist clearances were less complex. With artists such as Birgit Nilsson, Leonie Rysanek, Theo Adam and Wolfgang Windgassen, among others of almost equal stature, approval rights must have presented a negotiator's nightmare. Also, two performances of each opera were taped and editorial decisions had to be made, weighed and accepted.

While sound and balances, within the orchestra itself and between orchestra and singers, are not always ideal, there is little of significance that is lost and the listener quickly accommodates to the acoustic perspective. Voices are usually favored in the pickup, and at times the opulence and orchestral weight that can be heard in the best studio recordings, such as the Solti series, are lacking. Happily, audible interference by the audience is almost totally absent. After all, what member of that worshipful congregation would dare cough or rustle papers during the sermon.

Philips has pegged the suggested list of the jumbo package at \$104.70, somewhat under the cumulative list of the separate opera albums, also made available at this time. Normally discounted, it won't cost the collector much more than a gourmet steak dinner, with trimmings, for four, and it will provide lots more nourishment for the true Wagner enthusiast.

Dealer action can be expected to build to a respectable volume over

the next few months as the gift-giving season nears and as reviewer coverage mounts. Press attention will be voluminous as critics compare this Bayreuth version with the four other complete "Rings" now or

soon to be available, all, incidentally, comprising more than 16 disks. No dealer with any piece of the action on opera records can afford not to stock at least a token copy of the package.



FOLLOWING THE announcement that Columbia Records will record a series of symphonic LP's by black composers, Goddard Lieberman, center, president of CBS Records, is joined by Ed Thomas, left, executive director, Afro-American Music Opportunities Association, and Paul Freeman, associate conductor of the Detroit Symphony. Freeman will conduct the series, as well as serve as its artistic director.

## Philly Orch. Inks Contract

PHILADELPHIA — The Philadelphia Orchestra's new recording contract (previously announced) with RCA Records renewing for five years the former pact signed in 1968 represents a compromise solution. The former contract guaranteed the orchestra \$1 million over the five-year period. The new contract is a straight royalty arrangement in which payment is based entirely on sales.

Both sides, however, hailed the new contract as significant because of its arrival at the beginning of the four channel recording era. The Philadelphia Orchestra is the first American orchestra to record quadraphonic discs on a regular basis. An orchestra spokesman said that while there are no royalty guarantees, the royalties will be as lucrative as before "because everything in the standard repertoire will have to be

recorded in four channel or quadraphonic sound."

In the fiscal year ended last Aug. 31, the orchestra realized \$619,447 from record royalties from both RCA and Columbia. The orchestra and Columbia were together for 27 years until 1968, when RCA offered the \$2 million royalty guarantee over 5 years with \$1 million in advance.

The Philadelphia Orchestra began its recording career in 1917 with the Victor Talking Machine Co. under Leopold Stokowski, and remained with RCA Victor, as it was later known until 1941 when it transferred its recording activities to Columbia.

The Philadelphia Orchestra is also the most recorded symphony in the contemporary scene and the only one with a substantial income from recordings.

## Philadelphia Orch. Deficit \$4M; Special China Fund Set

PHILADELPHIA—The Philadelphia Orchestra, with an annual budget of \$4 million, will end the year with a deficit of \$1.2 million even though it considered itself in better financial shape than almost any major symphony orchestra in the U.S.

The deficit figure, said orchestra association president Richard Bond, is arrived at by comparing costs with "earned" income from such things

as ticket sales and record royalties.

After the deficit figure is established each year, the orchestra association applies the income from its endowment of about \$500,000, and raises the remainder needed through "the annual giving."

The "annual giving" this concert season figures on getting \$75,000 as last year from the city, \$85,000 from the State and more than \$100,000 from the Federal Government, representing a \$65,000 increase in the government aid the orchestra receives.

This season also finds the association needing an additional \$125,000 for the historic trip to China. The State Department asked the orchestra to go and, only after commitments were made, announced that it would pay only half of the tab.

Bond said there will be a special fund drive to finance the China trip. Aside from the endowment and "annual giving," the chief source of income is ticket sales, amounting to \$2.3 million last year.

More than half of the \$4 million budget goes to pay the salaries of musicians, conductors and soloists. Minimum salary for the 110 orchestra members is \$330 a week, but many of them make considerably more. The orchestra's season now extends to a full 52 week-year.



PIANIST ALICIA de Larrocha, right, follows conductor Rafael Fruhbeck de Burgos as work on a Khachaturian-Franck LP neared completion in London Records' UK studios. The LP, which features Khachaturian's Piano Concerto in D flat major and Franck's Symphonic Variations is due on the market in September.

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Henry Lewis

OS 26305

# Radio-TV Programming

## INTERVIEW:

# Boulding Scores Present Career-Training Programs

**EDITOR'S NOTE:** This is the latest installment of an in-depth interview with one of the nation's leading program directors—Jerry Boulding, now a consultant to WOOK-AM, Washington. The interview was conducted by Claude Hall, radio-TV editor, *Billboard Magazine*.

**JERRY:** Another reason for blacks avoiding payola today is that many want to become part of management, so they've got to stay clean for that. So, you have all these reasons.

**CLAUDE:** I know that a lot of accusations are being made in the consumer press now, but anyway, I've felt that payola was mostly forced upon the blacks.

**JERRY:** I think, Claude, that it was not only forced on the blacks, but I think that newspapers have inflated the figure that was supposed to have been passed in black radio and it's very bad because all of these white owners are now very suspect of all of their black employees. Because they wonder: Have they missed something, have controls been tight enough, and have the black people been able to find a way to funnel this money without them knowing? This now makes everybody's job tougher, because now we have to remove any element of doubt

that there is even the appearance of evil.

**CLAUDE:** Do you find that a lot of blacks now are going into general market radio?

**JERRY:** More so than ever.

**CLAUDE:** Are they doing pretty well?

**JERRY:** Yes, and no. I'd say that they are doing well if they can settle for being only talented disk jockeys. I'd personally like to see a situation exist where more blacks could go into management, could become program directors of other than black stations, could become music directors.

**CLAUDE:** You know I made a *faux pas* at one of the radio programming forums a couple of years ago when...

**JERRY:** I remember that.

**CLAUDE:** You remember it?

**JERRY:** I sure do.

**CLAUDE:** There was a black guy from Canada and I said, "I didn't know there were any soul stations in Canada." And he said there weren't. Always felt bad I'd made that mistake. But, Jerry, you mentioned that you're playing some album cuts, how do you find those cuts?

**JERRY:** Well, believe it or not, we use the trades a lot... all available information. One of the good things about being a consultant is that I can

call Sonny Taylor in Chicago with WGRT-AM, who has a fantastic ear. Sonny is one of the few blacks who ever worked as a music director for a pop station. He worked as a music director on Long Island before he went to Miami, before he worked at WWRL-AM in New York and before he went to Chicago. But I usually watch what's happening around the country. A new album comes out... usually if it is a known artist, you are aware of the album and I usually take out a moment to hear it.

**CLAUDE:** Do you think of yourself as having a good ear?

**JERRY:** I think that my ear is about moderate. Sonny Taylor, the guy I just mentioned, is the one with the fantastic ear. I didn't hear some of the hits last year which made me aware that my ear couldn't be so good. I never heard that Chuck Berry thing that became so big.

**CLAUDE:** The "Ding a Ling" thing?

**JERRY:** Yeah, I never heard that.

**CLAUDE:** Well, "Dueling Banjos." I never heard, but that's even a weak banjo record!

**JERRY:** I wonder how some of these records get to be as popular as they are. I wonder who buys them. Are there enough kids with enough

*(Continued on page 33)*



**RADIO STATION WMC-AM** is visited by Monument recording artist Charlie McCoy. From left: John Morris, president of Cinnamon Records; Jonathan E. Fricke, WMC-AM operations manager; Charlie McCoy; Narvel Felts; WMC-AM personality Phil Conner; producer Lewis Willis; singer Tommy Rubble. Kneeling: Tex Davis; WMC-AM personality Hal Jay.



**KUTE-FM IN GLENDALE** was visited by Blue Thumb recording artists, the Pointer Sisters. They delivered a copy of their album "The Pointer Sisters." Pictured from left, June, Anita, Ruth and Bonnie Pointer with KUTE-FM air personalities Brad Edwards and Lon Thomas.

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## TM Prods. Into New 'D' Base; Make Staff Changes

DALLAS—TM Productions, the jingles production house formed by Tom Merryman, has just completed its new million-dollar office and studio complex here as part of a major expansion move, according to chief operating officer Jim Long.

Along with several promotions within its staff and the addition of other staff members, TM has just opened additional promotion and sales offices in Atlanta and Chicago "partially because of our new line of syndicated commercial service concepts for radio." The first of these, a commercial production service titled "The Producer," is set for Sept. 1 release.

TM Programming, a music syndication firm, is also located in the same Dallas building and more than 70 stations already subscribe to the firm's two music programming services, both of which are beautiful music in concept.

Among the staff changes, were these: Jerry Atchley, formerly with PAMS in Dallas, has been named manager of the commercial services division. Tony Armstrong, formerly of Pepper-Tanner, has been named southeastern division manager and will operate out of Atlanta. Jim West was promoted to senior vice president, Howard Gordon to coordinator of the commercial services division, Roland Woodall to head of the midwestern sales office in Chicago, Bop Piper hired from PAMS as ex-

ecutive producer, Ken Justus as producer, and Bob Beigler as production coordinator. Dave Verdery was named operations manager of TM Programming, he'd been national production manager of the McLendon Corp.



**JOINING THOSE WHO** welcomed Bobby Womack to New York recently was WWRM-AM air personality Jeff Troy. United Artists Records hosted the party for Womack after his Madison Square Garden performance. From left: Womack, Troy, UA vice president Bob Skaff, and Womack's personal manager Marshall Brevitz.

## Vox Jox

By CLAUDE HALL  
Radio-TV Editor

One radio man I know talked about it as "musical chairs" radio. The national program director—**George Wilson**—supposedly picked up the phone and put all of the program directors of his stations on a conference call and said: "When the music stops, everybody get on the plane and go somewhere else." The radio man was being humorous, of course, but you'd almost believe that really did happen, the way things went. **Gary Price**, program director of WOKY-AM in Milwaukee went to WDAI-FM in Chicago, **Jack McCoy**, program director of KCBQ-AM in San Diego, immediately chose **Rich (Brother) Robbins** as his replacement and got on a plane and went to WMYQ-FM in Miami to program that station. And **Bob Collins** was named program director of WOXY-AM.

★ ★ ★  
**Gary Allyn** left the Starr chain, Omaha, of which he was national program director, and returned to San Diego. He's on the beach, as my good buddy **Bruce Earle** would say. . . . **Bill Thomas** has taken over as general manager and vice president of WNOE-AM in New Orleans. He was with WHER-AM in Memphis, station owned by **Sam Phillips**. Sam, please accept my deepest apologies for not getting to you. Tried a couple of times, but couldn't reach you.

★ ★ ★  
**Bwana John** has shifted from WUDO-AM, New York, to WFUN-AM in Miami to become morning man there. Moving to WWDJ-AM is **Mark Driscoll**, who'd been afternoon drive and music director at WKPQ-AM, Pittsburgh, and will be doing much the same thing. . . . WAAM-AM in Ann Arbor, Mich., is looking for a deejay. Talk to program director **Don Flick**. . . . **Ray Potter**, previously with the Walton chain headquartering at KELP-AM in El Paso, is the new program director of KFJZ-AM in Fort Worth.

★ ★ ★  
**Tom Adams** went to Hawaii for a week's vacation and ended up on the air at KGMB-AM, Honolulu. He does the Electric Weenie and works at WICD-AM, Miami. . . . At the sixth annual Billboard Radio Programming Forum last week were people from CBS-TV news. Filming stuff. Watch for a **Walter Cronkite** special on the music industry. Hopefully, they won't portray us as villains. We aren't villains, you know. In fact, we're some of the best people I know. Good-hearted people, and I'd venture to say that radio people as a whole have more public good than all of the politicians and what-

not who're now investigating radio. Some people felt that it would be better to maintain a low profile. Well, that may be, even though I don't believe we have anything to hide. However, if CBS-TV wanted to register and pay the registration fee, that's all to the good. Because, quite honestly, part of their registration fee goes into the scholarship effort the Billboard has maintained for several years for college students and college radio professors to help them attend the Forum each year.

★ ★ ★  
**Kent Burkhardt** is consulting WEAM-AM, Washington, now, and is supposedly cleaning up the program while the door continues to get departing hand stains. **Dave Kellog**, afternoon drive personality, has left the station. And program director **Mike Michaels** has taken over the 2-6 p.m. slot. . . . Meanwhile, across the street in Washington, perhaps even across two or three streets, is WRC-AM and one of my spies in the market reports the station is sounding good and the lineup is **J. Michael Wilson** 6-10 a.m., **Johnny Andrews** 10 a.m.-2 p.m., **Simon Trane** 2-6 p.m., **Brother Love** 6-10 p.m., **Grease Man** 10 p.m.-2 p.m., and **Ron Starr** 2-6 a.m. My spy says that WEAM-AM is really being whipped into shape by Burkhardt, though. So, along comes **Dan Clayton** to WRC-AM and now the battles really begin.

★ ★ ★  
**Joe Cuff**, head of **Joseph P. Cuff & Co.**, Los Angeles, has appointed **Johnny Mann** as vice president and creative director of the company. Mann's services and those of the original **Johnny Mann Singers** are now available exclusively through Cuff. This marks a huge shift; because Mann used to work with **Bill Drake** and **Drake-Chenault Enterprises**. . . . Another postcard from **Tom Adams** of **Electric Weenie** fame; I hope he brings me back a pineapple from Hawaii. . . . **James W. Jennings** of **WVLD-AM**, Valdosta, Ga., is looking for a strong news director. Company car provided. . . . **Pat Martin** has been appointed music director of **WXLW-AM**, Indianapolis. Says he'll talk to all record promotion executives who call or visit. This may become an exception in the radio field. Some stations, such as **KJRB-AM** in Spokane, aren't very friendly to promotion executives at all these days. It's a "running scared" attitude, I guess, resulting from the payola scandals. A pity.

★ ★ ★  
Lineup at **KSO**, Des Moines, includes: **Tad Murray** 6-10 a.m., **Steve Randall** 10 a.m.-2 p.m., **Ted W. Scott** 2-6 p.m., **Cazy James** 6-midnight, and **D. J. Marlowe** midnight-6 a.m. **Perry St. John** is the off-air program director; **Scott** does the music. At **KRMG-FM**, the affiliate there, you have **Bill Synhorst** 6-noon, **Ira Madsen** noon-6 p.m., music director **Joe Rosenberg** 6 p.m.-midnight, **Rick Johnson** midnight-6 a.m., and **Fred Lorence** and **Steve Monaco** on weekends. . . . **David Marshall**, **WCNS-AM**, Tallahassee, Fla., writes: "Since I appear to be the only guy **Michael O'Shea** ever worked with whom he didn't tell you was 'very good' (Vox Jox Aug. 11), I'll retaliate by telling you that he didn't tell you the whole truth about his real name being **Michael O'Shea**. You can ask his mom. I haven't seen that fellow since **WOMO-AM** in Fort Wayne in 1970 (though I heard him once when **WNOE-AM**, New

Orleans, drifted into Panama City, Fla.), so please tell me, either by Vox Jox or return mail, where **WYCO-AM** is. I can't find it in *Broadcasting Yearbook*. As for myself, I'm using part-time work here to prevent my last year of law school from driving me totally insane. This is a very humane radio station run by and staffed by easygoing people like program director **Bob Dennis** and jocks like **Vic Swan**, **Alan Michaels**, and **Frank Roycraft** and me. There's my room right now for one more easygoing jock who wants a progressive MOR format."

★ ★ ★  
**Bill Quay** has joined **WAME-AM**, Charlotte, N.C., in the 6-10 a.m. slot. He'd been program director and air personality at **WWVA-AM**, Wheeling, W. Va. . . . **Gerry Peterson**, the one who was going to **WLQY-FM** in Miami called to say that **Larry McKay**, midday man at **KRIZ-AM** in Phoenix, is going to Miami with him to do the midday show down there. . . . Dear **Gypsy Nick** and **Payola Phil**: Thanks for the plug. I think.

★ ★ ★  
**Dave Land** is now in the service and living at 5515 Cache Rd., Apt. E-6, Lawton, Okla. 73501, and would like to hear from friends such as **Kris Rahbynz**, **Craig Weston**, **RRR**, **Debbie**, **Ruble**, **Vern Weiss**, and **Witless**. . . . **Doug Blair** has resigned as program director of **WLRW-AM** and **WCCR-FM** in Champaign, Ill., to join **WIHN-FM**, a rocker now being built. Wants **Eric L. Bach** to get in touch with him.



**WOLFMAN JACK** OF **WNBC-AM** in New York is pictured here with Atlantic Recording Artists **King Crimson**, who made their American network television debut on NBC's "Midnight Special." Taping of the show came in the midst of their west coast concert tour, highlighted by a sellout engagement at the Long Beach (Calif.) Auditorium. From left: Bass player **John Wetton**; **Wolfman Jack**; drummer **Bill Bruford**; violinist and keyboardman **David Cross**; Atlantic promotion man **John Fisher**; lead guitarist **Robert Fripp**; and **Herb Belkin**, general manager of the Atlantic west coast office.

## Radio Program for Euro Rock Groups

**NEW YORK**—**IRR Inc.**, in South Plainfield, N.J., an affiliate of **JEM Records**, will distribute a new syndicated radio program from the U.K. titled "Hands Across the Water," according to **IRR** associate **Walt O'Brien**. The show will present a review of music from Europe's rock artists and established bands. In full stereo, it will be aimed primarily at

progressive FM stations and AM stations "seeking to broaden the scope of their programming," said **O'Brien**.

The program will enable stations here to air the latest British records weeks before their American release dates. It is designed to aid the 75-100 radio stations already programming imports.

## Movie Helps Build Station

**KNOXVILLE, Tenn.**—A half-hour movie—"The History of Contemporary Radio"—has not only proven to be an excellent vehicle for building "image" for **WKGn-AM**, a local Top 40 station here, but program director **Bob Baron** believes that the film has also helped the radio station build ratings.

The movie has just been launched into syndication as a promotion tool for radio stations. Five other markets have already contracted for the film.

**WKGn-AM** has shown the film around 65 times in the city, **Baron** said, "and we could have doubled that, as clubs are always looking for presentations, except for a lack of manpower. In addition, we gave out 25,000 outlines of the film to junior high school kids and high school students."

The beauty of the film, he said, is that it's "generic and of such breadth as to allow its presentation not only in schools, but before civic groups and to fraternities and sororities. One local Jaycee organization even scheduled

the film in conjunction with a 50's party. Not only has the film been an excuse for getting our jocks before a large segment of the market, but got him there with a super-image type presentation."

**Ratings Up**  
As for results, the April/May **ARB** ratings showed **WKGn-AM** almost doubling its totals, from a 6.7 to a 11.6. The station showed a 50 percent increase in teens and tied for first place. It was No. 1 in 18-24 year olds.

The film traces in color the birth and development of contemporary music and contemporary radio, with a closing look at how a modern station functions. The way it's set up, **Baron** said, the audio portion can be run on the air as a half-hour special. Production firm is **Do-Bo Productions** in Knoxville. Among the artists featured in the film are **Bill Haley**, **Chuck Berry**, **Ray Charles**, **Jerry Lee Lewis**, **Buddy Holly** and **Elvis Presley**. A bit on **Allen Freed** is there, as well as the "Bill Drake Theory" and "The Tom Donahue Theory" of radio.

## KIRO-FM Takes 'Q' to People

**SEATTLE**—**KIRO-FM** is encouraging the growth of quadrasonic radio by bringing quadrasonic sound personally to thousands of people in the Pacific Northwest with a unique

promotional tool—the **Quadmobile**, a 23-foot deluxe motor home totally equipped with both matrix and discrete 4-channel sound. There are speakers in each corner of the ve-

hicle and often a "quadraphonic coffee table" under an awning just outside the unit to accommodate large gatherings.

The **Quadmobile** has visited shopping centers, department store openings, community celebrations, and other summer events, announced **Dick Dixon**, **KIRO-FM** vice president and station manager. He also said that in their "good music" format they broadcast in full quadrasonic sound eight times weekly, including an evening show on weeknights, afternoon segments on Saturday and Sunday, as well as a Sunday morning feature of a taped service by the **Mormon Tabernacle Choir** in Salt Lake City.

They use both matrix unit on the air, employing the **CBS SQ** and **Sansui QS** systems. The station has pioneered 4-channel broadcasting since 1970 and says that they receive hundreds of calls weekly expressing interest in quadrasonic sound.



**KIRO-FM'S QUADMObILE** greets people in a Seattle parking lot as it preaches the quadrasonic gospel.

## Alison Steele Interview Show

**NEW YORK**—"The Alison Steele Show," a weekly program featuring interviews with music personalities, has been launched here on **Stereling Manhattan Cable Television**, local CATV operation. On the 7:30 p.m., Thursday and Friday (repeated from Thursday) show have already appeared such as **Alan Price**, **Rod McKuen**, **Judy Collins**, the **Spinners**, and **Mary Travers**. Ms. Steele is an air personality on **WNEW-FM**, progressive station in New York.

More  
Radio-TV Programming  
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# Jukebox Programming

## Country, Oldie Increases Spur 160-Sel. Box—Poll

By ANNE DUSTON

CHICAGO—A spot survey indicates that most programmers favor 160 selection jukeboxes to handle the increase in country and also the increase in oldies. They claim that 100's can handle only one type of music, while 200's tend to be difficult to keep current, as well as wasting playing time because the customer stands in front too long, and some songs never get played.

Lavina Phinney, Central Music Co., Salina, Kan., noted that country and western music has increased from 25-30 percent of her boxes to 45-50 percent over the last ten years. The popularity of country may be due to the fact that many of the songs cross over into easy listening and pop. As for oldies, she keeps ten on a box, and changes two every week. She offers location owners the opportunity to come in and browse her library catalog to pick out about 20 oldies, which she will use on their boxes.

"The 200 boxes are a thing of the past, and should be," she said. "I use the 100's in teen locations, where they don't require any variety."

"I'm glad we don't have any," Linda Wyloff, Bell Music Co., Ak-

ron, Ohio, said, referring to 200 boxes. She is placing more country in restaurants, and her Brown Derby locations are requesting as many as 40 oldies records. "We can't keep enough of the oldies to satisfy the mom & dad customers," she said. She also found that the 100 selection was adequate for teen locations. It covered the Top 40, with a few older rock records thrown in.

Betty Gensert, Gene's Music, Eldon, Mo., is finding blue grass country being requested along with hard rock in resort areas. Rural taverns still request old country, while town taverns are now half and half with country and pop. Also being requested in resort areas are oldies from the '50's, and she keeps ten on her 100 selection boxes in at least three locations.

### Young Patrons

Many states have passed laws allowing 18 year olds to drink, causing a problem for Bud LaCoe, Leonard Amusement & Vending, Adrian, Mich. "I'm programming more country and '50's rock and roll for the 18-24 age group, but they seem to move locations every six months,

so I have to change boxes when they do. I think it would be a great idea to put an oldie on the flip side of a pop record." He averages ten oldies to a box, and depends mostly on the 160 selection. "The 100's don't give enough variety, and the 200's give too much. Songs sit idle," he commented.

Dorothy Christensen, Christy's Music, Malta, Mont., finds 100's work well in teen spots because only about 20 records are well played, and they aren't interested in variety. The 160 selection box usually has 40 records that spin the meters, she noted. "We have very few 200's. One spot that has one wants about 30 old orchestra tunes." She found that 18-year olds frequent beer garden locations, and don't affect the regular tavern mix.

Classical music didn't seem to be considered by any programmers because there was no request for it.

"If every record spun the meter around, then I would want more than 200 selections," said Bill Bush, programming foreman, Les Montooth Phonograph Service, Peoria, Ill. "But there just aren't that many" (Continued on page 33)

## Jukebox Assn in 45 Quality Drive

By EARL PAIGE

OMAHA—Coin Operated Industries of Nebraska president J.L. Ray is urging members of this jukebox operators organization to get behind the Billboard Jukebox Programming Conference effort to improve the quality of 45's. He also told members, who voted to send him as a delegate to the initial conference in Chicago May 18, to individually decide about overly long records, a highly controversial subject aired during the conference (Billboard, June 2).

Ray urged members to return every defective record, notify the manufacturer's manager of quality control, accurately describe the defect and report how many were purchased. The effort by Ray is among many now going forward (Billboard, Aug. 11). The P8.2 standards committee of the Electronic Industries Association, representing home phonograph manufacturers, is now involved, along with Recording Industries Association America.

Former Music Operators of America (MOA) president Les Montooth was also here at the COIN meeting urging industry-wide action (see separate story). MOA executive vice president Fred Granger was at a conference followup committee meeting along with RIAA president Stan Gortikov.

## Urge Assns. Act On 45's—Montooth

By JACK COGGINS

OMAHA—Prominent Peoria, Ill. operator Les Montooth covered a wide range of subjects in his recent talk before the Coin Operated Industries of Neb. group urging that state associations take up the cause of better quality records. The most active ex-president of Music Operators of America, Montooth was introduced by association president J. L. Ray as "perhaps the best-known jukebox operator in the world."

On the subject of uniform records, Montooth said there is a lot wrong with 45's today. "The diameter of the hole isn't right, the thickness of the record isn't always right, the stiffness of the record, the material in the record, the drag force, the label. There's no real standard for making these records. Current association efforts must try to get through a standardized record."

(Continued on page 33)

## Industry PR MOA Goal—Wingrave

OMAHA—"One of the important MOA twenty-fifth anniversary year goals is a better public relations program for the industry throughout the nation," Harlan Wingrave, president of Music Operators of Amer-

ica, Inc., told members of the Coin Operated Industries of Nebraska.

"We want more and better recognition, not primarily for MOA, but for our industry," Wingrave stressed. "Really, MOA is our industry. It is the people out working in the various areas."

Problems that are dealt with effectively are not problems; they are progress, Wingrave noted. He added, "At both national and state association levels, dedication to the industry is what pays off. Progress has its ups and downs. It is almost always three or four highly dedicated men who hang on during the lows, who keep things going until new peaks are reached."

Wingrave also noted that the total strength of the industry is fed by mutual cooperation of the national and state associations. As a tangible expression of appreciation to state as-

sociations which Wingrave said have done so much to help MOA, Wingrave presented a sterling silver-plated walnut gavel to COIN president, J.L. Ray.

## Jukebox Meetings

- Sept. 9—N.C. Coin Operators Assn., Red Velvet Cloak, Raleigh. (details) (919) 485-2117
- Sept. 11—Westchester Operators Guild, Faylor's Restaurant, White Plains, N.Y.
- Sept. 20-23—W. Va. Music & Vending Assn., Heart O' Town Motor Inn, Charleston. Officers, exhibitors meet 7 p.m. Thur. Univ. of Fla. Professor James Rowland featured speaker 1:30 p.m., Sat. Details (304) 945-3289
- Sept. 21-22—Ill. Coin Machine Operators Assn., Playboy Club, Lake Geneva, Wis. Fic. open golf tourney, election, seminars. Details (217) 544-3221
- Sept. 21-23—Fla. Amusement & Merchandising Assn., Hilton Inn Gateway, Orlando. Exhibits, industry leaders panel, Disneyworld tour. Details (813) 294-8802
- Sept. 21-22—Music Operators of Va., Hilton Inn, Virginia Beach
- Sept. 28—R.W. Ohio Music Operators Party, Imperial House, Findlay
- Nov. 9-11—MOA 25th Anniversary convention, Conrad Hilton, Chicago
- May 17—Music Operators of N.Y., Stevenville Country Club, Swan Lake, N.Y.
- July 20—Montana Coin Operators Assn., Greppon Hot Springs.



JUKEBOX association president J.L. Ray (left) receives award from Harlan Wingrave in Nebraska. At right, Les Montooth with contrast of locations that promote machines and do not.



## Kan. Programmer Rejects Records 'That Run Too Long'

By GRIER LOWRY

EDITOR'S NOTE: Kan. jukebox programmer Judy Weidner has stirred up the controversy over color-coded title strips (Billboard, Aug. 18) and in this installment goes on to describe other programming ideas.

Her main criterion in buying a record, she says, is the reputation of the artist. The No. 2 factor in buying a new release is the counsel of the people at Musical Isle. Title strip immediate availability is a factor in the decision. Another criterion hinges on the length of the record. Judy Weidner is adamant in her resolve to reject records which don't make the company money and she contends that records that run four or five minutes aren't money-makers.

The breaking-point for her is four minutes and she seldom buys records which run over that length. If a location management requests records that run longer, she may attempt to talk them out of it, but if they're receiving a lot of requests for it she may wind up buying it. But ever so reluctantly. Ordinarily, she said it is a bartender who insists on a longer record but then, she said, with a smile, "the turnover on bartenders is kind of high so I don't worry too much about them." Judy said she doesn't get steamed up about long-play records. She simply doesn't buy them.

Among the records, she didn't order in quantity because of their length was "Uneasy Rider," "Sharon," "Masterpiece" by the Temptations. Of the latter, Judy says she actually bought

about 15 but would have bought more if it hadn't been so long.

Judy Weidner leans heavily on the counsel of Tony Burasco at Musical Isle, particularly in the country music and soul realm. There aren't many country music radio stations in the Manhattan area (she does listen to Wichita stations some) and this makes the advice of the one-stop important in selecting this music.

She constantly asks location people, especially those in Junction City, if they've heard anything new and they frequently come up with several titles she ends up buying.

### Radio

How valuable is radio play as a buying guideline? They have a role with the programmer who says she listens to KWKI-AM in Kansas City, and WHB-AM, Kansas City, KIWI-AM, Topeka and she tabs KAKA-AM, Wichita, a "great country music station."

The bulk of the Bird jukeboxes are located in taverns, restaurants, and private clubs—many with live entertainment. The once-strong cowboy bars in Manhattan aren't the powerhouses they once were. She described Manhattan as a "young town."

Under her diligent hand, the company's library has been reorganized and at least tripled in size. All records are now in alphabetical order by title and artist. The programmer estimates there are more than 20,000 titles in the library. It's an excellent source for some of the oldies which are making strong comebacks.

Most Bird jukeboxes are metered at 2 for 25c though the company has tested straight 25c play in the past in some clubs.

And some jukeboxes are still gradually to be changed from three for 25c to two for 25c play.

Asked if she had suffered with any clunkers, Judy says it has been a couple of years since she went through as much pain as she did with Leon Russell's "Hummingbird." But she admits she was somewhat disappointed in the response to "High, High, High," by the Wings.

Despite the fact that Tony Burasco at the one-stop pushed it hard, she wasn't sold on the potential for "Tie a Yellow Ribbon . . ." And it "surprised me to pieces." She was nervous when she bought heavy on "Ding-A-Ling" by Chuck Berry, but she got it on the machine at the Pizza Hut at Aggieville, the K-State U. village, and the college kids "ate it up." From that period on, she says she started getting it on all her jukeboxes.

Bird Music operates almost entirely with all new jukeboxes and it is standard procedure for route people like Judy to carry cans of Ajax window cleaner and paper towels and clean boxes on every visit. And if location people note the routeman is taking care of the jukebox they'll usually follow suit and keep the unit clean the rest of the time, says the company programmer.

Judy said one of the sticky problems she has in programming lies in obtaining enough good soul records for the fifteen jukeboxes in the PX at Ft. Riley. To say that soul is the popular music at the army post is to make a bit of an understatement.

Reared on a farm, Judy needed a job, went to an employment agency and found the opening for a candy-cigarette routeman with Bird Music and didn't hesitate to grab it. Later on she started working the music route.

# What's Playing?

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

## ADRIAN, MICH.: 'HOT 100' PURCHASES

**Bud LaCoe**  
Leonard Amusement & Vending Co.  
122-124 N. Winter St. (49221)  
(313) 265-7070

"Delta Dawn"  
"Touch Me in the Morning"  
"How Can I Tell Her"  
"Send a Little Love My Way," Anne Murray, Capitol 3648  
"Live and Let Die"  
"Tomorrow Night," Charlie Rich, Victor 0983  
"The Long Way Home," Neil Diamond, Bang 703  
"Clouds," David Gates, Elektra 45857

## AKRON, OHIO: COUNTRY PURCHASES

**Linda Wykoff**  
Bell Music Co. Inc.  
533 West Market St. (44303)  
(216) 253-9171

"Kid Stuff," Barbara Fairchild, Columbia 45903  
"Blood Red & Goin' Down"  
"Today Will be the First Day of the Rest of My Life,"  
Lawanda Lindsey, Capitol 3652  
"Ridin' My Thumb to Mexico," Johnny Rodriguez,  
Mercury 73416  
"Don't Give Up on Me," Jerry Wallace, United Artists 239  
"Songwriter's Lament," Buck Owens, Capitol 3688  
"Red Necks, White Socks, and Blue Ribbon Beer,"  
Johnny Russell, RCA 0021

## ELDON, MO.: POP, COUNTRY PURCHASES

**Betty Gessert**  
Gene's Music (65026)  
(314) 392-6400

"Touch Me in the Morning"  
"I Believe in You (You Believe in Me)"  
"Say, Has Anybody Seen My Sweet Gypsy Rose"  
"Angel"  
Country  
"You've Never Been This Far Before," Conway Twitty,  
MCA 40094  
"If Teardrops Were Pennies"  
"Red Necks, White Socks, and Blue Ribbon Beer,"  
Johnny Russell, RCA 0021  
"Shenandoah," Charlie McCoy, Monument 8576  
"Mr. Ting-A-Ling," George Morgan, MCA 40069  
"Uneasy Rider," Charlie Daniels, Kama Sutra 576

## FERTILE, MINN.: 'HOT 100' PURCHASES

**Lesna Snyder**  
Automatic Sales Co.  
607 Blaine St. (56546)  
(218) 281-3793

"We're an American Band," Grand Funk, Capitol 3660  
"If You Want Me to Stay"  
"Here I Am (Come and Take Me)"  
"How Can I Tell Her"  
"Feeling Stronger Every Day"  
"The Hurt," Cat Stevens, A&M 1418  
"Sylvia," Focus, Sire 708

## HUDSON FALLS, N.Y.: SOUL PURCHASES

**Cecilia Pendergrass**  
Henry C. Knoblauch & Sons Inc.  
7 Broad St. (12839)  
(518) 792-3043

"Gypsy Man"  
"Theme from 'Cleopatra Jones,'" Joe Simon, Spring 1387  
"Baby I've Been Missing You," Independents, Wand 11258  
"Sixty Minute Man," Clarence Carter, Fame 250  
"Sweet Charlie Babe," Jackie Moore, Atlantic 2956  
"That Lady, Parts 1 & 2," Isley Brothers, T-Neck 2251  
"There It Is," Tyrone Davis, Dakar 4523  
"You're Getting a Little Too Smart," Detroit Emeralds,  
Westbound 213  
"Let's Get It On"  
"Angel"  
"Touch Me in the Morning"

## Wash., Alaska Assns Nearing Formation

BIG CITY, Montana—Steps will be taken probably within the next 30 days to organize a Washington State Coin Operators Association observed Harold A. (Buz) Heyer of the Northwest Sales Company, Seattle. Spark plug of the embryo Washington association, Heyer said, is Al Marsh of the Hart Music Company, Bellingham. Marsh is president of the National Ski Association, and active in other groups.

## Urge Assns. Act

• Continued from page 32

The exchange of ideas for building business is another way to use associations as a tool of success, according to Montooth. Everybody is raising prices. "What are we going to do to increase our rates?" he asked. "The answer is we are going to promote our locations a little better."

To underscore his point about promoting locations, Montooth displayed two large drawings. The single caption asked, "Which tavern is yours?" One drawing depicted a profitable action-filled location where use of machines is pushed. The other showed an actionless location where personnel on duty did nothing to promote the use of machines by the clientele.

Montooth listed a number of ways operators can use industry associations as machinery for success.

"Use them to fight unfair legislation," suggested Montooth. "Votes

## LEESVILLE, LA.: COUNTRY PURCHASES

**Albert E. Kelly**  
Ross Investments Inc.  
P.O. Box 1447 (71446)  
(318) 238-9467

"Mr. Lovemaker"  
"The Nighttime and My Baby," Joe Stampley, Dot 14769  
"You've Never Been This Far Before," Conway Twitty, MCA 40094  
"Uneasy Rider," Charlie Daniels, Kama Sutra 576

## MALTA, MONT.: 'HOT 100' PURCHASES



**Dorothy Christensen**  
Christy's Music  
815 S. Central Ave. (59538)  
(406) 654-2250

"Saturday Night's Alright for Fighting," Elton John, MCA 40105  
"He Did With Me," Vicki Lawrence, Bell 362  
"The Morning After"  
"Give Me Love (Give Me Peace on Earth)"  
"Get Down"  
"Live and Let Die"  
"How Can I Tell Her"

## PORTLAND, ORE.: COUNTRY PURCHASES



**Don Anderson, Kathy Seabolt**  
A & A Amusement Co.  
14324 S.E. Stark (97233)  
(503) 255-7206

"Come Live With Me," Roy Clark, Dot 26010  
"Can I Sleep in Your Arms," Jeannie Seely, MCA 40074  
"Trip to Heaven"  
Cover  
"Behind Closed Doors"  
Oldies  
"Drinking Champagne," Cal Smith  
"Rose Garden," Lynn Anderson

## SALINA, KAN.: 'HOT 100' PURCHASES

**Lariva Phinney**  
Central Music Co.  
713-715 Bishop (67401)  
(913) 827-4500

"Loves Me Like a Rock," Paul Simon, Columbia 45097  
"Last Thing on My Mind," Austin Roberts, Chelsea 78-0123  
"Bring Back My Yesterday," Glen Campbell, Capitol 3669  
"Half-Breed," Cher, MCA 40102

## WAVERLY, MO.: 'HOT 100' PURCHASES



**Dwight Hillbrenner**  
Hilbrenner Coin Equipment Co.  
Box 64 (64096)  
(816) 493-2342

"Billion Dollar Babies," Alice Cooper, Warner Brothers 7724  
"Loving Arms," Dobie Gray, MCA 40100  
"Monster Mash"  
"Loves Me Like a Rock," Paul Simon, Columbia 45902  
"Live and Let Die"  
Spinners  
"Say, Has Anybody Seen My Sweet Gypsy Rose"  
"Get Down"  
"Touch Me in the Morning"

## Oldie Increases

• Continued from page 32

good records. We're only selling time and 200 is plenty. The meter is what counts. If you need more room for oldies, watch the meter and substitute older records—add another tier if you need to."

## are what representatives and senators believe in.

That's all you can talk. A large membership represents so many people, so many votes. They tried to outlaw pinball machines in Illinois. We beat the bill."

After noting that IRS "doesn't look at our business the same in every area," Montooth said, "It would be nice to get together and have a standard form of depreciation. A cost of doing business survey is something I'd like to see. The only way we can get this is through association work."

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# Radio-TV Programming Scores Career-Training Programs

• Continued from page 26

dollars to make even high-priced albums hits? Which is another thing when you ask me about album cuts, it's very difficult sometimes to use sales as a barometer on black music because a lot of black kids are not able to buy some of the albums that they want. So, we rely a lot on requests. Kids will call on our request line. We have the toll-free lines to Maryland, Virginia, where they can call up and request what they want to hear. Now, even if we're not playing it, if we get enough requests, we look into the possibility of playing the record... we see if this thing is being played on other stations. But, of course, length is a factor. Obviously, if it's a great cut on Isaac Hayes, that's 12 minutes long, we try to see if we can't find a shorter one that's just as good. But, I do feel that album cuts are very important to us. There are some things that are put on albums, some of which never become singles, which are great music. I am programming by day parts and there are some album cuts that we play midday that perhaps we wouldn't play other periods. For example, there's a new record out by an artist who hasn't been very big in high energy black radio, Shirley Bassey, that I think is going to be a big record in pop, too, probably.

CLAUDE: What was the name of it, do you remember?

JERRY: I don't know, but it's in the charts. But there are a lot of album cuts out now, there's a lot of work being put into the albums that are being made now.

CLAUDE: Did you hear that new Johnny Nash album?

JERRY: No, I haven't heard the new one.

CLAUDE: I heard it this morning. Fantastic.

JERRY: Is it like his others like "Stir It Up" or "I Can See Clearly Now?"

CLAUDE: There's a song called "Merry-Go-Round" that's different, it's progressive. He's got two others which are sort of Caribbean in flavor, and I can't remember the name of them right now, but "Merry-Go-Round" is a masterpiece.

JERRY: Johnny's a great artist. I'm glad to see he and some other guys that can really sing come back.

CLAUDE: Johnny's a nice guy, he really is.

JERRY: There was a time, especially with black music, where there was not a lot of good product available in the albums. What would happen would be that a black artist would get a hit and package nine stiffs around it, put a new cover on it, and package it and sell it, so you really didn't have anything in the album except the one hit. But this has changed. We can now play some albums with comfort that there is some good product in them.

CLAUDE: We talked a little bit about air personalities a few minutes ago. Where are new young air personalities going to get their training?

JERRY: That's the key question, Claude. We talk about the future... the thing that worries me is that there are a lot of schools that claim to be training people to be broadcasters that are not really aware of what today's needs are. For example, everybody cannot be a disk jockey. There are some people now who are disk jockeys and shouldn't be. But because they spent their money and went to a school, or they showed up and some station was desperate enough to put them on the air they've ended up as deejays... and eventually you inherit some of

these people who are very heart-broken when you tell them, "Hey, you really don't have it."

CLAUDE: And they've already been in the business six years.

JERRY: Right, they know everything. The thing about it is I think the schools need to be aware of what commercial radio's needs are. They are sending a bunch of undisciplined ego-tripping guys out, who come out of those schools saying, "By, God, I've got a first ticket and I'm good."

CLAUDE: Are we talking about the colleges... or are we talking about the broadcast schools?

JERRY: Well, now, I have a thing against broadcast schools. I just don't think that these schools can even begin to equip a guy. If he's unusually gifted and talented, yes, I guess they might.

CLAUDE: Well, you know colleges are still teaching radio drama.

JERRY: I have a problem when some blacks say, "Jerry, I'm interested in being a broadcaster, what should I do?" And I'm a little confused. There are good universities around. Many of them are very expensive... do not offer scholarships, athletic, or otherwise, and it would be almost foolish and futile to say, "Well, I should go to this university, Northwestern, or some of these other colleges, but yet if they don't go to a good place, they are going to be ill-trained and if they wind up in one of those ripoff schools that we've got around the country, they're gonna be ill-equipped and even poorer. I know one guy that went in stuttering and went out stuttering. He showed up for a job and they sent him over to see me at WWRL-AM. I called up the school and said, "What are you doing?" "Well, we didn't tell him you'd give him a job." "Well, why send him out here? Why have me break his heart? You knew he wasn't any good." I'm worried about that, Claude. There need to be some people who run a school who know commercial radio needs, what it lacks or otherwise. It's gotta teach guys about reading a rating book, they've got to understand a little bit about demographics and not just the radio drama thing. They've got to train other people besides disk jockeys—like engineers, salesmen, traffic people. There is a kind of talent that goes with radio, and it's very very difficult to find, so as a result, you may have to get an accountant who is ill-trained and by the time he learns how to convert his knowledge to radio, you've lost in the process. I think that the schools need to be aware that radio is a separate industry or that this is a whole media. I also worry about the guys who leave radio and go into record promotion. This is wrong to me. The fact that a guy has been a big jock in a major market, doesn't mean that he is going to be able to be a dynamite promotion guy, because he's seen the tricks that have been pulled on him, now he's gonna go out and pull 'em. He's gotta book of all the tricks that have ever been pulled on him, now he's gonna go out and pull em on his buddy. This bothers me. You have a perpetuation of something that should never have existed, in the first place.

CLAUDE: How would you go about improving the training procedures in radio, because we've never really had a platform for education?

JERRY: Well, I think first of all it's gotta begin at the college professor level and we need to get a few of them maybe to come to the programming conference and be a part of this panel where they can find out what we need so that when training

these students they can at least steer them in the right direction so they don't come out with a degree and not able to do anything. It's a sin to spend that much time and money and effort into being trained for an industry, and then find they don't have the qualities that the industry needs. I think that's where it's going to have to begin... at the college level. The college professors, and the people whose job it is to train these kids.

Editor's Note—Continued next week.



DAVE CHARLES, music director of CHUM-AM in Toronto, talks music (and radio) with A&M Records artist Keith Hampshire, right. Hampshire is a former air personality and, in fact, once worked for another local radio station that competed with CHUM-AM.

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WCMC	WKST	WSLT
WCRV	WLBR-AM	WTMR
WEEX	WLBR-FM	WTTM
WEST-AM	WMGM-FM	WVPO-AM
WEST-FM	WNAR	WVPO-FM
WFEN-FM	WNNN-FM	WXXK-FM
WFGP	WNPV	WYNS
WGPA	WOND	KTER
WHSF-FM	WPAZ	WCCO
WIBC	WPEH-AM	WTIG
WILK		KGRC

# Country Music

## Mobile, Record Service, Western Mdsers. & ABC, Atlanta, Honored



DAVE BARTON (right) former vice-president of Hubert Long International rejoins staff after a seven month separation. Seated with him is president of the company, Dick Blake (left).

