

# Billboard

## One-System Accord On 'Q' Sought in U.K.

By RICHARD ROBSON  
Staff Member, Music Week

LONDON—A number of major European record companies are hoping to agree among themselves on the use of one system for their respective 4-channel releases.

Spearheading the move are Decca in Britain and the Polygram group—two major international firms which have still to make any sort of commitment, long or short-term, to 4-channel. Decca technical director, Arthur Haddy, told Billboard that his company would certainly not be making any quadraphonic record releases until some form of unofficial agreement had been reached with Polygram over which system to back.

Haddy emphasized, however, as did Steve Gottlieb, chairman of Polygram UK, that although the two companies were initially seeking to reach some sort of agreement together, each is also individually discussing the problem with several other European firms that have yet

to make a long-term commitment to one of the systems.

Haddy also stressed that no decision on which system to adopt had yet been reached and that with the 4-channel market still developing only very slowly in the UK, there was "no real hurry."

He commented: "I think its very necessary to try and get some sort of standardization—we don't want the confusion that is developing in America happening over here. We are examining all the 4-channel systems although no decision has been taken yet."

Gottlieb also confirmed that his company is still evaluating the various 4-channel formats although he

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## Exempt Offer in Probes

By JIM MELANSON

NEW YORK—The granting of immunity in return for testimony is one of the many tools in the arsenal of Newark's U.S. Attorney Herbert Stern, who is heading the Justice Department's probe into allegations of drugola and payola within the music industry. (See Stern profile pg. 66.)

"Whenever we grant immunity to a witness," said Stern, "we have to decide whether the testimony is in the public interest. If a sergeant's testimony can lead us to the generals, we will definitely consider the granting of immunity. If the same testimony is directed against someone of a lesser position than that of the ser-

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## AFM, Disk Cos. Enter New Pact

By ROBERT SOBEL

NEW YORK—An agreement on a new contract between the American Federation of Musicians (AFM) and the record companies is imminent and should be reached by late Friday (20), according to a highly placed source.

Talks between the two parties began formally on July 12, when the union had submitted 19 main proposals to the record firms. Of the 19 proposals, two had met with resistance by the firms, it was learned. These two items concerned money and pension, and had delayed the thrust for a quick settlement by the musicians and record executives.

The proposals which had caused the stalemate, specifically, were the 1 percent increase demand on pen-

sions and the fourfold wage increase offer consisting of (a.) special session increase of \$6.00; (b.) \$10.00 wage increase on non-symphonic sessions; (c.) an increase of \$10.00 in symphonic rates; and (d.) a Canadian rate increase in rates of \$10.00.

The old contract, which would have expired on July 31, had been in effect since April 1972.

The agreement will go to the union membership for ratification, with only those eligible to vote who actually participate in recording.

### Participants

Representing the AFM during the labor discussions were Hal Davis, AFM president; Henry Kaiser, counsel; Bob Cruthers; Alan Wood, head of the Canadian AFM and Victor Feuntealba, vice president of the AFM. Among those labels represented at the talks were RCA Records, Columbia Records and ABC Records, although spokesmen at the meeting refused to confirm this.

At presstime it was understood that the Record Industry Association of America (RIAA) would meet in New York Saturday (21). Reliable sources indicated that a good portion of the meeting would be devoted to talk about the pact. RIAA spokesmen could not be reached at presstime.

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## Buyers' Syndicate Adds Tape

By EARL PAIGE

CHICAGO—The 13-year-old Merchants Buying Syndicate, Inc. representing buyers from over 200 member mass merchandisers is continually adding tape equipment and accessory exhibits, said Art Wachtel, executive vice president, because MBS is growing so fast and because electronics has become a stable item. Wachtel, here at the housewares

show where the New York-based MBS holds its own sort of mini buyers event, added quickly, "Of course, there's still the normal amount of wheeling and dealing" in electronics.

MBS' main growth, however, is seen in its two annual shows at the Diplomat Hotel in Florida each September and March where there are 350 booths (representing that many

manufacturers) occupying 45,000 to 55,000 square feet and from 1,600 to 1,800 buyers.

Acknowledging that there are many other buying syndicates, Wachtel said, "We are the largest hard goods syndicate." MBS has 14 full-time staff member buyers and a separate organization, American

(Continued on page 34)

## C/M Academy Plans Expand

By NAT FREEDLAND

LOS ANGELES—The Academy of Country and Western Music here, under newly-elected board chairman Rick Landy, has embarked on the most active program in its eight-year history. Aside from negotiating with television networks and potential sponsors to broadcast their annual March awards show (Billboard,

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## Capitol World Films' Promo

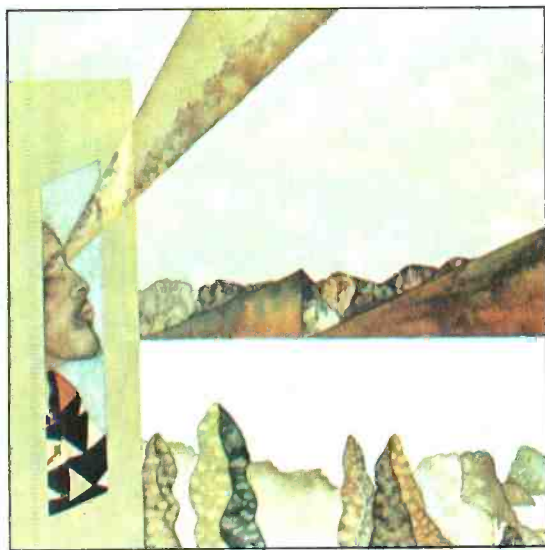
By BOB KIRSCH

LOS ANGELES—Capitol Records may be embarking on the biggest recent drive to stimulate singles sales in foreign countries through the use of promotional films.

The label has made three color singles promotional films for distribution to international markets, with plans for nine more such projects during the next year.

The films, covering various categories of music, are created and produced by the Film Factory here, according to Capitol's director of

(Continued on page 10)



Presenting the world's newest wonder. Stevie Wonder's new album, "INNERVISIONS." Following the remarkable success of his talking book album (which featured two number one singles, "Superstition" and "You Are The Sunshine of My Life"), "Innervisions" reflects the continuing musical growth and innovation of the young artist.

(Advertisement)

## Cross-Overs Boost C/M Sales Peaks

By CLAUDE HALL

LOS ANGELES—Country music is slowly, but surely making a firm and quite substantial entry into the pop music field. Especially into pop music radio and the bonus sales that a record which crosses over—that is: Sells in two different types of markets—has in the pop markets.

This is nothing new; country artists for years have come up with, occasionally, big pop hits—Eddy Arnold, Sonny James, Marty Robbins and George Hamilton IV. However, today record companies are concentrating on creating cross-over records. Basically, this is the same avenue that many record companies have been taking with soul music.

(Continued on page 4)

## Forum Eyes Ms. Stature

LOS ANGELES—The place of the female in radio is currently one of the major problems facing all radio stations, according to David Moorhead, general manager of KMET-FM here and chairman of the advisory board for the sixth annual Billboard Radio Programming Forum.


"Where are radio stations going to obtain competent women? Nearly every radio station is hunting right now to hire women . . . not for secretarial positions, but to be air personalities, music directors, assistant program directors, maybe even become program directors. The problem is that there hasn't been a training process for women in radio, as there has been for men, who start in smaller markets and work their way up, eventually to become program directors and or general managers."

Thus, a special segment of the "hot seat" session during the Forum Aug. 16-18 at the Century Plaza Hotel in Los Angeles will be devoted to women in radio. Rachel, air personality on KSN-FM, San Francisco, will moderate and among the women who'll be on the dias will be Doreen Davies, executive producer, Radio One, British

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(Advertisement)

ERLE HAGGAI	OWENS & SUS	LAYE BUCK	REDDIE HAR	TENNESSEE ER	JRD TENNES
OMERLE HAC	AN RAYE.BUC	WENS & SUS	RT FREDDIE	E FORD TENN	E ERNIE FOF
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MERLE HAGC	SAN RAYE BL	OWENS & SL	HART FREDDI	O TENNESSEE ERNIE F	
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GGARD MERLE	SUSAN RAYE BUCK OWENS &		E HART FREDDIE HART	ORD TENNE!	
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"I'm Gonna Love You Just a Little Bit More Baby" – Barry White  
\*\*"I've Got So Much to Give" – Barry White  
\*\*\*"The Morning After" – Maureen McGovern  
"I've Got So Much to Give" – Barry White



# NARAS Unit Symposium

By SAM SUTHERLAND

## Unlicensed Duplicators Warn Publishers: Will Void Uncashed Checks

By JOHN SIPPEL

LOS ANGELES—The rare problem of cashing royalty checks from music users has surfaced recently. Several of the computerized payment agencies, utilized by unlicensed duplicators, served notice on music publishers that they are voiding payment checks within 60 to 90 days after issuance.

A spokesman for the unlicensed duplicators stated that, based upon the recent Marks Decision and other recent decisions (Billboard, May 5), representatives of unlicensed duplicators have informed representatives of publishers and publishers that their failure in the past to accept checks constituted a misuse of copyright and a violation of antitrust law and excused payment of royalties so long as such violation of the law continued. He said that 60 days was sufficient time for anyone to cash the check, he felt, and clearly showed the publisher would not cash the check, which he alleged was a misuse of copyright. A counsel for a number of unlicensed duplicators said he enclosed a letter with his payments, emphasizing, too, the need for this bookkeeping and accounting to be reconciled since so many checks were not being cashed

and said checks would be voided to clear up his books.

Arthur Leeds, Los Angeles counsel for a number of unidentified duplicators, who fought the Goldstein vs. California case to a Supreme Court hearing, told Billboard in Feb., 1972, that his then-new computerized royalty payment service, serving 16 clients, was paying \$30,000 monthly to publishers. It is not known if Leeds' client list has increased or shrunk since that time. There is a computerized payment service in Oklahoma City and one in Charlotte, N.C.

Publisher consternation caused by the letters about the uncashed checks evidently afforded some stimulus for a letter which went out June 25 from the office of Al Berman of the Harry Fox Agency, New York.

In the seven-page letter, Berman outlined recent judicial developments which have a bearing on the unlicensed duplicator-publisher relationship. The Berman letter requested instructions from each publisher as to the action the Fox agency take on behalf of the publisher in respect to the unauthorized dupli-

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## NLRB Orders AFM, 11 Agencies to Court

NEW YORK—The American Federation of Musicians (AFL-CIO) has been ordered, along with 11 talent agencies engaged primarily in the country field, to appear in Federal Court, Nashville, on Aug. 21, 1973, to answer charges of unfair labor practices brought against it by The National Association of Orchestra Leaders.

The complaint, filed before Sidney Danielson, regional director, Region 2, of the National Labor Relations Board, also cites the Wichita Falls Musicians Association, the Association of Musicians, Local 257, AFM; Top Billing, Inc.; Atlas Artist Bureau, Inc.; Acuff-Rose Artists

Corp.; Moeller Talent, Inc.; Scruggs Talent Agency Inc.; Musicians Protective Union #367, AFM; McConkey Artists Corp.; Silver States Talent Agency; Don Anderson; George Soares Associates; Don Rogers d/b/a Lone Star Artists; and Herb Remington.

The primary charge in the 20-page complaint is that the organizations cited have engaged in, and are engaging in unfair labor practices affecting commerce as set forth and defined in the National Labor Relations Act, as amended, 29 U.S.C., Section 151.

The complaint, which also cites a

(Continued on page 4)

## Admiral & Warwick Join Quality Control Confab

CHICAGO—Admiral Corp. and Warwick Electronics are two more major producer of home phonographs to become involved in the Billboard Jukebox Conference quality control subcommittee meetings now underway.

Grant Hubbell of Admiral attended the meeting here last week for Orlando Taraborrelli, of Philco-Ford, who also wanted to attend. Both are members of the Electronics

### L.A. NARAS Natl. Reps

LOS ANGELES—The local chapter of National Academy of Recording Arts and Sciences has elected as its national trustees Jay Cooper, Mike Post, John Scott Trotter, Ruth White and Lee Young. They will represent Los Angeles on the nationwide NARAS board for two years.

More Late News  
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NEW YORK—The NARAS Institute, formed years ago to instigate the development of commercial music education at universities and colleges throughout the U.S., and the Nashville chapter of NARAS, have set a special national symposium of music educators and members of the commercial music industry for Aug. 27-30 in Nashville.

Henry Romeras, national coordinator for the Nashville-based Institute, described the response from educators to an initial query regarding such a meeting as "overwhelming."

Purpose of the symposium will be "to establish personal contact between people of stature in the commercial music industry and the instructors in the universities and colleges. In many cases, the difficulty in presenting these new courses has been in establishing a direct line

of communication with the industry."

Among industry figures already slated to participate are Stanley Adams of ASCAP, Edwin Kramer of BMI, Jules Malamud of NARM, Dick Jablow, national legal advisor for NARAS, Sal Shiantia of MCA, Joe Talbot of United Record Pressing, Sam Phillips, Kris Kristofferson and Wesley Rose of Acuff-Rose.

The NARAS Institute—which, in the years since its formation, has worked toward the development of professional music education beyond isolated courses toward the creation of unique and concentrated curricula with specific goals—has been monitoring current campus activities related to the professional music industry. Through the symposium, top personnel in all areas of the industry and educators already developing commercial music

courses will be able to meet so that the industry can hear existing programs and courses explained in detail.