• Continued from page 1

records is noted in the 9 and 11 votes they garnered, respectively, in the two categories wherein 15 total votes were possible. Clemmons programming at WPLO earned him 10 of 15 picks. (All picks in five categories were unranked, with each vote therefore gaining the recipient one point—see separate charts showing all votes.)

The strong impact of one-stops in selling country records was evidenced with Record Service, Houston, and Mobile One-Stop, Pittsburgh netting eight selections, each. The retailer category voting showed the diminishing impact of any entities therein, with the leaders, Western Merchandisers and ABC Records & Tape, Atlanta, getting two selections each. Three national executives did not even select any "retailers."

Participating in the first Billboard survey were:

Joe Lucas, sales manager, Hickory; Wade Pepper, vice president, country sales and promotion, Capitol; Bill Williams, national country promotion and sales, Epic; Mike Shepard, national promotion, Starday-King; Frank Mull, national promotion, Phonogram; B.J. McElwee, national sales; and Tom McEntee, national promotion,

both with ABC-Dunhill; John Brown, national promotion, and Chick Doherty, vice president, country sales, MCA; Tex Davis, national promotion, Monument; Joe Gibson, national promotion, Cinnamon; Nick Hunter, national promotion, Atlantic; Larry Baunach, vice president, sales and promotion, Dot; Lyn Schultz, national promotion, UA; and Ed Hamilton, national promotion, Mega.

## Nashville Scene

By BILL WILLIAMS

Billy "Crash" Craddock, ABC artist, has joined the roster of the Nashville office of the William Morris Agency, formerly the Bob Neal Agency. . . . Sonny James did the entire circuit recently on his tours, ranging from Roanoke, Va., to Lodi, California. His upcoming schedule is even busier. . . . Johnny Rodriguez is spreading out in television. He has taped six of them in recent weeks, ranging from syndication to network shows. His second album is scheduled out Sept. 1. . . . Texas Bill Strength, a Brite-Star artist, seriously injured in an auto accident at Fargo, N.D. He's in St. Luke's Hospital there. . . . Terri Lane has a new scheduled release out on Monument. . . . MCA's Ronnie Dove had a successful month of July at Tarah's Taho and Harrah's Reno. . . . Lucky Moore, who records in Decatur, Ill., has a song out co-written by his wife, Wanda. . . . Al Puca, former manager of night clubs around the nation, has

been promoted to vice president of Key Talent, Inc., by E. Jimmy Key, president of the firm. Key also is negotiating a new recording contract for Dave Dudley, pointing out that his existing Mercury agreement expires in a few weeks. . . . Hank Levine is arranging the Tom T. Hall songs to be done on the Dean Martin Show. . . .

The Ronnie Prophet "Country Roads" show has begun on the Canadian network. Ronnie set some kind of a record while working a saloon at the Calgary Stampede. While he performed, 400,000 bottles of beer were sold. They booked him back. . . . Following closely on the heels of his previous success at the Frontier Hotel in Las Vegas in May, Roy Clark opens at the Sands after the negotiation of a 26-week contract with the Hughes Organization. It was said to have been in the amount of 7 figures. Along with

(Continued on page 36)

## Select 22 Best Selling AM-ers

LOS ANGELES—WPLO-AM, Atlanta, topped the 22 AM stations named by 15 national executives who are engaged in the sale and promotion of country records as their choice of "stations that help most in selling country records."

Each country music executive was asked to name the five best stations nationally in his estimation. The voting was as follows:

WPLO-AM, Atlanta.....	11	KRAK-AM, Sacramento.....	2
WSLR-AM, Akron.....	6	Other stations which received one vote included: WIL-AM, St. Louis;	
KLAC-AM, Los Angeles.....	5	KCKC-AM, San Bernardino,	
KCKN-AM, Kansas City.....	5	Calif.; KIRK-AM, Houston;	
WBAP-AM, Fort Worth.....	5	KBUY, Fort Worth; WIVK-AM,	
KBOX-AM, Dallas.....	4	Knoxville; WONE-AM, Dayton;	
WJJO-AM, Chicago.....	4	WUBE-AM, Cincinnati; WEEP-	
KENR-AM, Houston.....	4	AM, Pittsburgh; WWOK-AM,	
WIRE-AM, Indianapolis.....	4	Miami; WINN-AM, Louisville; and	
WMC-AM, Memphis.....	3	WCMS-AM, Norfolk.	
WVOJ-AM, Jacksonville.....	2		



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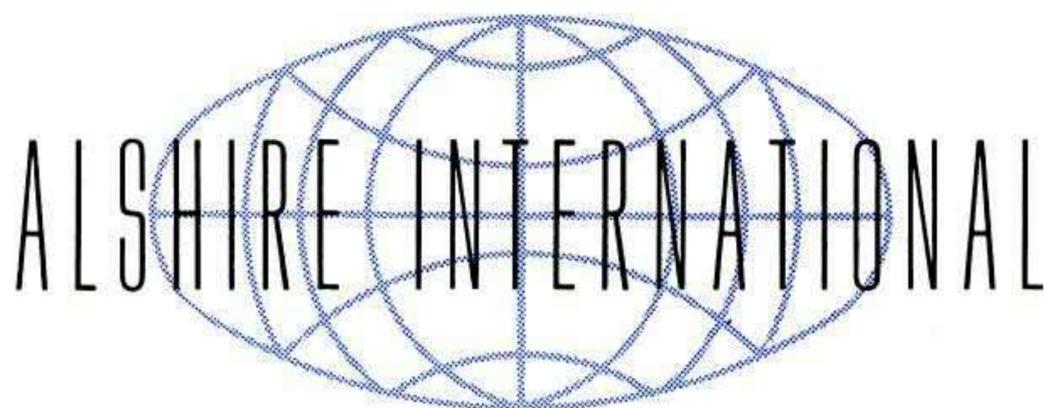
-- Pete Drake

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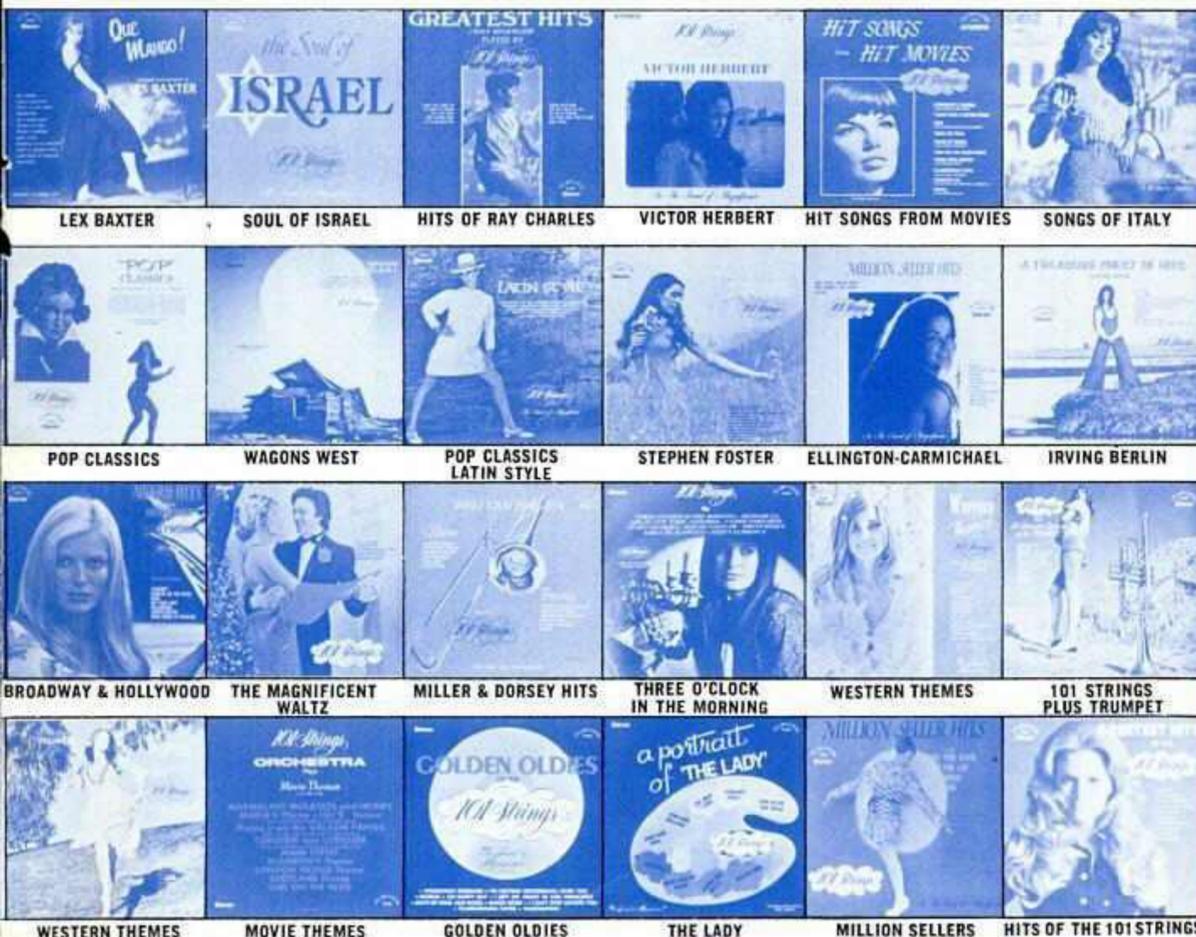




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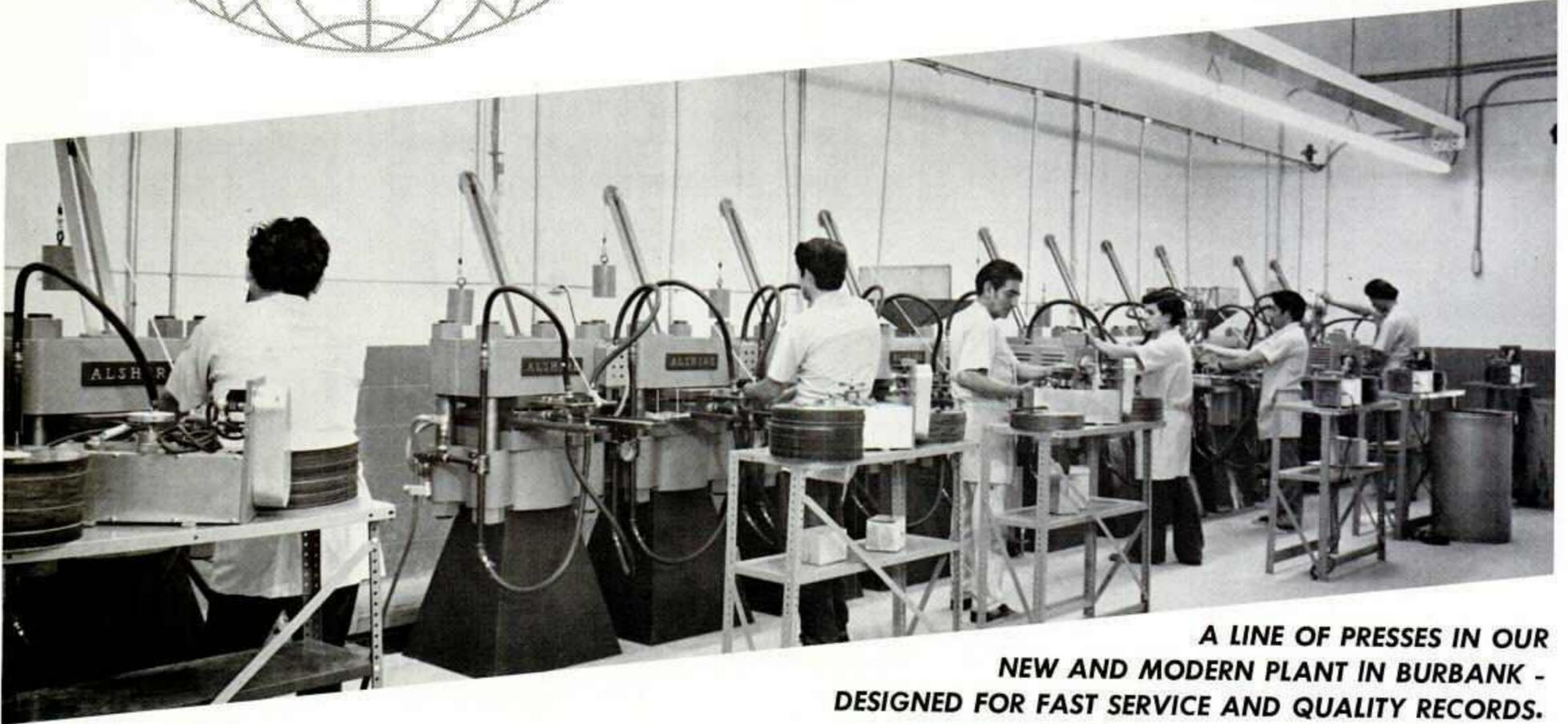
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b/w

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## QCA to Cut "All-Star" LP

CINCINNATI—Queen City Albums, Inc., a major presser and packager of gospel music with headquarters here, is in production on a new album, "Why Me Lord?," featuring bass singer London Parris and the Apostles. Release is slated for mid-July. Parris was formerly with the Blackwood Brothers.

Ed Bosken, QCA president, announces that his firm has in the works a second "All-Star Gospel Favorites" album to be released at an early date. Already set to appear on the album are the Couriers, the Diplomats, the Sammy Hall Singers, Bob Wills and the Inspirationalists, the LeFevres, the Stamps Quartet and Rosie Rozell and the Searchers. The

remaining five groups are unconfirmed at this date. Cover art and production has also started on a Christmas album to feature an array of top gospel names, Bosken says.

The original all-star album has enjoyed considerable success since its release two months ago, Bosken reports. The deck featured the Blackwood Brothers, the Blue Ridge Quartet, the Dixie Echoes, Jerry and the Singing Goffs, the Kingsmen, London Parris and the Apostles, the Prophets Quartet, the Thrasher Brothers, Winston Miller and the Singing Millers, the Statesmen Quartet, the Weatherford Quartet and the Butch Williams Singers.



THE WALTER BAILES Singers, a gospel group, make their first performance on the WWVA Jamboree in Wheeling. They have been signed to a multi-appearance contract.

## Nashville Scene

• Continued from page 34

Clark will be **Diana Trask**, whose appearances also have brought excellent responses. . . . Director **Glenn Reeves** of the WWVA Jamboree USA has signed **Margo and Ernie C. Penn** to become members. . . . The big **Wheeling Truckers' Jamboree** is expected to draw huge crowds to that city Sept. 1. . . . **Clyde Beavers**, who runs the Beaverwood Talent Agency, has opened a horseback riding academy near Nashville. He also plans a large camping area on top of a nearby mountain, which is called **Beaver Mountain**. . . . **Porter Wagoner**, for the second year in a row, has taped some of his shows at Opryland. They were well received a year ago. . . . **Waylon Jennings** joins others featured at the American Song Festival at the Performing Arts Center at Saratoga, N.Y., Aug. 30-Sept. 2. . . . **Jeannie Seely**, temporarily sidelined by illness, was replaced by **Marti Brown** as part of the **Jack Greene** show. . . . **Earl Erb**, guitarist for **Jim Ed Brown**, is a proud father. . . . **Jerry Clower** has done his third taping of the **Mike Douglas Show**. . . . **Jamey Ryan** and **David Rogers** have finished their first duet for Atlantic. . . . The **Stonemans** still have problems with their bus. This time it was in a smashup, but no one was hurt. . . . **Dickey Lee** has been booked on so many Saturday nights he's had to give up his season tickets to Memphis State games. . . .

July was a hectic month for Columbia recording artist **Ray Price**. His schedule included nine concert performances in five days. Among those were the Blue Grass Fair in Lexington, Ky. and two hours later, the Lunar Landing Festival in Houston, Texas for the Apollo 17 astronauts, who were all in attendance. How did he do it? In his private Lear jet, of course. . . .

**Johnathan Fricke**, program director at WMC-AM, Memphis, is set to join KFOX-AM, Long Beach, Calif. come the first of the month. . . . **Mike Shepard**, veteran national promotion director who was with Monument and Barnaby, has joined Star-day-King, Nashville, as national promo chief. . . . The third annual Buck Owens Invitational golf tourney takes place Nov. 3 and 4 at the Bakersfield country club. Anyone interested in participating in the important event, which benefits cancer research, can write to Owens at 250 N. Canon Drive, Beverly Hills, Calif. 90210. **Jack McFadden** is again acting as executive director of the meet.

## Executive Poll Picks Okla. City, Pittsburgh & Houston One-Stops for C/W Sales

LOS ANGELES—Twenty-six one-stops were named as "doing the best job of selling country singles" in the first annual survey by Billboard of 15 executives who promote and sell nationally country music product. Each executive could vote five one-stops nationally.

The actual voting for one-stops went as follows:

Mobile Record Service, Pittsburgh .8  
Record Service, Houston .8  
Phil's One-Stop, Oklahoma City .6  
Music City One-Stop, Nashville .4  
Bib One-Stop, Charlotte .4  
Poplar Tunes, Memphis .3  
Davidson One-Stop, Kansas City .3  
Lieberman One-Stop, Omaha .3  
Big State Distributors, Dallas .3  
Martin & Snyder, Detroit .2  
Sound Classics, Indianapolis .2  
Musical Isle One-Stop, Emeryville, Calif. .2

Other one-stops receiving one vote included: One-Stop House, Atlanta; Brown Brothers, Minneapolis; Floyd's, Ville Platte,

La.; Stan's, Shreveport; Royal Disc, Cincinnati; Victory One-Stop, Birmingham; South Atlantic, Atlanta; L & R, St. Louis; Moon's One-Stop, Atlanta; Musical Isle, Kansas City; Singer One-Stop, Chicago; Rec-A-Tape, Dallas; Northern One-Stop, Cleveland; and Ambat, Cincinnati.

## Country Singer Flies to Picnic

NEW YORK—Bill Anderson and his show performed for an audience of more than 1,000 country music listeners here at WHN's first Country Music Picnic. Anderson flew his act here when his custom-built bus broke down.

The country music promotion, largest of its type ever held here, was held the day after Anderson's appearance in Point Pleasant, W. Va. When the bus broke down during the journey to New York, Anderson and troupe flew from Charleston to New York.



DAN BOONE (left to right), chairman of the 1973 Lunar Landing Festival; Ray Price, and Apollo 17 astronauts, Ron Evans and Eugene Cernan; backstage at the festival.

## Randy Matthews—Concert

NASHVILLE—This city will get its debut of the so-called Jesus music this month when Myrrh artist Randy Matthews presents a concert here at the War Memorial Auditorium.

Matthews, 23, later will be a featured artist on a nationwide promotional campaign sponsored by Myrrh, a division of Word Records in Waco, to further popularize Jesus music.

Matthews, a native of Missouri, is the son of Neal Matthews, one of the long-time members of the Jordanaires Quartet, the original back-up group for Elvis Presley.

Today he is considered one of the most prolific writers of Jesus music. He is managed and booked by Wes Yoder of Dharma Productions, a new talent agency and production company based here. Both Matthews and Yoder are corporate officers of the firm, along with Bill Grine of New World Photography.

Dharma plans to host periodic concerts with other Jesus rock artists here. The ultimate aim is to "command respect" for the music from all sectors of the industry, including programmers of Top 40 music. "What Jesus music needs now is cross-over from the religious market to standard AM and FM radio play," Yoder said.

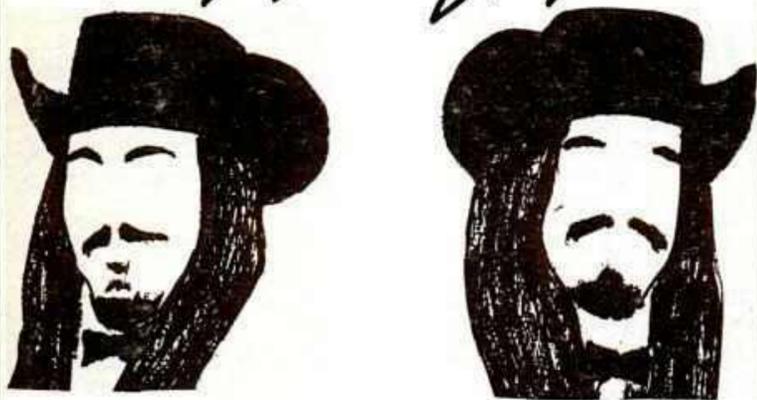
## Memphis Minnie Dead at 77

NEW YORK—Blues singer Minnie Lawlers died in a Memphis hospital Aug. 7. She was 77. Performing as "Memphis Minnie," since the 1930's, Mrs. Lawlers appeared throughout Europe and the U.S. and recorded for several labels.



JOINING in the official ribbon-cutting ceremonies of GRC's opening of their Nashville headquarters are: (Left to Right) Christine Calve of GRC Atlanta, Buz Wilburn, president of GRDC, Michael Thevis Jr., Cliff Williamson, manager Nashville GRC and Cheryl McBride of GRC Atlanta.

## WHO ARE THEY?



WATCH FOR THEIR NEW RELEASE IN AUGUST.

## "HUMMING BIRD"

MGM K14606



Exclusively on  
MGM RECORDS

806 16th Ave. So.  
Suite 300  
Nashville, Tn. 37203  
(615) 244-4336

# Hot Country LP's

Billboard SPECIAL SURVEY  
for Week Ending 8/25/73

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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	9	<b>SATIN SHEETS</b> Jeanne Pruett, MCA 338
2	3	20	<b>JESUS WAS A CAPRICORN</b> Kris Kristofferson, Monument KZ 31909 (Columbia)
3	2	18	<b>BEHIND CLOSED DOORS</b> Charlie Rich, Epic KE 32247 (Columbia)
4	6	12	<b>WHAT'S YOUR MAMA'S NAME?</b> Tanya Tucker, Columbia KC 32272
5	5	9	<b>LORD, MR. FORD</b> Jerry Reed, RCA APL1-0238
6	4	10	<b>SWEET COUNTRY</b> Charlie Pride, RCA APL1-0217
7	7	16	<b>GOOD TIME CHARLIE</b> Charlie McCoy, Monument KZ 32215 (Columbia)
★	11	11	<b>DON WILLIAMS, VOL. 1</b> JMI 4004
★	12	7	<b>TIE A YELLOW RIBBON</b> Johnny Carver, ABC ABCX 792
★	13	5	<b>COME LIVE WITH ME</b> Roy Clark, Dot DOS 26010 (Famous)
★	16	8	<b>CLOWER POWER</b> Jerry Clower, MCA 317
12	15	6	<b>MR. LOVEMAKER</b> Johnny Paycheck, Epic KZ 32387 (Columbia)
13	8	23	<b>INTRODUCING</b> Johnny Rodriguez, Mercury SR 61378 (Phonogram)
★	21	3	<b>LOUISIANA WOMAN, MISSISSIPPI MAN</b> Loretta Lynn & Conway Twitty, MCA 335
15	14	6	<b>HONKY TONK HEROS</b> Waylon Jennings, RCA APD1-0240
★	20	4	<b>TOP OF THE WORLD</b> Lynn Anderson, Columbia KC 32429
17	10	20	<b>THE RHYMER AND OTHER FIVE AND DIMERS</b> Tom T. Hall, Mercury SRM 1-668 (Phonogram)
18	9	19	<b>SUPERPICKER</b> Roy Clark, Dot DOS 26008 (Famous)
★	25	3	<b>I LOVE DIXIE BLUES</b> Merle Haggard, Capitol ST 11200
20	17	18	<b>DANNY'S SONG</b> Anne Murray, Capitol ST 11172
21	24	4	<b>NOTHING EVER HURT ME (Half As Bad As Losing You)</b> George Jones, Epic KZ 32412 (Columbia)
★	35	3	<b>TRIP TO HEAVEN</b> Freddy Hart, Capitol ST 11197
23	22	16	<b>KIDS SAY THE DARDEST THINGS</b> Tammy Wynette, Epic KZ 31937 (Columbia)
24	19	10	<b>AM I THAT EASY TO FORGET</b> Jim Reeves, RCA APL1-0039
25	23	13	<b>GOOD THINGS</b> David Houston, Epic KE 32189 (Columbia)
26	26	6	<b>THANK YOU FOR TOUCHING MY LIFE</b> Tony Douglas, Dot DOS 26009 (Famous)
27	18	8	<b>GOOD NEWS</b> Jody Miller, Epic KE 32386 (Columbia)
★	37	3	<b>LOVE &amp; MUSIC</b> Porter Wagoner & Dolly Parton, RCA APL 1-0248
29	-	1	<b>ELVIS</b> Elvis Presley, RCA APL 1-0283
30	27	16	<b>YOU LAY SO EASY ON MY MIND</b> Bobby G. Rice, Metromedia Country 1-0186
31	30	23	<b>ENTERTAINER OF THE YEAR</b> Loretta Lynn, MCA 300
32	36	4	<b>BILL</b> Bill Anderson, MCA MCA 320
33	32	26	<b>ALOHA FROM HAWAII VIA SATELLITE</b> Elvis Presley, RCA VTSX 6089
34	29	10	<b>CHEATING GAME</b> Susan Raye, Capitol ST 11179
35	38	3	<b>TOMORROW NIGHT</b> Charlie Rich, RCA APL 1-0258
36	33	32	<b>SONGS OF LOVE</b> Charley Pride, RCA LSP 4837
★	48	2	<b>CAL SMITH</b> MCA 344
38	39	4	<b>SWEET COUNTRY WOMAN</b> Johnny Duncan, Columbia KC 32440
39	43	22	<b>SHE NEEDS SOMEONE TO HOLD HER</b> Conway Twitty, MCA 303
★	49	2	<b>MARTY ROBBINS</b> MCA 342
41	40	41	<b>CHARLIE MCCOY</b> Monument KZ 31910 (Columbia)
42	44	3	<b>JUST THANK YOU</b> David Rogers, Atlantic SD 7266
43	41	24	<b>MY SECOND ALBUM</b> Donna Fargo, Dot DOS 26006 (Famous)
44	-	1	<b>THE GOOD OLD DAYS (Are Here Again)</b> Buck Owens & Susan Raye, Capitol ST 11207
45	50	2	<b>SUPER COUNTRY HITS</b> Floyd Cramer, RCA LSP 4500
46	47	3	<b>DREAM PAINTER</b> Connie Smith, RCA APL 1-0188
47	-	1	<b>COUNTRY MORNING</b> Tennessee Ernie Ford, Capitol ST 11205
48	-	1	<b>THE BRENDA LEE STORY</b> Brenda Lee, MCA 2-4012
49	45	7	<b>SHOTGUN WILLIE</b> Willie Nelson, Atlantic SD 7262
50	31	11	<b>AIN'T IT AMAZING, GRACIE</b> Buck Owens, Capitol ST 11180

## Country Music Clemmons, Young & Day Head P.D.'s

LOS ANGELES—Jim Clemmons, WPLO-AM, Atlanta, snared 10 votes from country music executives in sales and promotion to top the voting for U.S. program director doing the best job of promoting country music. Fifteen executives, who were given five choices each in the P.D. category, voted Bob Young, KRMD-AM, Shreveport; and Don Day, WBAP-AM, Fort Worth, in a tie for second slot. Young, coincidentally, moves to WMC-AM, Memphis, next week.

The final tabulation on program directors was as follows:

Jim Clemmons, WPLO-AM, Atlanta ..... 10  
 Bob Young, KRMO, Shreveport .. 6  
 Don Day, WBAP-AM, Fort Worth ..... 6  
 Johnathan Fricke, WMC-AM, Memphis ..... 5  
 Bill Robinson, WIRE-AM, Indianapolis ..... 5  
 Don Rhea, KCKN-AM, Kansas City ..... 3  
 Craig Scott, WJJD-AM, Chicago .. 3  
 Hal Smith, KLAC-AM, Los Angeles ..... 2  
 Carson Schreiber, KLAC-AM, Los Angeles ..... 2  
 Chris Lane, Programming db, Los Angeles ..... 2  
 Don Evans, WEEP-AM, Pittsburgh ..... 2  
 Ric Libby, KENR-AM, Houston .. 2  
 Dave Donahue, WITL-AM, Lansing, Mich. .... 2  
 Ted Cramer, KCKN, Kansas City 2  
 Others receiving one vote were:  
 Bill Alexander, WAME-AM, Charlotte; Ott Moore, WMNI, Columbus, O.; Bob Mitchell, KKK-AM, San Bernardino, Calif.; Joe Ladd, KIKK-AM, Houston; King Edward Smith, WSLC-AM, Roanoke; Terry Wood, WONE-AM, Dayton; Bill Bailey, KIKK-AM, Houston; Moon Mullins, WINN-AM, Louisville; Jay Hofer, KRAK-AM, Sacramento; Mal Harrison, WWOK-AM, Miami; Tom McCall, KBUY-AM, Fort Worth; Earl Faulk, WCKS-AM, Norfolk; and Larry Scott, KLAC-AM, Los Angeles.

## 2 Rackers Voted Best Retailers For C/M Records

LOS ANGELES—Two rack jobbing firms, Western Merchandisers, Amarillo, and ABC Record & Tape, Seattle, each gained three votes to lead the balloting in "what five retail outlets do the best job of selling country records?" The 15 executives, active nationally in selling and promoting country product, indicated as much interest in racks as in independent retailers or chain stores. In fact, only a single chain store, Record Bar, was noted in the vote.

Those receiving two votes included: Ernest Tubb Record Shop, Nashville; Jim Salle's, Atlanta; Swann's, Indianapolis; Record City, Jacksonville; Tucker's, Nashville. Single votes went to: R&M Records, Houston; Gate City, Atlanta; Musical Isle, Memphis and St. Louis; Bib's Rack, Charlotte; Knox Rack, Knoxville; Handleman, Cincinnati, Atlanta, and Dallas; Record Heaven, Cleveland; ABC Record & Tape, Seattle; Oklahoma News, Tulsa; Dean's, % RS, Richmond; Heilicher Bros. racks, Minneapolis; Music City, Los Angeles; Gibson's, Chicago; Freda Music, Stockton; Music Mart USA, Nashville; Record Bar, Charlotte; Shiveleys, Louisville; and Music Service, Houston.

SMILE  
(though George Jones' heart is breaking).

Some thoughts inspired by George Jones' latest Top-10 hit, "Nothing Ever Hurt Me (Half As Bad As Losing You)":

George can sing about heartbreak, and make us laugh. He's the greatest interpreter of "fun" songs that country music has.

But, on the other hand, George can sing about a joyous love, and bring a choke to our hearts. The George Jones ballad style is one of the most imitated in country music.

No one can deal with all human emotions half as well as George Jones. And that's what country music's all about.



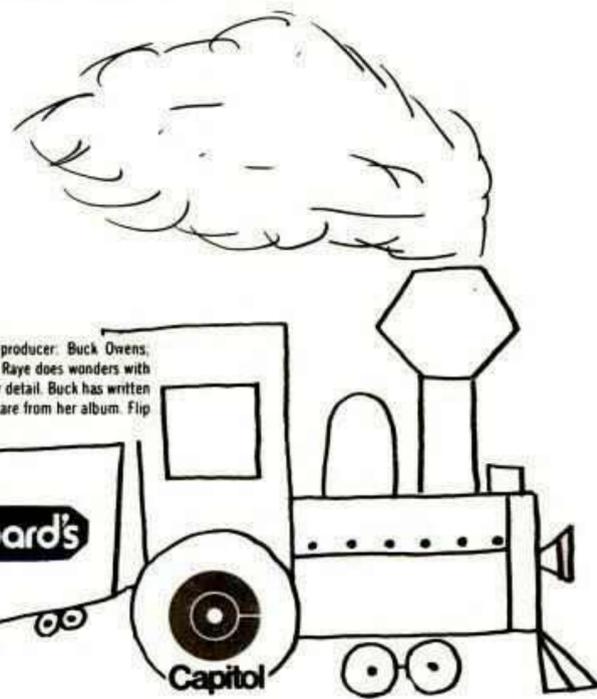
George Jones, On Epic Records and Tapes



# PLASTIC TRAINS PAPER PLANES



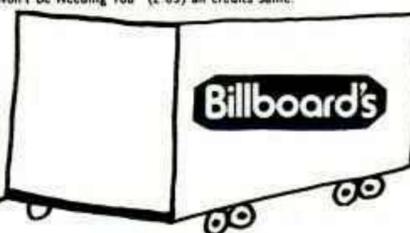
**SUSAN RAYE**



**SUSAN RAYE** (Capitol P-3699)  
**PLASTIC TRAINS, PAPER PLANES** (2:24) (Blue Book, BMI—B. Owens)  
 Susan does it again. Buck's magic touched her good and proper. Odds are this goes up the charts in double-time. Mellow playlist add. Flip: I Won't Be Needing You (2:09) (Blue Book, BMI—B. Owens)

**SUSAN RAYE—Plastic Trains, Paper Planes** (2:24); producer: Buck Owens; writer: Buck Owens, Blue Book (BMI); Capitol 3699. Miss Raye does wonders with songs about children, and she handles this one with tender detail. Buck has written her a good one, and she makes the most of it. Both sides are from her album. Flip side: "I Won't Be Needing You" (2:09) all credits same.

**SUSAN RAYE—Capitol P-3699**  
**PLASTIC TRAINS, PAPER PLANES** (Blue Book, BMI)  
**I WON'T BE NEEDING YOU** (Blue Book, BMI)  
 A tender tune by Buck's song-mate. Penned by Buck himself, this is a certain pleaser. Very soft and touching.



Joe McFadden  
 OMAC Artist Corporation  
 1225 North Chester Avenue  
 Bakersfield, California 93308  
 (805) 393-1011

## Phonogram Adds To Tape Efforts

By EARL PAIGE

CHICAGO—Phonogram, Inc. vice-president Harry Kelly believes that because prerecorded tapes are being purchased by many new types of consumers there must be more complete information on packages. He believes also that any tape released in 8-track should have a counterpart in cassette. His ideas on new packaging and the label's plans for expansion of its classical music releases on tape are part of a new push by Phonogram that includes a re-styled tape catalog.

Kelly, who heads the tape department, said the new 8-track package has finger holds for easier removal from the outside sleeve, also changed (see photo). All tapes now carry the time of each cut and the regular list price. As for 8-track and cassette release, he said: "I don't think that the cassette customer should ever be penalized. If a title is worthy of bringing out in tape, it should be in cassette too."

(Continued on page 44)



PHONOGRAM, Inc. 8-track cartridges have been redesigned (left) both in terms of graphics and a handy notch on each side for lifting the cartridge from the sleeve.

## Big APAA; Car Sound Increasing

By ANNE DUSTON

CHICAGO—The 5th annual Automotive Parts & Accessories Association (APAA) Show, to be held October 22-24 at McCormick Place, will have a definite increase in car stereo exhibitors in both numbers and size of exhibits, Julian Morris, vice president, APAA, said.

Besides first timers JIL Corp. and Mitsubishi International, other car sound exhibitors include Tenna Corp., Panasonic, RCA, Inland Dynatronics, Boman Astrosonix, Gibbs Sound, Kraco, Lear Jet Stereo, Automatic Radio, Comfort Products, Magnadyne Corp., Motorola Auto Sound, Sanyo Electric, Medallion Automotive, Muntz Car Stereo, Audiovox, Dyn Electronics, Atco Electronics, and CarTapes Inc.

Car speaker manufacturers are also being drawn to the show, Jim Sobczak, Hall-Erickson Co., show management company, said. Jensen Sound Labs, first time exhibitor, will join Sparkomatic and Electronic Industries. "This show better serves the car accessory manufacturer's needs, and is more specific than the CES. However, we have not as yet been

(Continued on page 42)

## See Car Stereo Autumn Boom—Features Stable

By BOB KIRSCH

LOS ANGELES—West Coast car stereo manufacturers and suppliers are looking forward to a bullish fall, with many bowing models that concentrate on existing features rather than the addition of new ones and most feeling that the dollar is showing signs of firming up.

Manufacturers and suppliers are also concentrating more on point of purchase displays than in the past and say their retailers are reflecting an optimistic note for the fall and Christmas seasons.

The cassette is continuing to gain strength in the car, as is quadrasonic, and these are two major reasons for the bullish outlook. At the same time, the home/car crossover market is stronger than ever, and firms are looking for this to aid sales.

Finally, most companies believe that features are beginning to firm up, and that fewer features will be added for "features sake" in the future. Among other things, this is expected to result in less consumer confusion, both at the high and mid-range prices that are now characterizing car stereo.

Craig Corp. now has 28 car stereo units on the market, and will be launching its strongest campaign yet through trade and consumer ads and displays.

The firm recently introduced four units in its powerplay series, which feature lights that blink when the volume rises above the level the speakers can adequately handle. They have also bowed a series of custom in-dash kits for foreign and domestic cars.

"In dash is a trend that is building all the time," said firm vice president Lauren Davies. "Other features we find popular are automatic reverse on cassette, fast forward on 8-track and quick release in 8-track and cassette. The quick release is becoming especially important to us, because as the units get smaller the consumer can carry them more easily and may want to move them from car to boat to recreational vehicle to home and so on."

Davies also feels the tie-in with the home market is important, and

sights the two Dolby units the company bowed last winter—one home and one auto—as an example of how this works. Quadrasonic is growing steadily, Davies said.

As far as dealers are concerned, Craig is providing several displays, including one for their blank tape line to tie in with the hardware and a modular car stereo display which can be adapted for 4-channel. "The dealers are cautious but optimistic," Davies said, "and nobody seems as worried about the dollar's value as they were a few months ago. They're responding to product that moves, which is one reason we're hitting so hard with point of purchase displays and ads."

TEAC Corp. of America is also looking at the home and car tie-in, according to Jim Oblack. TEAC is perhaps best known for high-end reel-to-reel and cassette units for the home, but now has two car cassettes and is planning a third with Dolby, automatic reverse and FM stereo.

"Our lowest unit sells for \$159.50," Oblack said, "and I would imagine anyone sinking that much into a car model must have a unit at home. As for features, auto reverse has been successful for us. We are trying to aim primarily at the audiophile type outlet with our product."

Earl Horwitz of Car Tapes, Inc. said that in dash is stronger than it has ever been, in both cassette and 8-track. The firm has no cassettes now, but is planning to introduce a unit which is in dash and features AM-FM.

The firm is moving heavily into in dash in 8-track, and Horwitz said that other features of importance include fast forward and automatic reverse. Car Tapes is also planning a matrix type 4-channel on more car units, to help get the consumer acquainted with quadrasonic sound.

"We're going to introduce around 10 models at the Automotive Parts and Accessories Show (APAA) in October. Features are pretty much standardized by now, and I think most people feel there are enough features already. Also, with the

(Continued on page 42)

## Winter Shows Expanding

NEW YORK—Exhibitors requesting space at the second annual winter Consumer Electronics Show, scheduled for the Conrad Hilton Hotel, Chicago, Jan. 10-13, have, with six months to go before the total 1972 figure by more than 30 percent, according to Donald Perry, chairman of the EIA Consumer Electronics Group, sponsors and producers of the show.

Meanwhile, Larry Karel, producer of the Independent Housewares Exhibit (IHE) Conrad Hilton show said he's three months ahead of last year with 115 firms signed for 300 booths. Ray Passis is moving his

Transworld show to the Amphitheater (Billboard, July 21).

Perry who called the response gratifying, said that exhibitors enthusiasm for the show was based, to a large extent, of the EIA/CES selection of dates for the exposition.

He said that the show will bridge the International Home Furnishings Market and National Housewares Exposition, but will not conflict with either of them.

Perry disclosed that his organization had been able to reserve close to 5000 rooms and suites for the accommodation of CES exhibitors and show visitors. He added, "Such a

block of rooms enables us to house the entire industry, as well as have sufficient suites for exhibitor hospitality purposes.

According to Jack Wayman, staff vice president, EIA/CES the increased number of space requests from exhibitors can be accommodated, as the Show has already secured greatly enlarged exhibit space for the show. He said the winter CES will occupy the second, third, fourth, fifth and sixth floors of the Conrad Hilton, as well as the Imperial Suites of the 26th floor.

"Not only can we now take care of exhibitors who were unable to get space in our first show, but we can supply a variety of space to suit the needs of everyone."

## EVR VidExpo '73

NEW YORK—The EVR Partnership has joined the growing list of exhibitors that will show TVC systems at the upcoming VidExpo '73 video conference and exhibition slated for Sept. 4-6 at the Plaza Hotel, here. The firm will show its upgraded EVR film cassette system, while emphasizing its renewed push on the U.S. market.

Other new exhibitors that will be appearing at the three-day confab and exposition include Hitachi with its Memory Vision unit, Akai's new portable videotape recorder/player, King Instrument's new automatic videocassette loader, and Demps Publication new Audio & Video News Digest.

A number of additional speakers have also been selected to appear on the various panels that will address themselves to the various ramifications of the growing video market.

Most recent additions to the speakers' panels include James Lavenson, a director of Sonesta International Hotels Corp., and president of the Plaza Hotel; John Matthews,

a partner in the Washington legal firm of Dow, Lohnes & Albertson, specializing in cable communications; and George Domolky, senior analyst with the Wall street investment firm of Edwards & Manly, and former head of Polaroid's Marketing Services Division.

The most recently selected panelists will join other video users on exclusive VidReport panels covering Management Communications, corporate training, specialty applica-

(Continued on page 44)



In above photo staff of Forti-Austin Assoc., Mid-Atlantic sales reps for Concord, Div. of Benjamin Electronic Sound, receives outstanding sales achievement awards. Left to right they are: Ken Forti, Bill Fredricks, Paul Gonzalez (Concord national sales manager), Playboy model Barbara Magee, Bill Wingo, Joe Austin, Bill Adams, Joe Forti, and Irv Tannenbaum. In right photo, "The Acupuncture Twins" receive "Rep of the Year" award from Lear Jet representatives. Irving I. Needle, Needle Associates, Clark, N.J., Lear Jet eastern sales manager Pete Cockle, Herbert Needle, and Lear Jet marketing manager Fred Seger (all from left) pose for the photographer.



## Electronic Reps Set Management Seminar

SAN FRANCISCO—The Electronic Representatives Association's (ERA) first round of '73-74 professional management seminars will kick off here at the Hyatt Embarcadero Hotel Oct. 12 with other sessions set for Chicago (Oct. 19), Boston (Oct. 26-27) and Cleveland (Nov. 16).

Internationally known business economist and management consultant Dr. Gunther Klaus will conduct "Management by Objective" here. Dr. Tom Thiss, executive with Wilson Learning Corp. Minneapolis, will conduct "Managing Interpersonal Relationships" at the Hyatt Regency O'Hare in Chicago.

The Boston session is two-part with both seminars conducted by Jack

Berman, a rep and head of ERA's national educational committee and are titled "Effective Sales Training" and "Agreeable Selling." Both are at the Waltham Motor Hotel.

Final seminar in the series, "Marketing by Plan & Objective," with a Cleveland site to be picked soon, will be conducted by Jerry S. Frank, head of IMA, Inc., management consultants.

Each seminar is all-day and costs \$85 with the exception of "Agreeable Selling" (\$20) and the Chicago session (a \$35 extra charge for computer analysis of each participant). See Rep Rap ERA's address.

# W. T. Grant Artist Promotions Key Push In Software, Player Sales

By GRIER LOWRY

**EDITOR'S NOTE:** W. T. Grant's determination to be a leader in entertainment products includes the in-store appearances of artists such as was recently set up by its rack servicer ABC Record & Tapes Sales Corp., Des Moines. Byron Ferguson, manager of the Kansas City, Mo. outlet, offers in this second article more aspects of the program, which ties in with radio as a chief media tool (KWKI-AM, a strong soul station) and KUDL-AM (soul and pop).

KANSAS CITY, Mo.—The radio format includes running spot announcements for five-day stretches on a twice-monthly plan. Depending on what is available, copy may feature five top albums and five tapes at attractive prices. Newspaper advertising follows the same formula with perhaps the Top Ten-Selling LP albums featured with "available on tape" tagged to some selections.

Just how effective personal appearances of artists can be in stimulating traffic and interest was shown by the recent 3 to 5 P.M. visit of the Spinners. This group was filling a booking in town. A week before the personal appearance in the downtown store, their records and tapes were pushed on spot-radio and the personal appearance announced. Open table displays of their LPs and tapes were arranged in the department. According to Ferguson, this was an excellent promotion. "They were surrounded by fans, showed up on time, chatted freely with customers, signed an awful lot of autographs and created a lot of interest."

**Tape Rack**

Display-sized ads are regularly scheduled in both the Kansas City Star and the Kansas City Call, the latter a black newspaper, and here again advertising centers on specific records and tapes at specific prices.

This store reports minimal problems with defective tapes and when they do occur they are returned to the distributor with no questions asked.

One of the problems underscored by this retailer hinges around tape packaging. He feels it is desperately in need of improvements, pointing out that packaging of record albums has tremendous direct-selling appeal. Shown full-face, the customer has no difficulty making his selection of LP albums. All the information is plainly visible on the cover. But tape is a different story. "You have to have doggone good eyesight to see through the rack and determine the name of the artist and titles on tape," Ferguson said.

In the hardware section on the lower level, the wide acceptance of Grant's private label, Bradford, which is stocked exclusively, is a key factor in the growing volume. The hardware section is staffed with three company-trained salesmen and includes portable stereo units from \$30 to several hundred dollars. Sales of the complete console home entertainment centers, which feature record player tape attachment, TV and FM-radio, are moving up. The store has these units priced at \$1,088.

However, stereo components, again featuring company-label exclusivity, perhaps constitute the most dramatic area of growth in this department. The store stocks speakers starting at \$29.95 for a pair to \$79 apiece and they are outstanding sellers. Another sterling seller is head-phone sets priced as low as \$9.95.

**Hardware**

Price economy is one of the inher-

ent advantages of private-label stocking cited by Ferguson, but he also stresses that it offers good control over parts and service availability. The company operates its own parts centers in key areas of the country and the retailer said there is rarely a procurement problem on parts. The store has a crew of servicemen who install and make needed repairs on equipment but delivery men are qualified to install

less complex types of equipment. This Fall, the store in downtown Kansas City will stock a full selection of four-channel units and the store manager sees an underlying current of interest among customers in quadrasonic sound.

Automotive units aren't handled here though they are stocked at the larger shopping center stores which W. T. Grant has in other areas.

(Continued on page 44)

# 4 Pilot 'Q' Receivers

By RADCLIFFE JOE

CHICAGO—The Pilot Radio Corp. has introduced four new 4-channel receivers at the Consumer Electronics Show here, underscoring, as it did so, the attention paid to performance and reliability, by setting up a testing facility at its booth, where the company's technicians tested the units on display for power output, hum distortion and other features.

Acknowledging that the Pilot name was relatively new to the consumer electronics industry, Bill Hooper, vice president of the company said, "Because we are aware that we

have a long way to go before receiving the kind of acceptance accorded some of the more proliferated names, we designed and developed the line with almost fanatical attention to performance and reliability.

Hooper added that his company felt the only way anyone could make a mark in today's high fidelity market was by standing ready to back all claims with proof.

Top of the Pilot line was the model 336 4-channel receiver, which Hooper said was capable of reproducing virtually any quadrasonic

(Continued on page 44)

**NEW! NEW! NEW! NEW!**



**#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*

**#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*

**#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

*Quantities can be assorted*

**#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*

**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.

Representatives Wanted. **Custom Case Mfg. Co., Inc.** We do Private Label.  
6232 Bragg Blvd., P.O. Box 5625, Fayetteville, N.C. 28303 Phone: Area Code 919-867-6111

# Tape Duplicator

Available from Cue Recordings, New York, a custom sound service, are continuous play custom length cassette tape in lengths from 9 seconds through 20 minutes, in five second increments. Standard length loops available are 3, 6, 10, 15 and 20 minutes.

A new service introduced by Cue provides prerecorded cassettes made from customer-submitted tapes. Tapes can be made in standard stereo format, in mono, with subsonic 50 Hz tones, or in the "skip track" configuration. The continuous cassette, built on the principle of the 8-track cartridge, can play in any cassette machine. Lou Maltese, sales director, said.

Two new high speed helical video tape contact printers, which do not require special mastering recorders or mirror image master tapes, have been introduced by 3M Company.

The reel-to-reel model of the 3M video tape contact printer operates at a speed of 75 inches per second, and may be field converted to handle various widths up to one inch.

A second unit is designed specifically for in-cassette duplication of 1/4-inch U-Matic videocassettes at 37 1/2 ips. According to Daniel E. Denham, vice-president, 3M's recording materials group, the units can produce both color and black and white transfers equivalent in quality to electronically made duplicates. Also, the multiple width capability should prove a decided advantage to duplication houses faced with a multitude of helical widths and formats.

CADCO Audio Inds. Corp. will be marketing two new products for tape duplicating application shortly, president Phil Ihle announced. A

low cost (\$400) model P-17 monitor amplifier has been tested and is now going into production. The unit offers 100-watts per channel, and can be purchased for four-channel use on request. Specifications include a distortion of .3 percent at full power, an input sensitivity of .4 volts, input impedance of 20,000 ohms, and a frequency response of 10-20,000 cycles. The 22 lb. unit comes rack mounted or in a cabinet, and carries a two year unconditional guarantee.

Planned for October 1 availability is a variable frequency oscillator for controlling speed of tape machines. Model P-18 offers 200 watts of power for driving capstan motors. The model is extremely stable, Ihle said, and has a frequency range of 45-70 cycles, and short circuit and open circuit protection. The unit will carry a guarantee and will be competitively priced.

# New Products



PANASONIC's model SE-2000, The Brookline, is a compact stereo with Garrard changer, AM/FM/FM stereo radio, and two 6 1/2 in. speakers, with a minimum retail price of \$129.95.



IN-DASH pushbutton AM/FM/MPX car stereo with radio and 8-track tape player from Audiovox carries suggested list of \$219.



TWO point-of-purchase display racks are provided by Nortronics Co. One holds the Recorder Care Manual, the other 8-track stereo alignment tapes.



ACCESSORY showcase displays complete line of high-margin tape accessories from TEAC Corp. Acrylic sheet covers rosewood and steel case.



8-TRACK, 2-channel recorder and 2 or 4-channel player was developed by General Electric. Model TA 640 lists at \$189.95.

# Car Stereo

## AUTUMN BOOM

Continued from page 40

growth of in dash it's going to take a long time to incorporate all the features people are used to into in dash."

Horwitz also feels that retailers are a bit more confident with the fall season approaching, and credits some dollar stability with this.

At Muntz, Jerry Adler said that the fall "looks very good. In dash is the biggest thing for us, in both 8-track and cassette. We have three new cassettes, one with auto reverse and AM-FM, and all will be in dash.

We also have a new AM-FM 8-track with adjustable shaft and adjustable face plate, which seem to be very important 8-track features."

The firm is also bowing a FM under dash tuner for \$35.95 and converts an existing AM radio to FM. Adler added that 4-channel is experiencing steady growth, and they will stick with the discrete units. The company is also making up a number of modular displays which can be expanded to suit certain products, and this week will introduce a line of speakers.

"We have 50 distributors now," Adler said, "which is a new arrange-

ment for us. We're gearing ourselves to some mass merchants and electronic and automotive shops. The retailers seem more confident than they have recently, and we think it's because the dollar is forming up."

At Superscope, Ron Van Meter feels that cassette is gaining strength, and that there is a general trend toward Dolby. While Superscope does not have a Dolby model in the line now, Van Meter said it was a possibility for the future. The firm is also looking into radio for cassette. Van Meter attributes much of the car cassette growth to spoken work tapes as well as entertainment, and says the educational aspect is growing.

## WILL IN-DASH BOOM STEM SECURITY UNITS?

DETROIT—Car stereo retailers will continue to show increasing sales of security systems despite the boom in dash-mounted players, believes Irving Flanders, veteran manufacturer rep who pioneered in car sound in this state (see Rep Rap). However, Jack Frankford, pioneer also and head of Crazy Jack's Sound Factory (Billboard, Aug. 18) believes the in-dash boom will stem security system sales somewhat.

"In metropolitan areas, people still want security, regardless of in-dash installations," said Flanders. "After all, thieves will rip off the whole car." Flanders reps On Guard, which has systems from \$49 up, including those that secure all four doors, the trunk and hood and can only be shut off with the key. They emit either a siren or a wwoof sound.

## Sound Increases

Continued from page 40

able to bring in the tape manufacturers," Sobczak said.

Highlights of the three day show will be a two hour seminar Monday morning on "Our Show—Battlefield and/or Learning Field," a Buyers Bonanza drawing for prizes, and a gourmet banquet with entertainment by Marilyn Michaels. The Brothers and Sisters, and David Frye. Over 520 exhibitors will have 1160 booths on 117,000 sq. ft. of floor space.

More  
Tape/Audio/Video  
See Page 44

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**SPECIAL DESIGNS ON REQUEST**

# Alshire International Sells the Unique Sound Story of the 101 Strings Orchestra

By Al Sherman

Eight years and one hundred and one anxieties ago, the 101 Strings catalogs were acquired by Alshire International. The serious and the humorous events of those decisive days and weeks in August 1965 have proven to have been well worth the efforts for the new Alshire label.

The long nocturnal walks and talks with Bob Satin, my trusted advisor on whom I depended so heavily are fond memories. Eight years later I apologize for the many nights of rest he sacrificed to the acquisition of the 101 Strings catalogs in the move into our new offices and adjacent warehouse-plant buildings in Burbank. Eight successful years mark our role as independent producer, recorder, manufacturer and distributor of Alshire product featuring the 101 Strings Orchestra.

Eight years ago the 101 Strings catalogs consisted of 40 releases—today the 101 Strings catalog boasts 156 releases on albums and 105 releases on 8-track tape cartridge and 24 releases on quadrasonic 8-track discrete cartridge and quadrasonic encoded disk.

The key product in the successful growth of Alshire is the 101 Strings Orchestra. The overwhelming public acceptance of the 101 Strings, both domestically and internationally, has laid the foundation for Alshire's endeavors in other fields and markets.

I have always believed in the tremendous market for middle of the road, big orchestrated, good music at competitive prices.

Filling this great demand is Alshire's 101 Strings, the world's acclaimed good music orchestra. About five or six years ago I decided to change our recording base for the 101 Strings from Hamburg, Germany to London, England. Working for Pye Records at that time was a young musician, composer, arranger, Jack Dorsey.

Jack did several 101 Strings sessions for us during the next six months or so, through the courtesy of Louis Benjamin of Pye Records. Jack then made a trip to our Burbank offices. We talked for about a week (day and night) and I was convinced that Jack was the missing ingredient needed for the 101 Strings. Benjamin gave Dorsey a release from his con-

tract with Pye and about a month later, on a plane trip, Jack was signed exclusively to Alshire International. We immediately started a program to update the 101 Strings recorded sound. With the changing habits of the music buying public, and as younger age groups were buying good music, a more modern sound was necessary. Long conferences and discussions between Jack and myself were held in London, via phone and in Burbank.

I did not want to tamper with a sound that was so well accepted—and yet change was necessary to widen the public acceptance of the 101 Strings. Cautiously we changed combinations of musicians and finally Jack's style of arranging changed with our other changes. I think Dorsey's ability as an arranger, composer of the large 101 Strings Orchestra has improved tremendously during the past five years.

Each recording session is individually discussed as to orchestra combinations and arrangement. There is constant close contact between Jack in London and our Burbank office. Our success in this direction is acclaimed by the complete acceptance and most gratifying airplay by the nation's MOR

radio stations—many of these stations ordering complete libraries of our 101 Strings product.

As a program director of one of the nation's leading better music FM stations told me—"your sound is now so fantastic, if you didn't own your catalog you would wipe yourself out." What a compliment.

Great care is taken in the selection of the programs to be recorded by the orchestra. The world's chart hits and the great standards, in all categories are constantly being recorded. With close supervision and executive direction from the Burbank offices, the 101 Strings will continue to grow in sales and stature on the world's market. With our program for modern updated recorded sound of well accepted music, packaged and presented to the public in attractive and provocative packages to effect instant sales, merchandisers of Alshire product, everywhere, will realize fast turnover and full profit.

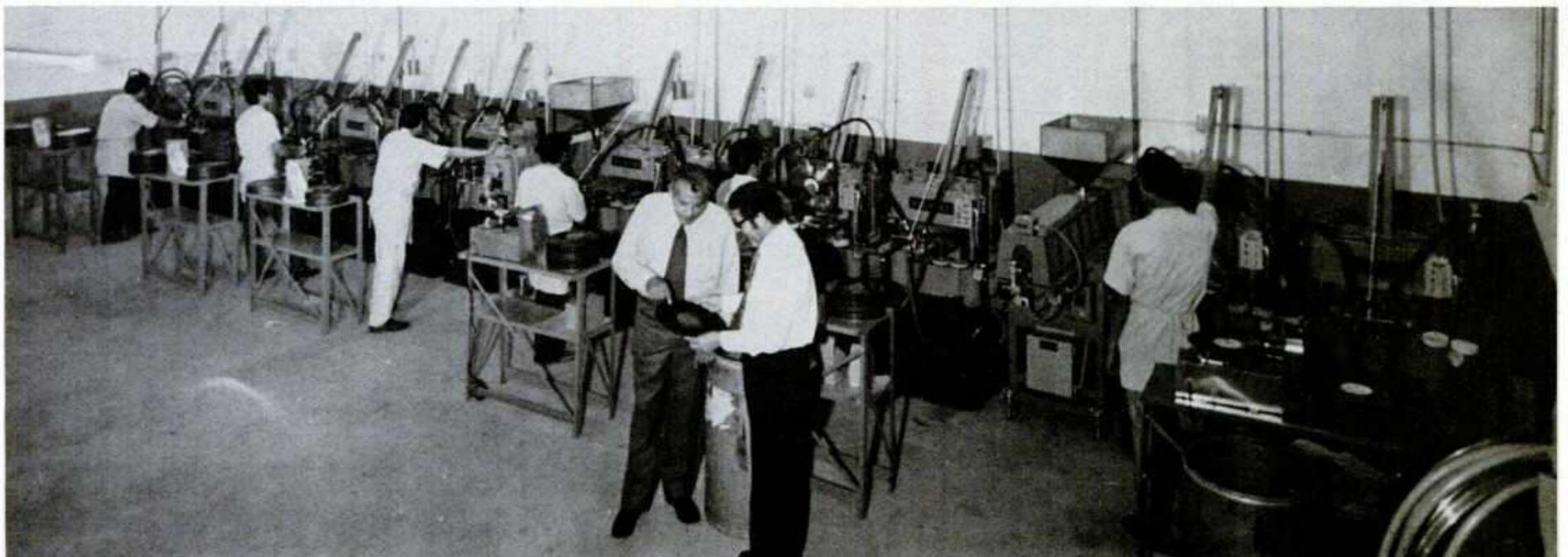
Since January, 1973, we have been manufacturing and distributing our own 8-track tape and quadrasonic tape prod.  
*(Continued on page A-7)*



President Al Sherman



Arranger-a&r head Jack Dorsey, Al Sherman, and Nelson Riddle are the top talents involved in a 101 Strings recording.



Alshire has its own pressing plant and Dick Ceja and Sherman inspect a finished LP from the hydraulic press line.

# Alshire's Pressing Plant Lets it Meet Customer Needs

Alshire president Al Sherman rarely lets a half hour pass without an intra-office phone call or a personal visit to the desk of Riccardo (Dick) Ceja (pronounced Say-Ha).

Sherman depends heavily on this longest-with-him employee. And, he's more than an employee. He's the personification of Sherman himself—before he became Alshire president.

Sherman matured in the business as a sales and marketing executive. Years as a King branch manager and later heading up an aggressive independent record distribution firm in Los Angeles, Record Sales, honed Sherman's savvy. As Sherman always stressed the various spokes of the marketing wheel, so Ceja today practices those crafts.

"We are going to strive to get every order out the same day or no more than 24 hours later," Ceja promises. "Two major truck lines, Consolidated Freightways and Yellow Freight Lines, have opened terminals within four miles of our plant. We will reach any account in the 48 states within eight days."

And he can remember when it required considerable more time, time that cost resales for product. Ceja started as a buyer with American Music, still a major retailer of Latin and ethnic product from its downtown Los Angeles site, in 1947.

Ceja joined Sherman, when he opened Record Sales in October 1954. He covered the major house accounts. In 1965, he made the transfer to Alshire records, continuing in marketing.

Ceja points up that the expansion by Alshire into its own self-sustaining complex in Burbank means better service immediately. "Since we have our own brand-new modern pressing plant, we will have better control over our pressing capabilities. When we see our inventory diminishing, we can immediately put that number or numbers onto the presses to build up our stock. The 101 Strings have so many key, consistent best-sellers, such as the 'Soul of Spain' series and the many tracks, like 'Dr. Zhivago,' that we must maintain working inventories on so many of the 130 different albums current by the '101 Strings' in our catalog."

By having the pressing plant right under the same roof, perhaps a unique feature of the new integrated Alshire recorded music complex, Ceja notes that the lag between his order from a nearby pressing plant to his own shipping dock is even eliminated. "We'll have 20,000 square feet of warehouse space all devoted to Alshire product. That's almost tripled our space. And, again the presses are ours. We don't have to wait

for a long run on an order placed by someone else ahead of our emergency order. And, we'll be using forklifts with the skids, piling merchandise up to 18 feet high on the steel shelving. It's the kind of stocking one dreams about really," Ceja says.

"And equally important to our customers will be the upgrading in quality control. Our new hydraulic presses, cast to our specifications, will spin out product for Alshire, Quad Spectrum, Somerset, Grit A/S and our other labels. We are especially concerned about the 4-channel matrix LP's by the 101 Strings because we are constructing a terrific link with the quadrasonic audiophile," Ceja adds.

"Getting back to production of finished albums, now, under the one roof, we will have a complete jacket inventory of the hundreds of album covers we continually produce records for. These will be shipped out in our Alshire printed shipping cartons. Within one year, we can expect even better quality and service throughout. I'm shooting for a 60 percent improvement," Ceja says confidently as he smilingly surveys the new premises.

Getting consistently-requested 101 Strings product to the marketplace rapidly for immediate consumer sale is the primary object of Alshire's Burbank-based recorded music complex.

To make it possible for the eventual retailer to immediately put Alshire albums and tapes on sale, the plant automatically prepacks cartons of 25 and 50 with any kind of mix from among the over 1,000 albums in the combined catalogs. "We can prepack 100,000 LP's per day," Ceja states proudly.

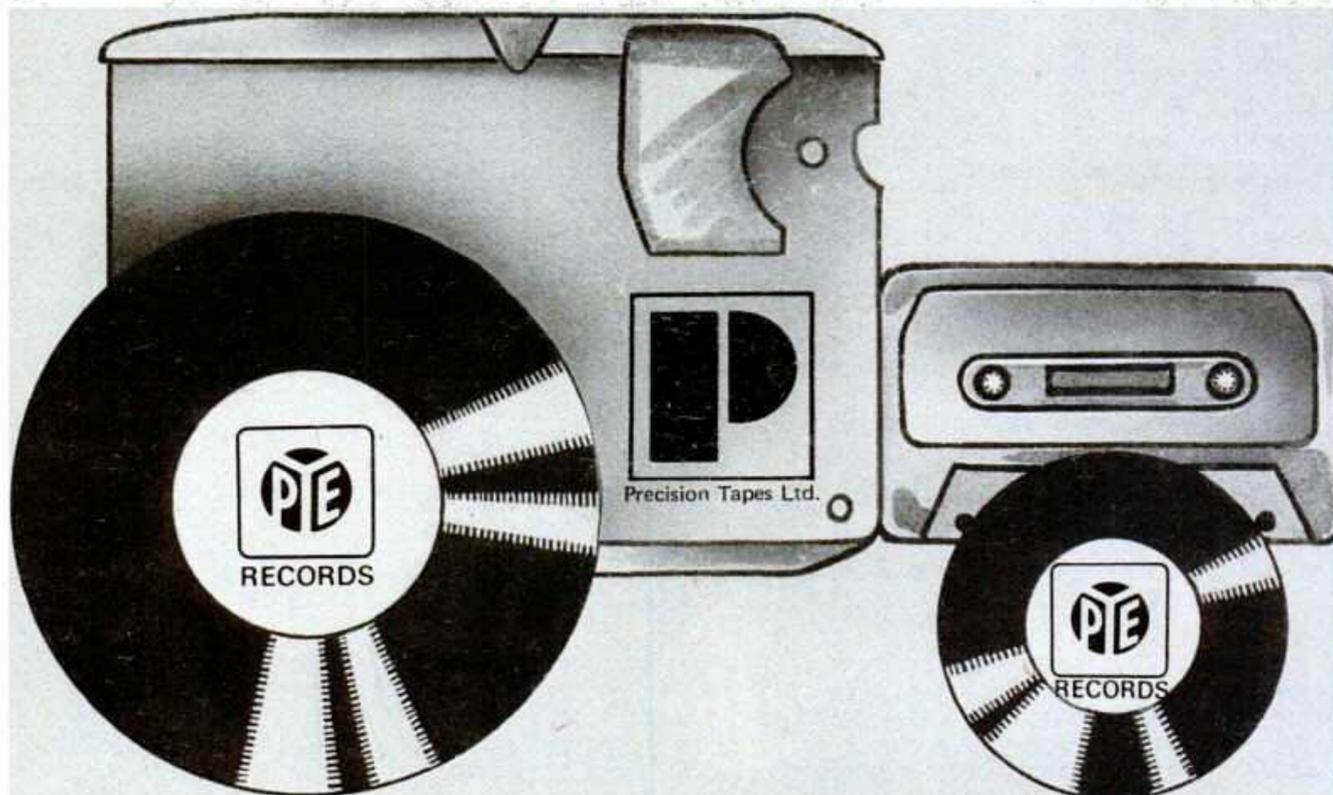
"And, even more important, if the account furnishes us with rolls of their preprinted, pressure-sensitized price stickers, we can apply those stickers to the shrink-wrapped covers of our albums. This makes it possible for the retail outlet to have our product out on tables, browser boxes or in racks hours after it's received from our truckers."

Ceja estimates that 50 percent of the firm's volume is in prepacks and going up steadily.



General manager Dick Ceja

## Congratulations Alshire International on your move to new headquarters



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## Alshire Uses QS By Sansui for 'Q'

Realizing the audiophile and mature music listener appeal of the 101 Strings Orchestra, Al Sherman put a very early foot into the 4-channel door in late June, 1971.

Sherman demonstrated his first Sansui QS encoded disks at the Consumer Electronics show in Chicago. That initial 4-channel disk release was predicated upon a very successful release of 4-channel 8-track tape some months earlier. A major component maker had come to Sherman, asking for a set of 101 Strings tape albums, which the manufacturer could package with an early 4-channel tape setup.

Sherman sampled audio manufacturers at that summer 1971 show. The feedback, both from a tape and disk standpoint was phenomenal. Soon after, 20 4-channel 8-track cartridges were available. The new "Quad Spectrum" series grew. Currently, there are 24 LP's available.

Sherman has been careful in producing 4-channel. All albums are recorded in multiple tracks with only those suitable for 4-track reproduction being made in quadrasonic. "We never have and never will 'mickey-mouse' our 4-channel sound," Sherman pledges.

Alshire will release regular quarterly 'Q' releases. They will come about four albums at a time. Other of the Alshire labels will also feature 4-channel, but again, only when the recording and the repertoire is suitable.

## The Unique Sound Story

• Continued from page A-5

uct. Our sales have been quite sensational and we look to tape product to be an important factor in the future growth of Alshire International. Our acceptance in every country of the world has grown tremendously in the past eight years—both in units sold and dollars earned.

Growing and becoming increasingly more important, are our catalogs of music in our three publishing companies—Daval Music, Chesdel Music and Cordova Publishing.

From the moment an Alshire album is conceived, at the planning stage when the program is selected, to the meetings as to orchestra complement (how many strings, how much brass, etc.) the topic of longevity is always at the forefront.

If we use 1973 chart songs, they must be arranged and programmed to continue to sell in 1978. Add to this the expensive and quality photography and artist layout creativeness on Alshire jackets—designed for spontaneous customer reaction. Alshire is not a reissue of deleted product cutouts and old masters in dressed up jackets to sell at economy prices.

The 101 Strings albums are created for our Alshire economy product. From our very intricate, musical arrangements to the full orchestra of Europe's finest musicians to the painstaking hours upon hours of recording in one of several very large recording studios in London and then the days spent in preparing the multitrack master tapes into 2-track stereo tape, and into 4-track tape for our quadrasonic tape releases.

All of this adds up to top quality, newly created 101 Strings product. It costs more to make a 101 Strings album. We know that a customer who picks a 101 Strings album or tape from the rack will come back to buy another one.

With the millions upon millions of albums and tapes that are being dumped on the market now and over the past several years, it is an interesting fact that Alshire has not dumped or sold at distress prices any 101 Strings product during the past eight years of Alshire's existence.

There have been deletions of 101 Strings product during this period from time to time, but it has been our policy to phase out these projected deletions. Alshire does not contemplate changing this policy. Even with the current chart items and soundtracks that Alshire records with the orchestra, the sound is such that the records and tapes continue to sell year after year and continue to generate sales for years after the song has become a yesterday item.

Because of the evergreen quality to the 101 Strings Orchestra, Alshire has made a point to record as many of the world's great standards as possible. Releases such as "Strauss Waltzes," "Inspirational Music," "Light classics," are among some of the best-selling items in the repertoire.

Alshire will continue to release quality produced and recorded product in attractive class jackets and will not contaminate the market with dumped 101 Strings product at distress prices.

## Betty Barry Gathers Data on All Artists

Being executive secretary to the president of a record/tape company is more than just taking dictation, answering a constantly ringing phone and acting as receptionist for a steady flow of world-wide appointments.

Betty Barry has been Al Sherman's primary assistant since 1968 in putting together the voluminous dossiers of writer/publisher, recording session and manufacturing information that mark every album by the 101 Strings Orchestra and all the other artists who record for the labels in the Alshire International catalog.

Those work sheets contain such vital data as all song titles, publisher clearances, exact time of the recording, etc. The paperwork for one album can make for a bulging manila folder. Every fact therein must be carefully checked.

AUGUST 25, 1973, **BILLBOARD**

# WITH BEST WISHES

# TO

# AL SHERMAN

# AND

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# FROM

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# PACKAGING CORPORATION

# Radio Stations Enjoy 'Strings'

The following are thoughts by Al Sherman on the advancement of recorded sound as it applies to radio, and some comments from broadcasters.

The giant strides that have been made by the recording industry are mostly taken for granted by today's generation. This revolution in recording techniques, from the acoustic recording process of 50 or 60 years ago to today's ultrasophisticated magnetic tape, multi-track recording, allowing the producer and engineer to re-record special tracks and/or splice in sections of a session to finally present the ultimate consumer with a nearly perfect recording in fantastic stereo sound or in quadrasonic sound. We are constantly updating our recording methods to bring the millions of 101 Strings fans the finest, most modern big orchestral sound available today.

If a single most important factor must be pinpointed in the total public acceptance achieved by the 101 Strings Orchestra, it must be radio. And foremost in our acknowledgments must be the FM stations of the nation. Time and time again, FM stations have ordered complete 101 Strings catalogs for their station libraries. From border to border—East to West—North to South—the 101 Strings enjoy a big portion of FM airplay in the nation today. We find an increasing number of stations adapting the middle-of-the road (MOR)—good music format because more and more of the public is listening to good music—attested to by the sales enjoyed each year by 101 Strings.

With the increasing popularity of stereo FM music, the 101 Strings sales will continue to grow—Who hasn't heard of the orchestra?

I invite radio stations everywhere to send for a free copy of the "Greatest Hits of the 101 Strings." Please request samples on your station's letter head.

The following are sample letters from broadcasters to the company.

As you know, KPOL-AM-FM were Los Angeles' first "good music" stations, and have retained the number one position in that format, in spite of numerous competitors. We believe one of the reasons for our success has been our continuous, ongoing attention to music selection, and our willingness to add new material when it is consistent with the sound we are trying to achieve.

I can say without qualification that the product of the 101



Recorded music has come a long way.

Strings goes onto our playlist as fast as we receive it. I don't believe you have ever produced a selection we have been unable to play. Moreover, your selections and arrangements are regularly updated, a necessity for a station like ours, which plays familiar standards while trying to avoid a "dated" sound.

Our experience further shows us that KPOL listeners seem to be "sound-oriented." By that I mean that we constantly hear from them by letter and telephone call with comments on the sound quality of the music to which they are listening.

Time and time again, after we have checked, we find that listener praise for a particular selection turns out to be for an Alshire product. This stands as testimony to the fact that tremendous effort, energy and care have been put into your production.

In addition, our anniversary album featuring the 101 Strings "Twenty Years of Beautiful Music" was an absolute smash. We sold over 35,000 copies in the L.A. area. This was not surprising to us. It was the direct result of two factors:

(Continued on page A-12)

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# 5 Years of Scores For the 101 Strings

By Jack Dorsey

Five years ago Al Sherman, the president of Alshire International, offered me the job of musical director and a&r head with his company. We were flying at about 35,000 feet at the time. The offer made me feel like I was flying at 100,000 feet outside the plane. Why? Because as an arranger and composer, the scope of this job was extremely broad, the gamut ranging from light classics to contemporary rock. As a conductor, the prospect was one of sheer delight. As a producer, the potential was enormous and very exciting. The sum total could only add up to one word. The word is fantastic. I took the job, and, I think from the beginning, the job took to me.

I was not unfamiliar with the 101 Strings Orchestra, having conducted them previously on a few recording sessions, but I had not at that time written anything for them. I knew and admired the style well enough though because I had heard a lot of the albums and had some in my possession.

Until this time I had spent my life playing, writing, conducting and producing for almost everybody and anybody. Often—all too often—for people who didn't know about music, didn't want to know, and usually didn't know they didn't know. Times change. I am now part of the highly professional Alshire team that does know and does care. A team that not only listens, but, most important of all, listens and hears.

Since I began my work with Alshire International, I have, at all times, been able to call on first class advice from one or another of our experts in whatever sphere I needed advice in. This, of course, is invaluable. Even so, one of my own problems in taking on the established success story of the 101 Strings was bringing about some changes that we thought necessary. Why change something that is so successful? A good question. Why indeed. "In music," someone said, "if you stand still, you slip back." We wanted some changes, mainly to improve our contemporary image. It was a difficult decision to make, as the magic name, 101 Strings, does enjoy great public acceptance with a tremendous following built up over the years.

Fans of most kind tend to border on the fanatical, and ours are no different; so any change had to prove to be for the better, in order not to lose our established acceptance and yet reach an even wider audience. We know that if we can get someone new to listen to our music, we gain another fan. So, we changed first of all, the rhythm section, both in personnel, combination and recording technique. Result? Better sounds. Encouraged somewhat, we altered the combination and personnel of the brass section and also the woodwind and my style of writing. Result? Even better sounds and the new audience we were after.

I feel a little proud, but I am not allowed to feel complacent, because when Sherman comes to England he suffers from insomnia and firmly believes that everyone else does too. It is not uncommon to find us both walking for miles through the streets of London at 3 a.m. whatever the weather, discussing ideas for projects, artists, budgets and, most of all, music and recordings. The house detective of the Dorchester Hotel has at last stopped viewing us with a jaundiced eye and the metropolitan police now refuse to be drawn into the grand debate of sounds. At least one taxi driver now feels that his cab is not complete because it does not have a stereo E.M.T. echo plate. Seriously though, our talks do bear fruit, one idea sparking off another.

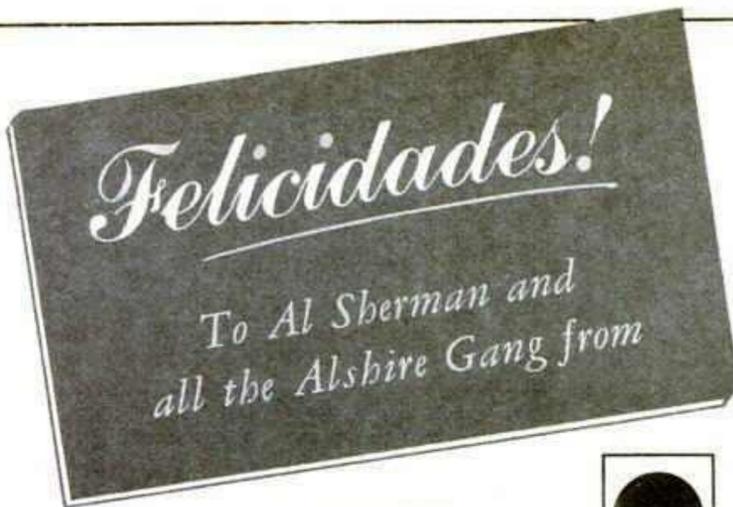
We decided a long time ago that to stay at the top of this highly competitive market, every album that we make has to be made up to a high standard and not down to a price. Each album has to be of quite extraordinary value in terms of quality, quantity of material and program content. Each album is recorded with the combination best suited to its own inherent style, yet retaining those hallmarks which have made the name of the 101 Strings such a resounding success.

(Continued on page A-16)



Dorsey

AUGUST 25, 1973, BILLBOARD



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## Computerization Next Advancement

By Faye Frankel

**M**y introduction into the behind the scenes workings of the recording industry began in 1953 when, after several years of bookkeeping in the motion picture industry, I took a position in a similar capacity with an independent record distributor. However, 1961 was the beginning of what has been a very rewarding and challenging experience for me. I joined Record Sales Company as bookkeeper and started an association of 12 years, to date, with Al Sherman.

When I became a part of the Record Sales Company organization, it was a Southern California distributor for many major labels. The first big step toward its present growth and financial stability was when it became the representative for 17 Western states of the Stereo Fidelity, 101 Strings, Audio Spectrum labels. From there it was a short step—but a real milestone—to Mr. Sherman's acquisition in 1965 of the manufacturing company of these labels. It was the birth of Alshire International, our manufacturing arm—and the indication of still bigger things to come.

We were now national and international with representation in more than 20 countries throughout the world. The 101 Strings today enjoys prestigious stature in the industry and throughout the world.

Along with this new acquisition and expansion came new and added responsibilities for me. So in 1966 I moved to the position of comptroller-credit manager. Now along with this growth and financial stability came my involvement in other phases of the recording industry. Some of these encompassed the national and international credit picture, foreign currency and exchange, the manufacturer's and publishing arms of the industry.

Meanwhile, our accounting department was expanding along with the company's growth. It will continue our long established policy of billing and crediting accounts promptly under the capable hand of Mrs. Hazel Corrigan, who for more than 10 years has been in charge of accounts receivable and billing. Assisting Mrs. Corrigan is Mrs. Betty Hurrell, and together they keep the receivables department running smoothly and efficiently. To further implement our policy, in approximately 30 days we are computerizing—another step forward in our growth and development.

Climaxing the current financial growth and stability is the move into our own offices, warehouse and pressing plant facilities—a tremendous milestone for our company.



Faye Frankel

## \$500,000 Value of 101 Strings' Strings

The estimated value of the stringed instruments in the 101 Strings Orchestra is over \$500,000.

The remarkable sound of this world renowned orchestra comes from instruments, most of which are over 200 years old. The violins, the violas and the celli are the finest examples of the master instrument makers of Cremona.

There are superb specimens by Stradivarius, Amati, Guarneri and Guarneri. In fact, the orchestra has instruments made by the entire Guarneri family: Andreas, born 1626, and his two sons, Peter and Joseph, and their sons, also named Peter and Joseph.

The concertmaster plays an instrument made by the master violin maker, Joseph Del Gesu in 1735.

# The 101 Strings Cover the World



ENGLAND  
Louis Benjamin  
Walter Woyda  
Pye Records Ltd.  
ATV House  
17 GT Cumberland Pl.  
LONDON W1



MEXICO  
Roberto Ayala, Jr.  
Discos de Oro, S.A.  
Ave. de los Leones No. 117  
MEXICO, 20, D.F.



LEBANON  
Antoine Hanania  
Melody  
Rue Gouraud-Entree Cine 'Metropole'  
BEYROUTH



CANADA (Tape only)  
8 TRACK STEREO  
Ron Newman  
Stereodyne (Canada) Ltd.  
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TORONTO 15, ONTARIO



BRAZIL  
Oswaldo Cadazo  
Equipe Utilidades Domesticas, Ltda.  
Avenida Rio Branco, 156  
RIO DE JANEIRO



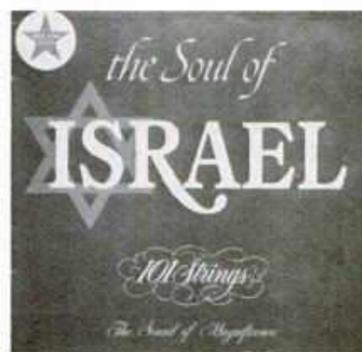
SWEDEN  
Kurt Westman  
AB Record-Materiel  
Industrivägen, 20  
191-47 Sollentuna



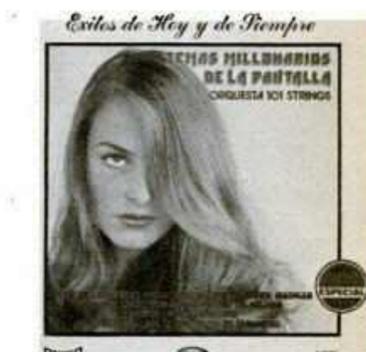
ITALY  
Renzo Benini  
Vittorio Castelli  
Dischi Ricordi SpA  
Via Berchet 2  
MILAN



SOUTH AFRICA  
Peter Gallo  
Gallo (Africa) Limited  
P.O. Box 6216  
JOHANNESBURG



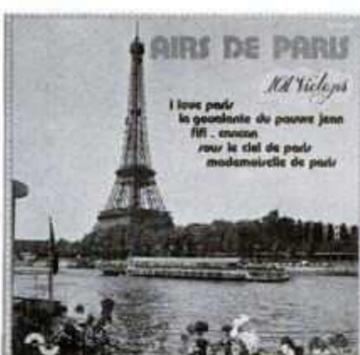
AUSTRALIA  
Neville Smith  
Radio Corporation Pty., Ltd.  
1090-1140 Centre Road  
CLAYTON, VIC. 3169



SPAIN  
Manuel Sancho  
Carlos Guitart  
Discos Movieplay  
Fernand El Santo, 17  
MADRID 4



ARGENTINA  
Discos, CBS, S.A.  
Mr. Luis Cassino  
Paraguay 1583  
BUENOS AIRES



FRANCE  
George Rambaud  
Sonopresse  
35-37, rue Gabriel-Peri  
92-Issey-les-Moulineaux



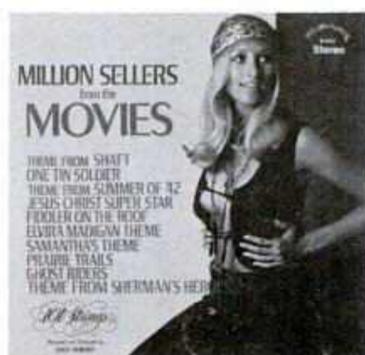
PHILIPPINES  
Mr. Hubert S. Co, Pres.  
Empire International  
381 Dasmarias St.  
MANILA 405



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RCA Limited/Record Div.  
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Viking Records Co., LTD.  
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Kowloon  
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Chiang Huat Co. (Private) Ltd.  
195-199, Outram Park  
SINGAPORE 3



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Hataklit  
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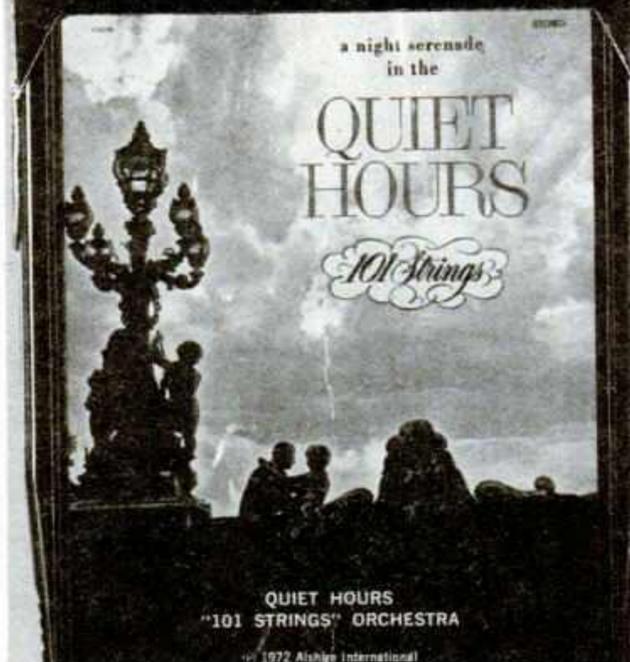
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# VALENTINE MUSIC GROUP LTD.,

of London is proud to be the British Publisher for the Alshire Publishing Companies and wishes Al Sherman even more success in his new headquarters.

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## 8-TRACK STEREO TAPE



TYPICAL 8-track cartridge package featuring full color graphics.

### Selling Tape Direct Works Wonders

January, 1973, was the start of a new epoch for Alshire 8-track stereo cartridge tape. The company began selling its 8-track tape directly.

We chose 100 of the best-selling albums by the 101 Strings for our initial catalog release. They were selected only on the basis of their previous high sales as recorded albums," Al Sherman says.

"Four-color front-and-back wraparound labels were created for our 8-track packages. We established recognition, for the tape covers en toto are the exact duplicate of our popular, best-selling LP covers. All titles in the tape package are well identified on the rear of each package.

"Alshire tape was immediately successful. The 101 Strings are competitively priced. We knew the adult was oriented to 8-track. When the adult converts to tape, he knows our product and its consistent quality.

"Tape is a whole new ballgame. Some large chains have used over 500,000 units in the first six months we have been on our own. The spread among the 100 tape releases has been splendid.

"Almost every one of our international licensees reflects the same acceptance in his territory. We now have 24 quad-sonic tapes available. Open reel tape by the 100 Strings orchestra is handled exclusively in the U.S. by Magtec. There, the response of the audiophile is really evident.

"Alshire looks to tape for more and more of its increases in world acceptance."

### Radio Stations Enjoy 'Strings'

• Continued from page A-8

1. The quality of your product.
2. The interest in this type of music. At any given moment, more adults are listening to this kind of music on Los Angeles radio than to any other music format. As our radio competition has increased numerically, the listening to your type of music increased as well, so that we have been able to maintain our leadership position in the market. It could only happen if there was a broad base of acceptance of beautiful music, and fortunately for both of us, there is!

Peter C. Newell  
Vice President &  
General Manager  
KPOL, Los Angeles

The most important ingredient in our quality music operations is the music itself . . . and equally important is the production and presentation of that music. An essential basic for us has been the catalogue of 101 Strings.

From the time we first pioneered the album music format in New England, we have depended on the 101 Strings library as an integral part of our operations. Thanks to your continuing additions to the library, it remains an essential ingredient in our formats and thanks to your concerned staff and your excellent facilities, servicing to us has always been just superb—so we hope your great 101 Strings library and your efficient organization are around for a long time to come.

Norman Knight  
President  
Knight Quality Stations  
Boston, Mass.

Industry study sponsored by Alshire International



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101 Strings

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# Congratulations on the move

We know that the new facilities will insure even more success for Alshire. With deep appreciation of your belief in Sansui QS, we wish you all the best of luck.

**H. Tada**

**Vice President and General Manager  
Sansui Electronics Corporation**

## Stringing Along With You! Congratulations

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## Longines Symphonette's

**CAPITOL  
MUSIC  
SERVICE  
Salutes**

**ALSHIRE  
INTERNATIONAL**



Freda Gross

## Freda Gross Sees To Copyright Deals

The expertise that comes with experience enables Mrs. Freda Gross to maintain surveillance on the over 3,000 compositions in the three catalogs that comprise Alshire Publishing Companies.

Mrs. Gross started with Screen Gems in the early sixties. She moved rapidly upwards from receptionist to booking all musicians, seeing that their contracts were in order and eventually setting up sessions for demonstration records with over 25 musicians on a date. In 1964, she played a key role in assisting the epochal buildup of the Monkees. Prior to coming with Alshire, she was with Raydan Productions and later with Amos Productions, the firm set up by Producer Jimmy Bowen.

In April, 1972, she joined Alshire. The firms, Davel Music (ASCAP); Chesdel Music (BMI); and Cordova Music (BMI) have a total of over 3,000 copyrights. In addition, the firms add about 100 copyrights per year.

All royalty statements come originally to Mrs. Gross. She sees that the royalties are accurately distributed to over 100 collective writers in the three firms.

The Alshire Publishing Companies are a complete antithesis to previous publishers with whom Mrs. Gross has been associated. Writers compose melodies and songs with an artist in mind at the Sherman companies. "We don't have 10 un-recorded songs in our catalogs," she says. Men like Jack Dorsey, the 101 Strings arranger-conductor; the late Monte Kelley, Robert Lowden, Joe Bob Barnhill, Gib Guilbeaux, Larry Scott and others write a wider range of material.

The past year has been an extremely interesting one for the publishing side. Al Sherman really went out after a worldwide link of sub-publishers. "We'll be setting up more as Mr. Sherman contacts more countries," she adds. Sherman and Mrs. Gross also weld the bond of cooperation between the foreign licensee, who exclusively use music in the Alshire International catalogs, and the sub-publisher, who represents Al's music exclusively in that same geographical area.