In addition to those individuals already named as participants, the Institute is approaching members of key industry organizations such as the RIAA, NARAS, NARM, BMI, ASCAP and SESAC, along with top audio engineers, music attorneys, management and promotion executives, record company personnel and publishing executives.

In addition, the Institute is inviting electronic equipment companies, publishers involved with commercial music education materials and representatives from the music merchants community. Also being invited are representatives from all music trade papers.

The NARAS Institute has as its board members several members of the professional music community. Bill Williams, country editor for Billboard, is the newly-elected president of the board, while vice presidents are Ruth White, electronics composer from Los Angeles, and Father Norman J. O'Connor of New York, jazz authority, Secretary-treasurer is Knox Phillips of Memphis, son of Sam Phillips. The Institute also has an educational committee of three people in each of six major recording cities in the U.S., along with two representatives on the board from each of those cities.

## Piracy Crackdown Reaches Four States

NEW YORK—The battle against unauthorized duplicating of recorded music product gained momentum last week with a four-state crackdown by police and the courts against a number of alleged dupli-

In Brooklyn, N.Y., Justice Edward Lenton, sitting in Supreme Court handed down a \$1,000 fine or a six month jail term to Erwin Damsky after he pleaded guilty to violating the New York anti-piracy law.

Damsky, along with two other men had been arrested last December, following a raid on his company, during which 30,000 pirated tapes, and 2,500 pornographic films were seized.

In Mineola, N.Y. Judge William

Gitleman, sitting in the First District Court, Nassau County, fined Edward B. Smith \$750 for violating Section 561 of the General Business Law—knowingly selling bootleg tapes.

Smith, owner of Broadway Records and Tapes, Hicksville, L.I., had been convicted June 19, by a six man jury. This is, reportedly, the first known instance of the conviction, by a jury, of a retailer charged with selling unauthorized duplications of recorded products.

In nearby Pennsylvania, state police are reported to have seized more than 700 tapes in raids on two retail operations owned by Hessler Bros. Inc., John Woodcock, assistant district attorney of Blair County, Pa., is expected to file charges shortly.

In Wisconsin, Federal Judge John W. Reynolds of the Eastern District has ruled that record companies may get relief in the state courts for unauthorized duplication of their recordings.

Judge Reynolds' decision was handed down in a case where nine manufacturers of legitimate recordings, on behalf of themselves and as a class action, had brought suit in Milwaukee County Circuit Court against a company which, allegedly had been distributing pirated copies of the plaintiffs recordings.

The record companies had claimed unfair competition by Economic Consultants, Inc., (doing business as E. C. Tape Service) and three officials of the company.

Judge Reynolds' ruling which was issued last week, but was, reportedly, written prior to a similar decision by the U.S. Supreme Court upholding a California anti-piracy law, said "it may be in the public interest to make non-patentable and non-copyrightable ideas or designs or compositions freely available to the public."

He added, "However, it does not follow that when a manufacturer uses its money, personnel and technical expertise to produce merchandisable product, the final product may be used by any one without limitation."

The judge continued, "I believe that record manufacturing companies attain an interest in their recordings which may be protected by state unfair competition laws."

Reynolds pointed out that com-

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## Motown Special Anthology Set

LOS ANGELES—Motown will release a three-record set anthology series honoring artists who have been with the label 10 years or more.

Set to retail at \$9.98 for a three-record set, the series begins in August and will run through next February, according to Tommy Noonan, executive assistant to Motown's president Ewart Abner.

Among the artists slated for the series are the Temptations, Diana Ross and the Supremes, Marvin Gaye, Jr. Walker and the All Stars, Stevie Wonder and Gladys Knight and the Pips.

"The albums are a 10-year history in pictures, story and song," Noonan said. An in-depth booklet accompanies each box set. There is a special cover art design for the series.

## Handleman & NMC In Tie Talk

DETROIT—Handleman and NMC were reportedly in the throes of a business negotiation which would bring to Handleman the record/tape departments of the remaining 11 White Front Stores in southern California and the Topps chain of Midwest variety store departments handling recorded sound.

Neither Dave Handleman nor Jesse Selter of NMC could be reached at prestime for comment.

## MGM Takes Over Hickory U.S. Distr.

By BILL WILLIAMS

NASHVILLE—Hickory Records and its subsidiaries, after 20 years of independent distribution, have signed a national distribution and manufacturing arrangement with MGM. The arrangement is now in effect, according to Wesley Rose, president of Hickory.

Under the deal, MGM will do the pressing and handle distribution, but Hickory and its producers will continue to perform the creative end. The first releases are set within the next few weeks with singles by Glenn Barber, a duet with Don Gibson and Sue Thompson, Leona Williams and Bobby Bonds, all of whom have had records on the Billboard charts.

Terming it a "serious effort to build the label," Rose said the move will be helpful in crossover product. He noted that 10 Hickory promotion men will continue in that capacity, boosting the sales of singles, tapes and LP's.

Rose pointed out that he enjoyed a long relationship with MGM, as has his company. Hank Williams, an Acuff-Rose writer, was the man who "started the MGM label."

Rose, a leading publisher and manufacturer, said the move could only strengthen his merchandising. The product will include TRX, a currently operating subsidiary, and any others that might be developed. The pact was worked out personally with Mike Curb, MGM president.

Rose said his artist roster would give MGM a good deal with which to work. It includes Don Gibson, Roy Acuff, Leona Williams, Glenn Barber, Sue Thompson, The Plainsmen, Kallie Jean, Redd Stewart, Bobby Bonds, Bill Mack, and Roy Acuff Jr. Hickory now is in its 21st year of operation.

# CTI Offers Stereo, SQ on Disk & Tape

By BOB KIRSCH

NEW YORK—CTI Records is now offering simultaneous stereo and SQ quadrasonic release on all disk product as well as on 8-track and reel-to-reel tapes.

The first LP's, Eumir Deodato's "Prelude/Deodato" and Grover Washington Jr.'s "Soul Box" are already on the market, and all albums recorded from this point on will be available in 4-channel according to firm vice president John Rosica.

The jazz label will release approximately two disks a month, keeping with its present policy, Rosica added. Upcoming stereo and 4-channel releases include the new Deodato (shipped last week), as well

as LP's and tapes from Stanley Turmentine, Airtio and Don Sebesky.

"We try and be a consumer oriented company," Rosica said, "and we feel that quadrasonic hardware, both in disk and tape playback form, is now a firm consumer product. If the instruments to play the material is available to everyone, then we should supply that material."

"We feel we can offer the stereo and 4-channel versions of our material completely simultaneously because we are a relatively small company," Rosica said, "and because Creed is handling so much of it himself. He likes to do everything at once."

# General News Cross-Overs Boost C/M Sales Peaks

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Last week, MCA Records quickly crossed the "barrier" between country music and pop music with Conway Twitty's single "You've Never Been This Far Before" when it was added to the playlist of Top 40 station KILT-AM in Houston.

But this is just one example of what's happening. Charlie Rich is just coming down the Hot 100 Chart with "Behind Closed Doors," this week at No. 27. Jeanne Pruett has "Satin Sheets," a big hit that has now dropped back to No. 48. Kris Kristofferson has "Why Me" this week at No. 50. Other country acts scoring on the pop chart this week include: Jerry Reed, Lynn Anderson, Donna Fargo and you might even lump Commander Cody & His Lost Planet Airmen into that group, too. While Tom T. Hall, Anne Murray, and Charley Pride are in the Bubbling Under section of the chart.

All of these acts, with the exception to Jeanne Pruett, are no strangers to the Hot 100 Chart lately. And all of these records "transcend the country music field," said Vince Cosgrave, vice president of sales for MCA Records.

MCA is now into about the last week of a two-month country music sales promotion. Riding the crest of strong promotion and strong resultant sales on Conway Twitty, Loretta Lynn, Jeanne Pruett, Jerry Clower, Marty Robbins, Bill Anderson, and Cal Smith, the label has accomplished in about two months a volume of country music sales equal to the first five months of the year. And, of course, a healthy part of this has been in singles such as the Pruett single.

Ordinarily, a strong country artist might sell as many of 175,000 singles. Twitty, because he's a super star in country music, might sell a quarter-of-a-million singles. "But it's when these artists break into the pop market that you get anywhere up to half a million sales. 'Satin Sheets' by Jeanne Pruett went pop. We're over 600,000."

The current country music sales promotion that MCA is undertaking "looks like the most successful country music promotion in the history of this company," Cosgrave said.

# Executive Turntable



WEBER



DELAHANT

Dick Weber named associate director, national promotion, for Epic Records and the Columbia custom labels. He was recently national promotion director, Big Tree Records and worked in similar capacity for Ampex Records. Bob Sarlin, editor of CBS' Playback and Inner Sleeve named manager, publications, Columbia Records. He will continue to edit Playback and Inner Sleeve but will also create other publications for Columbia.

Jim Delahant named director, East Coast a&r, Atlantic Records. He is a former assistant to Jerry Greenberg, senior vice president and general manager of the label and also worked with Jerry Wexler as a member of the label's think tank. . . . Jeffrey S. Kruger named chairman of the U.K. group Ember Records and is succeeded as managing director by assistant managing director, Jeffrey L. Horton. Leslie Lewis and Gerald Fifer named to the board of directors, Ember Records Ltd. The label has offices in New York and Los Angeles as well as London.

The regional managers have been named in BASF Records. In the East Irv Derfler, form sales manager with Philadelphia's David Rosen Inc., has been named. He has worked independently with BASF for the past year. Hal Gold, based in Chicago, will oversee the Mid West. He is a former regional manager for Chess Records. Former KRLA program director, Dick Moreland, also a producer for RCA, will represent BASF in the West, based in Los Angeles. . . . Eddie O'Loughlin named general manager, Midland Music International. He is former professional manager, Buddah Music companies, joining from Sunbury-Dunbar.

David Hart named manager of the college concert division, Monarch Entertainment Bureau, N.J. He formerly worked with the Millard Agency, Fillmore East and College Entertainment Associates. . . . Ken Kohda, TDK Electronics Corp.'s former sales manager, is now national brand manager and Stan Nadelman has been named sales administrator for the cassette and magnetic tape product firm. Sandy Cohen has been named TDK's Western regional sales manager and John Schroeder named Eastern regional sales manager. Jules Rubin named vice president, marketing for TDK. He formerly headed his own firm as an independent manufacturer's representative dealing with a number of Japanese and U.S. firms. . . . Jim Galloway named tape production manager, Record Club of America's Manchester, Pa. facility. He was formerly general foreman for electronic maintenance, CBS tape division, Terre Haute. Jerry Adelman, also from CBS, named assistant manager, tapes.

B. M. (Bill) Stough joins Orrox Corp., as operations manager, from Lockheed Aircraft and Ampex Corp. Orrox manufactures magnetic iron oxides for the tape industry. . . . Susan Steeb named personal assistant to John Apostol, president Apostol Enterprises. She joins from Betty Sperber's Action Talent. . . . Ken Friedman named West Coast sales representative for Sid Woloshin Inc., New York production house.

Gene La Brie, national sales manager, Maxell Corp. will also have responsibility for professional studio sales and OEM—audio products. Fred Zahn named Maxell's North East regional sales manager, professional studio sales. T. Ozawa, marketing manager, will also handle professional studio sales, OEM additionally. Mark Harris appointed customer service manager, Maxell Corp. of America.

# CTI Sets 1st Branch 'Outside' in Canada

NEW YORK—CTI Records has opened its first company operation outside the U.S. with the opening earlier this month of CTI Records of Canada, Ltd., based in Lachine, Que.

Branch opening was announced via ads in the Canadian trade press, while Vic Chirumbelo, CTI vice president, marketing, contacted dealers and radio stations to announce the opening.

New product will be released simultaneously in the U.S. and Canada.

All of the merchandise will be shipped by CTI Records of Canada and will be newly manufactured in Canada. Operations began July 3.

Lou Munson has been named

branch manager, transferring there from CTI in Cincinnati, where he headed sales and promotion. Other staff personnel is drawn from Canadian employees.

# NLRB Orders

• Continued from page 3

number of nightclubs, bars, cocktail lounges and other places offering live entertainment around the country, further charges that the acts and conduct described in the complaint, have a close, intimate and substantial relation to trade, traffic and commerce among several states, and tend to lead to labor disputes burdening and obstructing the free flow of commerce.

JULY 28, 1973, BILLBOARD

# SALES vs. PROMO Charts Show Industry Woe

LOS ANGELES—Billboard's new chart methodology, which samples singles and album sales from representative dealers in 22 different key marketing areas is revealing some basic weaknesses in the marketing and distribution structures of the record business.

EXAMPLE: One company has an outstanding promotion organization. It gets records played. It spends money for consumer advertising, it promotes their action in the tradepapers. In short, it establishes a demand.

Billboard's research team picks up the fact that Label X is getting good air play. It would seem reasonable to expect that sales will follow. However, and here is where the in-depth market-by-market information becomes valuable, the sales do not correspond to or respond to the amount of promotional attention the product is receiving.

In checking this problem through with the marketing and sales teams of Label X, we learn that they too were aware of the problem which they had pin-pointed to be as follows: Label X is distributed by a national distributing organization, known as Distributor Y. Label X asks Distributor Y, "How come my record is not being stocked in record outlets in the Dallas area?" Distributor Y reports that Rack operation Z is on "hold." Since this rack has a lock on this marketing area, there is nothing that can be done.