The following are Alshire's International sub-publishers:

<b>France</b> Allo Music Max Amphoux 5 Rue Clement Marot Paris 8	<b>Italy</b> G. Ricordi & Co. s.p.a. Federico M. Arduini Via Berchet 2 Milan 20121
<b>Spain &amp; Portugal</b> Ediciones Quiroga Carlos P. Cancio Alcala, 70 Madrid 9	<b>Discos Moricplay</b> Carlos Guitart Fernando El Santo, 17 Madrid 4
<b>Israel</b> Ilanot Music Dov Zeira PO Box 4292 Haifa	<b>New Zealand</b> Sevenses Publishing Keith Southun PO Box 1431 Wellington
<b>United Kingdom</b> (British Isles & Commonwealth, excluding Canada, Australia and Eire)	
Valentine Music Group John Nice 152-156 Shaftesbury Ave. London WC 2H 8JH	

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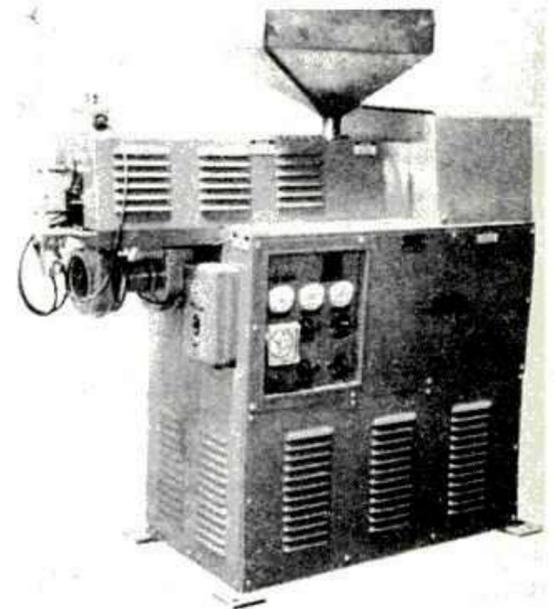
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**TO  
AL SHERMAN  
AND ALL AT  
ALSHIRE INTERNATIONAL  
AND**



**ASTOR RECORDS  
1090 CENTRE ROAD, CLAYTON,  
VICTORIA, 3169, AUSTRALIA.**

## Alshire: Success In Acceleration

*(For a total insight into the success of Alshire Records, Bob Satin of Zimmerman, Satin and Rogovin, Beverly Hills, long-time financial advisor to Al Sherman, makes the following observations.)*

One of the early highlights of my professional career as a certified public accountant came in 1965 when I helped Al Sherman acquire the Alshire catalog.

Each successive year has proven a greater pleasure to me. He and his group at Alshire International have worked diligently to make their product better than it was before. I, for one, know that they have been successful at this task because I have seen the larger number of units sold year after year. If you measure success in accelerating sales, then Alshire is successful.

Another measure is soundness of corporate enterprise. Sherman has demonstrated this capability by building on a very sound base. He makes a profit from his large sales volume. He discounts his bills. How many in the record business can say that, and how many more wish they could?

The present expansion of the physical facilities in Burbank was a carefully planned extension of the producer-publisher-distributor becoming a manufacturer as well. This new dimension assures prompter service as well as allowing Alshire to maintain its competitive advantage.

Sherman has continually plowed back a substantial part of the earnings to improve the company. This has always been his way and it has proven to be the way to go ahead!

### Years of Scores for Strings

• *Continued from page A-9*

The 101 Strings albums sound expensive. There is a simple reason for this. They are expensive. There is no way that I know of making a dozen strings sound like 40. (Although I have heard orchestras with 40 strings that sounded as though they had but a dozen.) I am not saying that 12 strings will not sound good if written for nicely. Of course they will; so will four, but, if a big string section sound is required, than a big string section must be used. It is expensive. Big orchestras cost big money.

So what has been achieved in my first five full and happy years with Alshire International? I think we have, between us all, for some of the above reasons, a better sounding product, a product designed and arranged for today's market. A top quality product that is exceptional in every way.



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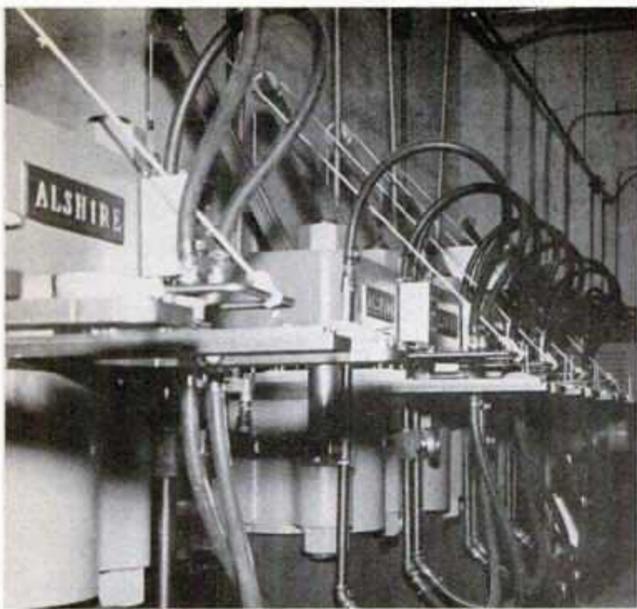
*Boris Zlatich  
Joe Zitz*

# Congratulations TO ALSHIRE INTERNATIONAL

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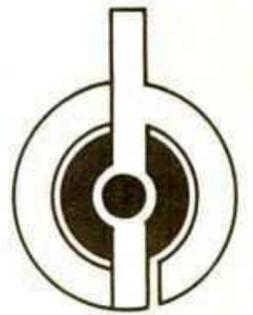


AL SHERMAN combines business with pleasure in having a customized license for his Continental.

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FROM YOUR

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# TEAC Mounts Sales Promotion

MONTEBELLO, Calif.—The TEAC Corp. of America has mounted an ambitious sales promotion campaign that will take the form of a giant poker game and offer prizes in excess of \$75,000.

Designated "Dealer's Choice" the promotion will offer the company's

audio equipment salesmen an opportunity to win a Porsche automobile, a 14 day cruise, new car leases, and color TV sets.

According to George DeRado, executive vice president and general manager of TEAC, during the contest period which runs from now

through September 1, each participating salesman will receive one playing card for every TEAC product sold—exclusive of accessories—with a retail price of less than \$450. A sale of products costing more than \$450 will entitle the salesman to two cards.

DeRado said that all the cards will be drawn at random from a revolving raffle barrel containing 750 decks, and sent to the salesman immediately after they are drawn.

According to DeRado, participating salesmen will play "Dealer's Choice" according to Hoyle, collecting the cards until the end of the game period, and making, in the process, the best possible five-card stud poker hand. "Every salesman submitting a five card hand of any kind will win a piece of the action," DeRado assured.

Prizes will be distributed to winners at special parties scheduled for the V.I.P. rooms of the Playboy Clubs in New York, Chicago and Los Angeles.

# Sony Corp. to Release New Quadrasonic Decoder

SAN FRANCISCO—The Sony Corp. of America will release its most recently developed quadrasonic decoder to the consumer market this winter.

The unit, which will carry a list price of under \$100, was demonstrated by marketing and product development executives of Sony at

the Columbia Records convention held here last week.

The decoder, model SQD 2070, is the first by Sony to utilize the recently developed Sony Logic integrated circuits (ICs).

Another presentation of special interest to radio station executives was the newly developed Sony SQ broadcast encoder. This unit, model SQE 2000, especially designed for broadcasters, can encode SQ from four channel sources, live or taped, for transmission via existing FM stereo stations for quadrasonic reception by SQ equipped listeners.

The demonstrations were conducted both for the benefit of Columbia Records sales personnel, and various guests comprised of major record retailers, independent producers, radio executives, performing artists and personnel for CBS International's overseas companies.

## Superscope Unit Opens in Taiwan

LOS ANGELES—Superscope, Inc. has opened a factory in Taiwan for the manufacture of Superscope brand tape recorders.

The factory is owned by Superscope, is 183,000 square feet and employs 2,000 people. The factory is being managed by Superscope's foreign affiliate Standard Radio Corp. of Japan.

A spokesman for Superscope added that this is "not a joint venture, but it will supplement the manufacturing at the Standard factory in Taiwan which is currently producing Superscope tape recorders and compact music systems."

Bob Lan is the liaison with the new factory and is permanently based there.

## EVR VidExpo

• Continued from page 40

tions (advertising, medicine, hotel pay-TV), education and libraries, government agencies and home entertainment.

## AT \$50 'Q' CARTRIDGE

FAIRLAWN, Ohio—Audio-Technics U.S. Inc. here believes its new Model AT12S phono cartridge for the CD-4 disc carries the lowest price tag currently on the market (\$49.95) for a cartridge with a genuine nude Shibata diamond tip.

The cartridge, recommended for either manual or quality automatic turntables, features the patented dual magnet construction used in other AT cartridges. The Shibata tip and a tapered cantilever is said to permit optimum reproduction of CD-4 recordings, as well as reducing record wear and improving stereo or matrix disc tracking.

General manager Jon R. Kelly emphasized that the AT12S is now in dealers stocks across the country. Explaining the low cost, he said, "Increased production brought the cost down for the only cartridge shape recommended by the inventors of the CD-4 system."

# W. T. Grant Artist Promotions Push

• Continued from page 41

In all display in the hardware section, the emphasis is on multiple-unit displays with all speakers out of cartons and hooked up in modules appearing as they would operating in a home. Speakers are ready to go at the push of a button by customers.

Though admitting that young married customers represent the best potential for hardware, Ferguson is reluctant to say his "best market" falls into a particular age category,

stating that the shopping contingent is becoming increasingly sprinkled with more adult types.

A good portion of the merchandise arrives pre-ticketed from the warehouse in Ft. Wayne, Indiana, though some of it is shipped directly from the manufacturers.

### Specialists

Central to the Grant hardware selling format are professional sales specialists, knowledgeable in key product features, able to qualify the customer as to needs, ability to pay, etc. The store's comprehensive credit program is a strong factor in growing sales because, as Byron Ferguson points out, most buyers haven't the necessary cash.

In both hardware and software, this retailer said he does detect a measure of cynicism on the part of shoppers who see manufacturers' list prices discounted at so many different figures by different stores. He feels that it does become difficult for a shopper to "believe" in any price. Despite this sticky situation, Ferguson feels that price-discounting on records and tapes spurs sales by permitting customers to afford the merchandise. He also points out that some of the cynicism registered by the consumer today relates to the promotion of "limited quantity" and coupon advertising.

Molding customer attitude in either hardware or software isn't regarded as a primary retailing job by Ferguson. Again, in both areas, he feels that the store's main objective should be to furnish the consumer the opportunity to buy the products they want at prices they can afford to pay and still maintain a margin of profit. Unless quality merchandise

comes into the picture, he is convinced a company won't remain in business long. It's one of the basics.

Ferguson refuses to separate competition by "type," feeling the specialty store doesn't pose any more of a competitive threat than other types of competition. His prime concern, he says, lies in making sure that W. T. Grant is pricing tapes and records more attractively, and offering a better selection, than all competitors—chains or independents.

## Phonogram Tape

• Continued from page 40

For the first time, Phonogram's tape catalog is carrying artist biographies. Also, it is being re-styled with the newest releases immediately followed by the complete available list. Kelly explained that this will facilitate ordering by reminding merchandise managers of items they need. Heretofore, inventory control forms were interspersed throughout the catalog.

Biographies in the Aug. '73 catalog are on the Spenser Davis group and Faron Young. Again, Kelly said that so many new people are into tapes that biographical information is necessary.

Kelly is also a strong advocate of multiple distribution for tape and uses independent entertainment equipment reps to bolster the staffs of the various distributors. In addition, Carmen La Spina, a Phonogram staff member, covers the East Coast as tape manager. Kelly believes reps are responsible for opening up new areas for tape sales too.

The expansion of prerecorded tape in the classical music area came in for much discussion at Phonogram's massive Florida planning seminar recently, which Kelly attended (see separate story in general news).

## 'Q' Receivers

• Continued from page 41

format. The unit has a Pilotone built-in balancing signal, plus four individual balance controls, and a master volume control.

Direct coupled circuits in the 366, deliver 30 watts per channel continuous power, between 20-20 KHz with all four channels driven at 8 ohms. Hooper said that in stereo operation a special circuit doubles the power available to each channel. Electronic circuit protection plus fused speaker lines are provided.



W. T. GRANT promotions recently included an appearance by the Spinnars shown here with (from left kneeling) Cliff Siegel, WEA; Phil Bernstein, ABC Record & Tape Sales (standing from left) Jim McAuliffe, WEA district manager; Barbara Baker, Grant's Kansas City department manager; the Spinnars; Cliff Springs, ABC.

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## Rep Rap

By EARL PAGE, ANNE DUSTON &amp; INGRID HANNIGAN

The Electronic Representatives Association (ERA) has set management seminars for San Francisco, Boston and Chicago, the latter its home base at 233 E. Erie (312) 649-1333 (see separate story).

Irving Flanders & Associates is expanding with the addition recently of Murray Freed, rep for six years. Flanders also has Marv Morrison in his operation, at 1021 Livernois, Ferndale, Mich. 48220 (313) 545-4533. Known by many as "Skippy," Flanders said On Guard is one of his hottest lines and that security systems will continue to build in sales (see Car Stereo). Flanders also reps Sparkomatic, Audiosonic, Tenna, Union Electric, United Stereo, and Casemakers.

In order to service dealers more effectively, partners Jack Goldner and Bruce Perlmut, GDS Marketing, 5437 Satsuma, N. Hollywood 91603 (213-877-8191) promoted secretary Leslie Pierce to inside sales girl. Ms. Pierce calls all accounts twice a month, and acts as a backup to the field salesmen in getting follow-up orders and locating defective units. "At first the dealers didn't understand the service, but now they look forward to the calls," Perlmut said. The company covers S. Calif., Ariz., and Las Vegas for U.S. Pioneer, Pioneer Electronics of America, Unitrex, and Capitol Tape. Salesmen are Mike Kaufman, Tom Heran, Oscar Ciornel, Stan Gore, Bob Burrl, Norbert Pehl, Leslie Pierce and Rhonda Cowan in the office.

Zenith Radio Corp. recently honored 13 distributors whose association with the firm totaled 320 years. Joseph S. Wright, Zenith chairman of the Board, presented 40-year awards to Eskew, Smith and Cannon, Charleston, W. Va.; Rodefeld Co. Inc., Indianapolis; Plymouth Electric Co., North Haven, Conn.; and Seattle Pacific Sales Co., Seattle.

A 35-year award was given to Allison-Erwin Co., Charlotte, N.C. Tele-rasa, an export distributor for Barcelona, Spain, was awarded for twenty years of service.

Fifteen year awards were given to Peirce-Phelps Inc., Philadelphia; Graybar Electric Co., Little Rock; George H. Lehleitner and Co., New Orleans; Nelson & Small, Inc., Portland, Me.; Bruce Robinson Electronic Ltd., Edmonton, Alberta; Major Appliances Division of Acklands Ltd., Vancouver, B.C.; and Major Appliances Division of Acklands Ltd., Winnipeg, Manitoba.

A & L Distributors, Portland, Ore., was awarded Distributor of the Year by Lear Jet Stereo Inc. Principals Ed Lippincott and John Arnsberg received the award from Fred Seger, Lear Jet's marketing manager.

Sales Quota Awards were given by Jensen Sound Laboratories to First Runner-Up Paul White of Market Reps, Inc., Walpole, Mass., which reps Jensen in New England, Conn., R.I., Me., N.H., Vt., and Mass.; and Second Runner-Up to KSW Associates, Kansas City, Ka., which reps Jensen in Ka., Mo., Ia., Neb., and S. Ill. Receiving the award from Fred Hackendahl, western sales manager, Jensen, were KSW reps Joe Schmitz, Bill Kelly, H. F. Winkler and Rod Golly. Special Appreciation awards were made to Morris F. Taylor, Morris F. Taylor Co., Silver Springs, Md., and Ben Pinz, Adelman-Pinz Sales Corp., N.Y.C.

"Business Is Strong," commented Carl J. Bobenhouse, president, B.E.A.M.S., Lenexa, Ka. 66214 (Telephone 913-888-6110), on the occasion of the firm's third anniversary. The company reps Audio Dynamics, Audiovox, BASF, Glenburn/

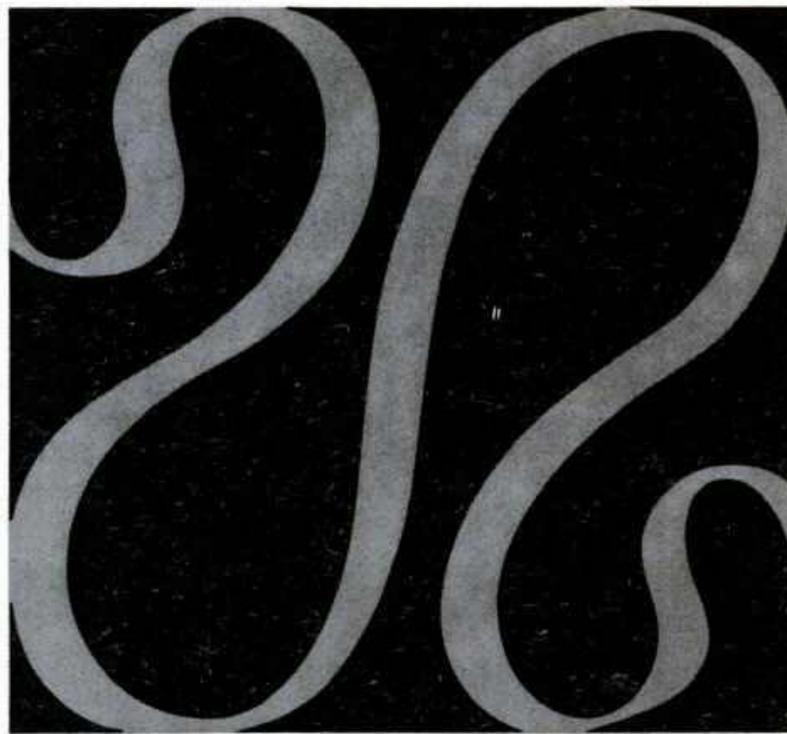
MacDonald, Rectilinear Research Corp., Scintrex Audio Div., Technics and Weltron. Sales staff include R. M. Eakins, Don R. Bobenhouse and Mark J. Cool.

Paul Stone Sales Co., only one year old, has relocated to Indianapolis from Cincinnati to be more centrally located for sales areas Ind. and Ky. Paul Stone was formerly

national sales manager with ELPA Marketing, and has an engineering background and a lot of electronic business experience. New address is 4626 Cavendish Rd., Indianapolis

46220 (317-257-9777). Stone reps Barzlay, Bozak, Creative Environments, Crown Int., DBX, Elpa Marketing, Maxell, Ortofon, PE Record Changers, Scintrex, and Vanco.

# 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:

- Professional Duplicating systems
- Carrying case manufacturers
- Accessories/services
- Mass Merchandisers

All the people who make the industry competitive... exciting... and worth it! The same people you'll reach in Billboard's *Blank Tape special* coming in the October 6 issue — not to mention those folks who manufacture raw tape and the manufacturers of components used in producing blank tape.

**Ad Deadline: September 21 Issue Date: October 6**

Contact a Billboard Sales Representative now about your ad in Billboard's "Blankety-Blank Tape" Special. You'll swear by it.

**LOS ANGELES:** Bill Moran  
9000 Sunset Blvd., L.A., Ca. 90069  
(213) 273-7040

**NEW YORK:** Mike Eisenkraft  
1 Astor Plaza, N.Y., N.Y. 10036  
(212) 764-7300

**CHICAGO:** Steve Lappin  
150 N. Wacker Dr., Chicago, Ill.  
60606 (312) CE 6-9818

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

# MARKETPLACE

## CHECK TYPE OF AD YOU WANT:

- REGULAR CLASSIFIED—50¢ a word. Minimum \$10.00. First line set all caps. Name, address and phone number to be included in word count.
- DISPLAY CLASSIFIED AD—One inch, \$25.00. 4-times \$22.50; 26-times \$21.25; 52-times \$18.00. Box rule around all ads.
- Box Number, c/o BILLBOARD, figure 10 additional words and include 50¢ service charge for box number and address.

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

**CASH WITH ORDER**, Classified Adv. Dept., Billboard.

ADDRESS ALL ADS—Erv Kattus, BILLBOARD, 2160 Patterson St., Cincinnati, Ohio 45214, or telephone Classified Adv. Dept. 513/381-6450. (New York: 212/764-7433)

## Check heading under which ad is to appear (Type & Cartridge category classified as not accepted.)

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

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

NAME \_\_\_\_\_  
ADDRESS \_\_\_\_\_  
CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP CODE \_\_\_\_\_  
Telephone # \_\_\_\_\_

## FOR SALE

### BRITISH IS BEST!!?

### CAROLINE RECORDS EXPORTS LTD.

10, South Wharf Road, London, W.2.

Worldwide wholesalers of UK and European gramophone records and cassette tapes and official international suppliers of all Virgin Records' material.

'Caroline always satisfies' tfn

### NEW 22/16 PROFESSIONAL RECORDING CONSOLE

Dissolution of business partnership forces sale of unused custom-built mixer by one of Britain's leading manufacturers. Signal to noise better than -82 dB before Dolby or DBX. 15 year guarantee available on this unique design. Installation arranged anywhere. Genuine enquiries only to: Box 634, Billboard, 2160 Patterson St., Cincinnati, Ohio au25

THE GOLDEN DISC SPECIALIZES in rare records ('50s). Enormous inventory. Mailed anywhere. Catalog \$2.00. 163 W. 10th St., N.Y.C. 10014 (212) 255-7899. tfn

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

TAPE CLOSE OUT! FOUR TRACK factory cutouts, major labels, half million available—50¢ (will negotiate bulk deals). Also call for EIGHT TRACK info. Panorama Sales Co., 9040 Washington Blvd., Culver City, Cal. 90230. 213 839-4353 or 874-2568. se1

C-O CASSETTES, SCREW TYPE, TOP quality, immediate delivery. Call or write: Budd Lewandowski, 1605 Haynes, Birmingham, Mich. 48008. (313) 642-9886. au25

## MISCELLANEOUS

### BILLBOARD

Group Subscription Discounts

Save 20% on subscriptions to Billboard for groups of 10 or more. For rates and information write:

BOX 6019

c/o Billboard, 1515 Broadway, New York, N.Y. 10036 tfn

HIGH FIDELITY'S TEST REPORTS—Over 175 currently available audio products. Tests, analyses, prices. Send \$1.95 to High Fidelity's Test Reports, 2160 Patterson St., Cincinnati, Ohio 45214. tfn

12 TRACK SCULLY RECORDING AND Mixing with EMT, Pultec, Spectra-sonics equalizer, Limiter; also 8, 4, 2, and 1 Skully with instruments and amplifiers. Don Elliott Studios, 80 West 40th St., N.Y.C. 10018. (212) 524-9677. tfn

POSTERS, BLACK LIGHTS, INCENSE, beads, patches, stickers and decals. Send for free catalog. (404) 876-4474, H & B Distributors, 951 Peachtree St., N.E., Atlanta, Georgia 30309. tfn

## SCHOOLS & INSTRUCTIONS

REI FIVE WEEK COURSE FOR FCC IST phone license. Six week course for Radio/TV announcer. Call or write today. REI, 52 S. Palm Ave., Sarasota, Fla. 33577. tfn

7 ELECTRO SOUND WINDERS, MODEL 100-48C combination 8-track & Cassette Cue-tone or Blank tape. Just completely overhauled and in operation. \$995 each.

ASC DUAL 45 8-TRACK DUPLICATOR (Master Electronics & Two Slaves) speed 45 IPS Twin Capstan Drive 1/2 Continuous loop master. Production 26,7200' or 48—3600' pancakes per 8-hour shift. Priced right at \$6,100. Additional slaves can be added.

Custom duplication on 3600' Or 7200' Pancakes at lowest prices. Mastering from any format. 8-Track or Quad-8. You handle filing and mechanicals. Fast dependable service—Call or write for quotations.

AUDIO SPECIALTIES CO.  
3520D Pan American Fwy. NE  
Albuquerque, N.M. 87107  
Phone (505) 345-2121 au25

### IMPORTS FROM ENGLAND Mean More Profit for You

For efficient worldwide delivery of the latest albums and tapes with regular special reductions contact.

### GRADUATE RECORDS

3 Broad Street  
Wolverhampton, U.K., England  
(Wholesale only) se8

## FOR SALE

### COIN MACHINE ROUTE—510 UNITS

Consisting of Juke Boxes, Pool Tables and games of all types. Two-way radios, shop parts, truck. Also have three houses to be sold with route or separately. Have reached retirement age.

Call: (608) 624-5862  
Soldier's Grove, Wis.  
H. O. TURNMIRE se1

OLD RADIO SHOWS—8 TRACK AND Cassettes. Exact time loaded blanks. Major label, 8 track deletions. Music, Inc., P.O. Box 1324, Conway, Ark. 72032. Phone: (501) 327-7188. se1

REELS AND BOXES 7" & 5" LARGE and small hubs. Heavy duty white boxes. W.M. Sales, 635 Woolsey, Dallas, Tex. 75224. (214) 942-3460. au25

100 DIFFERENT 45s \$6.75! 200 DIFFERENT plus free 8 track \$12.99! Rock or MOR nine samples \$1.25! JASCO, Phantom Box 403, Flushing, N.Y. 11379. eow

35 SECTIONS REEVES 10 TIERS 16 FT. long Model 50 Portable bleachers. All 2 x 8 treated lumber. All steel parts Hop dip galvanized. Seats 4,000. (415) 351-5346. se1

## DISTRIBUTORS WANTED

### WITCHCRAFT AND PSYCHIC MEDITATION MUSIC

"Wilburn Burchette's Guitar Gri-moire" is a new stereo album of transcendental music specially created for Witchcraft & Meditation. Tremendous reviews from Circus, Zoo World, Guitar Player, etc.! Free Details.

Dealers & Distributors Needed  
BURCHETTE BROS. PRODUCTIONS  
Box 1363  
SPRING VALLEY, CA 92077 au25

PATCHES \$2.40 A DOZEN. 1000 OTHER NOW items. House of Ripples, 38 N. Mac Queenen Parkway, Mt. Vernon, New York 10550. tfn

8-TRACK TAPES—BEST SOUND-A-LIKE variety packs. Latest hits in pop, soul and country. Distributors wanted. Send for free sample. S.D.S., INC., 2734 Roy-zell Ferry Road, Charlotte, N.C. 28201. Tel. 704-394-0351. tfn

LEADING MANUFACTURER OF SOUND-A-LIKE 8-track tapes (variety packs) looking for established distributors to merchandise our high quality tapes. Write: George Skarpalezos, CUSTOM RECORDING COMPANY, I.N.C., P.O. Box 6668, North Augusta, South Carolina (803) 279-4334. se8

## HELP WANTED

FOUR TOP SALESMEN WHO ARE looking for a career with major New York Stock Exchange Corp. Excellent Benefits \$, Call after 1:00 P.M. (212) 891-6533. Cecil Holmes. au25

## DISTRIBUTING SERVICES

### ATTENTION OVERSEAS IMPORTERS

for export only, save \$ \$ \$

We are manufacturers and distributors of 8-track, cassettes, pre-recorded, blank tapes and accessories.

Fantastic closeout offers, specialized services to tape importers thruout the world. Dealers and distributors only.

### TAPE ENTERPRISES CORP.

354 W. 45th St., New York, N.Y. 10036  
Phone: (212) 489-7182; Cable: TAPENNS;  
Telex: 14-8310; ITT: 42-4711. se1

### ATTN! OVERSEAS IMPORTERS

On your purchases from the U.S.A. we provide the following services:  
Assemble various orders  
Ship at lowest freight rates  
Provide new supply sources  
Aid you in your visits to N.Y.

Contact:

BERKLEY AIR SERVICE  
P.O. Box 645, JFK Airport,  
Jamaica, N.Y. 11430, U.S.A. se1

WHILE OTHER PEOPLE ARE RAISING their prices, we are lowering ours. Major label LP's are low as \$1.00. Your choice. Write for free listings. Scorpio Music Distributors, 6612 Limekiln Pike, Philadelphia, Pa. 19138. Dealers only. tfn

ATTENTION, RECORD OUTLETS. WE have the largest selection of 45 rpm oldies and goodies at 25¢ each, also major label LP listings at promotional prices. Send for free listings. All orders welcome. Apex Rendezvous, Inc., 1135 W. Elizabeth Ave., Linden, N.J. 07036. tfn

## PROFESSIONAL SERVICES

### CRITIQUE SERVICES, LTD.

can tell you why your air checks keep coming back with a thumbs but no thanks. Major market programmers will analyze your airwork and give valuable criticism. Send tape and \$10 to:

CRITIQUE SERVICES  
5353 Harpers Farm Rd.  
Columbia, Md. 21044

### WE'RE IMAGE BUILDERS

And if we can't improve your image and enhance your self-esteem while providing an exciting mind adventure, our service doesn't cost you a thing. For your challenging questionnaire send \$3.50 to:

IMAGE BUILDERS  
2514 N. Townerly  
Santa Ana, Calif. 92706 au25

PRO-COMPOSER — ARP SYNTHESIST seeks additional additional Film, T.V., Recording work in N.Y. — N.E. Area. Demo of previous jobs available. Call (617) 267-2384; 9 A.M.-1 P.M. au25

RENTAL SOUND SYSTEMS FOR ANY event — anywhere — Concerts, Conventions — Festivals — Airshows. Electro-Media, 1453 Washington, Grand Haven, Mich. 49417. (616) 842-8530. au25

MUSIC DICTATION FROM YOUR DISC, tape or in person. (You sing it, we write it down). Manuscripts prepared for copyright: Specialty Music, Box 30, Brooklyn, N.Y. 11229.

## RECORD MFG. SERVICES, SUPPLIES & EQUIPMENT

### 8-Track Tape Duplicating Facility

Complete, ready to roll high speed facility for 8-track and 2-track stereo—including Ampex, BLM, Slaves and master recorder. Pony labeler, Trecott wrapping, automatic tailoring and splicing, and high speed winding, tape quality check on Pancake and in cartridge. Assembly benches with stools and cartridge storage carts. Less than 1,000 hours use. \$80,000.

BOX 635,

c/o Billboard, 2160 Patterson St.  
Cincinnati, Ohio 45214

## COMEDY MATERIAL

### PROFESSIONAL COMEDY MATERIAL

The Service of the Stars for 30 Yrs.!' "THE COMEDIAN" Original Monthly Service—\$45 yr. 2 issues, \$10—5 for \$12.00 35 "FUN-MASTER" Gag Files, \$45 "Anniversary Issue," \$30 "How to Master the Ceremonies," \$5 No C.O.D.'s "We Teach Standup Comedy" Remit to: BILLY GLASON 200 W. 54th St. New York, N.Y. 10019 ttn

### JOKES UNLIMITED

COMEDIANS, SPEAKERS, VARIETY ARTISTS, SINGERS. At last, the perfect JOKE SERVICE. All BOFFS, no titters. Hollywood's GREATEST JOKE WRITERS contribute every issue. NEW monthly service, only \$60 a year. Sample \$5. Send check to:

JOKES UN-LTD.  
Bx 69855  
Hollywood, Cal. 90069  
Dept. B. eow

"FREE" CATALOG . . . EVERYTHING for the Deejay! Comedy, books, air-checks, wild tracks, old radio shows, FCC tests, and more! Write: Command, Box 26348-B, San Francisco 94126. tfn

POUND OF PROFESSIONAL COMEDY Fill-in's, monologs, lead-in's, ad-lib's, openings, closings, breaks. "One Pound Manuscript Package"—\$10. (usually \$20) Refund if not terrific. Can't lose! VINCE HEALY, Box 66-B, New York City 10022. se15

## WANTED TO BUY

WANTED: DEFECTIVE 8-TRACK TAPES also L.P. Albums and 8-Track Tape surplus, deletions, cutouts, etc. (any quantity). Write: Surplus, Box 15059, Tulsa, Oklahoma 74115. Call (918) 836-3057. se15

# RADIO-TV Job Mart

If you're a deejay searching for a radio station searching for a deejay, Billboard is your best buy. No other trade publication is read by so many air personalities and program directors, as well as the sharp programming-oriented general managers. Best of all, general managers report that Radio-TV Job Mart ads can draw five times the results of the next leading radio-TV publication.

Rates: "POSITION WANTED" is \$15—in advance—for two times, 2" maximum. Additional space or variation from regular ad style is \$25 per inch, no maximum. No charge for Box numbers.

"POSITIONS OPEN" is \$15—in advance—for one time, 2" maximum. Additional space or variation from regular ad style is \$25 per inch, no maximum. Box number ads asking for tape samples will be charged an added \$1 for handling and postage.

Send money and advertising copy to:  
Radio-TV Job Mart, Billboard, 1515 Broadway, N.Y. 10036

## POSITION WANTED

PERSONALITY JOCK WITH 10 YEARS EXPERIENCE, SEEKING MORNING POSITION. EXTREMELY GOOD ON PRODUCTION AND ALSO HAVE FIRST CLASS TICKET. WILL TRAVEL ANYWHERE TO DELIVER. ONLY INTERESTED IN COUNTRY OR TOP FORTY. Reply: Box 589, Radio-TV Job Mart, Billboard, One Astor Plaza, New York, N.Y. 10036. 8/25

YOUNG, MARRIED, 1ST TICKET JOCK thinking seriously about relocating (if money is right). Very professional sounding. Have 7 months experience in hard work, production and news and also a grad. of Elkins Institute in Nashville. Need reasonable money. Call now: (615) 447-2791 or write J. Preston, Box 261, Pikesville, Tenn. 37367. 8/25/73

AN HONEST, HARD WORKER, WITH OVER A YEAR'S EXPERIENCE, FIRST PHONE, AND A GENUINE LOVE FOR RADIO WANTS TO MOVE. FOR TAPE AND GOOD REFERENCES, WRITE OR CALL: DENNIS P. GRAHAM c/o WLCK, BOX 158, SCOTTSVILLE, KY. (502) 237-4702. 8/25

"DON MURRAY IS LOOKING FOR A PLACE TO CALL HOME . . . with a team of professionals who love radio like I do. 4 year pro, now doing morning show on Northern Calif. Top 40 station, will relocate anywhere in U.S. Family man, not a drifter: three years at present job, with top ratings in latest pulse. My format is yours, can easily adapt. Good salary in larger market desired, but I'll earn my money. Call (916) 243-0343 mornings, Tues.-Friday, or write 2538 1/2 Waldon St., Redding, Cal. 96001. Dedicated Communicators are hard to find, I'm looking for a whole staff of them. Maybe we can get together." 9/1

FUNNY FILLERS—ANNOUNCEMENTS, Routines. 450 laughs! Big new folio—\$4. Money back guarantee. Sparky Desdunes, Box 144-B, New York City 10022. se1

UP YOUR RATINGS WITH IDEAS INK topical weekly joke service. Free sample week. Write: Ideas Ink, P.O. Box 53332, New Orleans, La. 70153. "Celebrating our 10th-year" anniversary of writing for Radio & TV's finest and funniest." au25

DEEJAYS: NEW, SURE-FIRE COMEDY! 11,000 classified one-line gags, \$10. Catalog free! Edmund Orrin, 2786-A West Roberts, Fresno, Calif. 93705. tfn

## SITUATIONS WANTED

### "AVAILABLE"

Recording Co. Executive With Top Management Background

President "Records Div." major Holly Movie Studio—vp/mkt. dir. leading indept. record co.—Specialist domestic/international distribution of records/tape products — Established contacts rack merch., one stops, discount dept. stores. Good administrator—first hand know how all departments promotion, adv/merch, artist relations, production, etc. Successful history of well organized profit producing marketing programs. For personal interview or complete background report contact:

Executive Management Consultants  
4218 N. Surf Rd., Hollywood, Fla. 33020  
Att: Mr. Iarossi, President (305) 925-4326 au25

BLACK SALES REP — 3 YEARS Experience with Johnson & Johnson. Seeking new career in records, any type of work. Reliable, great appearance. Excellent references. Age 27. Write: P.O. Box 1244, Baltimore, Md. 21203. au25

Be part of the New Navy, with a Seaman Apprentice Jock from the Philadelphia Naval Shipyards. Experience in Michigan and Uncle Sam Radio & TV. Desire part time job in downtown Philadelphia station. Strong news & good jock. Available now, just right for weeknights and weekends. Tape resume and me upon request. Write Keith, X Division Captain's Office, USS ALBANY (CG-10), Philadelphia Naval Ship Yard, Philadelphia PA 19122.

"P.D. IN 80,000 MARKET LOOKING FOR BETTER OPPORTUNITY. I HAVE THE RATINGS. . . AT PRESENT JOB FOR TWO YEARS. I HAVE 5 YEARS EXPERIENCE. I'M A HARD WORKER AND I'M DEPENDABLE. LOOKING FOR A STATION THAT OFFERS A GOOD FUTURE. CHECK ME OUT, IT MIGHT BE THE BEST THING THAT HAS HAPPENED TO EITHER ONE OF US. MORE INFO UPON REQUEST." Reply Box 588, Radio-TV Job Mart, Billboard, One Astor Plaza, New York, N.Y. 10036. 8/25

LISTEN . . . HUMOROUS, UP-TEMPO JOCK WITH "CFL SOUND"—Ready for your market now. Simmering for over 2 years in central PA . . . Now Red Hot & Ready to move. Right For A Station of Pros . . . Production Plus . . . Equally at Home with MOR ACT NOW Available immediately. CALL STEVE MICHAELS (216) 846-8659. In by 9, out by 5 . . . Tape on Request. 9/1

ATTENTION PDs IN BUFFALO, TORONTO AND FLORIDA. I am searching for my first job as a JOCK in RADIO and I don't care if I have to walk bare feet in the sun or fifty feet of snow to get on the go. PDs in Buffalo and Toronto even if you are looking for a weekend man call or write me JOHN STEWART, 470 Waverly Avenue, Brooklyn, N.Y. 11238 (212) 636-0352. 9/1

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

## Canadian Industry Loses \$1.5 Mil in Illegal Tapes

• Continued from page 1

ters and personal inspections by CRIA.

A civil suit or the threat of one can sometimes be more effective than the copyright charge. Maximum copyright fines are only \$200 while in the four civil suits now before the courts, damage claims total \$450,000 and a statement of each defendant's profits from tape sales.

In one of these civil cases however there are 33 plaintiffs.

Gosewich said the tape piracy situation in Canada has been aggra-

vated since an amendment to the 1969 Copyright law in the U.S. to include recordings came into effect in February this year.

Because of the problems in detecting counterfeit tapes, CRIA members are afraid more counterfeit tapes will be produced to get around the new U.S. law. As a result, the CRIA is now investigating ways to differentiate between legal and illegal tapes.

The CRIA recently adopted three priorities for the year, tape piracy being one of them. Boosting domestic interest in Canadian artists is another. Gosewich, who is also president of Capitol Canada, quoted his own company's sales figures as one measure of the increasing interest in Canadian-made records. Capitol Canada's domestic production realized a 25 to 30 percent over the previous year and international release of this repertoire was up tremendously.

The Association also feels that Canadian media, both broadcast and print, should be educated to play up native performers so that the overwhelming U.S. media flow doesn't become the only source of information in Canada. In connection with providing a fuller service in this vital area, the CRIA has engaged the services of Carleton Cowan Public Relations Ltd for a variety of projects. The third CRIA priority is to expand its membership to be more representative of the wide range of companies involved in the music and recording industry.

Gosewich also revealed some details of Capitol Canada's activities in the Globe interview. Gross sales in 1972 totalled \$9.9-million, of which Gosewich said 10 to 15 percent represented Canadian artists.

Tape sales have increased from 20 to 30 percent this year and Gosewich expects a 40 percent market share within five years.

## New Component Tape Line Bows

TORONTO—Bill Patterson who recently resigned as president of Webcor of Canada Ltd. has introduced a new component/tape line under the name of Detson Products Inc.

Patterson will assume duties as vice president and general manager of the firm, a wholly-owned subsidiary of Lloyds Electronics Ltd. Fred Dessman, vice president of Lloyds, will also act as president of the new firm with Kathy Schenker as secretary/treasurer.

Presently located at 16 Lesmill Rd. in Don Mills, Patterson will unveil the new Detson line in a newly acquired 100,000 square feet warehouse on York Mills Road early next month.

## 1st Maritimes Murray Tour

TORONTO—Anne Murray is to undertake the first tour of her native Maritimes since 1970 next month. Columbia's John Allen Cameron will accompany Miss Murray on the tour which will include concerts in Fredericton, Monoton, St. John's, Sydney, Charlottetown and Halifax.

Miss Murray is currently hitting with a new Capitol single "Send a Little Love My Way" from the "Oklahoma Crude" movie.

## Canada Executive Turntable

Magic Management Toronto has appointed **Karen Quee** as director of public relations for the management company. She will be responsible for all media coverage of Magic acts as well as function as a liaison between employers and those acts regarding promotion and publicity for personal appearances. In addition, Quee will be working closely with Capitol Records in co-ordinating publicity for **Christopher Kearney** and **Truck**.

## Capitol-Love Renew Deal

TORONTO—Capitol Records Canada has renewed its manufacturing and distribution contract with Love Productions Ltd. for the marketing in Canada of product on the Daffodil and Strawberry labels.

The new agreement provides for a three year extension to Capitol's initial three year contract with Love. In 1972, Love's retail sales in Canada were in excess of \$1-million.

Love Productions was launched here in May 1970 by its president/owner, Frank Davies, an Englishman who had worked in London for EMI, Liberty and others. Its first artists were Crowbar and the King Biscuit Boy.

## Canada Studio Busiest Period

TORONTO—Thunder Sound Studios are enjoying their "most fruitful period" in the four-year history of the operation.

States executive June Nelson with completion and recent release of "Close Your Eyes" album by Edward Bear which also features the group's new single "Walking On Back"; Peter Foldy's U.S.-charted "Bondi Junction"; "Canada" by Bill King; Flying Circus' "Jabber Jabber"; and "Treasure Song" by ex-Lighthouse lead singer Bob McBride.

Jeff Adams is now cutting an album with Chuck Aarons and Jim Ackley of Kushmier Productions for Fall release. Sundog Productions' Dennis Murphy is now mixing the new Irish Robbers album for Potato Records and will then produce a debut album for WEA with Ms. Bonnie LeClerc.

## Exhib. Shows High Advance

TORONTO—Jack Thomason, president of Barco Media, said this week that the fifth series of shows booked by his organization to perform at the Canadian National Exhibition has an advance sale which is 60 percent over any previous year.

Thomason also noted that Barco's seven Grandstand shows have more than 50 percent Canadian content and this percentage would be higher if more of Canada's big-name stars were willing to perform on the country's largest stage.

Details of the CNE Grandstand shows for 1973 are as follows: James Last and orchestra (Aug. 24-25), The Guess Who with Scubbaloe Caine (26), Tom Jones (27-28), Charley Pride with Nancy White and the Good Brothers (29), The Osmonds and the Stampeders (30), Three Dog Night and T-Rex (31) and Sonny and Cher (Sept. 1).



SEEN LEAVING for Billboard's Radio Programming Conference are Doreen Davies (right), chief executive programmer for BBC's Radio One, and Don Wardell, general manager for UK Records' American office. Wardell, also attending the conference, worked with Miss Davies while with the BBC, where she produced his radio show prior to Wardell's appointment here.

## From the Music Capitals of the World

### TORONTO

Ted Neely, who starred in the film version of "Jesus Christ Superstar," is appearing at O'Keefe Centre this week in "Tommy," reports Jack Carr. ... A & M mounted a large promotion for **Quincy Jones'** appearances (17-18) at the CNE Bandshell.

A Foot in Coldwater reported to have signed a world distribution agreement with Elektra in the U.S. ... Almo Irving Canada's professional manager **Graham Powers** in Nashville recently. ... There are now 30-million radios in Canada now, most of them portables or car radios, according to a recent study.

The Stampeders in conjunction with **Joey Cee** of Music Canada Quarterly are publishing a book on the group. ... Fludd's bass player **Greg Godovitz** is now contributing a column called "God's Grotto" to "Great Lake," **Drew Metcalfe's** rock paper.

Ampex Music's **Joe Pariselli** and **John Dee Driscoll** presented **Jermaine Jackson** with a Canadian gold disk for "Daddy's Home." ... Label's **Young** also working on a new album for release next month. ... **April Wine** reported to have broken up. ... CRTC's **Lanny Morry** holidaying in Newfoundland!

**Don Hunter** says the **Guess Who's** new RCA deal calls for a minimum of seven albums—Hunter's Sanctuary Enterprises assisted in the production of "Fludd Live!", a half-hour pilot special shown on the CBC-TV network this week.

West Coast news: **CKLG-FM** now has a "hippie" open line show hosted by **Alan Garr**. ... **Jack Hirschorn** reported to be reorganizing his Aragon Vancouver recording complex. **RITCHIE YORKE**

### TOKYO

CBS/Sony Records, in commemoration of its 5th anniversary, is releasing three albums of live performances made in Japan earlier this year by Epic recording artists. They are "Donovan Live in Japan" at 2,100 yen (\$7.92), "Carnival—Sergio Mendes & Brasil '77" at 2,200 yen (\$8.30) and "Beck, Bogart & Apis Live" (set of 2 stereo LPs) at 3,600 yen (\$13.58). The 5-year-old joint recording venture was due to abbreviate its name to CBS/Sony on

Aug. 21. ... Seven performances by **John McLaughlin** and the **Mahavishnu** orchestra are scheduled Sept. 19-28 for their Japan tour according to Udo Artists. ... Five shows are scheduled Nov. 5-12 for **Engelbert Humperdinck** on his first Japan performance tour, says Toa Attractions. ... Three albums which **Count Basie & His Orchestra** recorded 1957-63 for Roulette are being released on Aug. 25, and two more on Sept. 25, by Nippon Columbia to mark their third performance tour of Japan in November. ... Also, three albums that **Sonny Rollins** recorded 1951-56 for Prestige are being released on Aug. 20 by Toshiba Musical Industries to mark the tenor saxist's Japan performance tour scheduled for next month. ... The best-selling single during the first week of this month at the Yamano music store on the Ginza, and at other major record shops throughout Japan, was "Yesterday Once More" by the **Carpenters** (A&M), released here by King Record. ... The Japanese Ministry of Posts & Telecommunications on Aug. 6 okayed Nippon Hoso Kyokai's plan to lease its new NHK Hall whenever unused for broadcasting. The 3.34 billion yen hall, equipped with a 160 million yen organ, is capable of accommodating 4,000 persons. Under NHK's plan, the hall will be rented to outsiders, provided that their gatherings are cultural and in the interest of the public. However, it is not expected to be available for rent until the next Japanese fiscal year, beginning April 1, 1973. ... Meanwhile, the NHK Service Center on Aug. 12 closed nationwide applications for concert reservations to the scheduled performances by **Herbert von Karajan** & the Berlin Philharmonic Orchestra Oct. 25-Nov. 1 (except Oct. 30) in commemoration of the opening of the new NKH Hall. The reservations will be decided by lottery before tickets go on sale Sept. 14 at prices ranging from 2,000 to 6,000 yen (\$7.55-\$22.64). Another concert is scheduled for Nov. 2 at the Osaka Festival Hall, where box seats will cost 7,000 yen (over \$26.40). ... **Hiroyuki Iwaki**, who already alternates between Japan and the Netherlands conducting the NHK Symphony and the Hague Philharmonic, has been awarded a 3-year contract

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## From the Music Capitals of the World

### A&M Records Set First Time Int'l Meetings

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Canadian delegation is Gerry La-coursiere, David Brodeur, Pete Beauchamp, Colin Cross and Joe Summers. Keynote address is by A&M president Jerry Moss.

There will also be a new A&M merchandising film, new product presentations and sales technique seminars.

EMI has been in Southeast Asia since the 1920s. As A&M's affiliate in the region, it will be prepared to manufacture record and tape prod-

uct at its facilities in Singapore, Kuala Lumpur and Bangkok. EMI joins its Thailand efforts with Thompson International under direction of Neil Sarsfield.

Final A&M overseas meeting is at Barbados Hilton International, Dec. 10-12. Affiliates will be represented from Argentina, Brazil, Central America, Mexico, Barbados, Venezuela and Jamaica. Featured will be new A&M artist Daniel Valdez, a Chicano writer-singer of social protest.

### 10 Day U.K. Rock A 'Break Even' Success

LONDON—The first London Music Festival at Alexander Palace was an unqualified success according to the organisers, Trentdale Enterprises. Despite a slow start to the 10-day event, audience figures picked up at midweek and in the final days far exceeded the expected 5,000 a night. The festival organisers said that financially they had "comfortably broken even."

Trentdale now intends to use the Palace for six smaller festivals before repeating the 10-day event next year. The organisers said they felt they had established the Palace as "a very exciting rock venue." It was felt that the reason for the slow start to the event was the fact that many people just did not know where the Palace was.

Trentdale was formed by Daniel Reese, Ceredig Davies and John Cunningham-Reid. Cunningham-

Reid said that the festival had run for 10 days with no arrests, violence, illness or complaints. "We have learned an awful lot," he said, "and we have established an event that will go on."

He felt that Trentdale had also learned from its mistakes. Some of the bands booked did not have the following they should have and it was hoped that next year stronger acts would appear on the opening nights. He also felt that people did not like watching heavy rock bands in daylight. Next year the main hall would be blacked out.

Although he thought the festival very good value for money, it was also planned to drop the entrance price from \$5.00 to \$2.50 or \$3.75 next year. The \$25,000 fire proof, glass-fibre sheets suspended from the ceiling to improve the acoustics will not have to be paid for again.

### Opera on Disk Interest—New German Season

MUNICH—Ariola-Eurodisc is opening the 1973/74 classical season with two complete operatic recordings. One is "Madame Butterfly" with the star of the Milan Scala, Maria Chiara, in the leading role. She is accompanied by the American bel canto tenor James King and by Hermann Prey. Other parts are filled by Trudeliene Schmidt, Ferry Gruber, Richard Kogel and others. The conductor is Giuseppe Patane.

The second opera is Cornelius's "The Barber of Bagdad." On the eve of the 150th anniversary of Cornelius's birth and the 100th anniversary of his death, Ariola presents the work with star singers: Sylvia Geszty, Karl Ridderbusch, Trudeliene Schmidt, Adalbert Kraus, Gerhard Unger and others. The conductor is Heinrich Hollreiser.

A newly conceived Ariola series of selections from operas is currently creating great interest. Twenty-five of the most popular operas appear in a presentation which is not only attractive but also informative. Each album contains a detachable replica of the stage set as created by an important German stage designer. The main attraction of the campaign, "Opera Festival in Stereo," is the price of only 10 marks.

### New Hawaii Label

HONOLULU, Hawaii—Ike Lee has founded Mana Records here. First release is Lee singing "Hawaii's Story," based on an 1893 native protest song.

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to conduct the Melbourne Symphony Orchestra, beginning in July 1974. . . . Scheduled for release in November of this year is a 6-album set of Beethoven's symphonies recorded by Takashi Asahina & the Osaka Philharmonic. The set, at 10,000 yen (\$37.73), is being prepared for release by Gakken Kenkyusha, an educational publishing house, in commemoration of the Japanese conductor's 40-year musical career. . . . Reflecting a growing shortage of raw materials, some record manufacturers in Japan have received inquiries from overseas for compound. However, it appears that the Japanese manufacturers are in the same boat as far as vinyl is concerned. In fact, the producers of PVC wire have already cut back on exports.

HIDEO EGUCHI

### LONDON

While Ken East, managing director of EMI Australia, was in London recently he presented gold disks to Ringo Starr and to Decca for sales of Beatle and Moody Blues material in Australia. The gold disks for the Beatles were for over 100,000 sales of the two Beatles double albums, "Abbey Road," "Sgt. Pepper's Lonely Hearts Club Band" and "Greatest Hits Volume 1." East presented five gold disks to Decca and Peter Jackson, personal assistant to the group, for sales of Moody Blues albums which have grossed over \$50,000 Australian per album. . . . Bob Britton, general manager of the CBS owned April Music company for the past two years, is leaving the company to form his own independent music publishing company. Britton will be involved with another person. Britton joined April Music from Southern Music where he was for ten years professional manager. He was originally a singer with the Ted Heath band.

Howard Marks, promotion manager of April for the past two and a half years, has left to join Chevron Music, the publishing arm of York Records.

An overall strengthening of its marketing and sales operation is planned by WEA following the splitting up of the U.K. operation into four separate companies. Ron Smith, formerly sales manager has been made marketing manager, reporting to managing director Richard Robinson. In his newly-created position, Smith will co-ordinate marketing activities with the Warner Bros., Atlantic and Elektra Labels, supervise local radio and field promotion and co-ordinate activities between the three labels and the sales force. Smith's post is being filled by Mike Goldsmid, formerly assistant sales manager. . . . A major campaign built around the Reprise release of Neil Young's "Time Fades Away" album is being planned by Warner Bros. WB U.K. head Les Brown told Billboard that the campaign may possibly include selected spots on television. The company will make available large quantities

### 20th-Gaff Pub. Deal

LOS ANGELES—20th Century Music and England's H.G. Music, a division of Gaff Management, have set a reciprocal sub-publishing deal. H.G. will represent 20th catalog in the U.K., with 20th doing the same for H.G. in the USA.

of display material including posters and window streamers to back up the release of the album. Meanwhile the WEA group is holding a special meeting for its overseas licensees this week to present new product on the WB, Atlantic and Elektra labels. It is understood that representatives from about 12 countries will attend the one-day meeting.

Terry Noon, managing director of Page Full of Hits, the publishing offshoot of Penny Farthing Records, left the company on Friday to establish his own firm, Noon Music. Noon has signed Pete Dello to Noon Music and the first copyright to be placed in the new company is the B side of Red Herring's GM single, "I'm A Gambler" called "Working Class Man". . . . Mooncrest, part of the B&C group has acquired the license to the Dragon label, owned by Byron Lee. The company will be responsible for Dragon's marketing, distribution and promotion in the U.K. only. First product to be handled by Mooncrest will be material by Byron Lee and the Dragonaires, Toots and the Maytals and Hopeton Lewis. . . . Bell has made special pressings for the BBC of a new single, "Don't Get Your Knickers In A Twist" by Johnny Reggae after objections that a line in the lyrics in the song constituted advertising.

Norman Smith, who records for EMI as Hurricane Smith, is in the process of signing a new publishing agreement with Feldman. Deal has been negotiated by EMI publishing executive Ron White and is for the world. First copyright to be placed with Feldman is Smith's forthcoming single, "Bye Bye." Smith's material was previously handled by Chappell. PHILIP PALMER.

### HAMBURG

Juergen Marcus (Teldec) and Bernd Cleuver (Hansa Record will receive the Golden Lion from Radio Luxemburg on Sept. 29 in Essen.

### U.K. Chain Cuts Back; U.K. Racker Hits Back

LONDON—With yet another non-traditional multiple expected to shortly pull out of full-price record retailing completely, James Arnold-Baker, managing director of Record Merchandisers, hit back this week at the chains that have blamed RM for their merchandising problems.

Following the decision of the Pricerite, Tesco and Fine Fare supermarkets to concentrate solely on budget material because of what they alleged was such a poor service from Record Merchandisers, the Dixons multiple revealed this week that it is making the same move for the same response.

Of the 125 Dixons branches that are selling records and tapes, 102 were stocking full-price product supplied to the company by Record Merchandisers. However, the number of stores selling full-price material has now been cut back to only 19 and Alan Dickinson, the chain's audio buyer, said that even these shops will probably shortly be stocking only budget material, from Music for Pleasure and Pickwick.

Dickinson told Billboard: "Retailing full-price records would have been profitable for us if they had been merchandised properly but as it was, we were taking a lower margin for a service from Record Merchandisers that we just did not get.

"As time went by, Record Merchandisers' reps called less and less frequently, stocks ran down and we

Cliff Richard (Electrola) will receive the Silver Lion and the duo Cindy and Bert (BASF) The Bronze Lion . . . Singer Bernd Spier has become the new recording chief at Bellaphon Record in Frankfurt . . . Frank Simon, press chief at Phonogram, has left this firm and Teledec's press head Frank M. Matthaei has also left . . . Clemens Kraus label manager for Barclay at Metronome, will start his new job as product manager at the new RCA record firm . . . In August Metronome's marketing manager Helmar Kunte joined producer Ralph Siegel in Munich in order to build up a record firm for the Munich producer . . . The list of artists for the "Gala Abend der Schallplatte 1973" in Berlin in Sept. has been fixed: Roy Black and Anita, Rex Gildo, Quincy Jones, Francoise Hardy, Donna Hightower, Middle of the Road, Demis Rouso, Hurricane Smith, Mary Roos and Gilbert O'Sullivan . . . Singer Peter Horton has changed to Global Records . . . Metronome is releasing a single with the actress Johanna von Koczian "Lord von Barmbeck" . . . The Jahreszeiten Publishers are launching a single with singer Christiane Sanden. Her song was written and arranged by the English composer and arranger Chris J. Evans who lives in Germany. The publishing house is sending the singer on a promotion tour. She will travel through Germany, Austria and Switzerland . . . Bellaphon's group Nektar are going on a tour of Europe with Frank Zappa WOLFGANG SPAHR

### PARIS

Mirielle Mathieu, at present in the South of France, has announced that she will star in a new Minelli film, "Gigi." . . . Michel Polnareff, following his world tour, says he will not sing in France again and intends to spend several months in Tahiti or

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couldn't get supplies of new product."

However, RM's Arnold-Baker said that many of the Dixons branches, like outlets part of other multiples that have criticized Record Merchandisers, proved "unsuitable" for a racking operation.

He continued: "We went into a large number of Dixons outlets but many of them were small and unsuitable and as far as records went, plain uneconomical, which we told Dixons. We neglected them but they were unable to devote the necessary space to records—one browser tucked away in a corner somewhere is just not enough.

"We had further discussions with Dixons and we both agreed that it wasn't working out."

Arnold-Baker explained further: "When I took over as managing director last year, it was very depressing—there were a lot of accounts that were uneconomical to service and reluctantly, we had to go along with them and tell them quite simply it wasn't in either of our interests for us to go on supplying them.

"We ran the risk of the chains saying 'you either rack all the outlets we tell you to or you can't have any of them' but it had to be done. We were seeing a lot of chickens from previous years coming home to roost."

Record Merchandisers has in fact closed about 300 accounts during the last 12 months.

## Shortage Of Raw Materials Affects U.K. Manufacturers

By DAVID LEWIS

LONDON—The price of records, pre-recorded and blank tape may be forced up unless there is an easing in the serious shortage of raw materials used to make them, U.K. manufacturers warned this week. Already some firms admit they have been forced to halt or drastically cut capital investment and expansion in their factories because of the scarcity of raw materials such as PVC, PVA and polystyrene.

The shortage is having its real effect on smaller manufacturers, while major firms have at least guaranteed supplies from the prime producers, ICI and BP, who are restricting supplies to roughly what the firms ordered last year.

Ironically the shortage comes at a time when demand for records and tapes is booming—and some firms suggest this is one of the chief reasons for the shortage. The price freeze policy of the government is also blamed—firms argue that while the cost of raw materials has spiralled overseas it has been held here, and smaller firms have to import supplies from the Continent because they cannot get raw material from British suppliers.

Opinion differs over when, if at all, the situation will cease although it is suggested the crisis will last for about six months. However demand will of course have also increased by then, and most firms believe only price increases would restore normal supplies.

Meanwhile firms that planned expansion are now finding themselves forced to shelve their ideas, although they are all working to capacity. A spokesman for Hellermann Cassettes, which make cassette and cartridge mouldings, said the firm already had five new presses installed since January—boosting their overall number to 16, yet they were working to only two-thirds capacity.

"We cannot occupy our presses because we have been held to a certain level by our suppliers. We ordered them because we planned to expand now, and although we have plenty of work our budgeted profit will be down," he said.

Rationing to customers has also been introduced by manufacturers such as Immediate Sound Services. "If someone comes in and says they want 10,000 records I have to say I can give them say, 5,000 and maybe the rest later if I can. We are working to full capacities, but I'm keeping things on a strict rotation so everyone gets a fair crack of the whip. But so far it has not hit me that seriously—I do have supplies in stock," said managing director Dick Clark.

Managing director of Allied Records and Independent Custom Pressing, Marcel Rodd said the situation had meant plans to install eight new presses in his plant had been scrapped for the time being. "This is where it has hit—not so

much on present production but on attempts to expand that production," he said. "I could export three times my production were it not for the lack of raw materials."

He considered a new extrusion plant recently installed in his factory as "a monument to idleness." "If BP and ICI were allowed to increase their prices then probably the situation would right itself," he said.

Michael Stevens, compound manager of Doeflex Industries, of Redhill, supplier of raw material to independent record manufacturers said people were being kept waiting for product.

"Our established customers are being limited to what they had last year, although they could do with 100 percent more, and we are not taking on new customers," he said. "We could double our production if we had the raw material."

However Stevens pointed out that supplies from the Continent were guaranteed, although the firm had been forced to increase prices. "So far this has in no way affected the demand for the product, but in the long term it must have its affect—it could price us out of the market unless something is done," he said.

Managing director of Metrosound Manufacturing, of Waltham Abbey, Essex, Mark Myers, said his firm was in fact expanding its tape duplicating facilities by recently taking over a factory at Hastings. He pointed out that he had plentiful supplies in stock—in fact it had been easier to stock up material than find space for the finished product. "Assuming our suppliers continue to give us material we are alright," he said.

Precision's managing director, Walter Woyda said the situation had not had any effect on production because supplies were being guaranteed. "We have long contractual orders to give us the quantities we need," he said. But he warned that the price of tape might be forced up if the situation did not ease. "It is too early to say what will happen though," he said.

Major companies, like Precision, were not being seriously threatened by the shortage, although some also said that if it became worse, it could mean the price of records and tape would rise. RCA's managing director, Ken Glancy said price increases were "inevitable."

"At present we are not suffering too badly—ICI supplies us in sufficient quantities," he said.

Decca director Bill Townsley said the situation was worldwide, but again his company was not being seriously troubled. However he too said records prices would eventually have to go up. "You would have to go to the Price Commission, but there does seem to be a justification for a price increase," he said.

Styrene, used in making cassette and cartridge holders and display racks is in very short supply. Director of Musonic of St. Albans, Herts, Stephen Blank said his company's biggest problem was trying to supply black display units for cassette and cartridges to dealers. "We have a good supply of material, but most people want black and this is in short supply," he said. "We have stockpiled to the end of the year, but we have to tell people they can have any color they like, but black. Otherwise they have to wait."

Meanwhile BP and ICI, say there is a worldwide shortage, and high demand is one of the chief reasons. "We are distributing it as fairly as we can," an ICI spokesman said.

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Los Angeles. . . Patachou is now in Monte Carlo preparing an entirely new program for Paris appearance. . . Moody Blues booked for Musicorama at Palais des Sports in Paris on Sept. 13. . . Joe Turner, back from Newport, again at the piano in the Calavados bar. . . Stephane Reggiani, recently with CBS, has announced his first single on Polydor. . . Polydor is to distribute albums by The Osmonds, so far unheard in France.

For the second time, Erroll Garner is giving a series of concerts on the French Riviera. The pianist is playing in St Tropez, Nice, Menton, Mannelieu and Cannes.

A new sound is being given to Bach by Francois Rabbath, a Syrian bass player who has accompanied Jacques Brel, Edith Piaf, Charles Aznavour and others. Rabbath has announced a series of Bach concerts on the bass to be given in the St. Chapelle church during the Summer Festival in Paris. Unaccompanied, the sound is given a distinct modern jazz feel by amplification and Rabbath's transcription.

French television has featured Duke Ellington in a "Welcome" program surrounded by mystery. Ellington is not in France and the program was recorded as long ago as 1970. Apparently it is the first of a series of "Welcome" programs which had been kept on ice.

HENRY KAHN

### DUBLIN

A series of Sunday night concerts will be presented this winter at the Gaiety Theater with Spike Milligan, Mikis Theodorakis and Andre Previn among the line up. Milligan appears on Oct. 21, Theodorakis in November and Previn possibly in January. . . Tommy Makem formerly of the Clancy Brothers, who now lives in the U.S. is making a six week tour of venues in Ireland. To tie in with the visit, his first single, a contemporary peace song called "Winds Are Singing Freedom," has been released on Hawk records. It

### CBS International Hold Series of Meets, Seminars

SAN FRANCISCO—CBS International's annual conference was attended by more than 100 representatives of the company's affiliates when they gathered for a series of meetings and seminars prior to the Columbia and Epic 1973 Convention at the Fairmont Hotel. CBS International president Walter Yetnikoff presided.

In addition to delegates from the New York office, executives were on hand from Europe, Japan, South Africa, Australia, Latin America, Canada and South America.

Among the key executives present were Peter DeRougemont, vice president, European operations; Manuel Villarreal, vice president, Latin American Operations; Bill Smith, vice president, Australasian Operations; and Norio Ohga, president, CBS Records. Attending as special guests of CBS International were French recording artist Joe Dassin and several representatives of the European media.

In addition to the international a&r meetings conducted by Sol Rabinowitz, international vice president, a&r publishing operations, other topics discussed during the three days of meetings were pop and classical a&r, promotion, merchandising, music publishing, rack jobbing, special products and tape products.

was produced by Makem's manager, Eugene Byrne for Makem's Bard Records. . . Belfast group Fruup who were in Libery Hall recently have signed with Dawn Records for three years. Their first album, to be released in October will be promoted partly by a film of the band. Fruup, now living in London, will play dates in Belgium, Holland, Germany and Italy to coincide with the album's release.

Hawk released a new album by the Cotton Mill Boys called "Hitsville" which includes tracks such as "Duelling Banjos," "Does My Ring Hurt Your Finger," "Ashes of Love" and "Heartbreak Mountain" . . . The same label also issued Johnny McEvoy. . . RTE Radio presented "The Songs of the Johnstons," a 15 minute program, on Aug. 15 while on Aug. 23 it presented "The Songs of Horslips" and on Aug. 30 it will present "The Songs of Dubliners" . . . Traditional Irish music

group the Chieftains are celebrating ten years together with the release of their first single and the addition of a new member. The single is "The Morning Dew," and the newcomer is Derek Bell who has played oboe and harp with the BBC Symphony Orchestra and will play harp with the group. . . The single tracks are taken from the Chieftains forthcoming album "The Chieftains 4." Their last LP, "Chieftains 3" won the gold disk at the Bienal Internacional del sonido, Valladolid 1973, in Spain. The group's leader, Paddy Moloney is also label manager of Claddagh. . . Horslips have just recorded their follow up to "Dearg Doom" at Manor Studios in Oxfordshire, England. It was produced by Alan "Irish" O'Duffy who tied as producer of work in Ireland for his work on Horslips first "Happy to Meet-Sorry to Part." The group tour English universities in October and then go to Germany in November.

## Name U.K. Tape; Swing Back To Traditional Outlets?

LONDON—As the cassette and cartridge market has grown rapidly in the UK, so has the growth of non-record tape outlets, cashing in on the initial reluctance of traditional record shops to stock tape. Garages, photographic shops, motor accessory shops, hi-fi stores and supermarkets have moved into tape retailing.

Now, however, with the traditional record shops beginning to sell tape on a bigger scale, some record companies are asking themselves whether the non-record outlets will continue to play the key role in the development of tape that everyone first thought.

Some tape marketing managers now believe there could be a swing back to traditional outlets, although others extol the virtues of non-record outlets and argue that they will continue to grow.

Polydor's tape marketing manager Laurie Adams is essentially unenthusiastic about non-record outlets, although he does not dismiss them altogether, just the smaller outlets. "I don't see the average garage down the road doing well with tapes—the few deals we have done with garages have not been 100 percent successful. I don't like the idea of doing a deal with, say, a big oil company in which they stock tapes in all their outlets, because some of those outlets will have a high turnover while others will be very small. And we want only to deal with people with a fast turnover."

Walter Woyda, managing director of Precision, has the opposite attitude: "We are 100 percent behind the idea of non-record outlets," he said simply. Precision has in fact recently tied up an exclusive deal to supply tape to Chrysler through the motor firm's Mopar accessory shop outlets. Woyda also pointed out the argument of distribution costs to the smaller non record outlets could be equally applied to small record shops.

Paul Rusted, who until recently was RCA's tape marketing manager and is now new release co-ordinator, agrees with Adams that the small tape dealer will eventually disappear. He does however see a future in the big car accessory or photographic chains as tape outlets. "These are safer outlets, because it is more likely their turnover will be faster," he said.

United Artist's creative services

head, Pierre Tubbs, does not so much argue for or against non-record outlets but against putting tapes into an outlet without good back-up services. "People in garages are nuts and bolts people—and now they are in the music business; but often they do not know how to handle problems, questions about the tapes or music or whatever. I think this side of the business will grow, but there needs to be more merchandising in the garages and the dealers should be educated to sell tape," he added.

Decca's tape marketing manager, Graham Smith sees a future in non-record outlets, but again only in big chain outlets in the High Streets to ensure big turnovers. On the other hand, he believes the traditional outlets have the edge because they know what to stock—and what not to.

Some tape executives believe the problem could be somewhat overcome by a large racking operation setting itself up and supplying non-record outlets with tape from all the record companies. If that did happen, non-record outlets would undoubtedly become a more important factor in the tape industry.

Yet CBS tape marketing manager Andrew Pryor is another executive who can't see them growing. "Traditional outlets are our best business," he said. He believes the non record outlets have a psychological disadvantage. "I can't see people walking in to a car accessory shop to buy something for their car and having a spare \$5 to spend on a tape. Not everyone has that money to spare."

In contrast, EMI's tape marketing manager, Barry Green, is in favor of the outlets. His firm is negotiating with British Leyland to sell tapes at the car firm's outlets throughout the country. "It is extending the message of tape," said Green. Successful outlets however would be the big chains, and he doubted the future of the smaller non-record outlets as tape retailers.

Green warned however that traditional outlets, although they had advantages, may find that as more non-record outlets become available to the public, people might go to them because it is just as convenient. Which raises the question of how much have record shops accepted tape—and the answer appears to be that there is a long way to go before traditional outlets fully accept tape as an important part of their stock.

## CBS in Brazil Expansion Drive

NEW YORK—Discos CBS, CBS' Brazilian affiliate, is expanding its facilities and increasing its staff in an effort to meet the increased demand for Brazilian music, according to Evandro Ribeiro, general manager of the operation.

Ribeiro said that Brazilian recording artists had been growing in popularity in French, Italian, Spanish and Japanese markets, while top American pop acts were selling an increasing number of records in Brazil.

# Billboard Hits of the World

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## AUSTRALIA

(Courtesy of Go Set)  
SINGLES

- This Week
- 1 NEVER, NEVER, NEVER—Shirley Bassey (United Artists)
  - 2 AND I LOVE YOU SO—Perry Como (RCA)
  - 3 DELTA DAWN—Helen Reddy (Capitol)
  - 4 HEAVEN IS MY WOMAN'S LOVE—Col Joye (ATA)
  - 5 MORNING AFTER—Maureen McGovern (20th Century)
  - 6 DAISY A DAY—Jud Strunk (MGM)
  - 7 TIE A YELLOW RIBBON—Dawn (Bell)
  - 8 MY LOVE—Paul McCartney (Apple)
  - 9 GIVE ME LOVE—George Harrison (Apple)
  - 10 SUZIE DARLING—Barry Crocker (Festival)

## LPs

- This Week
- 1 LIVING IN THE MATERIAL WORLD—George Harrison (Apple)
  - 2 RED ROSE SPEEDWAY—Paul McCartney (Apple)
  - 3 HOUSES OF THE HOLY—Led Zeppelin (Atlantic)
  - 4 HOT AUGUST NIGHT—Neil Diamond (MCA)
  - 5 DARK SIDE OF THE MOON—Pink Floyd (Harvest)
  - 6 DON'T SHOOT ME—Elton John (DJM)
  - 7 MADE IN JAPAN—Deep Purple (Purple)
  - 8 YESSONGS—Yes (Atlantic)
  - 9 LOVE DEVOTION SURRENDER—Santana, Mahavishnu, J. McLaughlin (CBS)
  - 10 BILLION DOLLAR BABIES—Alice Cooper (Warner Bros.)

## BELGIUM

(Courtesy of Telemoustique)  
SINGLES

- This Week
- 1 GOODBYE, MY LOVE, GOODBYE—Demis Roussos
  - 2 VADO VIA—Drupi
  - 3 YOU—Pierre Charby
  - 4 LA MALADIE D'AMOUR—Michel Sardou
  - 5 CAN THE CAN—Suzy Quatro
  - 6 DE JUILLET A SEPTEMBRE—Crazy Horse
  - 7 L'AMOUR EN FRANCE—Alain Chamfort
  - 8 JE VIENS DINER CE SOIR—Claude Francois
  - 9 UN CHANT D'AMOUR, UN CHANT D'ETE—Frederic Francois
  - 10 MONEY—Pink Floyd

## LPs

- This Week
- 1 FOREVER AND EVER—Demis Roussos
  - 2 DARK SIDE OF THE MOON—Pink Floyd
  - 3 PASSION PLAY—Jethro Tull
  - 4 TOUCH ME—Gary Glitter
  - 5 RECORDED LIVE—Gary Glitter
  - 6 VIENS, VIENS—Marie Laforet
  - 7 SLAYED?—Slade
  - 8 DALTRY—Roger Daltrey
  - 9 JE VIENS DINER CE SOIR—Claude Francois
  - 10 A L'OLYMPIA—Michel Sardou

## 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         | 5         | YESTERDAY ONCE MORE               | Carpenters (A&M) Rondor (Karen & Richard Carpenter)                          |
| 3         | 4         | 48 CRASH                          | Suzi Quatro (RAK)—Chinnichap/RAK (Chapman/Chinn)                             |
| 4         | 2         | WELCOME HOME                      | Peters & Lee (Phillips) MAM (Laurie Mansfield)                               |
| 5         | 8         | SPANISH EYES                      | Al Martino (Capitol)—Carlin/Gema (Al Martino)                                |
| 6         | 3         | ALRIGHT ALRIGHT ALRIGHT           | Mungo Jerry (Dawn) Rogers (Barry Murray/Ray Dorset)                          |
| 7         | 12        | YOU CAN DO MAGIC                  | Limmie & Family Cooking (Avco)—Intersong                                     |
| 8         | 18        | DANCING ON A SATURDAY NIGHT       | Barry Blue (Bell)—ATV (Barry Blue)   |
| 9         | 9         | YING TONG SONG                    | Goons (Decca)—MCPS (Marcel Stellman)   |
| 10        | 6         | GOING HOME                        | Osmonds (MGM)—Intersong (Alan Osmond)  |
| 11        | 11        | TOUCH ME IN THE MORNING           | Diana Ross (Tamla Motown)—Jobete-London                                      |
| 12        | 10        | BAD BAD BOY                       | Nazareth (Mooncrest)—Mountain/Carlin (R. Glover)                             |
| 13        | 7         | LIFE ON MARS                      | David Bowie (RCA) Titanic/Chrysalis (Ken Scott)                              |
| 14        | 24        | SMARTY PANTS                      | First Choice (Bell)—Carlin (Stan Watson)                                     |
| 15        | 15        | ALL RIGHT NOW                     | Free (Island)—Blue Mountain (Free)   |
| 16        | -         | YOUNG LOVE                        | Donny Osmond (MGM) 2006 300 Cromwell (Mike Curb/Don Costa)                   |
| 17        | 26        | SUMMER (THE FIRST TIME)           | Bobby Goldsboro (United Artists)—United Artists (B. Montgomery/B. Goldsboro) |
| 18        | 22        | RISING SUN                        | Medicine Head (Polydor)—Biscuit/Feldman (Tony Ashton)                        |

- 28 LIKE SISTER & BROTHER—Drifters (Bell)—Tic Toc/ATV (Davis/Cook/Greenaway)
- 13 GAYE—Clifford T. Ward (Charisma) Island (Clifford T. Ward)
- 16 HYPNOSIS—Mud (RAK) Chinnichap/RAK (Mike Chapman/Nicky Chinn)
- 14 RANDY—Blue Mink (EMI) Cauliflower/Cookaway (David McKay/Blue Mink)
- 25 I'M DOING FINE NOW—New York City (RCA)—Carlin
- 34 I'M FREE—Roger Daltrey (Ode)—Fabulous
- 29 SAY HAS ANYBODY SEEN MY SWEET GYPSY ROSE—Dawn (Bell)—Schroeder (Hank Medress/Dave Appell/Tokens)
- 17 PILLOW TALK—Sylvia (London) Burlington (Robinson/Burton)
- 19 FREE ELECTRIC BAND—Albert Hammond (MUMS) Rondor (Albert Hammond)
- 32 FOOL—Elvis Presley (RCA)—Intersong/Carlin
- 39 TIE A YELLOW RIBBON—Dawn (Bell) A. Schroeder (Dave Appel/Tokens)
- 20 SATURDAY NIGHT'S ALRIGHT FOR FIGHTS—Elton John (DJM) DJM (Gus Dudgeon)
- 33 AND I LOVE YOU SO—Perry Como (RCA) United Artists (Chet Atkins)
- 21 SKWEEZE ME PLEEZE ME—Slade (Polydor) Barn (Chas Chandler)
- 23 BORN TO BE WITH YOU—Dave Edmunds (Rocfield)—E.H. Morris (Dave Edmunds)
- 27 SNOOPY VERSUS THE RED BARON—Hot Shots (Mooncrest) Schwartz (Clive Crowley)
- 41 I THINK OF YOU—Detroit Emeralds (Westbound)—Carlin
- 40 BAND PLAYED THE GOOGIE—CCS (RAK)—Carlin (Mickie Most)
- 31 TAKE ME TO THE MARDI GRAS—Paul Simon (CBS) Pattern (Paul Simon)
- 46 DEAR ELAINE—Roy Wood (Harvest)—Essex (Roy Wood)
- 30 STEP BY STEP—Joe Simon (Mojo) Intersong (Rayford Gerrald)
- 35 LIVE AND LET DIE—Wings (Apple)—McCartney/United Artists/ATV Music (Paul McCartney)
- I'VE BEEN HURT—Guy Darrell (Santa Ponsa PNS 4) Lowery (Irving Martin)
- 36 ALBATROSS—Fleetwood Mac (CBS) Fleetwood (Mike Vernon)
- 42 URBAN GUERILLA—Hawkwind (United Artists)—United Artists
- 37 RUBBER BULLETS—10 CC (UK) Strawberry
- RUMOURS—Hot Chocolate (RAK 157) Chocolate/RAK (Mickie Most)
- ROCK ON—David Essex (CBS 1693) Jeff Wayne (Jeff Wayne)
- NATURAL HIGH—Bloodstone (Decca E 13382) Burlington (Mike Vernon)
- 38 FINDERS KEEPERS—Chairmen of the Board (Invictus) KPM (General Johnson/Jeffrey Bowen)
- PICK UP THE PIECES—Hudson Ford (A&N AMS 7078) Anarkarta (J. Ford/T. Allom/R. Hudson)
- 43 CAN THE CAN—Suzi Quatro (RAK) Chinnichap/RAK (M. Chapman/N. Chinn)

## DENMARK

(Courtesy of I.F.P.I.)

- This Week
- 1 PURE GOLD—Cliff Richard (EMI) (LP)
  - UBERALL AUF DER WELT—Freddy Breck (BASF)—Rhin Music
  - UBERALL AUF DER WELT—Freddy Breck (BASF) (LP)
  - A PASSION PLAY—Jethro Tull (Chrysalis)—Chrysalis
  - TIE A YELLOW RIBBON—Dawn (Bell)—Sweden Music
  - WELL HELLO—Yellowstone & Voice (Regal Zonophone)
  - KUL PA—Midnight Sun (Sonet)—Sonet Dansk Musik
  - RING, RING—Kalus & Servants (RCA)—Stig Anderson A/S
  - FOREIGNER—Cat Stevens (Island)—Stig Anderson A/S
  - HALLO MR. GENERAL—Alice & Rita (Odeon)—Intersong A/S

## FRANCE

(Courtesy of Hit Parade Nat'l Du Disques)  
LPs

- This Week
- 1 DARK SIDE OF THE MOON—Pink Floyd (Harvest)—Pathe Marconi
  - FOREVER AND EVER—Demis Roussos (Phillips)
  - BEATLES 1962/1966—The Beatles (Apple)—Pathe Marconi
  - OLYMPIA/UN ENFANT—M. Sardou (Treme)—Phillips
  - THE BEATLES 1967-1970—The Beatles (Apple)—Pathe Marconi
  - LIVE—Ten Years After (Warner Bros.)
  - JE SUIS MALADE—S. Lama (Phillips)

- 8 INSOLITUDES—J. Hallyday (Phillips)
- 9 JE VIENS DINER CE SOIR—C. Francois (Fleche)
- 10 A L'OLYMPIA DE PARIS—A. Stivelli (Phillips) SINGLES

- This Week
- 1 J'AI UN PROBLEME—J. Hallyday & Sylvia (Phillips)
  - 2 GOODBYE MY LOVE GOODBYE—Demis Roussos (Phillips)
  - 3 VADO VIA—Drupi (RCA)
  - 4 LA MALADIE D'AMOUR—M. Sardous (Treme)—Phillips
  - 5 UN CHANT D'AMOUR, UN CHANT D'ESTE—F. Francois (Vogue)
  - 6 DE JUILLET EN SEPTEMBRE—Crazy Horse (AZ)—Discodis
  - 7 L'AMOUR EN FRANCE—A. Chamfort (Fleche)
  - 8 MAMAN—Romeo (Carrere)
  - 9 POURQUOI—D. Guichard (Barclay)
  - 10 YOU—P. Charby (AMI)—Discodis

## HONG KONG

(Courtesy of Radio Hong Kong)  
SINGLES

- This Week
- 1 THE MORNING AFTER—Samuel Hui (Polydor)
  - 2 YESTERDAY ONCE MORE—The Carpenters (A&M)
  - 3 GIVE ME LOVE—George Harrison (Apple)
  - 4 I'M LEAVING YOU—Engelbert Humperdinck (Decca)
  - 5 HELP IT ALONG—Cliff Richard (EMI)
  - 6 KODACHROME—Paul Simon (CBS/Sony)
  - 7 ALL FOR THE LOVE OF STEPHEN—Nimbus (Polydor)
  - 8 I AM A CLOWN—David Cassidy (Bell)
  - 9 MY LOVE—Paul McCartney (Apple)
  - 10 MUSIC, MUSIC—Teresa Brewer (Phillips)

## JAPAN

(Courtesy of Music Labo, Inc.)  
\*Denotes local origin  
SINGLES

- This Week
- 1 KOI SURU NATSU NO HI—Mari Amachie (CBS, Sony)—Watanabe
  - HADAKA NO VENUS—Hiromi Goh (CBS/Sony)—Nichion
  - KIMI GA UTSUKUSHI SUGITE—Goro Nogushi (Polydor)—Fuji
  - KOKORO NO TABI—Tulp (Express)—Shinko
  - KIMI NO TANJOUBI—Garo (Mushroom)—Alfa
  - WATASHI NO KARE WA HIDARI KIKI—Megumi Asaoka (Victor)—J&K
  - YESTERDAY ONCE MORE—Carpenters (A&M)—PMP
  - KIKEN NA FUTARI—Katsuko Kanai (CBS/Sony)—Nichion
  - TANIN NO KANKEI—Katsuko Kanai (CBS/Sony)—Nichion
  - HISHOCHI NO KOI—Cherish (Victor)—Victor

## LUXEMBOURG

(Courtesy of Der Musikmarkt)  
SINGLES

- This Week
- 1 GOODBYE MY LOVE, GOODBYE—Demis Roussos (Phillips)—Phonogram
  - ONE & ONE IS ONE—Medicine Head (Polydor)
  - GET DOWN—Gilbert O'Sullivan (MAM)—Teldec
  - SKWEEZE ME, PLEEZE ME—Slade (Polydor)
  - SEE MY BABY JIVE—Wizzard (Harvest)—EMI Electrola
  - HELL RAISER—The Sweet (RCA)—Teldec
  - FLYING THROUGH THE AIR—Oliver Onions (RCA)—Teldec
  - DER STERN VON MYKONOS—Katja Ebstein (UA)
  - CAN THE CAN—Suzi Quatro (Columbia)—EMI Electrola
  - DIE BOUZOUKI KLANG DURCH DIE SOMMERNACHT—Vicky Leandros (Phillips)—Phonogram

## MALAYSIA

(Courtesy of Sally Chan)

- This Week
- 1 THE FREE ELECTRIC BAND—Albert Hammond (MUMS)
  - 2 PLAYGROUND IN MY MIND—Clint Holmes (Epic)
  - 3 YESTERDAY ONCE MORE—The Carpenters (A&M)
  - 4 GIVE ME LOVE—George Harrison (Apple)
  - 5 KODACHROME—Paul Simon (CBS)
  - 6 HOW CAN I TELL HER—Lobo (Big Tree)
  - 7 YOU ARE THE SUNSHINE OF MY LIFE—Stevie Wonder (Motown)
  - 8 MY LOVE—Paul McCartney (Apple)
  - 9 LOVE MUSIC—Mark Lindsay & The Raiders (CBS)
  - 10 SHAMBALA—Three Dog Night (Dunhill)

## SINGAPORE

(Courtesy of Sally Chan)  
SINGLES

- This Week
- 1 STUCK IN THE MIDDLE WITH YOU—Stealers Wheel (A&M)
  - 2 SNOOPY VERSUS THE RED BARON—Hot Shots (Mooncrest)

- 3 THE GROOVER—T. Rex (EMI)
- 4 PILLOW TALK—Sylvia (Vibration)
- 5 KODACHROME—Paul Simon (CBS)
- 6 PLAYGROUND IN MY MIND—Clint Holmes (Epic)
- 7 YESTERDAY ONCE MORE—Carpenters (A&M)
- 8 GOOD GRIEF CHRISTINA—Chicory Tip (CBS)
- 9 ALRIGHT ALRIGHT ALRIGHT—Mungo Jerry (Dawn)
- 10 GIVE ME LOVE—George Harrison (Apple)

## SOUTH AFRICA

(Courtesy of Springbok Radio)

- This Week
- 1 TIE A YELLOW RIBBON—Dawn (Bell)—Trutone
  - 2 KENTUCKY BLUES—Lauren Copley (MAP)—GRC
  - 3 THAT'S WHY I LOVE YOU—Richard Jon Smith (Bullet)—EMI
  - 4 AND I LOVE YOU SO—Perry Como (RCA)—Teal
  - 5 NEVER NEVER NEVER—Shirley Bassey (UA)—Trutone
  - 6 PAPA WAS A ROLLING STONE—Temptations (Tamla Motown)—Teal
  - 7 TIME—The Dealians (Gallo)—Gallo
  - 8 MAORI LOVE SONG—Double Vision (Epidemic Rash)—RPM
  - 9 SUNDAY GIRL—Peter Lotis (Map)—GRC
  - 10 ASHES OF LOVE—Dickey Lee (RCA)—Teal

## SWEDEN

(Courtesy Radio Sweden)  
\*Denotes local origin

- This Week
- 1 JANNE SCHAFFER—Janne Schaffer (Four Leaf Clover) (LP)

- 2 THERE GOES RHYMIN' SIMON—Paul Simon (CBS)—Sont (LP)
- 3 SANDY—Svenne & Lotta (Polar)—Intersong
- 4 DAGNEY—La-la Hansson (Columbia)—Pandorec
- 5 LIVING IN THE MATERIAL WORLD—George Harrison (Apple) (LP)
- 6 CHICAGO VI—Chicago (CBS) (LP)
- 7 MAMA LOO—The Les Humphries Singers (Decca)
- 8 FOREIGNER—Cat Stevens (Island)—Sweden Music (LP)
- 9 MAMA LOO—The Les Humphries Singers (Decca)—Sikorski
- 10 HONOLULU—Harpo (EMI)—Sweden Music

## SWITZERLAND

(Courtesy of Radio Hitparade)

- This Week
- 1 GOODBYE MY LOVE, GOODBYE—Demis Roussos (Phillips)
  - 2 GOODBYE MAMA—Ireen Sheer (Polydor)
  - 3 DIE BOUZOUKI KLANG DURCH DIE SOMMERNACHT—Vicky Leandros (Phillips)
  - 4 RAIN RAIN RAIN—Simon Butterfly (Polydor)
  - 5 SKWEEZE ME, PLEEZE ME—Slade (Polydor)
  - 6 HELL RAISER—The Sweet (RCA)
  - 7 GET DOWN—Gilbert O'Sullivan (MAM)
  - 8 THE FREE ELECTRIC BAND—Albert Hammond (Epic)
  - 9 DER STERN VON MYKONOS—Katja Ebstein (UA)
  - 10 DER JUNGE MIT DER MUNDHARMONIKA—Bernd Cluver (Hansa)

## No.1 in England

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The Allman Brothers Band may be the nation's top commercial blues band. Their new Capricorn LP, "Brothers and Sisters," hits our LP chart this week for the first time in a starred 13 position. The LP had been scheduled for release since May but the master was redone several times before being okayed. The Macon, Ga., group's single from the LP, "Ramblin' Man," jumps on the national survey in the starred 85 position.

Over the past three years the band has had several LP's out, but none has had the mercurial rise as this one, indicating radio and public acceptance. This is the group's first single LP in three years. It's rather nice that a Southern band so represents blues music with rock overtones. It shows the marriage of the two musics from an area of the country which is steeped in the blending of musical forms.

John Denver is a young folk singer who is steeped in the traditional form of storytelling. His successes have been with songs talking about the land and its beauty. He is apparently touching a sensitive nerve, for his "Farewell Andromeda"

## Chartalk

RCA LP is making fine progress toward the top 10. It is currently a starred 16, up from 20 after 11 weeks of movement.