Furthermore Distributor Y says he is getting more and more concerned and is beginning to go into action by going direct to more of the larger accounts. Thus he eliminates one of his opportunities (one account—one shipment—one billing). However, at the same time, he substitutes direct contact with Rack Z's account and makes satisfactory credit arrangements so that "open-to-buy" becomes less of a problem.

Furthermore, if one of the many accounts does run into financial difficulties, it does not effect an entire marketing area or a huge account that might be controlling literally thousands of record outlets.

This is not an attack on anyone—Label X, Distributor Y or Rack Z. It simply illustrates one of the key problems being faced today by responsible management in the record industry.

<b>NATIONAL DISTRIBUTORS.....119</b>	<b>Famous Group..... 9</b>
<b>WEA..... 34</b>	Blue Thumb..... 4
Warner Bros..... 11	Sire..... 3
Reprise..... 4	Paramount..... 1
Capricorn..... 1	Neighborhood..... 1
Chrysalis..... 1	<b>London Group..... 8</b>
Atlantic..... 11	London..... 2
Atco..... 3	Hi..... 2
Asylum..... 1	Parrot..... 2
Elektra..... 2	Dream..... 1
<b>CBS..... 32</b>	Threshold..... 1
Columbia..... 20	<b>ABC Group..... 8</b>
Epic..... 7	ABC..... 6
Monument..... 2	Dunhill..... 2
Gamble..... 1	<b>Bell Group..... 7</b>
Stax..... 1	Bell..... 6
Enterprise..... 1	Big Tree..... 1
<b>CAPITOL..... 17</b>	<b>Buddah Group..... 4</b>
Capitol..... 9	Buddah..... 2
Apple..... 5	Curton..... 1
Hidden..... 1	Kama Sutra..... 1
Island..... 1	<b>Chess/Janus Group..... 4</b>
Shelter..... 1	Westbound..... 2
<b>RCA..... 14</b>	Cadet..... 1
RCA Victor..... 11	Janus..... 1
Grunt..... 2	<b>Phonogram Group..... 3</b>
Chelsea..... 1	Mercury..... 3
<b>UDC..... 12</b>	<b>Fantasy..... 3</b>
United Artists..... 5	<b>CTI Group..... 2</b>
Polydor..... 3	CTI..... 1
MGM..... 2	Kudo..... 1
Pride..... 1	<b>All Platinum..... 1</b>
<b>MCA..... 10</b>	<b>AVCO..... 1</b>
<b>INDEPENDENT DISTRIBUTORS. 81</b>	<b>Crescendo..... 1</b>
<b>Motown Group..... 13</b>	<b>Mainstream..... 1</b>
Motown..... 7	<b>20th Century..... 1</b>
Tamla..... 3	<b>Sussex..... 1</b>
Soul..... 2	<b>Vanguard..... 1</b>
Gordy..... 1	
<b>A&amp;M Group..... 12</b>	
A&M..... 9	
Ode..... 3	

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# Unearthing another monster. Edgar Winter's new single, "Free Ride."

5-11024



"Free Ride" is the follow-up to Edgar's million-selling single, "Frankenstein," both from his album "They Only Come Out at Night." On Epic Records

KE 31584 Also available on tape

**THE EDGAR WINTER GROUP**  
**THEY ONLY COME OUT AT NIGHT**

Including:  
Frankenstein/Hangin' Around/Undercover Man  
Alta Mira/We All Had A Real Good Time



### Edgar Winter's forthcoming tour.

Monday, July 23  
Mississippi Valley Frgrnds.  
Davenport, Iowa  
Tuesday, July 24  
Civic Aud. Omaha, Neb.  
Friday, July 27  
San Francisco, Cal.  
Saturday, July 28  
Long Beach Arena  
Long Beach, Cal.

Sunday, July 29  
Balboa Stadium  
San Diego, Cal.  
Tuesday, July 31  
Midnight Spec. Taping  
Los Angeles, Cal.  
Thursday, August 2  
Ice Palace  
Las Vegas, Nev.  
Friday, August 3  
Leiland Arena  
Fresno, Cal.

Saturday, August 4  
Memorial Aud.  
Sacramento, Cal.  
Sunday, August 5  
Swing Aud.  
San Bernardino, Cal.  
Sunday, August 12  
Fairgrounds  
Chester, W. Va.  
Thursday, August 16  
Univ. of S. C.  
Columbia, S. C.

Friday, August 17  
Orlando, Fla.  
Saturday, August 18  
Coliseum Savannah, Ga.  
Sunday, August 19  
Portsmouth, Va.  
Saturday, August 25  
Civic Center  
Saginaw, Mich.  
Sunday, August 26  
Cobo Hall Detroit, Mich.

Tuesday, August 28  
Amphitheatre  
Chicago, Ill.  
Thursday, August 30  
Convention Ctr.  
Louisville, Ky.  
Friday, August 31  
Coliseum  
Greensboro, N. C.  
Saturday, September 1  
Civic Center  
Charleston, W. Va.



# Billboard

The International Music-Record-Tape Newsweekly

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Vol. 85 No. 30

## Subpoenas Out for Now; McClellan

WASHINGTON—Sen. John McClellan, chairman of the Senate Copyright Committee, has no immediate plans to subpoena record industry executives, Sub-committee counsel Tom Brennan stated last week.

Sen. McClellan is preparing questionnaires, to be sent out by the end of this month, questioning promotional practices and the executive surveillance by record companies, both RIAA members and independents but has absolutely no plans for any subpoena of executives (Billboard, July 7 and July 21).

Sen. McClellan, in announcing his own investigation recently, emphasized that his interest was strictly legislative. He wants to check out the extent of the payola rumors in order to put the true facts before the Senators' who will vote on a record performance royalty provision in the copyright revision bill now under consideration.

Sen. McClellan, who supports the record performance royalty and the revision bill (S. 1361), fears that even unverified scandal's about alleged payola and drugola in the music industry, would be used against the proviso for a royalty for performers and producers of recordings, when the recordings are used for profit. The performance royalty is strongly opposed by broadcasters and jukebox operators (Billboard, July 7).

However, said counsel Brennan, should the questionnaire or other bona fide evidence turn up widespread payola or failure by executives to control their employees' promotional practices there is nothing to rule out the possibility of subpoenas or hearings at some future date. But as of now, the rumor of subpoenas by Sen. McClellan's subcommittee are "totally erroneous. We have no plans to subpoena anyone," said counsel Brennan.

## Letters to the Editor

### Service Suggestion

Dear Sir:

As a "never-miss" reader of your Vox-Jox column, I can't help but notice the number of stations which complain about poor record service. Having been program director here for a little more than a year, I have found that record service can be improved by using a combination of courtesy, consistency, and information.

When I arrived at WUDO, I changed the format for a total potpourri to one of an un-numbered Top-40 with album cuts and "oldies." The first problem was to get "rock" service from the companies who were sending records, and second was to get albums. We instituted a weekly playlist, sending it not only to those companies giving us service, but to all the companies we could find in the "Billboard Buyer's Guide" which might be applicable to our station. Along with the first playlist was a cover letter requesting service and explaining our new format.

By continuing to send playlists every week, the companies became aware not only of our station, but our format, and the fact that we were introducing records long before they hit the charts. Most of our singles problems were cured by this. As for albums, we just kept reminding the

(Continued on page 24)

## General News Quadracast Inc. Bows New Clip

By CLAUDE HALL

SAN MATEO, Calif.—A new integrated chip that will not only demodulate CD-4 quadrasonic records but compensate even for poor pressings will be on the market before the end of the year. The chip, developed

by Lou Dorren, vice president and director of research for Quadracast Systems Inc., will be distributed by Matsushita Electric Corp of America in the western hemisphere and the Far East.

Currently, both RCA Records and the entire WEA group of Warner Bros., Elektra, and Atlantic

Records are issuing albums in the CD-4 Quadracast system.

The QSI 5022 IC, according to Dorren, will cost a manufacturer about \$3.50 each; it's necessary to have one for the right channels (in other words, right front and right back speaker channels) and another for the left channels, so the total cost to install 4-channel demodulation into a 4-channel amplifier will only be about \$7 at the manufacturing stage.

Via a high speed carrier drop out compensation unit, the IC makes up for deficiencies in a 4-channel record, such as pops and clicks.

Distribution of the 5022 in Europe will be via QSI affiliate Quadracast Systems S.A., London.



Q CHIP

## Miami Fest, Expodisc Postponed for Year

NEW YORK—The Miami Beach International Song Festival and Expodisc '73, originally slated to be held here later this summer, has been postponed for at least a year, according to project creator and president of Miami Universal Festival, Inc., Aldo Legui.

The song festival, an international competition that was to have been held concurrent with Expodisc, an international music industry exposition, has been postponed until June 1974, while the exposition is now slated for 1975.

In his statement to Billboard, Legui acknowledged that many artists had received their invitation late, and could not participate. Legui also cited similar delays in reaching delegates of UNICEF, which, Legui explained, was to have received "Transmission rights" for a proposed satellite broadcast of the event.

Legui also stated that his organization's reluctance to release additional information regarding the events during earlier inquiries stemmed from the producers' lack of final confirmation from the artists invited.

An earlier interview with Emilio Garcia, another principal in the project, revealed that the festival's producers had directed most of their efforts in coordinating the festival toward the Latin American music industry and towards a Latin oriented audience for the event.

Garcia also admitted that the ini-

tial press information released on the event had been unclear, owing to the efforts of their public relations firm. Garcia commented that the writer had "gotten carried away," and had been fired since the initial statement.

Legui contends that both the Festival and the Expodisc show are still slated for production, "but need more time than previous for their magnitude and complications."

## C/M Academy Plans Expand

• Continued from page 1

July 21) the academy is instituting a relief fund for Southwest country professionals.

Landy, an executive at the BMI offices here, outlined the fund-raising projects being entered by the academy. There will be a benefit premiere of a new Glenn Ford western film, "Santee," plus a country celebrity golf tourney in Southern California.

Also in the works is an all-star country concert for the Los Angeles area. In conjunction with this, an entire 90-minute segment of the Merv Griffin TV series will be devoted to star performers connected with the ACWM.

Landy said, "We are all determined to make the academy more than simply a one-event organization from now on. Besides our awards and benefit fund, we are recruiting an honorary board of advisers, we will consistently get our members on TV shows and other public events. And we are going to assemble the most authoritative record collection of country and western music."

• Continued from page 3

## Four States

mon law copyrights may be regulated by the states and provide no basis for original federal jurisdiction... therefore to the extent that the plaintiffs have a common law copyright in their recordings, an action for infringement of that copyright is properly brought in the state court.

Meanwhile, in California, Judge Jesse W. Curtis, sitting in Federal District Court sentenced Glen Alan Tharp, described as a pirate manufacturer, to one year in prison, and placed him on three years probation after he had pleaded "nolo contendere" to two counts of piracy.

JULY 28, 1973, BILLBOARD



# “SUMMER IN THE CITY” IS GETTIN’ HOT.



“Summer In The City” is the new Quincy Jones single from “You’ve Got It Bad Girl.” On A&M Records.  
(AM 1455) (SP 4031)

Produced by Quincy Jones and Ray Brown



# Pickwick Racks 80 Plus Quarters

LOS ANGELES—Ask any analyst what company he thinks of when you mention retail and distribution of recorded product and it's a pretty good bet he will mention Pickwick International Inc.

The reason: The company has reported its 20th consecutive year and its 80th consecutive quarter in which earnings were ahead of the year before period.

An enviable record for any company in any business field.

What makes it more impressive is that Seymour Leslie, chairman, doesn't see any slowing.

Pickwick reported earnings of \$7,774,309, or \$1.82 a share, on sales

of \$146,044,806 for the year ended April 3, compared to earnings of \$6,230,533, or \$1.48 a share, on sales of \$119,889,055 for the year before.

Each of the company's divisions, rack merchandising and distribution, retail and proprietary products, contributed to the growth rate during fiscal 1973.

The growth achievement was accomplished despite the costs involved in two acquisitions: Alltapes Inc., Chicago, and Music Sales of Florida Inc., Miami, both distribution and rack merchandising operations.

In the retail sector, Pickwick added 26 stores to its operation during fiscal 1973, bringing the total number of retail stores and leased departments to 166 units. In the same period, it has expanded its rack merchandising operation and added warehouse facilities.

Pickwick also broadened its base in the international arena, with an operation in England.

# Earnings Reports

NORTH AMERICAN PHILLIPS CORP.		
2nd qtr. to June 30:	1973	1972
Sales	\$196,692,000	\$174,446,000
Net before extra items	9,242,000	7,903,000
Per share	1.04	.89
Net income	9,590,000	6,503,000
Per share	1.09	.73
6 mo. oper. per share	1.71	1.38
6 mo. net per share	1.81	1.22

ORROX CORP.		
6 mo. to June 30:	1973	1972
Revenues	\$1,113,463	\$189,302
Net income d-Loss.	5,133	d102,588

WALT DISNEY PRODUCTIONS		
3rd qtr. to June 30:	1973	1972
Revenues	\$102,384,000	\$86,172,000
Net income	13,766,000	10,259,000
aPer share	.48	b.36
nine-months		
Revenues	257,751,000	220,026,000
Net income	29,196,000	24,668,000
aCommon shares	28,612,000	b28,556,000
aPer share	1.02	b.86

a—Based on full dilution. b—Adjusted for a two-for-one stock split in December 1972.