Joe Walsh is a singer who is making fine progress toward carving out a solo name for himself after having played with the James Gang. His offbeat titled LP, "The Smoker Your Drink, the Player You Get" on Dunhill, is building nicely. It is a starred 29 this week after 10 weeks. This is Joe's second solo LP and the one which looks like it has firmly established him.

The summer breezes have been blowing on the chart for one year this week. Seals and Croft's fine LP of that monicker is moving upward after having been on a down ride. Could it be because of the summer season? Why not? Anyway, it's a starred 34, up from 47. Their "Diamond Girl" LP is number 5.

ZZ Top is a fine Texas band which was one of our pop LP picks five weeks ago. It's "Tres Hombres" package on London is a starred 78, and the sales are coming from such cities as New Orleans, Dallas, Memphis, Nashville, Houston and Washington, D.C. So the band at this point in time is still a regional favorite but shows signs of breaking through.

Another singer who has been a regional favorite is B.W. Stevenson, who has changed all that with his current single smash of "My Maria." After five weeks the song is a starred 35. The song was written by Daniel Moore and B.W., Moore being the author of "Shambala" which was a chart record for B.W. but a sensational hit for Three Dog Night. Rhythmically "Maria" is similar to "Shambala" but it is different in that it has given B.W. his own identity.

And finally there are two country albums, both out three weeks, which have crossed into the pop chart mainstream: Conway Twitty/Loretta Lynn's "Louisiana Man, Mississippi Woman" (MCA) 179, and Merle Haggard's "I Love Dixie Blues" (Capitol) 180 with a star.

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.

**BOB DYLAN—Knockin' on Heaven's Door (2:38);** producer: Gordon Carroll; writer: B. Dylan; publisher: Ram's Horn, ASCAP. Columbia 4-45913. An infectious repeat of the main theme by Dylan and some support voices creates an ear warming effect. The song is, of course, from the film, "Pat Garrett and Billy the Kid" and is the best piece of music from the film. Dylan's voice sounds gentle and controlled and the guitar work in the background is simple and properly stated. Flip: no info available.

## Pop

**JOHN DENVER—Farewell Andromeda (3:29);** producer: Milton Okun; writer: John Denver; publisher: Cherry Land, ASCAP. RCA 0067. Denver's clean vocal approach is just right for this material about opening up one's thoughts about making changes. A positive statement from a hot artist. Flip: no info available.

**BACHMAN-TURNER OVERDRIVE—Hold Back The Water (2:40);** producer: Randy Bachman; writers: R. Bachman, R. Bachman, C. Kelly; publishers: Ranbeck, Soil, BMI. Mercury 73417. The former Guess Who sideman and his new band have a sound which falls into the Creedence Clearwater Revival rhythm and riff association. They have to "find time to burn" and the music flows along with an under current of country feeling. Flip: Blue Collar (4:06); producer: same; writer: C.F. Turner; publisher: Eventide, CAPAC.

## also recommended

**T. REX—Hot Love (3:19);** producer: Tony Visconti; writer: Marc Bolan; publisher: TRO/Andover, ASCAP. Reprise 1170 (Warner Bros.).

**TEN YEARS AFTER—I'm Going Home (2:49);** producer: Ten Years After; writer: A. Lee; publisher: United Artists, ASCAP. Columbia 4-45915.

## Soul

**GUY BROTHERS—Edna Scream (2:40);** producer: Don Caverhill; writers: T. Guy, D. Guy; publisher: no publisher listed; Columbia 4-45884. Interesting mix of guitars and horns and some fine harmony vocals. Offbeat single that builds.

**WARREN WILSON—Don't Quit (3:38);** producer: Jimmy Ienner; Writer: Warrent Wilson; publisher: C.A.M.U.S.A., BMI. Capitol 3696. Smooth, soul material complimented by good phrasing and interesting lyrics from the singer.

## also recommended

**WILSON PICKETT—Take a Closer Look at The Woman You're With (2:52);** producers: Brad Shapiro, Wilson Pickett; Writers: Pickett, Shapiro; publisher: Erva, BMI. RCA 0049.

**LOU COURTNEY—What Do You Want Me to Do (2:50);** producers: Lou Courtney, Jerry Ragovoy; writer: Lou Courtney; publishers: Emalou, Ragmar, BMI. Rays 100.

**Z.Z. HILL—I Don't Need Half a Love (3:05);** producer: Matt Hill; writer: Z.Z. Hill; publishers: Unart, Hillwin, BMI. Hill UA XW307 (United Artists).

**THE OVATIONS—Having a Party (3:36);** producer: Dan Greer; writer: Sam Cook; publisher: Kags, BMI. MGM 14623.

**LOU RAGLAND—Since You Said You'd Be Mine (3:02);** producer: Carl Maduri; writers: L. Ragland, M. Channey; publishers: Carlman, Ragland, BMI. Warner Bros. 7734.

**VEE ALLEN—Don't Go to Strangers (3:52);** producer: Irene Productions; writers: A. Kent, D. Mann, R. Evans; publisher: Redd Evans, ASCAP. Lion 759 (MGM).

**LEA ROBERTS—Excuse Me (I Want to Talk to You) (2:37);** producer: Wade Marcus; writer: E. Clay; publisher: Marbian, BMI. United Artists XW288.

**BARBARA JEAN ENGLISH—Your Gonna Need Somebody to Love (While You're Looking For Someone to Love) (4:07);** producer: George Kerr; writers: English Kerr; publisher: Horn O'Plenty, ASCAP. Alithia 6053.

**WHATNAUETS—I Wasn't There (3:31);** producer: George Kerr; writer: G. Kerr; publishers: Access, Wesaline, BMI. GSF 6905.

**JIM ED BROWN—Broad-Minded Man (2:30);** producer: Bob Ferguson; writer: Jim Owen; Unichappell Music (BMI). RCA 0059. This up-tempo, cleverly written song is a change of pace from his last one but he does it well. Should get good results on the jukeboxes.

**TENNESSEE ERNIE FORD—Colorado Country Morning (2:44);** producer: Steve Stone; writer: B. Duncan-J. Cunningham; Glenwood Music (ASCAP)/Mandina Music (BMI). Capitol 3704. From his latest album comes this favorite of the jocks and many others. It's a good Larry Muhoberac arrangement and should do well for Ernie.

**BRIAN SHAW—The Devil Is a Woman (2:40);** producer: Ray Pennington; writer: Bobby Borchert-Howard Goff; Dunbar Music (BMI). RCA 0058. Catchy lyrics and a

## Country Picks

driving tempo make this a good one for Shaw's first time out. Already getting a lot of air play.

**MARIE OSMOND—Paper Roses (2:39);** producer: Sonny James; writer: J. Torrey F. Spielman; Lewis Music (ASCAP). MGM 14609. Produced by Sonny James with a Cam Mullins arrangement and is a good start for any new artist, but the girl really

sings a country song. It's nice and smooth and should establish her in the country field without a doubt.

**KENNY O'DELL—Rock and Roll Man (3:07);** producer: Kenny O'Dell; writer: K. O'Dell; House of Gold (BMI); Capricorn 0020. Kenny has done a good job on his first cut for this label. Good rocking country with a blusy flavor that could get some pop play too. He also wrote and produced it.

**JOHNNY DUNCAN—Talkin' With My Lady (2:51);** producer: Billy Sherrill; writer: T. Seals-D. Goodman; Danor/Algee Music (BMI). Columbia 4-45917. Johnny could always sing a ballad like no one else but this is probably his best yet. Warm, soft lyrics that he handles so well with a Billy Sherrill production make this a beautiful follow-up to his latest single, "Sweet Country Woman."

## also recommended

**PEPPER SWIFT—Pinto the Wonder Horse Is Dead (2:41);** Gary S. Paxton & Danny Davis; writer: T. Hall; Newkeys Music (BMI). Metromedia 0007.

listed; writer: Arthur Kent-Jimmy Arnold-Frank Stanton; Famous Music ASCAP, MCA 40114.

Frazier; Blue Crest Music (BMI). Captiol 3705.

**LeROY VAN DYKE—Every Time Seems Like The First Time (2:43);** producer: not

**TEX RITTER—The Wind Of Oklahoma (3:03);** producer: Joe Allison; writer: Dallas

**OSBORNE BROTHERS—Blue Heartache (2:06);** writer: Paul Craft; Lizzie Lou Pub. (BMI). MCA 40113.

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**ROBERTA FLACK—Killing Me Softly**, Atlantic SD 7271. It's been some time since the single after which this LP is named was the nation's top tune. It also seems strange that the song hasn't appeared in any LP prior to this one. But no, it has taken Roberta and her associates all this time to fashion this delicate, introspective work. All the touches of tender care and consummate skill are found in all the tracks. Roberta is the pristine, masterful interpreter of clean lyrics fusing a sophisticated pop sound with that of the dark side of the blues. Producer Joel Dorn has wisely allowed time to settle before settling on a final take. The arrangements have the added plus of the skills of such as Eumir Deodato, Alfred Ellis, Kermit Moore, William Eaton and Don Sebesky.

Best cuts: Gene McDaniels stunning "River" with its hammer sounding rhythm through bass drum and electric bass and a weaving twangy guitar. A chorus fuses a new lifeblood ingredient into the song; "Conversation Love" (another utempo masterpiece); "Suzanne," with snatches of African lyrics and swirling strings.

Dealers: very clever front jacket which opens into three parts can be used as an in-store display. The photo has her at the piano until you open the two movable panels and you discover her standing.

**NEIL DIAMOND—Rainbow**, MCA 2103. There is something enchanting about listening to Neil Diamond's records over and over. This compilation of previously released tracks provides the listener with more material from Neil's closing MCA days. He's soon to debut on Columbia, so MCA is taking advantage of time to represent Neil's diamonds for an audience it knows exists. This is the mature, well-defined Diamond, assertive in his ballads and his up tunes, singing songs by other composers with as much belief as he does when he interprets his own word pictures. The warmth and beauty of a large orchestra adds a glister to the works of Joni Mitchell, Roger Miller, Buffy Ste-Marie, Tom Paxton, Leonard Cohen, Randy Newman, Jacques Brel, Rod McKuen, Jerry Jeff Walker, Bob Russell, Bobby Scott. Lee Holdridge offers the superb arrangements.

Best cuts: "Both Sides Now," "The Last Thing on My Mind," "Suzanne," "He Ain't Heavy, He's My Brother."

Dealers: Diamond is a sure sale, so showcase this clearly.

**THE ALLMAN BROTHERS BAND—Brothers And Sisters**, Capricorn CP 0111 (Warner Bros.). A fine blues rock set from this fine band, featuring top lead vocals from Gregg Allman and Dicky Betts and the excellent instrumental fusion they are particularly well-known for. Particularly impressive is Betts' slide and lead guitar work, Allman's organ playing and the tight rhythm section. In the past two years the group has lost two members to motorcycle accidents (brilliant guitarist Duanne Allman and bassist Berry Oakley) yet they continue to turn out top product and this is a tribute to their skills. The overly long blues jams found on many of their LP's are missing here, and the shorter cuts enhance the set.

Best cuts: "Ramblin' Man," "Jessica," "Poor Boy."

Dealers: Band is among the few American supergroups. Display in stepdown if possible. LP opens to color photo of band and families.

**WAR—Deliver the Word**, United Artists US LA128 F. Yes, War has another sure-fire gold LP. And overall their music has taken a subtle elegance showing more

**THE BAJA MARIMBA BAND—The Baja Marimba Band's Back**, Bell, 1124. Uneven but still valid disk return of the Tijuana Brass second team. Some cuts are soft jazz-pop at its best, others a bit corny. Best cuts: "Do You Want to Dance?," "Ventura."

**DOUGLAS JAMES KERSHAW**, Warner Bros. BS 2725. Kershaw's distinctive country voice and his most commercial, but still personal LP yet. Best cuts: "The Best Years of My Life," "Willie's Shades."

**B.B. KING—To Know You Is to Love You**, ABC ABCX 794. A disappointing example of placing a fine blues singer in a pop idiom. He struggles with the material and doesn't sound convincing at all. Best cuts: "Love," "I Can't Leave."

**101 STRINGS—A Portrait of The Lady**, Alshire S-5294. Warm and romantic is the treatment of Billie Holiday associated songs. The orchestra's sensitive sound is ably handled by arranger-director Jack Dorsey. These pop tunes have a MOR feeling to them as a result of the large string sound. Best cuts: "God Bless the Child," "Solitude," "The Man I Love."

**ROGER COOK—Minstrel In Flight**, Kama Sutra KSBS 2069 (Buddah). Elements of Elton John and Cat Stevens blended into smooth-hooked Top 40 approach by top

**CONWAY TWITTY—You've Never Been This Far Before/Baby's Gone**, MCA-359. This is Conway at his balladeering best. A couple of his latest hits plus a beautiful rendition of the old favorite "Born To Lose."

Best Cuts: "The Weakness In Your Man" "(You Make It Hard) To Take The Easy Way Out."

Dealers: Nice portrait shot of Conway on front cover should move it fast.

**MEL STREET—The Town Where You Live**, Metromedia Country BML 1-0281.

## Pop

sophistication than their earlier work. Darkly-textured instrumentals with wide-ranging percussion effects are featured. Some of the harmonica and flute sections are particularly strong. The 11:35 album version of hit single "Gypsy Man," is extremely rich in development, putting the rather simple lyrics into a more meaningful context.

Best cuts: "Gypsy Man," "Deliver the Word."

Dealers: Multicolored sleeve scene will help make effective display.

**MELANIE—Please Love Me**, Buddah BDS 5132. Melanie's distinctive vocals and brilliant songwriting abilities are as evident on this set as they have ever been. Whether she is singing plaintive ballads or uptempo tunes she reinforces her position as one of the top female singers around. As always, her guitar work is simple but effective and her tunes are strong in a simple, unpretentious manner. This is not her latest material (she is now on another label) but it is far more than a rehash of "tunes from the vault." The set is fresh and could be a new LP.

Best cuts: "Please Love Me," "Save the Night," "We Don't Know Where We're Going."

Dealers: Melanie's name is up top for ideal step down display and she is a consistently strong LP seller.

**GENE PARSONS—Kindling**, Warner Bros. BS 2687. Beautifully done set from former Byrds' drummer who manages to capture straight country, bluegrass and rock like tunes with equal ease. Parson's plays guitar, harp, banjo, bass and pedal steel on various cuts and his voice fit each song perfectly, be it a lonely trucking tune like "Willing," the humorous "Do Not Disturb" or the ballad "I Must Be a Tree." Perhaps the most impressive point is Parson's choice of material and the use he makes of his vocal and instrumental talents. He uses his rock background strongly enough to make this more than a pure country LP yet avoids the pitfalls of a rock star attempting country. Excellent production from Russ Titelman.

Best cuts: "Long Way Back," "Willin'," "I Must Be a Tree," "Drunkard's Dream."

Dealers: Place in rock section, but also in country. A lot of country crossover now and note on display that Parsons is an ex-Byrd.

**FLASH—Out of Our Hands**, Sovereign SMAS 11218 (Capitol). Group's third album follows much the same pattern as their previous efforts. A remarkable similarity to Yes still exists, but a strong note of individuality is coming to the fore. Peter Banks must surely be among the top half dozen British guitarists. His work is restrained yet clearly defined. He manages to keep the attention plays so heavily churned out by his peers to a comfortable minimum. Colin Carter's sweet clear vocals provide suitable contrast to the disruptive melody lines.

Best cuts: "The Bishop," "Manhattan Morning," "Man of Honour."

Dealers: Cover graphics are once again provocative and faintly controversial.

**PETER BANKS—The Two Sides of Peter Banks**, Sovereign SMAS 11217 (Capitol).

## also recommended

English writer-artist who has had a lot of U.S. releases this year via MCA for his Blue Mink group. Best cuts: "Eating Peaches In the Sun," "Power of Your Big Brother."

**JOHN RENBOURN**, Reprise RS 6482 (Warner Bros.). Double set from guitarist extraordinary Renbourne who also does creditable vocals on a number of folk and blues traditionals. Cut in 1965. Best cuts: "Candy Man," "Plainsong."

**BEDLAM**, Chrysalis CHR 1048. (Warner Bros.). Former Procol Harum guitarist Dave Ball and Jeff Beck drummer Cozy Powell have put together a fine rock group, capable of hard rock or smooth ballads. Best cuts: "Hot Lips," "Looking Through Love's Eyes (Busy Dreamin')."

**JSD BAND—Travelling Days**, Warner Bros. BS 2723. Excellent debut set of traditional tunes from the British Isles from this Scottish band. Best cuts: "Travelling Days," "Dowie Dens of Yarrow."

**RENAISSANCE—Ashes Are Burning**, Sovereign ST 11216 (Capitol). Group dwells on music that invokes gentler times. Annie Haslam's liltingly crystalline vocals underscore the exquisite sensitivity of the lively melodies. Best cuts: "Can You Understand," "At the Harbour."

## Country Picks

Some ballads, some up-tempos, Mel proves he can do it all. Also included are his last two singles, which seems to be the trend now, should boost sales. Very complimentary liner notes for George Jones won't hurt it either.

tol). Banks has produced an album that is so totally above the mainstream of rock that it achieves a kind of cosmic quality. His is music of the future, classically influenced yet so progressively advanced as to broaden the horizons of the listener's concentrations capacities. His credentials include a two year apprenticeship with Yes and a present residency with Flash. Revered as a guitarist of much depth and substance, his first solo effort proves a resounding delight.

Best cuts: "Battles," "Get Out of My Fridge," "Beyond the Loneliest Sea."

Dealers: Should be displayed with Flash's three albums.

**CAPTAIN BEYOND—Sufficiently Breathless**, Capricorn CP 0115 (Warner Bros.). The metamorphosis that Captain Beyond has undergone during the past year is indeed noteworthy. Formerly a band of much flash and little substance, they have evolved into, by their own definition, the first "space-Latin rock" Band. Subtly and genuine expertise now pervade their musical expressions, the result being a brand of music that may be palatable to a wide cross-section of music fans. The rhythmic persuasiveness of their present style proves to be at turns, both stimulating and restive.

Best cuts: "Sufficiently Breathless," "Starglow Energy," "Bright Blue Tango," "Voyages of Past Travellers."

Dealers: Good display and sale technique would be a tie-in with this label's two presently successful albums by the Allman Brothers and the Marshall Tucker Band.

**YVONNE ELLIMAN—Food of Love**, MCA 356. This is a frighteningly good LP. Yvonne has formerly been known for her part in "Jesus Christ Superstar" and for several ballads from that score. On this LP done in England with a lineup of stellar names, she expresses herself with a magnitude which clearly shows her great capability. She is an outstanding singer who can grasp you with tenderness or wail right along with the dynamics of a fiery rock arrangement. In fact there is all of this on the LP. Yvonne just may become Hawaii's top exported pop singer once the word gets around about her great ability. The deck is loaded here with such personages as Peter Townshend, Caleb Quaye, Mickey Grabham and Rupert Hines who produced the sessions.

Best cuts: "Meusi Dreams," "I Can't Explain," "More Than One, Less Than Five."

Dealers: this could be a sleeper; show it off.

**AMERICAN GRAFFITI**, MCA 28001. Soundtrack of this nostalgia based movie includes some of the best and most famous rock tunes of all time, from the early Bill Haley material to the Beach Boys, a group which many people marked the end of an era in rock, having gained their popularity just before the British invasion. LP offers some of most of the material that made the charts in the '50's, such as the black rock groups like the Platters and Clovers, the white imitations of black music from the Diamonds, pure pop from Buddy Knox and rockabilly from Buddy Holly. LP is far more than nostalgia, however, it is the much of the best music of a decade.

Best cuts: "Runaway," "That'll Be the Day," "Johnny B. Goode," "Surfin' Safari."

Dealers: Fine, nostalgia illustration on cover for display, informative liner notes on the movie. A good double set.

**THUNDERCLAP NEWMAN—Hollywood Dream**, MCA 354. Reissue of the fine LP from several years ago featuring Speedy Keen, Jimmy McCulloch and Andy Newman. LP produced by Pete Townshend has become somewhat of a classic. Best cuts: "Something in the Air," "Accidents."

**LYNYRD SKYNYRD—Sounds of the South**, MCA 363 (MCA). New entry to the list of strong, clean-lined Southern rock'n'roll groups. Fine premiere for Al Kooper's MCA production label. Best cuts: "Gimme Three Steps," "I Ain't the One."

**JOHNNY WINTER—Austin Texas**, United Artists UA LA139 F. Razor-raspy white blues in a powerful 1968 reissue which will be a must for Winters cultists. Best cuts: "Bad Luck & Trouble," "Rollin' & Tumblin'."

**DELLA REESE—Let Me In Your Life**, LMI 1002. Della's distinctive deep voice debuts on her manager's new label with a program of power and intensity. A superb array of Los Angeles pop and jazz musicians support her with care. Best cuts: "If Loving You Is Wrong (I Don't Want to Be Right)," "Fire and Rain," "Let's Stay Together."

Best cuts: "Moonshine Man," "She Stood By Me," "She's Too Good To Be True."

**LORETTA LYNN—Love Is The Foundation**, MCA-355. For the never ending stream of Loretta Lynn fans, here is another fine album to add to her never-ending string of good ones. Good variety of material and lots of Loretta.

Best cuts: "What Sundown Does To You," "Loretta," and "You're Still Lovin' Me."

## Soul

**EXUMA—Life**, Kama Sutra KSBS 2074 (Buddah). For sheer drive and power one would be hard pressed to meet Exuma's equal. Group excels in that form of music that virtually compels involvement. Their rough-edged vocals find suitable direction from instrumentation that fairly breathes fire. Album is divided into one side of Jamaican inspired originals and one side of newly interpreted "oldies."

Best cuts: "If It Feels Good Do It," "Kenyatta Alisha," "Love Is Strange," "Oh Lovely."

Dealers: Group can be displayed in both soul and rock categories as many FM stations will surely program this many faceted album.

**FREDDIE NORTH—Lovin' On Back Streets** (3:34). Producer: Freddie North; Writer: Hugh King; Publisher: Contention Music, SESAC (Mankind 12019). Take a country hit, slow it down, add the rich soulful voice of Freddie North and you've got soul at its best. Proves just how closely R&B and Country are related. Should be a big one for North.

## Jazz

### also recommended

**LOU DONALDSON—Sassy Soul Strut**, Blue Note BN LA109 F (United Artists). The veteran altoist gets down in the pop nitty gritty with a sextet of rhythm players, some blues harmonica and very easy listening melodic tunes. In fact Donaldson seems to disappear on several of the cuts as the guitars, electric piano and organ lay down strong lines. But when he does play it is with his assured flowing confidence. Best cuts: "Sassy Soul Strut," "City, Country, City," "Inner Space."

**FACETS—The Legend of Leon Thomas**, Flying Dutchman FD 10164. This compilation of tunes offers graphic display of Thomas' vocal range. The music is blues tinged and the utilization of a yodel sound blends well with the straight black attack. Best cuts: "The Creator Has a Master Plan," "Duke's Place," "Song For My Father." Sidemen are among the top names in jazz including Johnny Hodges.

## Spoken Word

**RICHARD HARRIS—Jonathan Livingston Seagull**, ABC/Dunhill DSD 50160. The multi-million buyers of this all-time U.S. bestseller book and Richard Harris' substantial record audience could come together here in massive amounts. The whole story is here, only slightly shortened, with a hypnotic reading by a superb actor and lovely string backgrounds from Terry James. Only surprise is that no label thought of this before.

Dealers: Movie with Neil Diamond score due in autumn. Seagull LP's could be strong catalog gift items.

(Continued on page 54)

# Billboard doesn't wait to see what happens. We'd rather be there when it does happen!

And that's exactly what we did when the Canadian music industry uncorked a fountain of talented performers and laid the foundation for one of the biggest international music centers in the world.

Billboard's Canadian Spotlight, coming in the September 29 issue, has evolved into the most comprehensive report on the Canadian music scene ever published. Billboard recognized the talent and imminent success of the Canadian music industry long before anyone else did. We were there first and we're still there with weekly reports on the way it is in the provinces.

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-  INVESTIGATION OF THE AFTERMATH OF THE FIRST MAPLE MUSIC JUNKET
-  THE CANADIAN MUSIC INDUSTRY'S PROBLEMS IN DEALING WITH THE MEDIA
-  INTERVIEWS WITH LEADING CANADIAN MUSIC INFLUENTIALS IN ALL FACETS OF THE CANADIAN MUSIC SCENE

These topics are just a sampling of what Billboard's Canadian Spotlight will contain. Good reading in Billboard's Canadian Spotlight, coming September 29. Don't you think it should contain something more? We do. If you've been supporting the Canadian music industry, we think it should contain your advertising message. That way a heckuva lot of people will know where you and the Canadian music industry are.

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**CANADA: THE WAY IT IS.**  
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# Billboard's Top Album Picks

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• Continued from page 52

**HUGO MONTENEGRO**—*Scenes & Themes*, RCA (CD-4 Quadradisc discrete) APD1-0025. The man captures sheer magic in his music and quadrasonic is a natural vehicle for it. He had freely admitted that he makes new discoveries in every quadrasonic LP. Here, especially on a song like "A Man and a Woman," the music swells up around you, perfect in placement and balance. Like a recent Carolyn Hester LP on the same label, this Montenegro LP is vastly superior in quadrasonic than stereo. For the truly creative artist, whether Ms. Hester or Montenegro, quadrasonic provides greater scope for their talents, thus greater musical achievements. "Tara Theme" here is absolutely enthralling in 4-channel due to the effect of a rear guitar, and a "hanging" ARP synthesizer. Montenegro, outspoken for quadrasonic, reveals the many improvements in music possible in "Alfie." You're actually a part of the music; the tune features superb quadrasonic arrangements.

## Quadrasonic

**CARLY SIMON**—*No Secrets*, Elektra (CD-4 Quadradisc discrete) EQ 5049. Once you've heard "You're So Vain" in quadrasonic, you are extremely reluctant to listen to it in mere stereo anymore. Superb directional effects, such as the piano in the left rear. Drums are suspended in effect, though actually dead center rear. Supporting voices lend a magnificent full effect from rear. Quadrasonic techniques, extremely well-done on this LP, even take the more ordinary tunes of hers and give them extraordinary depth and grandeur. The medium gives her material excep-

tional strength. The instruments are balanced well around the 360-degree scope. Almost all songs stand out perfect for the medium.

**PERCY FAITH**—*Clair*, Columbia (SQ matrix) CQ 32164. Percy's smooth, orchestral material has never been so aptly portrayed in all of its majestic glory as on this album. The music is fluid and expansively compelling when you're surrounded by it. Using a Sansui QRX-6500 switched to SQ matrix (labeled on the unit as phase matrix), a special adaptation of "2001 (Also Sprach Zarathustra)" is an amazing awe-inspiring jazz 4-channel masterpiece. There's enormous rear information and it comes across with excellent direction. Warren Vincent, quadrasonic supervisor, is to be complimented on a fine quadrasonic work. Faith has taken on new scope, new power, new drama in this medium.

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—WATERGATE BLUES, Tom T. Hall, Mercury 73394 (Phonogram)
- 102—PARRY, Maceo & The Macks, People 624 (Polydor)
- 103—YOU'RE GETTIN' A LITTLE TOO SMART, Detroit Emeralds, Westbound 213 (Chess Janus)
- 104—NO HEADSTONE ON MY GRAVE, Jerry Lee Lewis, Mercury 73402 (Phonogram)
- 105—EVERYBODY'S HAD THE BLUES, Merle Haggard, Capitol 3641
- 106—YES, WE FINALLY MADE IT, Love Unlimited, 20th Century 2025

- 107—SUMMER IN THE CITY, Quincy Jones, A&M 1455
- 108—THEY'RE COMING TO TAKE ME AWAY, Napoleon IV, Warner Brothers 7726
- 109—MAKE ME TWICE THE MAN, New York City, Chelsea 0025 (RCA)
- 110—OLD BETSY GOES BOING BOING, Hummers, Capitol 3646
- 111—MAKE UP YOUR MIND, J. Geils Band, Atlantic 2974
- 112—LET'S SPEND THE NIGHT TOGETHER, David Bowie, RCA 0028

- 113—OPEN UP YOUR HEART, Roger Miller, Columbia 4-45873
- 114—AS TIME GOES BY, Nilsson, RCA 0039
- 115—HE, Today's People, 20th Century 2032
- 116—I CAN'T STAND THE RAIN, Ann Peebles, Hi 45-2248 (London)
- 117—TONIGHT, Raspberries, Capitol 3610
- 118—EASY EVIL, John Kay, Dunhill 4360 (ABC)
- 119—HEARTBEAT IT'S A LOVE BEAT, De Franco Family, 20th Century 2030

## Bubbling Under The Top LP's

- 201—JERRY BUTLER & BRENDA LEE EAGER, The Love We Have, Mercury SRM 1-660 (Phonogram)
- 202—ALBERT HAMMOND—The Free Electric Band, MUMS KZ 32267 (Columbia)
- 203—LOVE UNLIMITED, Under the Influence of, 20th Century 1 414
- 204—DON COVAY, Super Dude 1, Mercury SRM 1-653 (Phonogram)
- 205—HELEN REDDY, I Don't Know How To Love Him, Capitol ST 762
- 206—HERMAN'S HERMITS, Their Greatest Hits, ABKCO AB 4227
- 207—SOUTHSIDE MOVEMENT, Wand WDS 695 (Scepter)

- 208—GEMINI SUITE, Various Artists, Warner Brothers BS 2717
- 209—LOOKING GLASS, Subway Serenade, Epic KE 32167 (Columbia)
- 210—BROWNSVILLE STATION, Yeah, Big Tree BT 2102 (Bell)
- 211—CAPTAIN BEYOND, Sufficiently Breathless, Capricorn CP 0115 (Warner Bros.)
- 212—NEW YORK DOLLS, Mercury SRM 1-675 (Phonogram)
- 213—CHUCK BERRY, Bio, Chess CH 50043
- 214—THOSE GLORIOUS MGM MUSICALS, Bandwagon/Kiss Me Kate, MGM 2 SES44 ST

- 215—HENRY MANCINI/SOUNDTRACK, Oklahoma Crude, RCA APL 1-0271
- 216—MILLS BROTHERS, Best of, Paramount PAS 1010 (Famous)
- 217—THOSE GLORIOUS MGM MUSICALS, Singing In The Rain/Easter Parade, MGM 2 SES 40 ST
- 218—DONATODEODATO, Muse MS 5017
- 219—IAN MATTHEWS, Valley Hi, Elektra EKS 75061
- 220—THOSE GLORIOUS MGM MUSICALS, Show Boat/Annie Get Your Gun, MGM 2 SES 42 ST

## 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  
BALTIMORE: WKTK-FM, Joe Buccheri  
BUFFALO: WPHD-FM, David Cahn  
CHICAGO: WBBM-FM, Bob Johnston  
CLEVELAND: WMMS-FM, John Gorman  
DALLAS: KAFM-FM, Loretta Angelina  
DENVER: KCFR-FM, Staff  
EUGENE: KFMV-FM, Janice Whitaker

HARTFORD: WHCN-FM, Paul Payton  
ITHACA: WVBR-FM, Dan Boyle  
JUNCTION CITY: KJCK-FM, Mark Franklin  
NEW YORK: WNEW-FM, Dennis Elsas  
NORFOLK: WOWI-FM, Larry Dinger  
PENNSYLVANIA: WRRN-FM, Scott Saylor  
PHILADELPHIA: WMMR-FM, Dennis Wilen  
PROVIDENCE: WBRU-FM, Andy Ruthberg  
RACINE: WRKR-FM, Joey Sands

ROCHESTER: WCMF-FM, Bernie Kimball  
SAN FRANCISCO: KSNM-FM, Bonnie Simmons  
SAN JOSE: KSJO-FM, Doug Droese  
ST. LOUIS: KSHE-FM, Shelley Grafman  
TALLAHASSEE: WGLF-FM, Daryl Stewart  
TORONTO: CHUM-FM, Benjy Karch  
UTICA, N.Y.: WOUR-FM, Tony Yoken & Steven Huntington

- CANNONBALL ADDERLY, "Inside Straight," Fantasy: WGLF-FM
- ALLMAN BROTHERS BAND, "Brothers & Sisters," Capricorn: WGLF-FM, WMMR-FM, WRKR-FM, KCFR-FM, KSJO-FM, KSNM-FM, KFMV-FM, WOWI-FM, WHCN-FM, KSHE-FM
- BADGER, "One Live Badger," Atco: KJCK-FM
- BEE GEES, "Best Of Bee Gees, Vol. 2," RSO: CHUM-FM
- PETER BANKS, "Two Sides of Peter Banks," Sovereign: WRAS-FM, KSJO-FM, WNEW-FM, WOWI-FM, WHCN-FM, WKTK-FM
- BEDLAM, "Bedlam," Chrysalis: WRAS-FM, WCMF-FM
- CHUCK BERRY, "Bio," Chess: WVBR-FM, WMMR-FM, KAFM-FM, WHCN-FM, WOUR-FM
- BILL & TAFFY, "Pass It On," RCA: WOWI-FM, WKTK-FM
- ART BLAKEY & THE JAZZ MESSENGERS, "Buhaina," Prestige: KJCK-FM
- BLOOD, SWEAT, & TEARS, "No Sweat," Columbia: WRRN-FM, KAFM-FM, KSNM-FM, WBBM-FM, KFMV-FM
- BROWNSVILLE STATION, "Yeah," Big Tree: WRKR-FM, KFMV-FM
- DONALD BYRD, "Two Sides Of," Trip: KCFR-FM
- CAPITOL CITY ROCKETS, "Capitol City Rockets," Elektra: WRKR-FM
- CAPTAIN BEYOND, "Sufficiently Breathless," Capricorn: WGLF-FM, WCMF-FM, KSJO-FM, WOUR-FM
- CHEECH & CHONG, "Los Cochinos," Ode: WCMF-FM
- CHICKEN SHACK, "Unlucky Boy," London: WGLF-FM
- JIMMY CLIFF, "Unlimited," Reprise: WNEW-FM, WOUR-FM
- LEONARD COHEN, "Live Songs," Columbia: WRRN-FM
- JOHN COLTRANE, "Trane Tracks," Trip: KCFR-FM
- EDDIE CONDON, "Eddie Condon's World of Jazz," Columbia: KCFR-FM
- ROGER COOK, "Minstrel In Flight," Kama Sutra: KSJO-FM
- COULSON, DEAN, McGUINNESS, & FLINT, "Lo & Behold," Sire: KAFM-FM
- CURVED AIR, "Air Cut," Warner Bros.: WKTK-FM
- SPENCER DAVIS GROUP, "Gluggo," Vertigo: KFMV-FM, KSJO-FM, WOUR-FM
- DEODATO, "#2," CTI: KSNM-FM
- CHERYL DILCHER, "Butterfly," A&M: WPHD-FM
- BOB DYLAN, "Pat Garrett & Billy The Kid Soundtrack," Columbia: WVBR-FM, KSNM-FM, WBBM-FM, WPHD-FM
- EL CHICANO, "El Chicano," MCA: WBBM-FM

- EL ROACHO, "El Roacho's Greatest Hits," Columbia: WCMF-FM
- EXUMA, "Life," Kama Sutra: WNEW-FM, WKTK-FM
- FABULOUS RHINESTONES, "Free Wheelin'," Just Sunshine: KFMV-FM
- MATTHEW FISHER, "Matthew Fisher," RCA: WHCN-FM
- ROBERTA FLACK, "Killing Me Softly With His Song," Atlantic: WBBM-FM, WCMF-FM, WNEW-FM, CHUM-FM, WMMS-FM
- FLASH, "Out Of Our Hands," Sovereign: WNEW-FM, WRAS-FM, WOUR-FM, WMMS-FM
- MORT GARSON, "Electric Hair Pieces," A&M: WOUR-FM
- GRAND FUNK, "We're An American Band," Capitol: WRKR-FM, KFMV-FM, WBBM-FM
- MERLE HAGGARD, "I Love Dixie Blues," Capitol: KFMV-FM
- LINDA HARGROVE, "Music Is Your Mistress," Elektra: WRKR-FM, WOWI-FM
- CYRIL HAVERMAN, "Cyril," MGM: WBBM-FM
- HEAVY CRUISER, "Mirror In Your Eyes," Paramount: WKTK-FM
- THE JSD BAND, "Travelin' Days," Warner Bros.: WNCN-FM, WBRU-FM, KCFR-FM
- ETTA JAMES, "Etta James," Chess: WHCN-FM, WOWI-FM, KSNM-FM, WMMR-FM, WMMS-FM
- DAVEY JOHNSTONE, "Smiling Face," Rocket: KJCK-FM
- DOUG KERSHAW, "Douglas James Kershaw," Warner Bros.: KAFM-FM
- ALBERT KING, "Years Gone By," Stax: WRRN-FM
- B. B. KING, "To Know You Is To Love You," ABC: KAFM-FM, WMMS-FM
- LAMBERT & NUTTYCOMBE, "As You Will," 20th Century: WVBR-FM
- LONGDANCER, "If It Was So Simple," Rocket: KJCK-FM
- LUCIFER'S FRIEND, "Lucifer's Friend," Billingsgate: WGLF-FM
- M. FROG, "Labot," Bearsville: WOWI-FM
- MARK-ALMOND, "Live '73/Studio '73," Columbia: KSJO-FM, WOUR-FM, CHUM-FM, KSHE-FM, WMMR-FM, KFMV-FM, WRAS-FM, WRRN-FM, WNEW-FM
- IAN MATTHEWS, "Valley Hi," Elektra: CHUM-FM, WRAS-FM
- MOTT THE HOOPLE, "Mott," Columbia: WOUR-FM, KSHE-FM, KSNM-FM, WRRN-FM
- VAN MORRISON, "Hard Nose The Highway," Warner Bros.: KSNM-FM
- MUDDY WATERS, "Can't Get No Grindin'," Chess: KJCK-FM
- MARIA MULDAUR, "Maria Muldaur," Warner Bros.: WBRU-FM, WOUR-FM, WNEW-FM, WRAS-FM, WOWI-FM, WMMS-FM
- NAZARETH, "Razamanaz," A&M: WKTK-FM, WRKR-FM

- NEW YORK DOLLS, "New York Dolls," Mercury: WRKR-FM, WRAS-FM
- DON NIX, "Hobo's, Hero's, & Street Corner Clowns," Enterprise: WNEW-FM
- ORIGINAL SOUNDTRACK, "American Graffiti," MCA: WHCN-FM
- SHUGGIE OTIS, "Freedom Flight," Epic: WHCN-FM
- GENE PARSONS, "Kindling," Warner Bros.: WRAS-FM, WHCN-FM, KCFR-FM, KAFM-FM, WMMS-FM
- PUBLIC FOOT THE ROMAN, "Public Foot The Roman," Sovereign: WCMF-FM, WRCN-FM
- JOHN RENBOURN, "John Renbourn," Reprise: KJCK-FM, WRAS-FM, KAFM-FM
- RENAISSANCE, "Ashes Are Burning," Sovereign: WCMF-FM, WNEW-FM
- THE SECTION, "Forward Motion," Warner Bros.: KAFM-FM
- RAVI SHANKAR & ALI AKHBAR KAHN, "Ragas," Fantasy: KCFR-FM
- SHARKS, "First Water," MCA: KJCK-FM
- WAYNE SHORTER, "Shorter Moments," Trip: KCFR-FM
- LYNYRD SKYNYRD, "Lynyrd Skynyrd," MCA: WNEW-FM
- ROGER RUSKIN SPEAR, "Electric Shocks," United Artists: WMMR-FM
- STAPLE SINGERS, "Be What You Are," Stax: KFMV-FM, WVBR-FM, KSNM-FM, WRRN-FM, KSJO-FM, WBRU-FM, WMMS-FM
- SUTHERLAND BROTHERS & QUIVER, "Lifeboat," Island: WRKR-FM
- CHIP TAYLOR, "Last Chance," Warner Bros.: WOWI-FM
- JOHNNY TAYLOR, "Taylored In Silk," Stax: KSNM-FM
- THUNDERCLAP NEWMAN, "Hollywood Dream," MCA: WOWI-FM, WHCN-FM, WMMS-FM
- MARSHALL TUCKER BAND, "Marshall Tucker Band," Capricorn: WRKR-FM
- MCCOY TYNER, "Song Of The New World," Milestone: WBRU-FM
- JOE WALSH, "The Smoker You Drink, The Player You Get," Dunhill: WBBM-FM
- WEA, "Superstars Of The 70's," WEA: WPHD-FM
- WILLOW, "Willow," 20th Century: WGLF-FM
- JESSIE WINCHESTER, "Third Down, 110 To Go," Bearsville: KJCK-FM
- JOHNNY WINTER, "Austin Texas," United Artists: KAFM-FM
- WINWOOD & KABAKA, "Third World," Island (Import): WOUR-FM
- STEVIE WONDER, "Innervisions," Tamla: WMMS-FM, KSJO-FM, WVBR-FM, KFMV-FM, WOWI-FM, WRAS-FM, WBRU-FM, CHUM-FM, KSHE-FM, WKTK-FM, KSNM-FM, WBBM-FM, WGLF-FM, WMMR-FM, KJCK-FM
- KENNY YOUNG, "Last Stage For Silverworld," Warner Bros.: WPHD-FM
- Z.Z. TOP, "Tres Hombres," London: KJCK-FM

# Where do you go when you're already number one?



## For Billboard, the only place left was UP!

And that's just where we went.

As of June, 1973, the total number of paid Billboard subscribers was 33,631—that's 1,118 more subscribers than we had in December 1972.\*

What do these figures mean to you?

As a Billboard advertiser, it means that you're reaching the greatest number of music industry influentials in the one trade magazine that carries clout on an international level.

And according to the June 1973 ABC Statement, Billboard's subscribers break down to retailers, distributors, radio stations, manufacturers, talent, publishers, writers, schools, government agencies and miscellaneous. Each and every category increased over the six-month

period from December 1972 to June 1973.

Also up during this period was the subscription renewal percentage. 63.19% in June '73, over 60.86% in December '72.

The figures don't lie. Even our Classified advertising went up during this same period.

Our subscribers are the heavyweights of the music industry. They made Billboard the leading music-record-tape trade paper in the business. Maybe they figure there's only room at the top for one. Billboard's the one. Number one. The only place left to go is up. And that's where we're going.

For further information, contact a Billboard sales representative:

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*\*figures based on  
June 1973 ABC Statement.*



# Meet the Zoo World reader.

That's him over there and he's the main reason *ZOO WORLD* is the fastest growing music publication in America today.

As you can see, he's the buyingest, spendingest young music lover ever. And he's ours.

We give him just what he wants—music and nothing but music. So we're the publication he looks to and believes in. Which makes *ZOO WORLD* the perfect place for your advertising message.

But there's a lot more to *ZOO WORLD* than meets the eye.

Our readers are also listeners—the 13 to 30 age group listens to more radio than anyone else—so we talk to them 5 times a day on top rock stations in 61 major markets\*. And starting in September, we'll be on TV too!

In other words, *ZOO WORLD* gets right to the heart of the youth market through both its eyes and ears!

What more could you ask for. We're nationally distributed by one of the biggest—Independent News Co. We're full color (by the way, we were the first in our field). And most important, we're an *all* music/entertainment publication. We're not interested in politics, or pornography or throwing stones at anyone.

Which is why both our readers and advertisers love us.

Now that you've met our reader, wouldn't you like to know more about him, and her, and us?

Call any of our sales offices—we're ready to fill you in on the whole story. And if you'd like, we'll send you a free, full color giant poster of our *ZOO WORLD* Reader.

**ZOO WORLD.**  
*The Number One Buy To Sell The Youth Market*



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\* KCBQ San Diego, WXLO New York City, WMYQ Miami, WDAI Chicago, KFJZ Fort Worth, KSLQ St. Louis, WPRO Providence, WZGC Atlanta, WQDR Raleigh, KLEO Wichita, WABB Mobile, KDKB Phoenix, KLAZ Little Rock, KLRB Monterey, KYMS Santa Ana, KNAC Los Angeles, KROY Sacramento, KMEN S. Bernardino, KKFM Colorado Spring, WPLR New Haven, WMFJ Daytona Beach, WSHE Fort Lauderdale, WGVL Gainesville, WIVY Jacksonville, WLOF Orlando, WKXY Sarasota, WFSO Tampa/St Pete, WIRK W. Palm Bch., WIPC Lake Wales, WIRL Peoria, WMEE Ft. Wayne, KBey Kansas City, WKLO Louisville, WKYX Paducah, WIXO New Orleans, WHVY Springfield, WTAC Flint, WGRD Grand Rapids, WVIC Lansing, KFMZ Columbia, KGMV Missoula, WMGM Atlantic City, KQEO Albuquerque, WKOP Binghamton, WOLF Syracuse, WCUE Akron, WKRQ Cincinnati, WTO Toledo, KWHP Oklahoma City, KZEL Eugene, WKBO Harrisburg, WRSC State College, WFLI Chattanooga, WNOX Knoxville, WLAC Nashville, WNOR Norfolk, WRGM Richmond, WROV Roanoke, WDOT Burlington, KTAC Tacoma/Seattle, WMAL District of, WXIT Charleston, WEIR Weirton, WZUU Milwaukee.