RCA CORP.		
2nd qtr. to June 30:	1973	1972
Revenue	\$1,032,500,000	\$925,100,000
Net income	46,300,000	40,100,000
Per share	.60	.52
six months		
Revenue	2,046,100,000	1,850,000,000
Net income	88,000,000	76,400,000
Per share	1.14	.99
Average shares	75,531,000	74,421,000

CBS		
2nd qtr. to June 30:	a1973	1972
Sales	\$355,300,000	\$318,900,000
Net income	23,400,000	20,500,000
Per share	.82	.71
six-months		
Sales	719,000,000	643,000,000
Income	40,300,000	32,800,000
Special credit	5,400,000	
Net income	e45,700,000	32,800,000
Per share	b1.41	1.13

a—Estimated. b—Based on income before special credit. c—Non-recurring gain from sale of New York Yankees. e—Equal to \$1.60 a share.

WARWICK ELECTRONICS INC.		
2nd qtr. to June 30:	1973	1972
Sales	\$56,510,000	\$44,195,000
Net before extra credit	950,000	947,000
Per share	.22	.22
Net income	1,947,000	1,888,000
Per share	.45	.43
six-months		
Per share before credit	.37	.18
Per share net	.75	.19

MOTOROLA INC.		
2nd qtr. to June 30:	1973	1972
Sales	\$368,608,076	\$281,586,612
Net income	23,702,308	13,668,383
Per share	.85	a.50
six-months		
Sales	689,868,007	530,311,001
Net income	38,001,969	21,771,852
Per share	1.37	a.80
Shares	27,739,908	27,106,158

a—Adjusted to reflect a two-for-one stock split in May 1973.

# Market Quotations

As of closing, Thursday, July 19, 1973

1973		NAME	P-E	(Sales 100's)	High	Low	Close	Change
High	Low							
27	7 1/2	Admiral	5	566	11 1/2	10	11 1/2	+ 1/4
40	21 1/2	ABC	0	1413	25 1/2	25	25	- 1/4
15 1/2	5 1/2	AAV Corp.	6	74	6 1/2	6 1/2	6 1/2	+ 1/4
15 1/2	3 1/2	Ampex	67	699	5 1/2	4 1/2	5 1/2	+ 1/2
8 1/2	2	Automatic Radio	7	58	3 1/2	3 1/2	3 1/2	+ 1/2
20 1/2	8 1/2	Avco Corp.	4	715	10 1/2	9 1/2	10 1/2	+ 1 1/2
15	7	Avnet	0	1439	8 1/2	7 1/2	8 1/2	+ 1/2
73 1/2	22 1/2	Bell & Howell	9	1595	28 1/2	24 1/2	28 1/2	+ 4
14 1/2	6 1/2	Capitol Ind.	14	252	12 1/2	12 1/2	12 1/2	Unch.
107	30 1/2	CBS	0	1003	32 1/2	31 1/2	31 1/2	- 2 1/2
14 1/2	4 1/2	Columbia Pictures	0	327	5 1/2	5 1/2	5 1/2	+ 1/2
8 1/2	2 1/2	Craig Corp.	5	393	2 1/2	2 1/2	2 1/2	+ 1/2
14	4 1/2	Creative Management	7	67	6 1/2	5 1/2	5 1/2	Unch.
123 1/2	71 1/2	Disney, Walt	56	2725	90 1/2	84	90 1/2	+ 4 1/2
6	3 1/2	EMI	15	35	4 1/2	3 1/2	4 1/2	+ 1/2
74 1/2	56 1/2	General Electric	21	4338	61 1/2	58	61 1/2	+ 2 1/2
44 1/2	21 1/2	Gulf & Western	0	311	25 1/2	24 1/2	25 1/2	+ 1/2
16 1/2	7 1/2	Hammond Corp.	9	98	9 1/2	8 1/2	9 1/2	9 1/2 + 1
42 1/2	6 1/2	Handleman	0	400	9	8	8	- 1/2
7	1 1/2	Harvey Group	32	10	1 1/2	1 1/2	1 1/2	Unch.
64 1/2	29 1/2	ITT	0	6146	32 1/2	31 1/2	32 1/2	- 1/2
40 1/2	8 1/2	Lafayette Radio Electronics	7	221	11 1/2	10	11 1/2	+ 3/4
35 1/2	18 1/2	Matsushita Elec. Ind.	0	1169	28	26 1/2	26 1/2	- 1/4
34 1/2	4	Mattel Inc.	0	1217	5 1/2	4 1/2	5 1/2	+ 3/4
35 1/2	18 1/2	MCA	9	176	25 1/2	22 1/2	22 1/2	- 1 1/2
7 1/2	2 1/2	Momerox	12	0	4 1/2	4 1/2	4 1/2	Unch.
27 1/2	13 1/2	MGM	17	48	17 1/2	16 1/2	16 1/2	- 1 1/2
32 1/2	14 1/2	Metromedia	0	2676	16 1/2	12 1/2	12 1/2	- 4 1/2
88 1/2	47 1/2	3M	0	1969	83 1/2	81 1/2	83 1/2	+ 1/2
40 1/2	10 1/2	Morse Electro Prod.	7	525	14 1/2	12 1/2	14 1/2	+ 1 1/2
52	42 1/2	Motorola	0	1485	49 1/2	46 1/2	49 1/2	+ 1 1/2
39 1/2	20 1/2	No. American Philips	0	512	21 1/2	20 1/2	21 1/2	+ 1 1/2
51 1/2	22 1/2	Pickwick International	16	264	28	25 1/2	28	+ 2
25 1/2	6 1/2	Playboy Enterprises	6	220	8	7 1/2	8	+ 1 1/2
45	22 1/2	RCA	0	2591	26	24 1/2	26	+ 1 1/2
57 1/2	38 1/2	Sony Corp.	41	2398	46 1/2	44 1/2	46 1/2	+ 2 1/2
29 1/2	11 1/2	Superscope	9	1404	27 1/2	22 1/2	27 1/2	+ 4 1/2
49	15 1/2	Tandy Corp.	11	1763	18 1/2	17 1/2	18 1/2	+ 3/4
23	4 1/2	Telecop	7	322	7 1/2	6	7 1/2	+ 1 1/2
14 1/2	2 1/2	Telex	30	821	4 1/2	3 1/2	4 1/2	+ 1 1/2
10 1/2	2 1/2	Tenna Corp.	0	9	2 1/2	2 1/2	2 1/2	Unch.
32 1/2	11 1/2	Transamerica	0	1486	12 1/2	12 1/2	12 1/2	- 1/2
20	11 1/2	Triangle	0	49	13 1/2	12 1/2	13 1/2	+ 1/2
17	6	20th Century	10	521	8 1/2	8 1/2	8 1/2	Unch.
50 1/2	13 1/2	Warner Communications	7	1923	15 1/2	14 1/2	15 1/2	+ 1/4
20 1/2	10 1/2	Wurliitzer	0	36	12 1/2	12	12 1/2	+ 1/2
12	1 1/2	Viewlex	0	98	1 1/2	1 1/2	1 1/2	Unch.
56 1/2	34 1/2	Zenith	13	809	37	36 1/2	36 1/2	- 1/2

As of closing, Thursday, July 19, 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.	5	2 1/2	2 1/2	2 1/2	Mills Music	2	8	7	8
Bally Mfg. Corp.	1019	49 1/2	39 1/2	49 1/2	Recoton	0	2 1/2	2 1/2	2 1/2
Cartridge TV	0	%	%	%	Schwartz Bros.	21	2 1/2	2 1/2	2 1/2
Data Packaging	70	5 1/2	5 1/2	5 1/2	United R.&T.	0	1 1/2	1 1/2	1 1/2
Gates Learjet	114	7 1/2	7 1/2	7 1/2	Wallich's M.C.	0	%	%	%
GRT	113	2 1/2	2 1/2	2 1/2	Omega-Alpha	230	2 1/2	2 1/2	2 1/2
Goody Sam	14	2	2	2	MMC Corp.	0	1 1/2	%	1 1/2
Integrity Ent.	0	1	1	1	Seeburg	375	16 1/4	14	16 1/4
Koss Corp.	45	11 1/2	11 1/2	11 1/2	Orrox	5	3 1/2	3 1/2	3 1/2
M. Josephson	23	8 1/2	8	8 1/2	Kustom	374	6 3/4	5	6 1/4

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

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

# Off the Ticker

OMEGA-ALPHA INC., Dallas, parent company of Transcontinental Music Corp., said it expects to post a consolidated loss of about \$34 million for the year ended June 30.

The loss includes the establishment of loss reserves of about \$10 million for the parent company and two subsidiaries, one being Transcontinental Music.

The reserves are for losses and possible losses "to be incurred in connection with the discontinuance of certain product lines, write-down of obsolescent equipment, sales of assets and subleasing of unutilized warehouse space."

CBS INC., New York, reported record second quarter and first six months sales and earnings. It was the ninth consecutive quarter of sales and earnings gains over the year earlier periods.

In the second quarter, the company posted earnings of \$23.4 million, or 82 cents a share, up from \$20.5 million, or 71 cents a share, a year earlier. Sales rose to \$335.3 million from \$318.9 million.

Earnings in the first half from operations were \$40.3 million, or \$1.41 a share, up from \$32.8 million, or \$1.13 a share. A nonrecurring gain of \$5.4 million increased net income to \$45.7 million, or \$1.60 a share. Sales rose to \$719 million from \$643 million.

MGM INC., Culver City, said the sale of Affiliated Music Publishers Ltd. and certain properties in Culver City and Australia resulted in a \$5.5 million extraordinary gain for the movie maker.

However, MGM reported a deficit in its third quarter despite a 33 percent sales gain, an operating loss of \$2.7 million in the third quarter, and an earnings dip for nine-months.

TELECOR INC., Beverly Hills, and Matsushita Electric Corp. of America, have agreed to renew Telecor's contract for the distribution of Panasonic products in the 11 western states and Canada.

Telecor's contract with Matsushita for consumer electronic products will be extended to May 31, 1982, with an option to renew extended for another five years beyond that date.

A contract covering video recording systems and closed circuit television products will be extended for four years until Nov. 30, 1977, with an option to renew extended for another four years beyond that date.

Mayer Greenberg, Telecor chairman, said the new agreements have been modified in other respects. "In view of the impact of two devaluations, a modest reduction in gross margins was necessary to meet competitive conditions," he said.


## Jazz Label Branch

LOS ANGELES—A branch office here has been started by World Jazz Records, the Phoenix, Arizona label devoted to the mail-order output of the World's Greatest Jazz Band, led by Yank Lawson and Bob Haggart.

## Cartridge Television

(another good reason for subscribing to the #1 newsweekly of the international music-record-tape industry!)

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<input type="checkbox"/> 1. Retailers of Records, Tapes, Playback Equipment <input type="checkbox"/> 2. Distributors, Operators, One-Stops, Rack Jobbers <input type="checkbox"/> 3. Radio/TV Management & Broadcasters <input type="checkbox"/> 4. Mfrs./Producers of Records, Tapes, Equipment <input type="checkbox"/> 5. Talent-Artists, Performers, Agents, Managers	<input type="checkbox"/> 6. Schools, Colleges, Libraries, Audiophiles <input type="checkbox"/> 8. Music Publisher, Songwriter, Unions <input type="checkbox"/> 9. Writers, Reviewers, Newspapers & Magazines Other _____ (please specify)
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*“Live and Let Die”*

# Cap '45' Films Plug Globally

• Continued from page 1

marketing for the international division, Bill Boyd.

Each film has a "concept" behind it, and is the length of the disk being promoted. According to Boyd, "We are using these like any other promotional aid. We think this is the best possible aid for the foreign market."

Countries where the films are going include: Japan, Australia, New Zealand, England, Germany, Holland, the Scandinavian nations, Belgium, Italy and the city of Hong Kong. The number of copies going to each nation "depends on the individual needs of that country," Boyd said.

"If a country has six TV stations, then we may send them six. But they

can get whatever they want. The fact that the films are in color is important to us, because even though a lot of these countries do not transmit in color yet, it is definitely coming."

Boyd emphasized that these are not simply lip sync movies of an artist doing a hit, but "concept" type projects.

### Concept Explained

Gene Weed, president of the Film Factory, offered an explanation of a concept film. Talking about a promotional movie on Helen Reddy's "Delta Dawn" single, Weed said, "This is a story about a 41-year-old woman who lives in a small town and goes out each day looking for a nonexistent man. So the film shows a girl putting her makeup on in a plantation-type house we found in Pasadena. We show her looking at a

picture of her boyfriend, picking up her suitcase, walking through town completely unaware that people are staring at her and then returning home.

"We used a professional actress for this," Weed continued, "and have a close head shot of Helen singing the song superimposed over the movie. We have also used the performer in the movie, such as Susan Raye playing the part for the "Cheating Game" film. Or, with a group like the Raspberries who have not had a lot of in-person exposure, we will show the group performing."

Weed added that the approach Capitol wants is one of a story line, so he generally tries to talk with the artist and writer before making the films. When the concept is arrived at, it is talked over with Boyd and other Capitol officials and a final format is agreed upon.

Besides international exposure, Boyd said the films are being used domestically, especially on "record hop-type shows that run locally in many major cities. Our promotion people work it out here. In other countries, we let our affiliates use the films as they see fit since they live in those nations. If an artist is getting ready to tour, then a country might want more movies. The same may be true for artists that are very popular here and not that well known overseas when we are trying to break a record. We've been doing these over the past two years, and we think they have helped increase sales."