**TEXAS HAS MORE STARS IN THE MUSIC INDUSTRY**

**THAN YOU'LL FIND OVER EL PASO ON A CLEAR NIGHT!**

Stand back, pardner, there's a music explosion going on from Dallas to San Antonio, and some of the brightest stars in the country are lighting the fuse right smack in the middle of the richest music market in the nation. That's why Billboard's August 25 issue again places the spotlight on Texas and its music. If you missed last year's Texas spotlight, then you missed a wealth of information on the booming Texas music industry. Don't let it happen this year. Billboard's Texas spotlight will again zero in on the Chicano music sound and bring you up to date. Billboard's Texas spotlight goes back for a second look at the recording studios, the distribution and the hotels and nightclubs that play an important role in creating tomorrow's stars in a state that's chock full of music. Not to mention jingles firms, motion pictures, record companies, personal appearances, personal managers, booking agents, and syndicated radio and television. It's all together in the August 25 issue of Billboard, and it's a spotlight you'll be proud of. If you helped build the Texas music industry into the success it is today, then you owe it to yourself to show the entire industry what it is you're doing. Billboard's Texas spotlight is just the place to do it, because it opens up the Texas music scene to music influentials all over the world. Time's a-wastin'! Contact a Billboard sales representative...now! **Ad Deadline: August 10. Issue Date: August 25.** An ad in Billboard's Texas spotlight could guarantee that the next time somebody mentions the great state of Texas, the Alamo won't be the only thing they remember.

**CONTACT BILL MORAN THE BILLBOARD MAN AT (213) 273-7040**

# W/E/A Allocates \$250 G's on Quadrasonic LP

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**HOLZMAN:** Pioneer is trying out a very good discrete demodulator now. But the chip is the ultimate answer. After the chip, your biggest improvements in quadrasonic records are going to be in the mastering process.

**HALL:** I would think they could reduce the size of the cartridge, too.

**HOLZMAN:** Well, I'm not sure it's too big. I know one thing: The various CD-4 cartridges I've been playing around with—Technics, Pioneer, JVC—play my stereo records better than my top-of-the-line stereo cartridge. I think the stylus may go through an evolution. But the fact that the CD-4 stylus... the entire pickup... is more evenly distributed over the groove wall, substantially improves the performance. I'm hearing some high-end stuff that I never heard before.

**HALL:** Do you think some of this quadrasonic technology will carry over into the video disk concept?

**HOLZMAN:** I'm not sure. The reason is that the video disk... well, any of the laser systems will handle quadrasonic audio... you may lose a slight amount of information density... I'm trying to study now exactly how much... it could be between five and seven percent.

**HALL:** You're working on the video disk then?

**HOLZMAN:** Well, the same technique that's been employed in the determination of the quadrasonic disk system will be employed in the determination of the video disk system.

## Soul TV Hopes

• Continued from page 20

ment (selection) based on hindsight. Granted, that commercial television is not known to present shows or series which will educate as well as entertain. Therefore, any suggestion of presenting giants like a Lowell Fulson for a Eubie Blake, or a William Grant Still, for that matter is looked at with a jaundiced eye.

So, we have to thank shows like "Soul Train" and "Black Omnibus" (which has covered all the black music forms in its presentations), albeit they're syndicated ventures, for keeping our listening tool tuned, and in helping with the growth of our musical knowledge. Without those two shows, particularly, black music would have no present nor future.

Just recently, however, there has been another, and indeed unique, attempt at presenting black music on network television. "Sanford and Son," the number two network television series last year, took a giant step in bringing black music and artists to a black-themed show when they taped a segment for the new season, titled: "Presenting The Three Degrees." The one major commendable act for this occasion was that the three lovely singers that make up "The Three Degrees," were given an opportunity to experience the field of acting.

Ironically, though, the three girls, Shiela Ferguson, Valerie Holiday, and Fayette Pinkney, now recording for the Gamble-Huff Philadelphia International Records label, did not sing; at least they did not come to do their soon-to-be-released single, "Dirty Old Man," but did, instead, "I Didn't Know," a cappella.

The attempt to include something different in approach to this situation comedy about the black lifestyle, is a commendable act by the producers of "Sanford and Son." Whether it will become a trend on other shows is something else which we can only hope for.

AUGUST 25, 1973, BILLBOARD

**HALL:** A committee?

**HOLZMAN:** I don't know how, yet, I'll do it.

**ZHITO:** When are you going to start working on it?

**HOLZMAN:** I've been working on video recording since 1968. My files on the subject are voluminous. I've been in touch with all of the developments. One danger, I think... well, engineers will always design up to the limit of their capability. The challenge is to relate engineering capability to software needs. What happened in the video cassette revolution, which was never a revolution, was that everybody talked a good game about possibilities, but nobody ever sat down to figure out what kind of software would work. Well, I will not think of video records as anything less than a whole system. Because if you think of only the technological aspect, you're not serving yourself, the public. This involves also the marketing. You have to think of everything. I would imagine that sometime in six-to-eight months we would set up a committee to study the video disk. I'm not too sure, incidentally, how the video disk system could be most sensibly employed. Actually, what are you going to put on a disk that people would pay a high price tag for? In regards to the video cassette, anybody should have known that a \$25-\$50 price tag for a hour's presentation effectively eliminated consumer ownership. Although I don't think the failure of the video cassette tells us a great deal.

**ZHITO:** Regarding quadrasonic, would you say that there was considerable pressure from the other systems for WEA to go to their particular form of matrix?

**HOLZMAN:** I would say that there was appropriate pressure from both CBS and Sansui. They were willing to extend themselves to accommodate us. As was JVC. I think they all acted consistently in good faith and did their best for us.

**HALL:** There had been a press conference scheduled for the announcement of WEA going to the Sansui system.

**HOLZMAN:** That was the rumor, but, yes, we were going to announce in favor of a matrix system. But we had had no contact with JVC. And found it very difficult at that time to make contact with them. At the last minute, a Japanese friend of mine was instrumental in getting us a demonstration of the discrete system. Five days before the press conference. We said: This decision doesn't have to be made today; let's hold up a while. So, we gave some tapes and the results that came back were sufficiently intriguing to pursue discrete further. So, we sent an engineer to Japan for a while and his reports came back and all of us went over and made a group evaluation; I later went over other times.

**HALL:** How come you became so firmly personally committed to quadrasonic?

**HOLZMAN:** It's more emotional than intellectual. There comes a time when you realize it's time to step forward... time to move from one island of experience to another. My final comment in my memo to my fellow record company president about why we went quadrasonic was: It felt like the right thing to do. And that was as good a reason as the 22 reasons that preceded it. You can over-research things; most of the great strides have always been made by people operating on instinct.

**HALL:** How much other WEA product is coming in quadrasonic?

**HOLZMAN:** We have 45-50 more releases planned for this year.

**HALL:** How come you aren't releasing more?

**HOLZMAN:** We want to get some feel on what makes sense. I don't want to put out some records that are going to bomb on their musical merits, irrespective of their quadrasonic merits. I think, incidentally, that the quadrasonic technology is going to upgrade all records, stereo, too. Because stereo records had gone downhill... we're not making the best possible stereo records. Due to many reasons, such as the tremendous quantities we're required to turn out on a hit album. The shortage of good nickel. It's time we pulled ourselves up, so far as quality is concerned. We have the ability. The United States is the most important creative impetus in the world now. Our creativity in the arts is unparalleled. Our failure to present that creative concept in the best quality format is something we should be ashamed of. But we're capable of doing better and we must do better and we will do better.

**HALL:** How much money are you going to spend advertising this first record release?

**HOLZMAN:** Initially, \$50,000 in a variety of consumer and trade publications, ranging from Rolling Stone to Home Furnishings Daily. Forty thousand dollars of that is consumer advertising starting Aug. 26. And there'll be other ads. We'll get our money back. We expect that quadrasonic is going to be a highly significant factor in recorded music. We don't have unlimited funds, but we have allocated a substantial amount. We'll spend a quarter-of-a-million dollars in the launching of our quadrasonic... by the end of 1974. That doesn't include mixing costs, manufacturing costs... those things.

**ZHITO:** Have you conferred with RCA about their plans? Maybe there's something companies could do together...

**HOLZMAN:** You have to give RCA a lot of credit for their first venture into quadrasonic, but I think each company should go its separate way. We're willing to make any information available to them. They were very courteous, incidentally, in abandoning rights to the term Quadrasonic... the people at RCA have been enormously cooperative... Rocco Laginestra, John Pudwell, Bill Dearborn... they shared their knowledge with us and we've shared our experience with them. That's the way this business should be. I mean, I'll go beat their heads in to get an artist I want, but on this level, there's no reason why we shouldn't cooperate.

## Stones' TV Series

• Continued from page 3

"Goat's Head Soup," including the group's new single, "Angie."

Kirshner is serving as executive producer of the series, with David Yarnell to produce the shows.

Kirshner stated that 56 stations were already set for the series covering, he expected "70 percent of the country."

He said: "The series will not be restricted to the concerts format. We have greater latitude being able to use tape, film and in person appearances. We can devote a whole show to a group, or perhaps just half.

It is believed that the Rolling Stones segment will also feature the Doobie Brothers and Cross Country made up of members of the Tokens, plus one other act.

Sponsors for the program include an automobile manufacturer, soft drink firm and cosmetic and hair styling manufacturers.

# Who/Where/When

• Continued from page 19

Aug. 24-25; Speedway, Lanchester, N.Y., Aug. 31.

**HANK SNOW (RCA):** Mt. Pleasant, Mich., Aug. 24; Petosky, Mich., Aug. 25; Caledon East, Ont. Canada, Aug. 26.

**SONNY & CHER (MCA):** C.N.E. Toronto, Sept. 1; Shady Grove Music Fair, Rockville, Md., Sept. 3-9.

**RED SOVINE (Chart):** Iron River, Wisc., Aug. 19; Garnett, Kansas, Aug. 21; Montivideo, Minn., Aug. 22; Lisbon, N.D., Aug. 24.

**THE SPINNERS (Atlantic):** Oakdale Musical Theatre, Wallingford, Conn., Sept. 3-8.

**THE SPURROWS (Dot):** Huron, S.D., Sept. 2; Fenton, Mo., Sept. 5-8.

**STAR SPANGLED WASHBOARD BAND (ASHWOOD HOUSE):** Saratoga Performing Arts Center, Saratoga, N.Y., Aug. 20; Sunshine Fair, Cobleskill, N.Y., Aug. 21; Chertertown Fair, Chertertown, N.Y., Aug. 23; Lebanon Valley Speedway, Pittsfield, Mass., Aug. 24; Good Shepard Folk Festival, Lake George, N.Y., Aug. 25; Warrensburg, N.Y., Aug. 26; Harpers Ferry, Va., Aug. 28; Aunt Minnie's Farm Bluegrass Festival, Glenville, W. Va., Sept. 1; Indian Summer Bluegrass Festival, Culpeper, Va., Sept. 7-9.

**STATLER BROS. (Mercury):** Arlington Park, Ill., Sept. 1; S.D. State Fair, Huron, S.D., Sept. 2.

**STEELWIND (RCA):** Crab Shaw Corners, Sacramento, Calif., Aug. 25.

**STEELY DAN (ABC):** Municipal Auditorium, Pensacola, Fla., Aug. 20; Sioux Falls, S.D., Aug. 23; Minot, N.D., Aug. 24; Central State Fairgrounds, Rapid City, Aug. 25; State Fair Grandstands, Des Moines, Aug. 26; Balboa Stadium, San Diego, Sept. 1; Santa Monica Civic, Los Angeles, Sept. 2; Auditorium Theatre, Chicago, Sept. 7.

**B.W. STEVENSON (RCA):** Municipal Auditorium, Shreveport, La., Aug. 19; Civic Auditorium, Albuquerque, N.M., Aug. 23.

**STORIES (Buddah):** Kansas City, Sept. 5; Oklahoma City, Sept. 6; San Antonio, Sept. 7.

**SUTHERLAND BROS. & QUIVER (Capitol):** Big Surf, Phoenix, Ariz., Sept. 4; Hollywood Bowl, Los Angeles, Sept. 7.

**PEGGY SUE & SONNY WRIGHT (MCA):** Center Theatre, Hartsville, S.C., Aug. 24; Sunset Park, West Grove, Pa., Aug. 26.

**STYLISTICS (Avco):** Civic Center, Dayton, Ohio, Sept. 2.

**HANK THOMPSON (Dot):** Suddlersville, Md., Sept. 1; West Grove, Pa., Sept. 2; Salem, Ohio, Sept. 3; Millington, Tenn., Sept. 7-8.

**THREE DOG NIGHT (ABC/Dunhill):** Winnipeg Arena, Winnipeg, Canada, Sept. 1.

**CAL TJADER (Fantasy):** Seattle Jazz Festival, Seattle, Wash., Aug. 22; El Matador, San Francisco, Aug. 24-Sept. 2.

**DIANA TRASK (Dot):** Rapid City, S.D., Sept. 1.

**T-REX (Warner Bros.):** Winnipeg Arena, Winnipeg, Canada, Sept. 1.

**ERNEST TUBB (MCA):** Midway Inn, Cedar Lake, Ind., Aug. 24; Stephenson County Fairgrounds, Freeport, Ill., Aug. 25; Tombstone Junction, Parkers Lake, Ky., Aug. 26.

**IKE & TINA TURNER (United Artist):** Knoxville, Tenn., Sept. 4; Macon, Ga., Sept. 7.

**CONWAY TWITTY (MCA):** Merriweather Post, Columbia, Md., Aug. 24; Lorain County Fair, Wellington, Ohio, Aug. 25; Buck Lake Ranch, Angola, Ind., Aug. 26.

**MCCOY TYNER (Milestone):** Bakers Keyboard Lounge, Detroit, Aug. 17-25; Jill's, Dayton, Ohio, Aug. 28-Sept. 2.

**JOHN USSERY (Mercury):** Whiskey A Go Go, Los Angeles, Sept. 5.

**LEROY VAN DYKE (MCA):** Schorharie County Fair, Cobleskill, N.Y., Aug. 23; Dreston, Ontario, Aug. 25; Angola, Ind., Aug. 26.

**BILLY WALKER (MGM):** Sandusky County Fair, Fremont, Ohio, Sept. 2.

**CHARLIE WALKER (RCA):** Convention Hall, Enid, Okla., Aug. 19; Bartlesville, Okla., Aug. 21; Memorial Hall, Joplin, Mo., Aug. 22; Municipal Auditorium, Ft. Smith, Ark., Aug. 23; Hestland Stadium, Pine Bluff, Ark., Aug. 24.

**JERRY WALLACE (Decca):** Louisville, Ky., Sept. 1.

**JOE WALSH (ABC):** Municipal Auditorium, New Orleans, La., Aug. 19; Syria Mosque, Pittsburgh, Pa., Aug. 20; Palace Theatre, Providence, R.I., Aug. 22; Sunshine Inn, Aug. 24; Sunset Series-Suffolk Downs, Boston, Aug. 25-26; Henry Lewitt Arena, Wichita, Kansas, Sept. 1; Evansville Stadium, Evansville, Ind., Sept. 2; War Memorial Coliseum,

Kansas City, Mo., Sept. 5; Music Hall, Oklahoma City, Okla., Sept. 6; Laurie Auditorium, San Antonio, Texas, Sept. 7.

**DE DE WARWICKE (Mercury):** Oakdale Music Theatre, Wallingford, Conn., Sept. 3-8.

**DOC WATSON (United Artist):** Festival, Culpeper, Va., Sept. 7-9.

**ERIC WEISSBERG & DELIVERANCE (A&M):** Bitter End, N.Y., Sept. 5-10.

**KITTY WELLS & JOHNNY WRIGHT (MCA):** Petosky, Mich., Aug. 24; Mt. Pleasant, Mich., Aug. 25; Shelburne, Ontario, Aug. 26.

**DOTTIE WEST & CROSS COUNTRY (RCA):** Iron River, Wisc., Aug. 19; Garnett, Kansas, Aug. 21; Montivideo, Minn., Aug. 22; Lisbon, N.D., Aug. 24.

**CHUBBY WISE (Stoneway):** Trailsend Club, Baytown, Texas, Aug. 22; Plainview Club, Baytown, Texas, Aug. 25; Elks Club, Liberty, Texas, Sept. 1; Melody Ranch, Beaumont, Texas, Sept. 7.

**BOBBY WRIGHT (ABC):** Emmitt County Fairgrounds, Petosky, Mich., Aug. 24; Isabella County Fairgrounds, Mt. Pleasant, Mich., Aug. 25; Rock Hill Park, Shelburne, Ont., Aug. 26; Tri County Fairgrounds, Mendota, Ill., Aug. 31.

**FARON YOUNG (Mercury):** Ohio State Fair, Cleveland, Ohio, Sept. 3; Window Rock Fairgrounds, Window Rock, Ariz., Sept. 7.

## CORE Organizes Music Biz Blacks

• Continued from page 1

companies to use more black technicians in the production of black movies or be faced with boycotts and censures.

Innis stressed that CORE does not condone corruption at any level, but added, "we would like to see the spotlight shifted to implicate the sources—the FCC and FTC—that allow this atmosphere to fester."

The CORE executive continued, "While the FCC is responsible for the distribution of air wave licenses, all too often these certificates become licenses to steal. And while the FTC exists to enforce anti-trust laws that prohibit monopolies and combinations that promote the restraint of trade, 12 major corporations control 90 percent of the music that is played on the free air waves."

Innis said that both the FCC and FTC are guilty of allowing and nurturing this atmosphere of big business corruption through monopoly. He explained, "By not enforcing equal access laws, the FCC and FTC allow more than 1,500 of the nation's most popular radio stations to play only those records that are listed on a questionable playlist of 40 records, sometimes less."

"These playlists are dominated by records manufactured exclusively by the 12 powerful wheeling and dealing companies, and are forced on radio listeners who are deceived into believing that they're hearing the best of all records produced."

"The fact of the matter is that most of the 3,000 small record companies that make up the industry are rapidly being squeezed out of business due to the lack of a fair share of vital radio exposure."

Innis also noted that in the case of the disk jockey the black man is again the low person on the totem pole. We said that while the Justice Department's main concern in its investigation seems to be the play-for-pay broadcaster, CORE sees him as a victim of circumstance in many instances.

Stressing that the organization of blacks in the industry was the key to correcting the injustices now meted out, Innis pointed out that while blacks were the writers, artists and producers of many of the record hits now raking in millions of dollars, most blacks in the business remained the lackies of mostly white-owned corporations.

Record Industry Association of America seal of certification as a million seller. (Seal indicated by outline.)

STAR PERFORMER: Star designates record showing greatest upward movement compared to previous week's position.

Knockin' on Heaven's Door—Bob Dylan (Columbia 4-45913)

Basketball Jones—Cheech & Chong (Ode 65039)

Farewell Andromeda—John Denver (RCA 0067)

SEE TOP SINGLE PICKS REVIEWS page 51

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)
1	3	10	<b>BROTHER LOUIE</b> —Stories (Kenny Kerner, Richie Wise), Earl Brown, Tony Wilson, Kama Sutra 577 (Buddah) CPI	43	5	5	<b>THEME FROM "CLEOPATRA JONES"</b> —Joe Simon featuring the Main Streeters (Joe Simon), Joe Simon, Spring 1387 (Polydor) WBM	68	71	4	<b>BILLION DOLLAR BABIES</b> —Alice Cooper (Bob Ezrin), Alice Cooper, Michael Bruce, R. Reggie, Warner Brothers 7724 SGC/B-3
2	2	8	<b>LIVE AND LET DIE</b> —Wings (George Martin), Paul McCartney, Apple 1863 B-3	35	5	5	<b>MY MARIA</b> —B.W. Stevenson (David N. Kershbaum), Daniel Moore, B.W. Stevenson, RCA 0030 WCP	69	65	12	<b>SIXTY MINUTE MAN</b> —Clarence Carter (Rick Hall, Clarence Carter), Clarence Carter, Fame 250 (United Artists) SGC
3	1	13	<b>TOUCH ME IN THE MORNING</b> —Diana Ross (Michael Masser, Tom Baird), Michael Masser, Ron Miller, Motown 1239 WCP	36	36	18	<b>BEHIND CLOSED DOORS</b> —Charlie Rich (Billy Sherrill), Kenny O'Dell, Epic 5-10950 (Columbia) SGC	70	84	3	<b>TWISTIN' THE NIGHT AWAY</b> —Rod Stewart (Rod Stewart), Sam Cooke, Mercury 73412 (Phonogram) SGC
4	5	7	<b>LET'S GET IT ON</b> —Marvin Gaye (Marvin Gaye, Ed Townsend) Ed Townsend, Tamla 54234 (Motown) WCP	37	23	19	<b>NATURAL HIGH</b> —Bloodstone (Mike Vernon), Charles McCormick, London 45-1046 CRIT	71	85	2	<b>CHINA GROVE</b> —Doobie Brothers (Ted Templeman), Tom Johnston, Warner Brothers 7728 WBM
5	4	10	<b>THE MORNING AFTER</b> —Maureen McGovern (Carl Maduro), Al Kasha, Joel Hirshhorn, 20th Century 2010 WCP	38	46	5	<b>THERE IT IS</b> —Tyrone Davis (Willie Henderson), Leo Graham, Dakar 4523 (Brunswick) SGC	72	82	3	<b>JUST DON'T WANT TO BE LONELY</b> —Ronnie Dyson (Thom Bell), V. Barrett, J. Freeman, Columbia 4-45867 WBM
6	8	10	<b>DELTA DAWN</b> —Helen Reddy (Tom Catalano), Alex Harvey, L. Collins, Capitol 3645 B-3	39	28	17	<b>SO VERY HARD TO GO</b> —Tower of Power (Tower of Power), S. Kupka, E. Castillo, Warner Brothers 7687 WBM	73	94	3	<b>ECSTASY</b> —Ohio Players (Ohio Players), Ohio Players, Westbound 216 (Chess/Janus) WBM
7	7	10	<b>GET DOWN</b> —Gilbert O'Sullivan (Gordon Mills), Gilbert O'Sullivan, MAM 3629 (London) MCA	40	41	6	<b>FUTURE SHOCK</b> —Curtis Mayfield (Curtis Mayfield), Curtis Mayfield, Curtom 1987 (Buddah) MCA	74	77	9	<b>TOP OF THE WORLD</b> —Lynn Anderson (Glenn Sutton) Richard Carpenter, John Bettis, Columbia 4-45857 WBM
8	14	7	<b>SAY, HAS ANYBODY SEEN MY SWEET GYPSY ROSE</b> —Dawn featuring Tony Orlando (Hank Medress, Dave Appell and the Tokens) Irwin Levine & L. Russell Brown, Bell 45,374 HAN	41	51	6	<b>BABY I'VE BEEN MISSING YOU</b> —Independents (Chuck Jackson, Marvin Yancy), Chuck Jackson, Marvin Yancy, Wand 11258 (Scepter) CHA	75	88	4	<b>LOVING ARMS</b> —Dobie Gray (Mentor Williams for Third Son Productions), Tom Jans, MCA 40100 NAM
9	9	9	<b>UNEASY RIDER</b> —Charlie Daniels (Charlie Daniels) Charlie Daniels, Kama Sutra 576 (Buddah) CPI	42	37	15	<b>MONEY</b> —Pink Floyd (Pink Floyd), Roger Waters, Harvest 3609 (Capitol) WBM	76	91	2	<b>SEXY, SEXY, SEXY</b> —James Brown (James Brown), James Brown, Polydor 14194 WBM
10	6	19	<b>BAD, BAD LEROY BROWN</b> —Jim Croce (Terry Cashman, Tommy West), Jim Croce, ABC 11359 B-3	43	60	4	<b>I'VE GOT SO MUCH TO GIVE</b> —Barry White (Barry White), Barry White, 20th Century 2042 CPI	77	87	6	<b>JIMMY LOVES MARY ANNE</b> —Looking Glass (Arif Mardin), E. Lurie, Epic 5-11001 (Columbia) CHA
11	10	10	<b>FEELIN' STRONGER EVERY DAY</b> —Chicago (James William Guercio), Peter Cetera & James Pankow, Columbia 4-45880 HAN	44	53	4	<b>STONED OUT OF MY MIND</b> —Chi-Lites (Eugene Record), Eugene Record, Barbara Acklin, Brunswick 55500 SGC	78	92	2	<b>YES WE CAN CAN</b> —Pointer Sisters (David Robinson), Allen Toussaint, Blue Thumb 229 (Famous) WBM
12	11	10	<b>I BELIEVE IN YOU (You Believe in Me)</b> —Johnnie Taylor (Don Davis), Don Davis, Stax 0161 (Columbia) SGC	45	39	22	<b>WILL IT GO ROUND IN CIRCLES</b> —Billy Preston (Billy Preston), Bruce Fisher, A&M 1411 NAK	79	NEW ENTRY	NEW ENTRY	<b>KEEP ON TRUCKIN'</b> —Eddie Kendricks (Frank Wilson, Leonard Caston), Frank Wilson, A. Foree, Leonard Caston, Tamla 54348 (Motown) WCP
13	13	20	<b>MONSTER MASH</b> —Bobby (Boris) Pickett & the Crypt Kickers (Gary Paxton), Bobby Pickett, Lenny Capizzi, Parrot 348 (London) SGC	46	34	16	<b>BOOGIE WOOGIE BUGLE BOY</b> —Bette Midler (Barry Manilow), Don Raye, Hughie Prince, Atlantic 45-2964 MCA	80	81	6	<b>ONE TIN SOLDIER</b> —Cowan (Michael Lloyd, Mundell Lowe), Lambert & Potter, MGM 14308 WCP
14	17	9	<b>IF YOU WANT ME TO STAY</b> —Sly & the Family Stone (Sly Stone for Fresh), Sylvester Stewart, Epic 5-11017 (Columbia) CHA	47	47	7	<b>CLOUDS</b> —David Gates (David Gates) David Gates, Elektra 45857 SGC	81	95	3	<b>SLICK</b> —Willie Hutch (Willie Hutch), Willie Hutch, Motown 1252 WCP
15	16	8	<b>HERE I AM (Come and Take Me)</b> —Al Green (Willie Mitchell, Al Green), Al Green, M. Hodges, Hi 2247 (London) SGC	48	42	20	<b>RIGHT PLACE, WRONG TIME</b> —Dr. John (Allen Toussaint), Mac Rebennack, Atco 6914 WBM	82	90	3	<b>FREEDOM FOR THE STALLION</b> —Hues Corporation (John Florez), Allen Toussaint, RCA 0900 CHA
16	27	4	<b>LOVES ME LIKE A ROCK</b> —Paul Simon (Paul Simon, Phil Ramone & the Muscle Shoals Rhythm Section), Paul Simon, Columbia 4-45907 B-B	49	40	13	<b>MISDEMEANOR</b> —Foster Sylvers (Keg Johnson, Mike Viner), Leon Sylvers III, MGM 14580 CHA	83	86	2	<b>MUSCRAT LOVE</b> —America (America), Willis Allen Ramsey, Warner Brothers 7725 WBM
17	22	10	<b>ARE YOU MAN ENOUGH</b> —Four Tops (Steve Barri, Dennis Lambert & Brian Potter), Dennis Lambert, Dunhill 4354 B-3/WCP	50	49	7	<b>EVERYONE'S AGREED THAT EVERYTHING WILL TURN OUT FINE</b> —Steadlers Wheel (Lieber-Stoller) Joe Egan, Gerry Rafferty, A&M 1450 WCP	84	NEW ENTRY	NEW ENTRY	<b>THE LAST THING ON MY MIND</b> —Neil Diamond (Tom Catalano), Tom Paxton, MCA 40092 B-3
18	20	6	<b>GYPSY MAN</b> —War (Jerry Goldstein), D. Allen, H. Brown, B. Dickerson, L. Jordan, C. Miller, L. Oaskar, H. Scott, United Artists 281 B-3	51	73	2	<b>HIGHER GROUND</b> —Stevie Wonder (Stevie Wonder), Stevie Wonder, Tamla 54235 (Motown) WCP	85	NEW ENTRY	NEW ENTRY	<b>RAMBLIN' MAN</b> —Allman Brothers Band (Johnny Sandlin), Richard Betts, Capricorn 0027 (Warner Brothers) WBM
19	29	5	<b>WE'RE AN AMERICAN BAND</b> —Grand Funk (Todd Rundgren), Don Brewer, Capitol 3660 B-3	52	64	2	<b>GHETTO CHILD</b> —Spinners (Thom Bell), L. Creed, Thom Bell, Atlantic 45-2973 B-B	86	100	2	<b>IN THE MIDNIGHT HOUR</b> —Cross Country (Margo, Siegel & Margo & Medress, Appell Prod.), Wilson Pickett, Steve Cropper, Atco 6934 SGC
20	26	4	<b>SATURDAY NIGHT'S ALRIGHT FOR FIGHTING</b> —Elton John (Gus Dudgeon), Elton John, Bernie Taupin, MCA 40105 WBM	53	55	8	<b>SWEET CHARLIE BABE</b> —Jackie Moore (Young Professionals), Phil Hurt, Bunny Sigler, Atlantic 45-2956 WBM	87	96	3	<b>ROCKY MOUNTAIN WAY</b> —Joe Walsh (Joe Walsh, Bill Szymczyk), J. Walsh, J. Vitale, K. Passarelli, R. Grace, Dunhill 4361 SGC
21	24	8	<b>ANGEL</b> —Aretha Franklin (Quincy Jones & Aretha Franklin), Carolyn Franklin, S. Saunders, Atlantic 45-2969 SGC	54	66	4	<b>HALF-BREED</b> —Cher (Snuff Garrett for Garrett Music Ent.), Mary Dean, Al Capps, MCA 40102 WCP	88	98	2	<b>SEND A LITTLE LOVE MY WAY</b> —Anne Murray (Brian Ahern) Hank H. Mancini, Hal David, Capitol 3648 SGC
22	24	10	<b>HOW CAN I TELL HER</b> —Lobo (Phil Gernhardt), Lobo, Big Tree 16,004 (Bell) HAN	55	62	8	<b>FREE RIDE</b> —Edgar Winter Group (Rick Derringer), D. Hartman, Epic 5-11024 (Columbia) HAN	89	NEW ENTRY	NEW ENTRY	<b>RHAPSODY IN BLUE</b> —Deodato (Creed Taylor), George Gershwin, CTI 16 WBM
23	12	14	<b>SMOKE ON THE WATER</b> —Deep Purple (Deep Purple), Richie Blackmore, Ian Gillan, Roger Glover, Jon Lord, Ian Paice, Warner Bros. 7710 B-3	56	61	6	<b>SWEET HARMONY</b> —Smokey Robinson (Smokey Robinson, Willie Hutch), William Robinson, Tamla 54233 (Motown) WCP	90	93	2	<b>STAY AWAY FROM ME</b> —Sylvers (Keg Johnson, Jerry Peters, Michael Viner), Leon Sylvers III, MGM 14578 SGC
24	18	16	<b>DIAMOND GIRL</b> —Seals & Crofts (Louie Shelton), Jim Seals, Dash Crofts, Warner Brothers 7708 WBM	57	61	6	<b>BONGO ROCK</b> —Incredible Bongo Band (Michael Viner), Epps, Egnonian, MGM 14588 SGC	91	97	3	<b>THE LONG WAY HOME</b> —Neil Diamond (Jeff Barry, Ellie Greenwich), Neil Diamond, Bang 703 HAN
25	25	7	<b>A MILLION TO ONE/ YOUNG LOVE</b> —Donny Osmond (Mike Curb & Don Costa) Phil Medley/Joyner, Conley, MGM 14583 SGC/WCP	58	74	2	<b>HEY GIRL (I Like Your Style)</b> —Temptations (Norman Whitfield), Norman Whitfield, Gordy 7131 (Motown) WCP	92	NEW ENTRY	NEW ENTRY	<b>BLOOD RED &amp; GOING DOWN</b> —Tanya Tucker (Billy Sherrill), Curly Putnam, Columbia 4-45892 SGC
26	15	13	<b>YESTERDAY ONCE MORE</b> —Carpenters (Richard & Karen Carpenter), Richard Carpenter, John Bettis, A&M 1446 NAK	59	44	8	<b>LOVE, LOVE, LOVE</b> —Donny Hathaway (Arif Mardin), J.R. Bailey, Ken Williams, Atco 6928 SGC	93	NEW ENTRY	NEW ENTRY	<b>SUMMER (The 1st Time)</b> —Bobby Goldsboro (Bob Montgomery, Bobby Goldsboro), Bobby Goldsboro, United Artists 251 B-3
27	31	7	<b>MEET THAT LADY</b> —Isley Brothers (The Isleys) The Isleys, T-Neck 72251 (Columbia) WCP	60	74	4	<b>TO KNOW YOU IS TO LOVE YOU</b> —B.B. King (Dave Crawford), Stevie Wonder, S. Wright, ABC 11373 WCP	94	NEW ENTRY	NEW ENTRY	<b>ASHES TO ASHES</b> —Fifth Dimension (Bones Howe), Lambert, Potter, Bell 1766 WCP
28	19	15	<b>SHAMBALA</b> —Three Dog Night (Richard Podolor), Daniel Moore, Dunhill 4352 WCP	61	75	3	<b>YOU'VE NEVER BEEN THIS FAR BEFORE</b> —Conway Twitty (Owen Bradley), Conway Twitty, MCA 40094 WCP	95	89	5	<b>SYLVIA</b> —Focus (Mike Vernon), Thjis Van Leer, Sire 708 (Famous) CPI
29	32	8	<b>I WAS CHECKIN' OUT—SHE WAS CHECKIN' IN</b> —Don Covay (Don Covay for Ragmop Productions), Don Covay, Mercury 73385 (Phonogram) HAN	62	48	23	<b>PLAYGROUND IN MY MIND</b> —Clint Holmes (Paul Vance & Lee Pockris), Paul Vance & Lee Pockris, Epic 5-10891 (Columbia) B-3	96	99	2	<b>(I Don't Want To Love You But) YOU GOT ME ANYWAY</b> —Sutherland Brothers & Quiver (Muff Winwood), J. Sutherland, Island 1217 (Capitol) WCP
30	30	7	<b>BELIEVE IN HUMANITY/YOU LIGHT UP MY LIFE</b> —Carole King (Lou Adler) Carole King, Ode 66035 (A&M) SGC	63	38	11	<b>WHERE PEACEFUL WATERS FLOW</b> —Gladys Knight & the Pips (Tony Camillo, Gladys Knight and the Pips) Jim Weatherly, Buddah 363 SGC	97	NEW ENTRY	NEW ENTRY	<b>YOU'RE THE BEST THING THAT EVER HAPPENED TO ME</b> —Ray Price (Don Law Productions), Jim Weatherly, Columbia 4-45889 WCP
31	33	8	<b>THE HURT</b> —Cat Stevens (Cat Stevens), Cat Stevens, A&M 1418 WCP	64	76	4	<b>DON'T LET IT END (Til You Let It Begin)</b> —Miracles (Freddie Perren, Fonce Mizell), Freddie Perren, C. Yarian, Tamla 54237 (Motown) WCP	98	83	3	<b>HANG LOOSE</b> —Mandrill (Alfred V. Brown, Mandrill), Claude "Coffee" Cave, Polydor 14187 WCP
32	45	21	<b>WHY ME</b> —Kris Kristofferson (Fred Foster, Dennis Linde), Kris Kristofferson, Monument 8571 (Columbia) CHA	65	78	3	<b>ALL I NEED IS TIME</b> —Gladys Knight & The Pips (Joe Porter), B. Reneau, Soul 3510 (Motown) SGC	99	NEW ENTRY	NEW ENTRY	<b>KID'S STUFF</b> —Barbara Fairchild (Jerry Crutchfield), Jerry Crutchfield, Don Earl, Columbia 4-45903 MCA
33	35	11	<b>NOBODY WANTS YOU WHEN YOU'RE DOWN &amp; OUT</b> —Bobby Womack (Bobby Womack), J. Cox, United Artists 255MCA WCP	66	68	4	<b>EVIL</b> —Earth, Wind & Fire (Joe Wissert), M. White, P. Bailey, Columbia 4-45888 SGC	100	NEW ENTRY	NEW ENTRY	<b>UNTIL IT'S TIME FOR YOU TO GO</b> —New Birth (Fuqua 3 Productions), Buffy St. Marie, RCA 0003 WCP
				67	69	5	<b>SHOW BIZ KIDS</b> —Steeley Dan (Gary Katz), W. Becker, D. Fagen, ABC 11382 WCP SGC				

Sheet music suppliers listed are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. BB = Big Bells; B-3 = Big Three Pub.; CHA = Chappell Music; CPI = Cimino Pub.; CRIT = Criterion. HAN = Hansen Pub.; MCA = MCA Music; NAK = North American/Kane; PLY = Plymouth Music; PSP = Peer-Southern Pub.; SGC = Screen Gems/Columbia; WBM = Warner Bros. Music; WCP = West Coast Pub.

**HOT 100 A-Z—(Publisher—Licensee)**

All I Need Is Time (Chess, BMI)..... 65	Brother Louie (Buddah, ASCAP)..... 1	Gypsy Man (Far Out, ASCAP)..... 18	In The Midnight Hour (Cotillion / East / Memphis, BMI)..... 86	Loves Me Like A Rock (Charing Cross, BMI)..... 15	Right Place Wrong Time (Walden / Oyster / Cauldron, ASCAP)..... 48	Stay Away From Me (Dotted Line / Sylco, BMI)..... 90	Until It's Time For You To Go (Gypsy Boy, BMI)..... 100
A Million To One (Stone Agate, BMI)..... 21	China Grove (Warner-Tamerlane, BMI)..... 71	Half Breed (Hummit, BMI)..... 54	I've Got So Much To Give (January / Sa-Vette, BMI)..... 43	Meet The Lady (Banava, ASCAP)..... 27	Rocky Mountain Way (ABC / Dunhill / Barnstorm, BMI)..... 87	We're An American Band (Cram Renaff, BMI)..... 19	Where Peaceful Waters Flow (Keca, ASCAP)..... 63
Angel (Pundit / Afghan, BMI)..... 25	Clouds (Kipalulu, ASCAP)..... 47	Hang Loose (Mandrill / Intersong / Chappell, ASCAP)..... 98	Jimmy Loves Mary-Anne (Spruce Run / Evis / Chappell, ASCAP)..... 77	Misdeemeanor (Dotted Lion / Syko, ASCAP)..... 49	Saturday Night's Alright For Fighting (James, BMI)..... 20	Why Me (Resaca, BMI)..... 32	Will It Go Round In Circles (Irving, BMI)..... 45
Are You Man Enough (ABC / Dunhill / Soldier / Hastings, BMI)..... 17	Delta Dawn (United Artists / Big As, ASCAP)..... 24	Here I Am (Come and Take Me) (Jec / Al Green, BMI)..... 15	Don't Want To Be Lonely (Mighty Three, BMI)..... 72	Money (Waters, ASCAP)..... 42	Say Has Anybody Seen My Sweet Gypsy Rose (Levine & Brown, BMI)..... 8	Why Me (Resaca, BMI)..... 32	Will It Go Round In Circles (Irving, BMI)..... 45
Ashes To Ashes (ABC / Dunhill / Soldier / BMI)..... 94	Diamond Girl (Dawnbreaker, BMI)..... 24	Hey Girl (I Like Your Style) (Stone Diamond, BMI)..... 58	Keep On Truckin' (Stone Diamond, BMI)..... 79	The Morning After (20th Century, ASCAP)..... 5	Send A Little Love My Way (Colgems / East Hill / J.C., ASCAP)..... 88	Why Me (Resaca, BMI)..... 32	Will It Go Round In Circles (Irving, BMI)..... 45
Baby I've Been Missing You (Butler, ASCAP)..... 41	Ecstasy (Bridgeport, BMI)..... 73	Higher Ground (Stein & Van Stock / Black Bull, ASCAP)..... 51	Kid's Stuff (Duchess, BMI)..... 99	Muskrat Love (Wishbone, ASCAP)..... 83	Sexy Sexy Sexy (Cried, BMI)..... 76	Why Me (Resaca, BMI)..... 32	Will It Go Round In Circles (Irving, BMI)..... 45
Bad, Bad Leroy Brown (Blendingwell / Wingate, ASCAP)..... 10	Everyone's Agreed That Everything Will Turn Out Fine (Hudson Bay, BMI)..... 50	How Can I Tell Her (Famous, ASCAP)..... 57	The Last Thing On My Mind (UA, ASCAP)..... 84	Natural High (Crystall Jukebox, BMI)..... 37	Shambala (ABC / Dunhill / Speedy, BMI)..... 28	Why Me (Resaca, BMI)..... 32	Will It Go Round In Circles (Irving, BMI)..... 45
Behind Closed Doors (House Of Gold, BMI)..... 36	Evil (Blue Monday, BMI)..... 66	I Believe In You (You Believe In Me) (Groovesville, BMI)..... 12	Let's Get It On (Jobete, ASCAP)..... 4	Nobody Wants You When You're Down & Out (MCA, ASCAP)..... 33	There It Is (Julio-Brian, BMI)..... 38	Why Me (Resaca, BMI)..... 32	Will It Go Round In Circles (Irving, BMI)..... 45
Believe In Humanity (Colgems, ASCAP)..... 30	Freedom For The Stallion (Marsaint, BMI)..... 82	(I Don't Want To Love You But) You Got Me Anyway (Ackee, ASCAP)..... 96	Live & Let Die (McCartney / ATV, BMI)..... 2	One Tin Soldier (ABC / Dunhill, BMI)..... 80	To Know You Is To Love You (Stein & Van Stock / Black Bull, ASCAP)..... 60	Why Me (Resaca, BMI)..... 32	Will It Go Round In Circles (Irving, BMI)..... 45
Billion Dollar Babies (In Dispute)..... 68	Free Ride (Silver Steed, BMI)..... 55	I Was Checkin' Out—She Was Checkin' In (Ragmop, BMI)..... 29	The Long Way Home (Talbyrand, BMI)..... 91	Playground In My Mind (Vanlee / Emily, ASCAP)..... 62	Touch Me In The Morning (Stein & Van Stock, ASCAP)..... 74	Why Me (Resaca, BMI)..... 32	Will It Go Round In Circles (Irving, BMI)..... 45
Blood Red & Going Down (Tree, BMI)..... 92	Future Shock (Steed, BMI)..... 40	If You Want Me To Stay (Stone Flower, BMI)..... 14	Love Love Love (A Dish Tunes / Raghouse, BMI)..... 59	Ramblin' Man (No Exit, BMI)..... 85	Young Love (Lowery, BMI)..... 25	Why Me (Resaca, BMI)..... 32	Will It Go Round In Circles (Irving, BMI)..... 45
Bongo Rock (Drive-In, BMI)..... 57	Get Down (MAM, ASCAP)..... 7			Rhapsody In Blue (New World, ASCAP)..... 89	You're The Best Thing That Ever Happened To Me (Keca, ASCAP)..... 97	Why Me (Resaca, BMI)..... 32	Will It Go Round In Circles (Irving, BMI)..... 45
Boogie Woogie Bugle Boy (MCA, ASCAP)..... 46					Young Love (Lowery, BMI)..... 25	Why Me (Resaca, BMI)..... 32	Will It Go Round In Circles (Irving, BMI)..... 45

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Chart Department of Billboard.

# There's no mistaking a number one record.

**Billboard** **HOT 100** **Chart Bound**

Record Industry Association of America seal of certification as "million seller." (Seal indicated by bullet.)

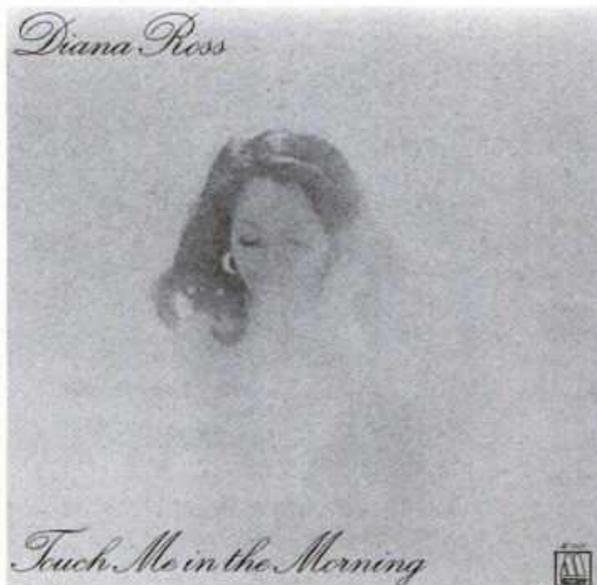
STAR PERFORMER: Star designates records showing greatest upward movement compared to previous week's position.