All films are 16mm and in color, with the title of the song being the title of the movie. Boyd does not yet know which artists will be used in upcoming movies.

# Diskers Ratify AFM Contract

• Continued from page 1

The following are the details of the new contract agreement.

An increase has been granted of \$5.00 per session on non-symphonic works, thus making it \$95.00 for a session as opposed to \$90.00 for a three-hour session. The AFM also achieved an increase in welfare benefits, precisely how much was not revealed at this time.

The term of the contract asked for by the union had been for one year, three months. The labels had sought a term of contract of one year, six months. This was the last stumbling block between both parties.

**NEW YORK**—The AFM and the record companies have reached an agreement on a new contract, it was learned at presstime, late Friday. More details will be printed next week.

# Unlicensed Duplicators

• Continued from page 3

cator. The Berman letter advised publishers to consult with their own legal advisors to determine the validity of contentions outlined in his letter. The letter stated that the Berman office was holding "checks received from unauthorized duplicators on behalf of publishers," so it was essential that the agency receive directions from each publisher quickly.

"Unless the agency receives written instructions from a publisher client to the contrary within 14 days from the date of this letter, the agency will take no action on behalf of such publisher with respect to compulsory license notices or requests for the issuance of licenses from anyone the agency believes to be an unauthorized duplicator and will refer all such notices and requests to such publisher for its specific instructions," the letter continued. "All purported royalty payments received by the agency on

behalf of such publisher from anyone the agency believes to be an unauthorized duplicator will also be forwarded to such publisher for disposition. The agency will, of course, act in accordance with any written instructions subsequently received from such publisher," the letter ended.

The Berman letter attached a series of possible alternatives for publishers in handling compulsory license notices, purported payment of royalties or the issuance of a license, together with a space wherein a publisher could provide special instructions to the agency.

### NipponesePub.Link

**LOS ANGELES**—Larry Gordon's Rip/Keca Music will be sub-published in Japan by Alpha Music. Catalog of 150 songs includes Jim Weatherly's No. 1 hit for Gladys Knight & the Pips, "Neither One of Us."

# FORE & NATRA Set Black Exec Seminar

**NEW YORK**—The Fraternity of Recording Executives (FORE) has joined forces with its parent body, The National Association of Television and Radio Announcers (NATRA) to hold a series of seminars for black record industry executives, during the course of NATRA's annual convention scheduled for Aug. 9-11 at the Marriott Hotel, New Orleans.

According to Cecil Holmes, press and public information officer for FORE, this will be the first time that two black professional organizations in the music industry have united to

put on meaningful educational programs.

The programs which will cover subjects such as "The Management of Music Businesses," "Career Development/Design for Progress," and "Leisure Industry Opportunities for Blacks." It will be offered free to convention registrants.

Speakers will include Edward Wright, former radio personality and past officer of NATRA, Joe Kennedy, musicologist and president of his own employment agency, and John Smith, producer and corporate manager of Stax Records.





# Forum Studies Ms. Radio Role

• Continued from page 1

Broadcasting Corp., England; Sharon Nelson of Bell Records and a former radio music director; Mary Turner, air personality at KMET-FM in Los Angeles; and Cathy Gori, air personality at KMPC-AM, Los Angeles.

From the men's side of things, others who've been added to the hot seat roster include Steve Popovich, national promotion director of Columbia Records, New York; and Tony Richland, independent record promotion man, Los Angeles. There

is a possibility that one or two more program directors will be invited to join the hot seat roster later.

Other new speakers and moderators who have joined the Forum this past week include Bill Gavin, editor and publisher of The Gavin Report, San Francisco, who'll moderate the panel workshop session on "Promotion Executives vs. Radio Music Decision Makers—a Verbal Intercourse." Al Herskowitz, program director of KPOL-AM-FM, Los Angeles, will be one of the panelists in that session.

Diahann Carroll, Motown Records artists, has joined the panel session on the opening day titled "Recording Artists Tell You About Radio." Eliot Tiegel, director of record reviews for the Billboard, will moderate that panel.

Moderating a news workshop session will be Mike Parker, news director of KFI-AM, Los Angeles. Al Lotman and Roger Barkley, morning personality team on KFI-AM, will be speakers in a session on "The Program Department—the Station's Best Salesmen." John Bayless, general manager of WSAI-AM, Cincinnati, has been enlisted as a moderator, along with George Wilson, national program director of Bartell Radio; Ernie Farrell, director of special projects for MGM Records; Bob Collins, program director of WMYQ-FM in Miami; Pat O'Day, general manager of KJR-AM in Seattle; Jack Thayer, chief of radio for Nationwide Communications, Columbus and Gary Stevens, general manager of KRIZ-AM, Phoenix.

Speakers added to the Forum roster include; J. Robert Wood, pro-

gram director, CHUM-AM, Toronto; and Mikel Hunter, director of programming and operations, KMET-FM, Los Angeles.

At this time, the agenda and speakers for the Forum are almost completed. Already several hundred people have been registered for the three-day meeting at the Century Plaza Hotel. About 60 percent of the people registering so far, are radio program directors and general managers. Another 10 percent come from radio-related industries, such as music programming syndication firms, programming consultants, and jingles firms. About 10 percent of the people registering are college and radio broadcasting students. The Billboard has a special scholarship program for students. The rest are registering from the record industry. Last year, about 600 people attended the Forum. This year's attendance is expected to be even larger.

A highlight of the meeting will be the annual Awards Luncheon, with all ceremonies arranged and coordinated by Gary Owens, air personality at KMPC-AM, Los Angeles. Awards will be presented to the nation's top air personalities in the various formats, to the best program directors of the year in Top 40, country music, soul, progressive and MOR, as well as the best music directors in those formats, and to the best stations in those formats. Final votings on these, as well as the top record company promotion executives of the year, will be done at the Forum itself as people pick up their registration materials.

For further details on the Forum, see pages 28-29.

# Magnitron Stopped for Injunction Violations

By EARL PAIGE

CHICAGO—Magnitron, Inc. of Oklahoma City and its principal Buddy Warner have been found in contempt of court, fined \$1,000, ordered to pay \$500 to plaintiff Atlantic Records' law firm here and enjoined permanently on five counts for violating a 1972 injunction here prohibiting them from offering Atlantic tape recordings.

The action against Magnitron in U.S. District Court Judge Frank J. McGarr's court, stemmed from Warner's arrest and the seizure of tapes at the recent Consumer Electronics Show (Billboard, June 23).

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

The permanent injunction on activity in Illinois lists: "directly or indirectly transferring to magnetic tape, records or other mechanical, electronic, or sound reproducing device or products, any performance embodied in any recording sold by any legitimate recording company, including but not limited to the following: Atlantic, CBS, Capitol, Mercury, A&M, RCA, MCA, UA and Polydor; as well as any of their respective divisions, subsidiaries or companies from whom they have acquired distribution rights; without prior permission or license expressly issued in writing by any of the said.

Other points refer to "advertising, offering for sale or selling" any product of the firms' mentioned; "using in connection with the sale of any (product by these companies) the name of any artist under contract

with any of the said..." "appearing at or renting space in any official capacity at any of the trade shows held in Illinois for the purpose of displaying, advertising, selling or offering for sale (product of the mentioned firms)."

Further: "doing any business within (Illinois) relating to this injunction... acceptance of mail orders, mailing of advertisements, circulars, catalogs, samples, order forms and price lists; the sale of any merchandise...; the shipment into this state of any merchandise...; telephone solicitation; the communication orally or in writing of response to any inquiries regarding Magnitron, Inc. ... covered by this injunction."

# Denver Set As NAIRD Meet Sept. 21

DENVER—The National Association of Independent Record Distributors holds its next meeting here Sept. 21-22-23. The location here has not yet been firmed up but the three-day gathering will include a trade show, workshops and meetings between distributors and labels.

Working on the meetings are George Hocutt of Rare Record Distributors, Chris Strachwitz of Arhoolie Records and Ellen Tant of Tant Enterprises.

# Simon Gold Streak

NEW YORK—Paul Simon's unbroken string of gold album awards continues with the RIAA certifying gold his latest Columbia release, "There Goes Rhymin' Simon." The award marks the ninth gold LP in a row for Simon who, with Art Garfunkel, released six gold albums.

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### BILLBOARD (SOUL PICK)

MAY 5, 1973

GOOD MELODIC POP-SOUL MATERIAL. BEST CUTS: "MY WORLD TUMBLES DOWN," "YOU CAN ALWAYS HAVE ME."

SOMEBODY LISTENED TO WHAT'S HAPPENING AT MOTOWN, AND THEY HEARD THE TIMES CHANGE.



# Talent

## Soul at Center in N.Y. Repeat

NEW YORK—Lincoln Center for the Performing Arts will repeat last summer's "Soul at the Center" series, featuring Black theater, dance, poetry and music, beginning Aug. 4. Shows will focus on all areas of black music, along with nostalgia, Latin music, film, poetry and children's entertainment, with specific programs to include six performances in Philharmonic Hall, featuring 18 top Black entertainers, and 16 performances in Alice Tully Hall.

John W. Mazzola, managing director of the Center, noted that the series will again unite producers Ellis Haizlip of WNET-TV here and Gerry Bledsoe, WWRL air personality, as well as many performers from last year's series.

Philharmonic Hall concerts will include The Four Tops and The Main Ingredient (Aug. 4); War, Exuma and New Birth (5); Jerry Butler with Brenda Lee Eager and Peaches, Barbara Mason and The Bar-Kays (11); The Dells, Cissy Houston and Bobby Womack (12); Bloodstone and a surprise guest (18); and Lea Roberts with Electrified Action, Willie Hutch and Ike and Tina Turner (19).

At Alice Tully Hall, religious services will be held on Aug. 5, 12 and 19, with the Rev. James Cleveland, Metaphysical Bishop William Morris O'Neale and Minister Louis Farrakhan to conduct the services respectively.

## Forest Agency Growing at Fast Pace; 13-Stadium Tour

By NAT FREEDLAND

LOS ANGELES—David Forest is a young and hirsute talent agent who has enjoyed a meteoric rise in the talent business since his campus booking efforts as a Stanford student made Bill Orahama hire him for the Millard Agency.

The five-month-old David Forest Agency here has just completed putting together what should be one of the very biggest rock tours to date. It is the Leon Russell 13-stadium tour which begins Sunday (29) as the first concert ever held at Ontario Motor Speedway, a Southern California facility with a capacity of at least 75,000.

Of particular interest on this all-stadium tour is the use of a number of facilities which have never, or rarely, held rock concerts. In this category are Aqueduct Race Track in New York and Mid-America Speedway, St. Louis. At all but the largest facilities, the Russell show will be

## Flack Tour Of Africa

WASHINGTON—Roberta Flack will tour nine West African countries next February on behalf of Africare, organization based here and aimed at improving health conditions in Africa.

At a press conference hosted by the Embassy of Niger, Miss Flack set the goal for the fund-raising tour at \$500,000.

Tour will also include other top name entertainers. In appreciation for Miss Flack's support, President Hamani sent the vocalist a camel's hair chair, presented by Ambassador Seydou Traore of Mali.

Miss Flack described the goals of Africare, now over a year old, as "child spacing, nutrition and food production, paramedical training and water resources development."

Also at Alice Tully Hall will be the Fatback Band, The Intruders, The Manhattans, Barbara Ann Teer and the National Black Theater, the Piano Choir, the New York Bass Violin Choir, the Ballet Hispanico of New York, the George Faison Universal Dance Experience and Judith Jamison, the New York Community Choir, the Institutional Church of God in Christ Choir, Rance Allen Group, The Mighty Clouds of Joy, the Isaac Douglas Singers and members of the New York Community Choir with Nona Hendryx and Sara Dash on various evenings.

Other acts to appear at the Alice Tully Hall will include Little Jimmy Scott, Butterfly McQueen, The Pointer Sisters, Grady Tate, Eddie Palmieri, Ocho, Tipica '73, Felipe Luciano, Jackie Moore, The Persuaders, Sister Sledge, Jimmie and Vella, Margie Josephs, The Spinners, Don Cornelius, Leon Bibb, Roscoe Lee Browne, Gloria Foster, Moses Gunn, Ron O'Neal, Josephine Premice, Novella Nelson and the Voices of East Harlem.

Also scheduled are other special events and exhibits, including a screening of "The Harder They Come," with Jimmy Cliff.

Lincoln Center has cited Atlantic Records, The Prospect Hill Foundation, Inc., and the New York State Council on the Arts for their assistance in assembling the programs.

the sole attraction. A guest star of substantial reputation will appear at the biggest houses, such as Loggins & Messina at Ontario Speedway and Oakland Stadium.

Four of the 13 events will be held in the afternoon at outdoor facilities, rather than evenings. Only one indoor hall, Philadelphia's 19,500-seat Spectrum, is on the schedule. For evening shows, giant video screens will be used to bring close-up viewing to the entire crowd.

Projected gross for the tour is \$3 million and a 500,000 audience.

Forest prefers to think of himself not as a booking agent, but as a personal appearance director. He feels that every phase of an artist's career is best served by some particular plan for specialized bookings.

With the Leon Russell extravaganza, the goal is of course to establish him as an act that can fill stadiums in any major market. With Tower of Power, another Forest client, the immediate goal is to establish the band as concert headliners. The fast-rising soul-rock band has thus agreed to spend the entire summer on the road and will appear as "special guest artist" in over 50 concerts this season throughout the country.

Another just-signed Forest client, Lee Michaels, has now switched from his familiar heavy organ style to electric piano. He is faced with the task of re-introducing audiences to his new style and is therefore actively seeking assignments as opening acts in major concerts, such as his unannounced appearance with Led Zeppelin at Kezar Stadium in San Francisco.

And Forest has also signed Delaney Bramlett's new seven-piece band touring six major rock club showcases in conjunction with their new album. The jaunt is aimed at re-establishing Bramlett's credentials as a concert attraction for the fall.

## Signings

Gene McDaniels, who sold eight million records in the early 60's with hits such as "A Hundred Pounds of Clay," "Tower of Strength" and "Chip Chip," has signed an exclusive recording contract with MGM Records. "River" will be released this week as his first single with an album of the same name to follow shortly. The singer-composer has signed with Sidney A. Seidenberg, Inc. for personal management and is set to star with Roberta Flack in her Christmas TV special this winter.

Commander Cody & His Lost Planet have left APA and signed with Magna Artists. Agent Ron Rainey has also left APA for Magna.

Creation, new Atlantic act, signed for representation with American Talent International. . . . Garrett Strong, former lead singer-songwriter of pop-rock group Steam, has signed a co-publishing, production contract between Steam-bath Music and Burlington Music. Scott's former group, Steam, had a No. 1 hit a few years with "Na Na Hey Hey (Kiss Him Goodbye)." . . . The Sweet, of "Little Willy" fame, has signed for personal management worldwide with the Gem-Toby Organization. . . . Melba Montgomery has been signed by Elektra Records as its first country artist. Miss Montgomery has recorded both solo material and duets with country artist George Jones and most recently worked with Leon Russell. She is being produced by Pete Drake in Nashville with her first Elektra album expected by early fall.

Warner Bros. Records has signed three new artists during the last two weeks. Signed to the label is Mood Jga Jga, a four man Canadian group featuring the talents of former Guess Who guitarist Greg Leskiw. Also signing with Warners is Browning Bryant, whose first album is currently being recorded in New Orleans with Allen Toussaint producing. Browning has been seen on television with appearances on the "Kraft Music Hall," "Mike Douglas Show" and "Merv Griffin Show." Lastly, Quacky Duck, a New Jersey band, has been signed by Warners. The group will be recording in California this summer. . . . Hanna-Barbera Productions has signed Hoyt Curtin to provide the musical score for the new season of "Wait Till Your Father Gets Home," prime-time series currently telecasting in 90 markets.

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## Seeker Doyle Quits Group

NEW YORK—Peter Doyle, following three years with the New Seekers, has decided to leave the group and come forth as a solo performer. His debut single for MGM will be "The Rusty Bands of Time." His former group provides background vocals on the record as a "farewell gesture." Doyle is being replaced by Peter Oliver, who was selected from among more than 200 candidates in an open competition in England earlier this year.

## Steeleye Span Now Group of 6

NEW YORK—Steeleye Span will bring over a newly-signed drummer to take part in its current concert tour of the U.S. With the addition of Nigel Pegrum, the U.K. folk singing group has now expanded to six pieces. Pegrum made his debut with the Chrysalis act in mid-June during a brief tour of the U.K.

## Studio Track

By SAM SUTHERLAND

Los Angeles will be the site for yet another studio engineering course next fall, when the Institute of Audio Research, Inc., will transplant its studio technology and practice course to Southern California during October and November.

Slated to begin Oct. 16, and run through Nov. 10, the course will cover fundamentals, equipment, signal processing equipment and stereo disk recording.

That follows yet another IAR project last January, when the Institute held a seminar in L.A. which focused on automated mixdown and featured Paul Buff of Allison Research as a key instructor.

Further information on the L. A. course next fall is available from Irv Diehl at the Institute, 64 University Place, New York, N. Y. 10003.

Hugh Masakela is in the process of building and managing a new studio in Africa. The Crusaders' manager, Stewart Levine, has joined Masakela there, with sessions already in progress.

The trumpeter has been there for six months, setting up the new room and acquiring new material for the LP, which will be released by Chisa Records. Levine's the president there.

New Folk: Master-man for the month is Allan Zentz, previously known for his knob jobs with Jefferson Airplane and Hot Tuna, and now operating his own mastering

studio in Hollywood in 6255 Sunset Boulevard.

Zentz has a brand-spanking new Neumann disk mastering system with advanced monitoring facilities.

New York's Bell Sound continues to rack up sessions which manager Dave Teig recently summarized by showing one week's recording menu: a few weeks back, David Frye finished his Watergate album for Buddah there, while Roberta Flack came in for sessions of her own. Artie Butler brought Cybill Shepherd in for Paramount, with that lady taking her first crack at singing, while Bell also handled the quadrasonic recording of the Lincoln Center Repertory Theater's production of Tennessee Williams' "A Streetcar Named Desire," with Rosemary Harris and James Farentino, for Caedmon, marking another first.

Out in L.A., John Fiore and Alex Kazanegras, both noted for their work while at Columbia's studios there, have formed Haji Sound, a remote recording company that will operate out of Hollywood.

The 16 and 24-track unit is being set up to handle both live concerts and studio work.

Fiore and Kazanegras have managed to cop six gold records between them, including LP's by Santana, Janis Joplin and Loggins & Messina.

Office is at 6671 Sunset Boulevard, Suite 1574, Crossroads of The World, Hollywood, Calif.

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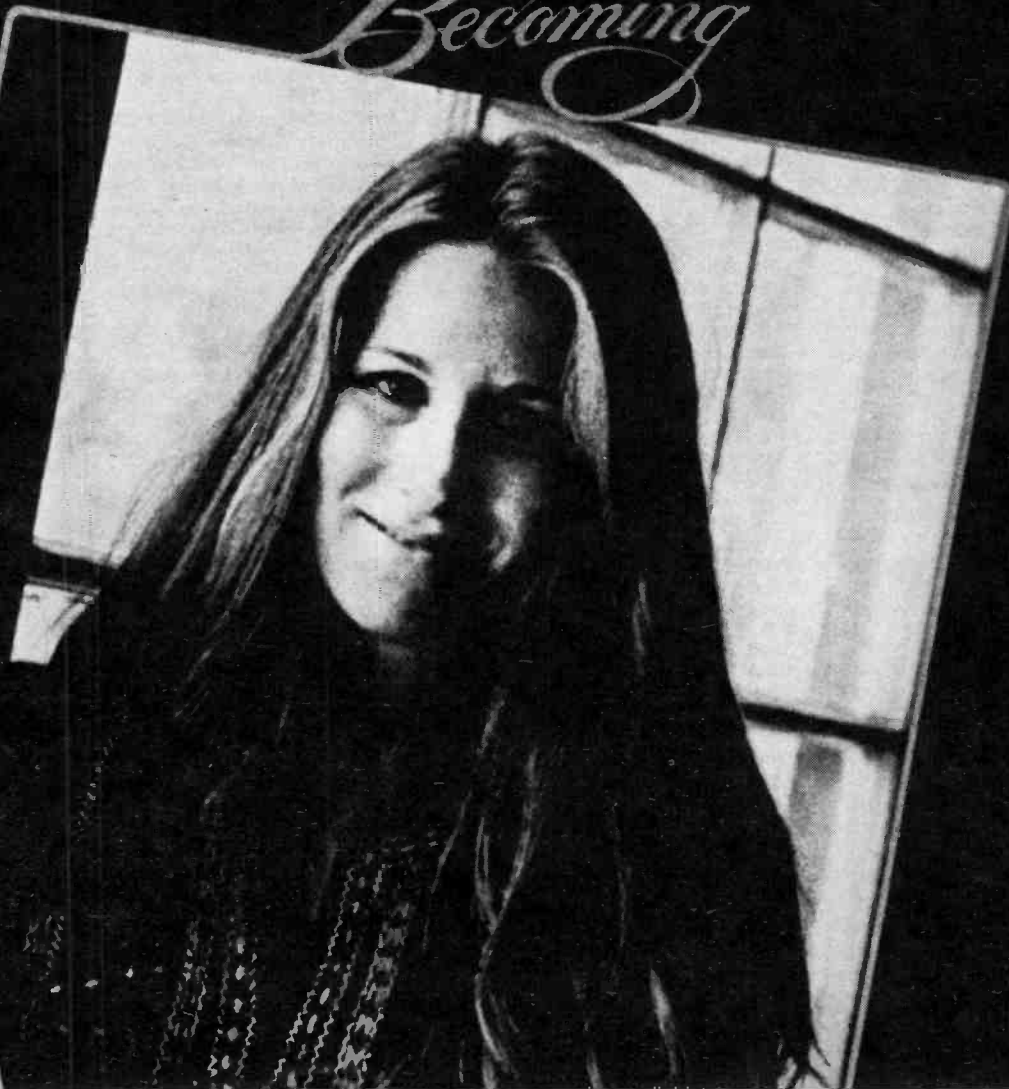


# LORI LIEBERMAN

THE ALBUM:  
BECOMING (ST 11203)

WRITTEN AND PRODUCED BY:  
Charles Fox & Norman Gimbel for  
Fox-Gimbel Productions, Inc.

LORI LIEBERMAN  
*Becoming*



SCRIPT

60-SECOND RADIO SPOT - LORI LIEBERMAN

MUSIC: (under voice) Killing Me Softly with  
His Song

ANNCR: IN HER FIRST ALBUM A YEAR AGO, LORI  
LIEBERMAN RECORDED KILLING ME SOFTLY  
WITH HIS SONG, WRITTEN FOR HER BY  
NORMAN GIMBEL AND CHARLES FOX.

TYPICAL OF AN UNKNOWN ARTIST ONE YEAR  
AGO, LORI HAD PROBLEMS GETTING HEARD,  
AND ROBERTA FLACK RECORDED THE SAME

SONG. . .AND SOLD MILLIONS. LORI NOW  
HAS A NEW ALBUM, AGAIN WITH SONGS

WRITTEN FOR HER BY GIMBEL AND FOX,  
AND THIS TIME WE'D LIKE YOU TO HEAR

HER FIRST.

MUSIC: Becoming

ANNCR: LORI LIEBERMAN IS GOING TO KILL YOU  
SOFTLY WITH NEW SONGS IN HER ALBUM,  
BECOMING, NOW ON CAPITOL RECORDS AND  
TAPES.

TAG: I Go Along (approx. :10)



## Who/Where/When

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

**DAVID AMRAM** (RCA): St. John Devine, N.Y., July 22.  
**PAUL ANKA** (Buddah): Music Carnival, Cleveland, Ohio, Aug. 6-12.  
**BILL ANDERSON** (MCA): Williams Grove Park, Mechanicsburg, Pa., July 22; Country Paradise Park, E. Brady, Pa., July 28; Buck Lake Ranch, Angola, Ind., July 29.  
**JOAN ARMATRADING** (A&M): Smiling Dog Saloon, Cleveland, Ohio, July 17-22; Paul's Mall, Boston, July 24-31; Kenny's Castaways, N.Y., Aug. 2-6.  
**BRIAN AUGER** (RCA): Sir Morgan's Cave, Worcester, Mass., July 16-22; Pauls Mall, Boston, July 23-29.  
**ROY AYERS** (Polydor): The Gallery Tavern, Seattle Wash., Aug. 6-11.  
**AZTECA** (Columbia): Pine Knob Pavilion, Independence Township, Mich., July 23; The Orphanage, San Francisco, July 29.  
**BURT BACHARACH** (A&M): Great Allentown Fair, Allentown, Pa., Aug. 6-8.  
**BACHMAN-TURNER OVERDRIVE** (Mercury): Keil Auditorium, St. Louis, Mo., July 22; Richard's, Atlanta, Ga., July 23-28; Grove Kansas City, July 29.  
**JOAN BAEZ** (A&M): Coliseum, Oakland, Calif., Aug. 3.  
**BALLIN' JACK** (Mercury): Paramount Theatre, Portland, Oregon, July 22.  
**HARRY BELAFONTE** (RCA): Universal Amphitheatre, Los Angeles, Aug. 5-12.  
**TONY BENNETT** (MGM): Harrah's, Reno, Aug. 9-21.  
**EDWIN BIRDSONG** (Polydor): St. Bernard Civic Center, New Orleans, La., Aug. 8.  
**BLACK OAK ARKANSAS** (Atco): El Paso, Texas, July 28.  
**BLOOD, SWEAT & TEARS** (Columbia): St. John's, New Foundland, Aug. 4.