GET IT TOGETHER—Jackson 5 (Motown 1277)  
 QUEEN OF THE ROLLER DERBY—Leon Russell (Shelter 7737)  
 MIDNIGHT TRAIN TO GEORGIA—Gladys Knight & the Pips (Buddah)  
 SEE TOP SINGLE PICKS REVIEWS, page 52

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST Title Label, Number (Dist. Label)	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST Title Label, Number (Dist. Label)
★			"Touch Me in the Morning" Diana Ross				

Producers: Michael Masser, Tom Baird  
 Writers: Ron Miller, Michael Masser  
 Publisher: Stein & Van Stock, Inc. (ASCAP)

"Touch Me in the Morning". Another in a long line of number one singles and gold records for Diana Ross. What happens to a number one single? It becomes a number one album.



And there's no mistaking that.



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# 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	★ STAR PERFORMER—LP's registering greatest proportionate upward progress this week.	ARTIST Title, Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	Awarded RIAA seal for sales of 1 Million dollars at manufacturers level. RIAA seal audit available and optional to all manufacturers. (Seal indicated by colored dot)	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	2	7	CHICAGO VI Columbia KC 32400	5.98		6.98		6.98				45	10	THE POINTER SISTERS Blue Thumb BTS 48 (Famous)	5.98										71	54	10	TEN YEARS AFTER Recorded Live Columbia C2X 32288	7.98	9.98	9.98						
2	1	6	JETHRO TULL A Passion Play Chrysalis CHR 1040 (Warner Brothers)	5.98		6.97		6.97	7.95			37	41	8 BOBBY WOMACK Facts of Life United Artists UA LA043-F	5.98	5.98	6.98	7.95								72	78	7	GLADYS KNIGHT & THE PIPS All I Need Is Time Soul S 739 L (Motown)	5.98	6.98	6.98					
3	3	24	PINK FLOYD The Dark Side of the Moon Harvest SMAS 11163 (Capitol)	5.98		6.98		6.98				57	3	VAN MORRISON Hard Nose The Highway Warner Brothers BS 2712	5.98	6.97	6.97	7.95								73	73	17	EAGLES Desperado Aoyun SD 5068 (Atlantic)	5.98	6.98	6.98					
4	5	5	CAT STEVENS Foreigner A&M SP 4391	5.98		6.98		6.98				39	29	24 ALICE COOPER Billion Dollar Babies Warner Brothers BS 2685	5.98	6.97	6.97	8.95								74	77	11	EDDIE KENDRICKS Tania T 327 L (Motown)	5.98	6.98	6.98					
5	4	19	SEALS & CROFTS Diamond Girl Warner Brothers BS 2699	5.98	6.97	6.97	7.97	6.97	8.95			40	37	7 JANIS JOPLIN Greatest Hits Columbia KC 32168	5.98	6.98	6.98									75	63	14	YES Yessongs Atlantic SD 3-100	11.98	12.97	12.97					
6	8	7	DIANA ROSS Touch Me In the Morning Motown M 772 L	5.98		6.98		6.98				41	33	29 ELTON JOHN Don't Shoot Me I'm Only the Piano Player MCA 2100	5.98	6.98	6.98	7.95								76	59	23	DR. JOHN In the Right Place Atco SD 7018	5.98	6.97	6.97					
7	6	19	DEEP PURPLE Made in Japan Warner Brothers BWS 2701	9.98		9.97		9.97	12.95			42	27	12 EARTH, WIND & FIRE Head to the Sky Columbia KC 32194	5.98	6.98	6.98									77	81	5	MAUREEN MCGOVERN The Morning After 20th Century T 419	5.98	6.98	6.98					
8	7	9	SLY & THE FAMILY STONE Fresh Epic KE 32134 (Columbia)	5.98		6.98		6.98				60	4	4 BOB DYLAN/SOUNDTRACK Pat Garrett & Billy the Kid Columbia KC 32460	5.98	6.98	6.98									79	64	20	GODSPELL Soundtrack Bell 1118	5.98	6.98	6.98					
9	11	65	DEEP PURPLE Machine Head Warner Bros. BS 2607	5.98		6.97		6.97	8.95			44	51	91 LED ZEPPELIN Atlantic SD 7208	5.98	6.98	6.98									80	68	125	CAROLE KING Tapestry Ode SP 77009 (A&M)	5.98	6.98	6.98	7.98	6.98			
10	10	8	LEON RUSSELL Leon Live Shelter STCO 8917 (Capitol)	11.98		13.98		13.98				45	24	38 BETTE MIDLER The Divine Miss M Atlantic SD 7238	5.98	6.97	6.97	7.97	6.97							81	74	29	BILLY PRESTON Music Is My Life A&M SP 3516	5.98	6.98	6.98					
11	9	13	CARPENTERS Now & Then A&M SP 3519	5.98		6.98		6.98				46	49	6 STEELY DAN Countdown To Ecstasy ABC ABCX 779	5.98	6.95	6.95									82	88	7	SMOKEY ROBINSON Smokey Tania T 328 L (Motown)	5.98	6.98	6.98					
12	13	22	DOOBIE BROTHERS The Captain & Me Warner Brothers BS 2694	5.98	6.97	6.97	7.97	6.97	8.95			47	40	18 J. GEILS BAND Bloodshot Atlantic SD 7260	5.98	6.97	6.98	7.97	6.98							83	89	5	JB'S Don't It To Death People P 5603 (Polydor)	5.98	6.98	6.98					
★	-	1	ALLMAN BROTHERS BAND Brothers & Sisters Capricorn CP 0111 (Warner Brothers)	5.98		6.97		6.97				62	5	5 STORIES About Us Kama Sutra KSBS 2068 (Buddah)	5.98	6.95	6.95									84	93	53	DOOBIE BROTHERS Toulouse Street Warner Bros. BS 2634	5.98	6.97	6.97	7.95				
14	12	10	CAROLE KING Fantasy Ode SP 77018 (A&M)	5.98		6.98		6.98				49	39	20 BEATLES 1962-1966 Apple SKBO 3403	5.98	11.98	11.98									85	82	21	JEFF BECK, TIM BOGERT & CARMINE APPICE Epic KE 32140 (Columbia)	5.98	6.98	6.98	7.98	6.98			
★	38	2	GRAND FUNK RAILROAD We're An American Band Capitol SMAS 11207	5.98		6.98		6.98				50	34	28 JIM CROCE Life & Times ABC ABCX 769	5.98	6.98	6.98									86	84	9	SAVOY BROWN Jack The Toad Parrot XPAS 71059 (London)	5.98	6.98	6.98					
★	20	11	JOHN DENVER Farewell Andromeda RCA APL 1-0101	5.98		6.98		6.98				51	42	38 HELEN REDDY I Am Woman Capitol ST 11068	5.98	6.98	6.98									87	69	14	PERRY COMO And I Love You So RCA APL 1-0100	5.98	6.98	6.98					
17	18	13	TOWER OF POWER Warner Brothers BS 2681	5.98		6.98		6.98	7.95			52	46	23 RICK WAKEMAN The Six Wives of Henry VIII A&M SP 4361	5.98		7.98									88	79	9	MANU DIBANGO Soul Makossa Atlantic SD 7267	5.98	6.97	6.97					
18	21	5	LIVE & LET DIE Soundtrack United Artists UA LA100-G	6.98		7.98		7.98	8.95			53	50	19 BARRY WHITE I've Got So Much To Give 20th Century T-407	5.98	6.98	6.98									89	91	5	WEST, BRUCE & LAING Whatever Turns You On Columbia KC 32216	5.98	6.98	6.98					
19	15	20	LED ZEPPELIN Houses of the Holy Atlantic SD 7255	5.98		6.97		6.97				67	3	3 DEODATO 2 CTI 6029	5.98	6.98	6.98	7.98	6.98	7.98						90	86	27	ELVIS PRESLEY Aloha From Hawaii Via Satellite RCA VPSX 6089	7.98	6.98	9.98	15.96	9.98			
20	16	14	PAUL SIMON There Goes Rhymin' Simon Columbia KC 32280	5.98		6.98		6.98				55	56	7 JOHNNIE TAYLOR Taylored in Silk Stax STS 3014 (Columbia)	5.98	6.98	6.98									91	83	58	CABARET Soundtrack ABC ABCD 752	6.98	7.95	7.95					
21	17	11	GEORGE HARRISON Living In the Material World Apple SMAS 3410	5.98		6.98		6.98				56	52	6 ELVIS PRESLEY Elvis RCA APL 1-0283	5.98	6.98	6.98									92	76	12	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					
★	85	2	STEVIE WONDER Innervisions Tania T 326 L (Motown)	5.98		6.98		6.98				57	35	38 EDGAR WINTER GROUP They Only Come Out at Night Epic KE 31584 (Columbia)	5.98	6.98	6.98	7.98	6.98							93	90	40	DIANA ROSS/SOUNDTRACK Lady Sings the Blues Motown M 758 D	7.98	7.98	7.98					
23	19	15	AL GREEN Call Me Hi XSHL 32077 (London)	5.98		6.98		6.98				58	55	15 CHARLIE RICH Behind Closed Doors Epic KE 32247 (Columbia)	5.98	6.98	6.98									94	92	7	JIMI HENDRIX Soundtrack Recordings Reprise 2RS-6481	9.98	9.97	9.97	11.95				
24	14	8	CARLOS SANTANA & MAHAYISHNU JOHN McLAUGHLIN Love, Devotion, Surrender Columbia KC 32034	5.98	6.98	6.98	7.98	6.98				59	53	18 DONALD BYRD Black Byrd Blue Note BN LA047-F (United Artists)	5.98	6.98	6.98	7.95								95	94	32	FOCUS Moving Waves Sire SAS 7401 (Famous)	5.98	6.98	6.98					
★	43	3	HELEN REDDY Long Hard Climb Capitol SMAS 11213	5.98		6.98		6.98				60	44	15 ISAAC HAYES Live at the Sahara Tahoe Enterprise/Stax ENS 2-5005 (Columbia)	7.98	9.98	9.98									96	80	10	NILSSON A Little Touch of Schmisson In the Night RCA APL 1-0097	5.98	6.98	6.98					
★	32	9	JESUS CHRIST SUPERSTAR Soundtrack MCA 2-11000	12.98		13.98		13.98	16.95			75	5	5 GRATEFUL DEAD History of the Grateful Dead (Volume I, Bear's Choice) Warner Brothers B 2721	5.98	6.97	6.97	7.95								★	117	5	JAMES BROWN/SOUNDTRACK Slaughter's Big Rip-Off Polydor PD 6015	6.98	7.98	7.98					
27	28	7	DICK CLARK Presents 20 Years of Rock 'N' Roll Buddah BDS 5133-2	7.98								62	58	41 STEVIE WONDER Talking Book Tania T 319 L (Motown)	5.98	6.98	6.98									98	87	14	ROGER DALTRY Daltrey Track/MCA 328	5.98	6.98	6.98					
28	23	12	CURTIS MAYFIELD Back to the World Curton CRS 8015 (Buddah)	5.98		6.95		6.95	6.95			63	48	20 BLOODSTONE Natural High London XPS 620	5.98	6.98	6.98									99	109	38	NEIL DIAMOND Hot August Night MCA 2-8000	9.98	10.98	10.98	11.95				
★	36	10	JOE WALSH The Smoker You Drink The Player You Get Dunhill DSX 50140	5.98		6.95		6.95				64	66	25 KRIS KRISTOFFERSON Jesus Was A Capricorn Monument KZ 31909 (Columbia)	5.98	6.98	6.98									100	100	10	THE WATERGATE COMEDY HOUR Various Artists Hidden ST 2-11202 (Capitol)	5.98	6.98						
30	30	7	ARETHA FRANKLIN Hey Now Hey (the Other Side of the Sky) Atlantic SD 7265	5.98		6.97		6.97				65	65	11 RARE EARTH Ma Rare Earth R 546 L (Motown)	5.98	6.98	6.98									101	101	25	CRUSADERS The 2nd Crusade Blue Thumb BTS 7000 (Famous)	7.98	7.95	7.95					
31	22	16	PAUL McCARTNEY & WINGS Red Rose Speedway Apple SMAL 3409	5.98		6.98		6.98				★	96	3	DAVID FRYE Richard Nixon: A Fantasy Buddah BDS 1600	5.98	6.95	6.95								102	99	32	DEEP PURPLE Who Do We Think We Are! Warner Bros. BS 2678	5.98	6.97	6.97	7.95				
32	25	22	BREAD The Best Of Elektra EKS 75056	5.98		6.97		6.97	7.95			67	61	6 CREEDENCE CLEARWATER REVIVAL More Creedence Gold Fantasy 9430	5.98	6.95	6.95									103	98	4	BEE GEES Best of the Bee Gees, Volume II RSO SO 875 (Atlantic)	5.98	6.98	6.98					
33	31	8	ROD STEWART Sing It Again Rod Mercury SRM 1-680 (Phonogram)	5.98		6.98		6.98				68	71	41 WAR The World Is a Ghetto United Artists UAS 5652	5.98	6.98	6.98	7.95								★	123	8	MARSHALL TUCKER BAND Capricorn CP 0012 (Warner Brothers)	5.98	6.97	6.97					
★	47	52	SEALS & CROFTS Summer Breeze Warner Bros. BS 2629	5.98		6.97		6.97	7.98			69	72	6 DONNY HATHAWAY Extension of a Man Atco SD 7029	5.98	6.97	6.98	7.97	6.98							105	103	45	AL GREEN I'm Still in Love With You Hi XSHL 32074 (London)	5.98	6.98	6.98					
35	26	20	BEATLES 1967-1970 Apple SKBO 3404	9.98	11.98	11.98																															

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"Get It Together." The new hit single from the Jackson Five.

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# TOP LPs & 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	104	38	CARLY SIMON No Secrets Elektra EKS 75049	5.98	6.97	6.97	7.97	6.97	7.95
108	112	7	GROVER WASHINGTON, JR. Soul Box Kudu KU 1213 (CTI)	9.98	9.98			9.98	13.98
109	105	86	ROLLING STONES Hot Rocks, 1964-1971 London ZPS 606/7	9.98		11.98		11.98	
110	113	12	FRAMPTON'S CAMEL AKM SP 4389	5.98					
111	108	25	GLADYS KNIGHT & THE PIPS Neither One Of Us Soul S 737 L (Motown)	5.98		6.98		6.98	
112	116	6	FUNKADELIC Cosmic Slop Westbound WB 2022 (Chess/Janus)	5.94		6.94		6.94	
113	110	29	MAHAVISHNU ORCHESTRA Birds of Fire Columbia KC 31996	5.98	6.98	6.98	7.98	6.98	
114	115	61	CHEECH & CHONG Big Bambu Ode SP 77014 (A&M)	5.98		6.98		6.98	
115	111	19	SHA NA NA The Golden Age of Rock 'N' Roll Kama Sutra KSBS 2073 2 (Buddah)	7.98					
116	95	20	FOCUS Sire SAS 3901 (Famous)	5.98		9.95		9.95	
117	119	5	LET THE GOOD TIMES ROLL Soundtrack Bell 9002	7.98		7.98		7.98	
119	106	19	ELECTRIC LIGHT ORCHESTRA II United Artists UA LA040 F	5.98		6.98		6.98	7.98
120	122	6	SPIRIT The Best Of Epic KE 32271 (Columbia)	5.98		6.98		6.98	
121	118	19	SPINNERS Atlantic SD 7256	5.98	6.97	6.97	7.97	6.97	
122	120	39	STEELY DAN Can't Buy a Thrill ABC ABCX 758	5.98		6.98		6.98	
123	107	14	SHIRLEY BASSEY Never, Never, Never United Artists UA LA055 F	5.98		6.98		6.98	7.95
124	121	42	LOGGINS & MESSINA Columbia KC 31748	5.98	6.98	6.98	7.98	6.98	
125	124	16	DAVID BOWIE Aladdin Sane RCA LSP 4852	5.98		6.98		6.98	
126	125	25	ALLMAN BROTHERS BAND Beginnings A&M SD 2 805	6.98					
127	102	17	URIAH HEEP Live Mercury SRM 2-7503 (Phonogram)	7.98		9.95		9.95	
128	130	5	MAYNARD FERGUSON MF Horn 3 Columbia KC 32403	5.98		6.98		6.98	
129	136	9	LOBO Calumet Big Tree BT 2101 (Bell)	5.98		6.98		6.98	
130	127	25	NEW BIRTH Birth Day RCA LSP 4797	5.98		6.98		6.98	7.95
131	126	18	ANNE MURRAY Danny's Song Capitol ST 11172	5.98		6.98		6.98	
132	131	56	KENNY LOGGINS & JIM MESSINA Sittin' In Columbia C 31044	5.98		6.98		6.98	
133	128	10	NATIONAL LAMPOON Lemmings Banana Blue Thumb BTS 6006 (Famous)	6.98					
134	132	23	DAWN featuring Tony Orlando Unweaving Bell B 1112	5.98		6.98		6.98	
135	133	16	STEPHEN STILLS & MANASSAS Down The Road Atlantic SD 7250	5.98		6.98		6.98	
136	142	4	BRIAN AUGER'S OBLIVION EXPRESS Closer To It RCA APL 1-0140	5.98		6.98		6.98	
137	146	13	WILLIE HUTCH/SOUNDTRACK The Mack Motown M 766 L	5.98		6.98		6.98	

THIS WEEK	LAST WEEK	Weeks on Chart	STAR PERFORMER—LP's registering greatest proportionate upward progress this week.	ARTIST Title, Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
					ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE
138	134	25	★	TEMPTATIONS Masterpiece Gordy G 965 L (Motown)	5.98		6.98		6.98
139	129	28		MANDRILL Composite Truth Polydor PD 5043	5.98		6.98		6.98
140	135	8		JEANNE PRUETT Satin Sheets MCA 338	5.98		6.98		6.98
141	144	4		MARY POPPINS Soundtrack Vista 5005	5.98				
142	153	11		ROBIN TROWER Twice Removed From Yesterday Chrysalis CHR 1039 (Warner Brothers)	5.98		6.97		6.97
143	140	19		BILL WITHERS Live At Carnegie Hall Gossex SXBS 7025-2 (Buddah)	7.98				
144	138	24		THREE DOG NIGHT Recorded Live In Concert— Around the World With Dunhill DSY 50138	9.96		9.95		9.95
145	143	13		SERGIO MENDES & BRASIL '77 Love Music Bell 1119	5.98		6.95		6.95
146	150	14		WEATHER REPORT Sweetnighter Columbia KC 32210	5.98		6.98		6.98
147	147	41		MOODY BLUES Seventh Sojourn Threshold THS 7 (London)	5.98		6.95		6.95
148	149	10		PAUL KANTNER, GRACE SLICK & DAVID FREIBERG Baron Von Tollbooth & the Chrome Nun Gunt BFL 1-0148 (RCA)	5.98		6.98		6.98
149	152	90		MOODY BLUES Days of Future Passed Deram DES 18012 (London)	5.98		6.98		6.98
150	145	15		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
151	137	7		ROGER MCGUINN Columbia KC 31946	5.98		6.98		6.98
152	156	3		MANHATTANS There's No Me Without You Columbia KC 32444	5.98		6.98		6.98
153	148	6		SHAFT IN AFRICA Soundtrack ABC ABCX 793	5.98		6.95		
154	151	21		JOHNNY WINTER Still Alive & Well Columbia KC 32188	5.98	6.98	6.98	7.98	6.98
155	141	15		INTRUDERS Save the Children Gamble KZ 31991 (Columbia)	5.98		6.98		6.98
156	168	46		CAT STEVENS Catch Bull at Four A&M SP 4365	5.98		6.98	7.98	6.98
157	154	11		MIKE BLOOMFIELD, DR. JOHN, JOHN PAUL HAMMOND Triumvirate Columbia KC 32172	5.98		6.98		6.98
158	157	7		GUESS WHO #10 RCA APL 1-0130	5.98		6.98		6.98
159	161	6		FOSTER SYLVERS Pride PRD 0027 (MGM)	5.98		6.95		
160	158	6		FREDDIE KING Woman Across The River Shelter SW 8919 (Capitol)	5.98		6.98		6.98
161	160	50		JOHN DENVER Rocky Mountain High RCA LSP 4731	5.98		6.98		6.98
163	173	3	★	MOTT THE HOOPLE Mott Columbia KC 32425	5.98		6.98		6.98
164	167	23		ALAN PRICE/SOUNDTRACK O' Lucky Man Warner Brothers BS 2710	5.98		6.97		6.97
165	171	2		DONNY OSMOND Alone Together MGM Kolob SE 4886	5.98		6.95		6.95
166	172	5		JOE SIMON featuring MILLIE JACKSON/SOUNDTRACK Cleopatra Jones Warner Brothers BS 2719	5.98				
166	172	5		CHARLEY PRIDE Sweet Country RCA APL 1-0217	5.98		7.98		7.98
168	155	9	★	CHARLIE DANIELS Honey In The Rock Kama Sutra KSBS 2071 (Buddah)	5.98		6.95		6.95
168	155	9		FOCUS In & Out Of Sire SAS 7404 (Famous)	5.98		6.98		6.98
169	159	6		SUPERFLY T.N.T. Soundtrack Buddah BDS 5136	5.98		6.98		6.98

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	164	4	SYLVERS II Pride PRD 0026 (MGM)	5.98		6.95			
171	170	22	PROCOL HARUM Grand Hotel Chrysalis CHR 1037 (Warner Bros.)	5.98		6.97		6.97	
171	170	22	★	MARK-ALMOND Live '73/Studio '73 Columbia KC 32486	5.98		6.98		6.98
174	177	3	★	BLOOD, SWEAT & TEARS No Sweat Columbia KC 32180	5.98		6.98		6.98
175	175	4	★	TYRONE DAVIS Without You In My Life Dakar DA 76904 (Brunswick)	5.98		6.98		6.98
175	175	4	★	RUFUS ABC ABCX 783	5.98		6.95		
177	189	2	★	STAPLE SINGERS Be What You Are Star STS 3015 (Columbia)	4.95		5.98		5.98
177	189	2	★	BACHMAN-TURNER OVERDRIVE Mercury SRM 1 673 (Phonogram)	5.98		6.95		6.95
177	189	2	★	BABE RUTH 1st Base Harvest SW 11151 (Capitol)	5.98		6.98		6.98
177	189	2	★	CONWAY TWITTY & LORETTA LYNN Louisiana Man, Mississippi Woman MCA 335	5.98		6.98		6.98
177	189	2	★	MERLE HAGGARD I Love Dixie Blues Capitol ST 11200	5.98		6.98		6.98
181	182	4	★	PAPER MOON Soundtrack Paramount PAS 1012 (Famous)	6.98				
182	186	2	★	NAZARETH Razamanaz A&M SP 4396	5.98				
183	188	3	★	JERRY REED Lord, Mr. Ford RCA APL 1-0238	5.98		6.98		6.98
184	185	3	★	DANNY O'KEEFE Breezy Stories Atlantic SD 7264	5.98		6.97		6.97
185	195	3	★	WAYLON JENNINGS Honky Tonk Heroes RCA APL 1-0240	5.98		6.98		6.98
186	190	3	★	BADGER One Live Badger Atco SD 7022	5.98		6.97		6.97
187	163	8	★	JOAN BAEZ Hits-Greatest & Others Vanguard VSD 79332	5.98				
188	-	1	★	ANIMALS Best Of ABKCO 4226	5.98				
189	169	7	★	SUPERSAX Plays Byrd Capitol ST 11177	5.98		6.98		6.98
190	165	6	★	CHARLIE MCCOY Good Time Charlie Monument KZ 32215 (Columbia)	5.98		6.98		6.98
191	191	2	★	UNDISPUTED TRUTH Law of the Land Gordy G 963 L (Motown)	5.98		6.98		6.98
192	198	2	★	SUTHERLAND BROTHERS & QUIVER Lifeboat Island SW 9326 (Capitol)	5.98		6.98		6.98
193	193	2	★	4 LETTERMEN Alive Again—Naturally Capitol SW 11183	5.98		6.98		6.98
194	194	2	★	RARE BIRD Epic Forest Polydor PD 5530	5.98		6.98		6.98
195	179	3	★	LYNN ANDERSON Top of the World Columbia KC 32429	5.98		6.98		6.98
196	-	1	★	SHARKS First Water MCA 351	5.98		6.98		6.98
197	197	2	★	INCREDIBLE BONGO BAND Bongo Rock Pride PRD 0028 (MGM)	5.98		6.95		
198	-	1	★	SPIRIT Epic KEG 31457 (Columbia)	6.98				
199	199	2	★	LORI LIEBERMAN Beginning Capitol ST 11203	5.98		6.98		
200	184	4	★	EL CHICANO MCA 312	5.98	6.98			6.98

## TOP LPs & TAPE

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## Paper Shortage Intensifies Hold

• Continued from page 3

market has become a seller's market, and no new mills of major size are set until the end of next year. This is not just a U.S. shortage," he added, "it's worldwide. We know this because we have plants in Canada, England and Holland.

"We also feel that in the months ahead, the assignment of a jacket to a printer may be based on availability of material rather than cost. I don't see as many super deluxe packages and jackets as we've seen. The same is true with 'specialty paper.' Now a lot of mills don't make it or you wait double time for it."

Russell Muir, executive vice president of Ivy Hill Lithograph Pacific Div. added that "price increases are now on a regular basis and users are now given 24 hours notice rather than several months. We think the next increase will be the biggest. We're on an allocation, but it is a

very large allocation so we're not too worried. But we are warehousing more product than ever to protect our customers, and we're trying to pass as little as possible of the cost increase on to our customers."

Most sources agree that LP jacket prices have risen 10 to 15 percent to the consumer in the past 18 months, while cost of raw material is as much as 30 percent higher.

The magazine publishing industry has been particularly hard hit. Publications using coated paper on longer press runs have been especially hard hit, according to industry sources.

At Billboard, publisher Hal Cook said that "The current worldwide paper shortage has forced us to temporarily abandon the coated paper we had been using and resort to different stock. We are, however, continuing to explore new avenues of supply and hope to find a solution.

## Executive Turntable

• Continued from page 4

At Fisher Radio, **Ben Buxton** has been named national merchandise manager, with responsibility covering the creation and supervision of merchandising programs for all channels of distribution; supervision of marketing statistical department; and supervision of the advertising department and liaisons with Fisher's advertising agency. . . . Also at Fisher, **Allen Novick** has been appointed national sales manager, following a post as western regional manager. Novick will now operate from the firm's headquarters in Long Island City. . . . Named director of product management at Fisher is **George Meyer**, with duties to include new product development and sales training at the retail level. Other Fisher appointments this week include **John Wood**, named district sales manager of Northern California; **Ralph Kaufman** named sales administration manager, domestic and international, where he will be responsible for all order service functions plus shipping and receiving operations; and **Phil Romano**, named export sales manager. Romano will be responsible for all export sales excluding Fisher Radio Europe.

**Lew Segal** has resigned from his post as national publicity manager for Capitol Records. Segal was with the firm for two years. Prior to that, he was West Coast publicity manager for Mercury Records.

A new production company has recently opened up in Cincinnati, The David Forster Agency. Headed by David Forster, formerly with Kohnen & Moorman Productions, in an attempt to give managers a more personal coverage and promotion of their concert dates. The agency can be reached by calling (513) 871-6746 after 6 p.m. (DST).

## Payola Opens Forum

• Continued from page 1

over and over to play the same records," Smith said. "I'd like to see promotion men become professionals who educate dealers, racks and regional press in what is really going on in new music."

### License Renewal Fears

Duncan also addressed himself to other radio concerns, such as a five-

year license renewal period. "We are in an era in which the broadcast spectrum is fragmented and specialized beyond the wildest speculations of a few years ago, he said. "With minor exceptions, the days of the 60-90 day rating turnaround is past. New formats, for the most part, take at least two years to establish. In many cases, it takes the entire license period."

### Versatile Executive Need

Duncan called for the rise of a new breed of all-around broadcast executives. "Although there are literally 7,000 job opportunities for programming people to run radio stations [on the management level], they are not seizing these opportunities. . . . and through their lack of interest in learning sales and business, they give the truth to the lie that only ex-salesmen make good general managers. . . . it is becoming more and more difficult to program without understanding the business of the business."

Smith said unhappily, "The real question now is how will we operate till the dust settles down in 8 or 10 months? How will my company deal with your station? I fear that we will be farther apart in one year."

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## Inside Track

Motown's **Mort Weiner** will shortly announce a restructured, much enlarged local promotion corps nationally. Motown is breaking its promo troops into pop and R&B sectors, reportedly. . . . **Grateful Dead** forming a motion picture production wing, in addition to their new label plans (see separate story).

Born to boogie: CBS turnout at the **Leon Russell** Nassau Coliseum, Long Island, New York concert Aug. 11 included president **Irwin Segelstein**, Epic chief **Ron Alexenburg**, **Charles Koppelman**, new national a&r head. Their presence gives credence to the story that the Shelter label owned by **Russell** and **Denny Cordell**, is thinking of splitting from Capitol when the contract is up. **Cordell** is also accompanying **Russell** on his current concert tour. . . . "I have nothing to say—I agree with everything," is the complete text of **David Geffen's** speech when the announcement of **Holzman's** exit and **Geffen's** entrance into the Elektra-Asylum pairing. Atlantic's **Ahmet Ertegun** stated that he was sorry to see **Geffen** and **Asylum** leave the Atlantic stable. "We'll miss him and most of all we'll miss his billing." When asked how Atlantic would make up the billing, **Ertegun** replied: "By running faster." **Holzman** said that he would still be "very involved" in record companies. . . . Profoundly missed on the New York music writing scene: **Lillian Roxon**. Her early death, at 40, July 9 from a heart attack shocked many.

Recent envelopes from A&M publicity have been imprinted with "Inspire **Phil Ochs**." Shows the label still cares about their writer-blocked artist. And whatever happened to that **Ochs** Carnegie Hall "live" LP, when he was booed for imitating **Elvis**? . . . **Rodney Bingenheimer** out of hospital and back running his L.A. Disco after stroke. Physiotherapy returning him use of left arm. . . . **Stevie Wonder** recovering. . . . Ex-**Door** keyboardist **Ray Manzarek** has a new band with some heavy people; prodigy jazz drummer **Tony Williams**, guitarist **Larry Carlton** featured on Crusaders LPs and former **Elvis** bassist **Jerry Sheff**. . . . L.A. NARAS chapter set open forum on "Is It Dishonest Music or Creative Engineering?" featuring **Bones Howe**, to be broadcast on KPFK-FM. . . . **Limnie and Family Cookin'** set for four-week tour of the U.K. and Germany. Due to British success of single, "You Can Do Magic," Avco has re-released it in the U.S. . . . Pianist **Harry Warren**, composer of "Lullaby of Broadway" and a score of other standards, consultant to "50 Years of Warner Bros. Film Music" set. . . . Lettermen cutting promo spots for **Jerry Lewis** Muscular Dystrophy Telethon. . . . **Fifth Dimension** sold out their two Garden State Arts Center concerts in N.J. . . . Appearing at the recent California Special Olympics for Retarded Children was **Mac Davis** spotted with Apollo 14 astronaut **Edgar D. Mitchell**. . . . **Delaney Bramlett** made club solo debut at the Troubadour.

Bell group the **First Choice** was recently named the "Best New Female Group" at the Second Annual Soul and Blues Awards held at the Beverly Hills Hotel in Los Angeles.

**Barry Manilow** has produced a single by **Sally Kellerman**, "Triad" and will have his own spot, opening the second half, on the upcoming three month **Bette Midler** tour, on which he is musical conductor. . . . **Rubie Porter** of Binder/Porter Productions is in Australia to produce sessions for the local Wizard label. . . . Touring England: **Pat Boone**. . . . A platinum record from Atlantic Records to **Norman Gimbel** and **Charles Fox** for the sale of more than \$2 million of **Roberta Flack's** "Killing Me Softly With His Song," which the duo wrote. . . . CTI are servicing country stations now with **Lou Christie's** "Wilma Lee and Stony," the flip side of his current Three Brothers release (distributed by CTI). The title traces the career of the country artists named. . . . Miss USA, **Amanda Jones**, who won the title as Miss Illinois, is the daughter of **Ray Jones**, executive secretary of AFTRA's Chicago local. . . . The **David Lieberman's** (he's president of Lieberman Enterprises, Minneapolis) are expecting this fall. . . . What major firm is reconstructing its promotion forces after a group of its staff producers threatened to rebel because, they claimed, their product was not getting proper exposure?

## Label Printing Forecasts Good Business

• Continued from page 3

father. "We printed the small hole labels for the Columbia, RCA, Bluebird, Edison and Decca 78 recordings in those early days," added Fisher. "In 1923 we were incorporated and have been expanding ever since."

Both Fisher and his brother, **Martin C. Fischer**, vice president, attribute their sales surge to major pressers and labels increasing their demands for rush, multicolor label backdrops.

"We have seen a large increase in the major's buying their own label backdrops rather than allowing the pressing facilities to purchase," Fisher went on. "This is allowing many larger companies to purchase in huge quantities, hold back label stock on our floor and ship as needed all over the U.S."

Major increases in labels were noted in the finished, die cut and drilled labels. "It seems that the era of the small custom pressing is not dead," Fisher stated. "We have ex-

**David Frost** produces, and **Gordon Parks Sr.** directs the Paramount film, "Leadbelly" based on the life of **Buddie Ledbetter**. **Leadbelly**, meanwhile is in a mini revival with a reissue on Fantasy-Prestige, and a 1940's concert LP on Playboy. . . . **Tom and Dick Smothers** have been without managers for the past several years but now have **Ken Fritz** back helming their careers. . . . Driving 265 yards, **Sammy Kaye** swung and swayed his way to winning the longest drive trophy at WVNJ's annual Engelwood, N.J., golf outing.

Dover Publications have just issued the original sheet music for 89 songs in a "Favorite Songs Of The Nineties" compilation, retailing at \$5.95, edited by **Robert Fremont** and with an introduction by pianist and era-expert **Max Morath**. . . . **Billy Ward**, of the **Dominoes**, starting legal action over the **Clarence Carter** single, "Sixty Minute Man." **Ward** recorded "Sixty Minute Man" in 1951 with the **Dominoes**. . . . **New Seekers** make their Las Vegas debut at the Riviera Hotel with **Vicki Carr** on Aug. 22.

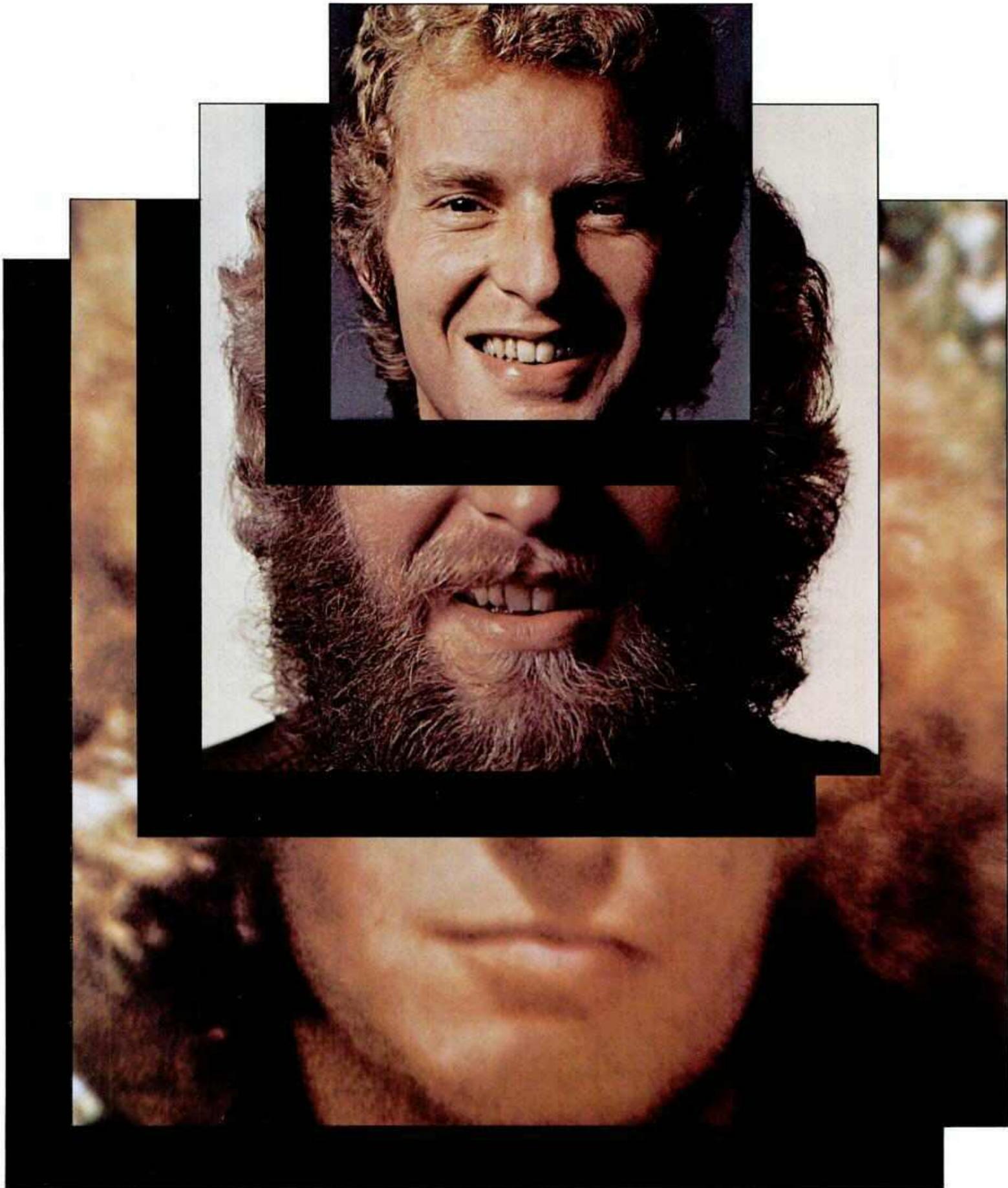
"Hammering Hank," based on the exploits of **Henry Aaron** of the Atlanta Braves, currently in pursuit of **Babe Ruth's** homerun record of 40 years, will be released as a single on Clintstone Records (released by Atlantic) by Birmingham, Alabama group, **Blast Furnace Band** and the **Grapevine Singers**. . . . **LaBelle** members **Nona Hendryx** and **Sarah Dash** acted as hosts at the Soul At The Center, New York gospel concert last week, introducing **Mighty Clouds of Joy**, **Institutional Church** and **New York Community** choirs. Producer **Ellis Haizlip** invited them back to the **Bloodstone**, **Billy Preston** concert, Aug. 18. **LaBelle**, invited to appear on the series, had to decline as **Patti LaBelle** is recovering from the birth of her first child. . . . Entertainment Overseas Ltd. is offering a \$10,000 reward for recovery of stolen **Led Zeppelin** money taken from a safe deposit box at the Drake Hotel, New York, July 29. . . . RCA are scheduling for U.K. release a collection of early **Paul Anka** million sellers. . . . **Johnny Mathis** tours Europe this week, South America in October and the Far East next February. . . . Following a recent meeting each member of the former **Beatles** will appoint his own director of Apple.

**Bruce Lewis Brown** of Tallahassee, Florida, is the winner of the \$250 first prize in the ASCAP's 1973 **Nathan Burkan** Memorial competition for his essay "Copyright Protection For Performance Styles." . . . **Manu Dibango**, who speaks little English, was assisted during his New York stay (he appeared for 10 days at the Apollo Theater) by **C. B. Bullard**, Atlantic promotion man. . . . The Isle of Man, U.K. Jazz Festival, to have featured **Duke Ellington**, **Woody Herman** and others in September, has been cancelled owing to a fire destroying the hall where many events were to take place. . . . Chappell are rush releasing a deluxe folio of 11 **Sly Stone** compositions contained in the artist's new album, "Fresh." It contains photographs by **Steve Paley**, in Columbia Records' promotion department. . . . **Lou Reed** rehearsing his new band in Stockbridge, Mass. for two weeks, following a Portugal vacation. . . . The **Heywoods**, a nine piece instrumental group piloted by **Bea Donaldson** signed by **Dick Clark** for a new TV series, "Action '73" on the basis of the ratings chalked on the first three segments aired recently by ABC-TV. . . . ABC-TV's **Brady Bunch** at Cincinnati's Kings Island amusement park to film 1973-74 episodes in the series. . . . **Nicky James** and his band from the U.K. will appear with the **Moody Blues** on their forthcoming European, Far Eastern and U.S. tour, staying on afterwards for U.S. gigs. **Moody Blues** will also release, through MCA publishing, a songbook to coincide with the tour. Book retails at \$3.95. . . . **Procol Darum** get the 120 piece Los Angeles Philharmonic, a 36 voice choir and electronics for their Hollywood Bowl appearance, Sept. 21.

**Eric Weissberg** and **Deliverance** make their first appearance on Grand Ole Opry, Sept. 1-2. . . . Bell in an oldies-hit singles groove with **David Cassidy** reviving the **Lovin' Spoonful's** "Daydream," the **Delphonics** with **Dionne Warwick's** "Alfie" and upcoming **Joey Scarybury** (on Big Tree) with **Fats Waller's** "I'm Gonna Sit Right Down And Write Myself A Letter" and **Little Richard's** "Good Golly Miss Molly" which revives his old hit, "Good Golly Miss Molly."

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# Chip Taylor's Last Chance

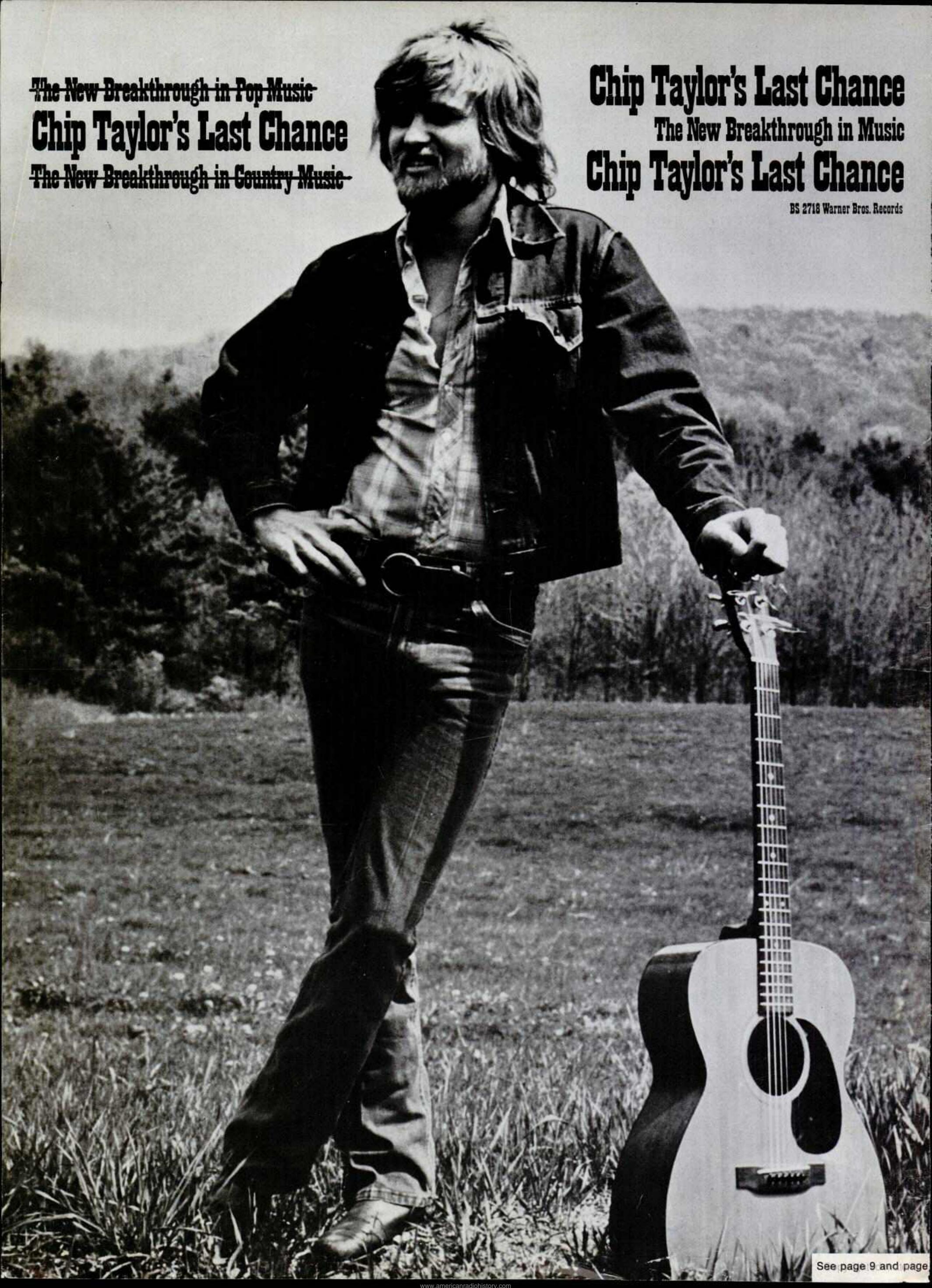
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See page 9 and page