**JIM ED BROWN** (RCA): Gift of Waters Pageant & Rodeo, Thermopolis, Wyo., Aug. 4; Phillips County Fair, Dodson, Mont., Aug. 5; Tri County Fair, Phillips, S.D., July 6; Riley County Fair, Manhattan, Kansas, Aug. 7; Winneshiek County Fair, Decorah, Iowa, Aug. 10.  
**SAVOY BROWN** (London): Rock Island Armory, Rock Island, Ill., July 23; Suffolk Downs, Boston, July 25; Sunshine Inn, Asbury Park, N.J., July 27; Convention Center, Wildwood, N.J., July 28; Melody Skateland, Indianapolis, Ind., July 29; Ford Auditorium, Detroit, Mich., July 30.  
**DAVE BRUBECK** (Atlantic): Ravinia Festival, Highland Park, Ill., Aug. 9; Music Park, Grove City, Ohio, Aug. 10.  
**JIMMY BUFFETT** (ABC): Troubadour, Los Angeles, Aug. 7-12.  
**JETHRO BURNS** (RCA): Lowell Showboat, Lowell Mich., July 26-28.  
**GLEN CAMPBELL** (Capitol): Civic Center Arena, Charleston, W. Va., July 22; Musicarnival Inc., Cleveland, Ohio, July 23-29; Houston Music Theatre, Houston, Texas, Aug. 1-4; Memorial Auditorium, Dallas, Texas, Aug. 5; Civic Auditorium, Springfield, Mass., Aug. 10.  
**VIKKI CARR** (Columbia): Concord Hotel, Concord, N.Y., Aug. 4; Warwick Musical Theatre, Warwick, R.I., Aug. 6-12.  
**JOHNNY CARVER** (ABC): Grandstands, Boise, Idaho, Aug. 2; Lubbock, Texas, Aug. 4; Mobile, Ala., Aug. 8-9; Jackson, Miss., Aug. 10.  
**CHEECH & CHONG** (A&M): Convention Center, Asbury Park, N.J., Aug. 4.  
**JERRY CLOWER** (MCA): City Park, Lafayette, Ala., Aug. 4; Effingham County Fair, Altamont, Ill., Aug. 5; Perkins County Fair, Grant, Nebr. Aug. 7; Nehoha County Fair, Philadelphia, Miss., Aug. 9.

Miss., Aug. 9; Rivermount Hotel, Memphis, Tenn., Aug. 10.  
**JUDY COLLINS** (Elektra): Ravinia, Highland Park, Ill., Aug. 5; Mississippi River Festival, St. Louis, Mo., Aug. 7; Pine Knob, Detroit, Mich., Aug. 8; Merriweather Post Pavilion, Columbia, Md., Aug. 10.  
**COMMANDER CODY** (Paramount): Auditorium Theatre, Chicago, Ill., Aug. 4; Auditorium, Minneapolis, Aug. 5.  
**RITA COOLIDGE** (A&M): Westport, Conn., July 27; Ocean City, Md., July 29; Troubadour, Los Angeles, Aug. 7.  
**BOBBY DARIN** (Motown): Starlight Musical, Indianapolis, Ind., Aug. 6-12.  
**DANNY DAVIS & THE NASHVILLE BRASS** (RCA): Fair, Stanhope, N.J., Aug. 4; Fair, Allentown, Pa., Aug. 5; Ozark Empire Fair, Springfield, Mo., Aug. 7; Fair, Chattanooga, Tenn., Aug. 10.  
**DETROIT** (Rainbow): Devils Lake, Jackson, Mich., Aug. 4.  
**DOLLS** (Mercury): Kenny Castaway, N.Y., July 19-22; Coventry, Queens, July 26-27; Cleveland, Ohio, July 29; Boston Club, Boston, July 31-Aug. 2; Felt Forum, N.Y., Aug. 3; My Father's Place, Roselyn, N.Y., Aug. 9-11.  
**DOOBIE BROTHERS** (Warner Bros.): HIC Arena, Honolulu, Hawaii, July 22.  
**JONATHAN EDWARDS** (Atco): Yale Bowl, New Haven, Conn., Aug. 4.  
**EL CHICANO** (MCA): Starwood, Los Angeles, July 17-22.  
**CASS ELLIOT** (RCA): Mr. Kelly's, Chicago, July 16-29; Riviera Hotel, Las Vegas, Aug. 1-7; Gusman-Philharmonic Hall, Miami, Aug. 9-11.  
**ENGLAND DAN & JOHN FORD COLEY** (A&M): Hollywood Bowl, Los Angeles, July 22.  
**EVERLY BROTHERS** (RCA): Providence Inn, Providence, Mass., July 23.  
**EXILE** (Wooden Nickel): Memorial Hall, Racine, Wisc., Aug. 5.  
**MIMI FARINA** (A&M): Tulagi's, Boulder, Colo., July 31-Aug. 4.  
**FIFTH DIMENSION** (Bell): Red Rocks, Denver, Colo., July 31; Montana State Fair, Great Falls, Aug. 2-4; Pine Knob, Detroit, Mich., Aug. 6-7; Garden State Art Center, Holmdale, N.J., Aug. 9-10.  
**ROBERTA FLACK** (Atlantic): Nassau County Coliseum, Uniondale, N.Y., Aug. 5; Coliseum, Oakland, Calif., Aug. 10.  
**FOCUS** (Sire): Music Festival, Central Park, N.Y., Aug. 4; Memorial Hall, Kansas City, Kansas, Aug. 8; Municipal Auditorium, Sioux City, Iowa, Aug. 9; Kinetic Playground, Chicago, Aug. 10.  
**KINKY FRIEDMAN & THE TEXAS JEWBOYS** (Vanguard): Starwood, Los Angeles, Aug. 1-5.  
**FRIENDS OF DISTINCTION** (RCA): Warehouse, Denver, Colo., July 24-28.  
**J. GEILS BAND** (Atlantic): Singer Bowl, N.Y., July 22; Schaeffer Stadium, Foxboro, Mass., July 23.  
**BOBBY GOLDSBORO** (United Artist): Fair, Springfield, Ill., Aug. 8.  
**GRAND FUNK RAILROAD** (Capitol): Memorial Auditorium, Greenville, S.C., Aug. 9; Omni, Atlanta, Ga., Aug. 10.  
**JACK GREENS** (MCA): Country Paradise Park, Kittanning, Pa., Aug. 5; Fairgrounds, Brownstown, Ind., Aug. 9.  
**GUESS WHO** (RCA): Cumberland County Auditorium, Fayetteville, N.C., Aug. 4.  
**GULLIVER** (Wright): Hotel Stanley, Shomokin, Pa., Aug. 10-11.  
**GUNHILL ROAD** (Buddah): Cellar Door, Washington, D.C., Aug. 6-11.  
**JO JO GUNNE** (Asylum): Long Beach Arena, Long Beach, Calif., July 28; Balboa Stadium, San Diego, Calif., July 29.  
**CAROLINE HESTER** (RCA): King Of France, Annapolis, Md., July 17-29.  
**HILLSIDE SINGERS** (Metromedia): Clarkstown Stadium, Clarkstown, N.Y., July 25.  
**STAN HITCHCOCK** (Caprice): Mobile, Ala., Aug. 2-3.  
**DR. HOOK** (Columbia): Jubilee Auditorium, Calgary, Alberta, Canada, Aug. 1; Marine World, Redwood City, Calif., Aug. 4.  
**JAN HOWARD** (MCA): Howell County Fair, West Plains, Mo., July 25.  
**HUMBLE PIE** (A&M): Keil Auditorium, St. Louis, Mo., July 22; Coliseum, Charlotte, N.C., July 24; Mid-South Coliseum, Memphis, Tenn., July 25; Municipal Auditorium, New Orleans, La., July 26; Coliseum, Savannah, Ga., July 28; Rickwood Field, Birmingham, Ala., July 29; Coliseum, Jacksonville, Fla., July 30.  
**JACKSON FIVE** (Motown): Roads Coliseum, Hampton, Va., Aug. 4; Civic Center, Baltimore, Md., Aug. 5; Coliseum, Greensboro, N.C., Aug. 7; Memorial Auditorium, Nashville, Tenn., Aug. 8; Caroline Coliseum, Columbia, S.C., Aug. 10.

**MILLIE JACKSON** (Polydor): Cumberland County Coliseum, Fayetteville, N.C., Aug. 4.  
**WAYLON JENNINGS** (RCA): Shady Grove, Md., July 30.  
**JACK JONES** (RCA): Fairmount Hotel, San Francisco, July 24-Aug. 1.  
**QUINCY JONES** (A&M): Masonic Temple, Detroit, Mich., Aug. 9.  
**THE KENDALLS** (Dot): Trotting Track/Bluegrass Fair, Lexington, Ky., July 28; CB Jamboree Grounds, Addison, N.Y., Aug. 5; Carroll County Fair, Hill-edgeville, Ill., Aug. 7.  
**ROBERT KLEIN** (Buddah): Central Park, N.Y., Aug. 8.  
**GLADYS KNIGHT & THE PIPS** (Buddah): Club Harlem, Atlantic City, N.J., Aug. 3-12.  
**ANDRE KOSTELANETZ** (Columbia): Robin Hood Dell, Philadelphia, July 23-24.  
**YUSEF LATEEF** (Atlantic): Landmark Restaurant, Kansas City, Mo., July 31-Aug. 5; Ebbets Field, Denver, Colo., Aug. 7-12.  
**DICKEY LEE** (RCA): October Hill, Loudonville, Ohio, July 22.  
**RAMSEY LEWIS** (Columbia): Playboy Club, St. Louis, Mo., July 23-28.  
**LIGHTNIN** (Rainbow): Sharp Lake, Jackson, Mich., Aug. 5.  
**LOGGINS & MESSINA** (Columbia): Coliseum, Charlotte, N.C., Aug. 3; Coliseum, Greensboro, N.C., Aug. 5; Hampton Rhodes Coliseum, Hampton, Va., Aug. 6; Merriweather Post Pavilion, Columbia, Md., Aug. 7; McCormick Place, Chicago, Aug. 9-10.  
**CHARLES LLOYD** (A&M): Keystone Corner, San Francisco, Aug. 8-12.  
**LOOKING GLASS/DAVID BUSKIN** (Epic): Bitter End, N.Y., July 18-23.  
**LORELEI** (MGM/Verve): Music Hall, Dallas, Texas, Aug. 6-11.  
**LORETTA LYNN** (MCA): Fairgrounds, Hibbing, Minn., July 27; Stevens County Fairgrounds, Freeport, Ill., July 28; Frontier Ranch, Columbus, Ohio, July 29.  
**MAHAVISHNU** (Columbia): Schaefer Stadium, Foxboro, Mass., July 23.  
**MELISSA MANCHESTER** (Bell): Central Park, N.Y., Aug. 1-2.  
**MANDRILL** (Polydor): Convention Center, Louisville, Ky., Aug. 4; IMA Auditorium, Flint, Mich., Aug. 5; War Memorial, Buffalo, N.Y., Aug. 8; Felt Forum, N.Y., Aug. 10.  
**HERBIE MANN** (Atlantic): Music Park, Grove City, Ohio, Aug. 10.  
**CURTIS MAYFIELD** (Curton): Melody Fair, N. Tanawanda, N.Y., Aug. 9-12.  
**MODERN JAZZ QUARTET** (Atlantic): Plaza Theatre, Washington, D.C. July 28; Circus Maximus, Cleveland, July 30-Aug. 4.  
**MELBA MONTGOMERY** (Capitol): Racine County Fair, Union Grove, Wisc., Aug. 4.  
**MARTIN MULL** (Capricorn): Cellar Door, Washington, D.C., Aug. 6-11.  
**PETER NERO** (Columbia): Ravinia, Ill., July 26; Eisenhower Park, N.Y., Aug. 3; Brevard, N.C., Aug. 5.  
**NEW BIRTH/NITELITERS** (RCA): Arlon Ballroom, Camden, N.J., July 22; Memorial Stadium, York, Pa., July 27.  
**NEW SEEKERS** (MGM/Verve): Fair, Regina, Canada, Aug. 3-4; Warwick Music Theatre, Warwick, R.I., Aug. 6-11.  
**PHIL OCHS** (A&M): Riverboat, Toronto, Canada, July 25-28; Tulagi's Boulder, Colo., July 31-Aug. 4; Egress, Vancouver, B.C., Aug. 7-11.  
**ORPHAN** (London): Bijou Cafe, Philadelphia, Aug. 7-11.  
**OSBORNE BROTHERS** (MCA): Hillbilly World USA, Elizabethton, Tenn., July 27; Country Roads Recreation Center, Glenville, W. Va., July 28; American Legion Park, Culpepper, Va., July 29.  
**OSMONDS** (MGM): Civic Arena, Pittsburgh, Aug. 7; Convention Center, Cleveland, Aug. 8; Memorial Auditorium, Buffalo, N.Y., Aug. 9; Cobo Hall, Detroit, Aug. 10.  
**BUCK OWENS** (Capitol): Birmingham, Ala., Aug. 4; Salem, Ohio, Aug. 5.  
**WILL PATE** (RCA): Starwood, Los Angeles, July 17-22.  
**WILSON PICKETT** (RCA): Carter Barron Amphitheatre, Washington, D.C., July 23-29.  
**POINTER SISTERS** (Blue Thumb): Orpheum Theatre, Boston, Aug. 4; Paul's Mall, Boston, Aug. 5; Press Party, N.Y., Aug. 6.  
**RAY PILLOW** (Mega): Downspout Lounge, St. Louis, Mo., July 20-21; Heritage Hall, Gatlinburg, Tenn., July 23-28; Wagon Wheel, Ayer, Mass., Aug. 3-4.  
**IGGY POP** (Columbia): Max's Kansas City, N.Y., July 30, 31-Aug. 1-2.

**RARE EARTH** (Rare Earth): Coliseum, Houston, Texas, Aug. 4; Memorial Auditorium, Corpus Christi, Texas, Aug. 6.  
**DEL REEVES** (United Artist): Lake Whip-porwill, Warrenton, Va., Aug. 4; CB Jamboree Grounds, Addison, N.Y., Aug. 5; Carroll County Fair, Milledgeville, Ill., Aug. 7.  
**JEANNIE C. RILEY** (MGM): Cedarport Park, Sandusky, Ohio, July 22; Crawford County Fair, Oblong, Ill., July 23; Cancer Benefit, Knoxville-Gatlinburg, Tenn., July 24; Hagerstown, Md., July 28; Ionia Fair, Ionia, Mich., July 31; Oneida County Fair, Booneville, N.Y., Aug. 3; Ocean City, Md., Aug. 4; Aug-laize County Fair, Wapakoneta, Ohio, Aug. 5.  
**PAT ROBERTS** (Dot): Castle Rock Fair, Castle Rock, Wash., July 27; Hood River County Fair, Hood River, Oregon, July 28; Oak Harbor, Wash., July 29; Union County Fair, LaGrande, Oregon, Aug. 2; Deschutes County Fair, Bend Oregon, Aug. 4; Thurston County Fair, Olympia, Wash., Aug. 5.  
**RUBEN & THE JETS** (Mercury): Max's Kansas City, N.Y., July 24-25-27-28.  
**JAMEY RYAN** (Atlantic): Effingham County Fair, Altamont, Ill., Aug. 5.  
**SANTANA** (Columbia): Intercontinental, Auckland, New Zealand, Aug. 6-7; Wellington, New Zealand, Aug. 8.  
**SEALS & CROFTS** (Warner Bros.): Yale Bowl, New Haven, Conn., Aug. 4; Merriweather Post Pavilion, Columbia, Md., Aug. 5; Ill. State Fair, Springfield, Aug. 10.  
**THE SECTION** (Warner Bros.): Civic Center, Saginaw, Mich., Aug. 10.  
**SHA NA NA** (Buddah): Westport, Conn., Aug. 4; Saratoga Park, N.Y., Aug. 5; Ambler, Pa., Aug. 6; Merriweather Post Pavilion, Columbia, Md., Aug. 8; Wisconsin State Fair, Milwaukee, Aug. 10.  
**SILVERHEAD** (MCA): Richard's, Atlanta, Ga., July 23-28.  
**CAL SMITH** (RCA): Richmond, Va., July 21-22; Portsmouth, Va., July 23; Virginia Area, July 24; Lynchburg, Va., July 25; Danville, Va., July 26; Salem, Va., July 27; Roanoke, Va., July 28; Bristol, Va., July 29.  
**SAMMI SMITH** (Mega): Heritage Park, McCordsville, Ind., July 15; Austin Coliseum, Austin, Texas, Aug. 4.  
**SONNY & CHER** (MCA): Circle Star Theatre, San Carlos, Calif., Aug. 3-5.  
**THE SPINNERS** (Atlantic): Melody Fair, Buffalo, N.Y., Aug. 8-12.  
**SPOOKY TOOTH** (A&M): Oklahoma City, Okla., July 22; Kansas City, July 23; Denver, Colo., July 24.  
**JOHN STEWART** (RCA): Summerfest, Chateaugay, N.Y., July 26.  
**STYX** (Wooden Nickel): Memorial Hall, Racine, Wisc., Aug. 5.  
**SUPREMES** (Motown): Magic Mountain, Los Angeles, Aug. 7-12.  
**THREE DOG NIGHT** (ABC/Dunhill): Roosevelt Stadium, Roosevelt, N.J., July 26; Miami Sports Auditorium, Miami, Fla., July 27; Curtis Nickson Auditorium, Tampa, Fla., July 28; Omni Auditorium, Atlanta, Ga., July 29; Schaffer Stadium, Boston, July 30; Mobile Municipal Auditorium, Mobile, Ala., Aug. 1; Royal Stadium, Kansas City, Mo., Aug. 2; Civic Auditorium, Baltimore, Md., Aug. 3; Dillon Stadium, Hartford, Conn., Aug. 5.  
**T-REX** (Warner Bros.): Dillon Stadium, Hartford, Conn., Aug. 5; Civic Theatre, San Diego, Calif., Aug. 10.  
**ROBIN TROWER** (Chrysalis): Whiskey A Go Go, Hollywood, Calif., July 22-24; Coliseum, Vancouver, B.C., Canada, July 26; Coliseum, Seattle, Wash., July 27; Coliseum, Portland, Oregon, July 28; Salt Palace, Salt Lake City, Utah, July 30.  
**ERNEST TUBB** (MCA): Community Education Center, Howard Cehenary Auditorium, Kalamazoo, Mich., July 26; Scottish Rite Auditorium, Ft. Wayne, Ind., July 28.  
**CONWAY TWITTY** (MCA): Mr. Luckies, Phoenix, Ariz., July 25-26.  
**PORTER WAGONER** (RCA): Corydon, Ind., Aug. 4; Buck Lake Ranch, Angola, Ind., Aug. 5; North Central Missouri Fair, Trenton, Mo., Aug. 9; Griggsville, Ill., Aug. 10.  
**BILLY WALKER** (MGM): Racine County Fair, Union Grove, Wisc., Aug. 4; Effingham County Fair, Altamont, Ill., Aug. 5-6.  
**CHARLIE WALKER** (RCA): Richmond, Va., July 21-22.  
**JERRY WALLACE** (Decca): Rio-Palms Isla, Longview, Texas, July 27; Fair, Holland, Mich., July 28; Heritage Park, McCordsville, Ind., July 29; Canyon Land Park, Ft. Wayne, Ala., Aug. 4; Coliseum, Jackson, Miss., Aug. 10.

## Cornell Cancels Outdoor Sets After Purple Date

NEW YORK—The Cornell University Concert Commission has discontinued its projected series of outdoor concerts originally set for Schoelkopf Field at the Ithaca, N.Y. campus. The move follows the cancellation of a Deep Purple appearance there, which resulted in what spokesmen for the commission termed "a near riot."

The Warner Bros. Records recording group have, in the interim, is-

## Central Park Country Fest

NEW YORK—Harry Jay Katz, Philadelphia businessman, is setting a three-hour free country music festival for Central Park here on Sept. 5.

Acts are being booked now for the concert, which will launch Katz's East/West Productions company, slated to handle music, television and motion pictures.

Katz has negotiations underway to tape the festival as a 90-minute television special for possible prime time viewing or for syndication. Katz is also planning a "country hoedown" party for Sept. 16.

sued their own statement regarding the cancelled show, where they were billed with Z. Z. Top and Elf.

Elf had cancelled their appearance due to threat of thunderstorms, while Z. Z. Top did appear, only to leave the stage in a downpour. When the headlined act failed to appear, the crowd then became restless, but Deep Purple drummer Ian Paice summarized the group's decision by stating, "There's no point of going onstage if there's a chance of being killed."

Anthony Edwards, Purple manager, stated, "We do not spend time, effort and money to get to a concert and then not appear without a good reason."

Next Schoelkopf concert was to have been Humble Pie. Cornell's concert commission has reported that the A&M group's management changed itineraries following the Deep Purple cancellation.

The concert commission has further stated that, rather than jeopardize their reputation, they have abandoned the summer series for this season and are going ahead with plans for next year, with Yes, Atlantic Records act, among the first acts booked into Barton Hall there.

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He won 11 Grammy Awards in two years — an all-time record. He's totally uncategorizable — every one of his gold hits *broke* Top 40, then spilled over to country and MOR audiences. He's Roger Miller. The one and only. And are we proud to have him.

**Roger Miller,  
now on Columbia Records** 

Roger Miller will be performing his Columbia debut single on the Johnny Carson Show, The Merv Griffin Show, and other places 'round the dial.

## Talent in Action

ALLAN TAYLOR  
HAPPY & ARTIE TRAUM*The Metro, New York*

Perhaps it was the sheer adversity of the situation: a damp, dreary Thursday in New York, opening in a new club for an audience that had little exposure to his material, which, thus far, has received little airplay. Such a slot hardly augured well for Allan Taylor, United Artists recording artist, but his opening set at the Metro was clearly a warm, compelling surprise for that audience, winning him a solid encore and a roomful of new friends.

Taylor is an English singer and writer whose traditional leanings have, in recent years, given way to a steadily growing repertoire of his own sturdy, direct songs. His material is often deceptively simple, yet Taylor obviously taps wells of feeling that were reflected at the Metro in the eagerness of the crowd to sing along on the choruses of songs they'd just heard.

Simplicity is not simple-mindedness, though. Taylor's writing focuses on impact rather than pretense, with songs like "Get Down" offering a directness often lacking in heavier-handed political statements. Similarly, more reflective material like "Misty on the Water" succeeds because of its immediate romanticism.

If the Metro's reaction was any indication—and this new club is obviously building its own audience through the overall taste and warmth of the operation, as testified by the full room on that wet night—then Allan Taylor should be making more friends in the near future.

Headlining the evening were Happy and Artie Traum, now searching for a new recording contract. Unless they can tighten their playing considerably in the studio, the search may be somewhat discouraging. Their somewhat expanded line-up offered some additional energy, but this particular strain of laid-back, Woodstock Cowboy atmosphere was hardly invigorating.

Of note, however, was the best tune of their set, "Rivers of Babylon." Actually a reggae tune performed by Scotty and the Melodians, it was significant that even the Traum's sloppy rendering of the tune still possessed power. **SAM SUTHERLAND**

## BAXTER

*The Persian Room, New York*

Don't let the setting fool you: Paramount Records chose the Persian Room for a special one-shot performance by Baxter, label act whose first LP is now in release, but Baxter is virtually light years away from the supper club setting.

The band is a five-piece unit that has obviously been listening intently to the development of progressive (and usually English) bands over the last few years. The resulting ensemble style owes debts to a variety of acts, notably Emerson, Lake & Palmer, Yes and other lesser units. Two guitars, bass, drums and the customary flexible keyboard artist place the primary emphasis on swirling, abruptly shifting instrumental textures, with the heavy-metal aspect occasionally re-

lied by delicate percussion and a degree of dynamic variation.

Unfortunately, such a style is intrinsically limiting: even the most seasoned, virtuoso acts pursuing those forms of sensory overload tend to tread a thin line between pure flash and pure pretense. Baxter is no exception, and, while this young line-up promises to master that area with some additional seasoning, their writing style displays most of the problems usually found in their more glamorous predecessors. Transitions are often abrupt, while squealing, high-speed instrumental runs sometimes offer little more than some testament of technical skill.

Still, the act is obviously tight, with a developing vocal style that might be more dramatic with some variation away from set, high-register, three-part harmony.

**SAM SUTHERLAND**

## FLUDD

*Bayview High School, Toronto*

Canada is basically a conservative country, which is one of the reasons why most of the international talent emerging from here in the past has been of a folk-oriented MOR nature.

At the same time, the Canadian market represents an enormous challenge to hard rock bands. If a heavy band can pull it off in the northland, they're more than ready to take on the world. Such is the case with Fludd.

The five-man group recently completed a cross-country tour and is enjoying the fruits of a fast-breaking single, "C'mon C'mon." On stage, however, this is much more than your average singles band.

Each member of the band is decorated to the hilt in glitter and their costumes are the equal of any hard rock outfit in the world. At this particular gig which drew an enthusiastic encore, keyboard player Peter Rochon turned out in a long skirt. It's really just a sendup of WASP Puritanism and the kids loved every second of it.

The difference between Fludd and other Bi-Rock bands into glitter and glam is that Fludd really can play. The musical nucleus of the band comes from the Pilling Brothers, Ed and Brian, refugees from Birmingham, England, where they used to play with John Bonham and Robert Plant of Led Zeppelin, among others.

Repertoire consisted of cuts from their current album "Fludd ... On!" including the hit "C'mon C'mon" and newer songs from the forthcoming album recently cut at the Manor Studios in the U.K.

Fludd is in effect a combination of David Bowie, the Beatles and Alice Cooper and in today's marketplace that can't be bad at all. As an extra, their four-part harmonies are positively dazzling. **RICHIE YORKE**

SYLVESTER &  
HIS HOT BAND  
HOODOO RHYTHM DEVI*Whisky A Go Go, Los Angeles*

Sylvester, rockdom's first unabashed drag queen, has honed his stage performance to a bouncing, keening exploration of the boundary between funk and camp. A lovely vision in his wigs and gowns, Sylvester pushes his piano churning and falsetto blues shouting into a distinctive music-theater showcase. It's much more effective than his debut album on Blue Thumb, suggesting the main element missing on record is some absolutely right material. Anyhow, his accomplishments so far indicate the Sylvester is bound to make it as a headliner sooner or later.

The Hoodoo Rhythm Devils are a hard-rocking, humor-oriented Bay Area group somewhat in the raunchier Dr. Hook bag. They put on a good show and there's clearly a place for them in rock today... a big place if they can come up with their hit single. Why not? **NAT FREEDLAND**

## CARMEN McRAE

*Rainbow Grill, New York*

Working simply, accompanied only by piano, bass and drums, Carmen McRae reaffirmed her status as one of the best jazz singers around today. Miss McRae does not go in for tricks and vocal acrobatics, she is content to read meaning into a lyric and project it.

Her choice of material ranges freely, from Nat Cole's "Straighten Up and Fly Right" (delivered almost as a sermon by Miss McRae) to a couple of Blossom Dearie's more personal pieces, "Inside a Silent Tear" and "Hey John." The latter was originally conceived as a song for John Lennon but Miss McRae preferred to dedicate her version of John Birks Gillespie, perhaps better known as Dizzy.

Over the past decade Miss McRae has moved out from under the shadows of various great jazz singers who were her influences into her own work area. Thus she can sing "What a Little Moonlight Can Do," long associated with Billie Holiday, and it comes out pure McRae. **IAN DOVE**

## Creative Trends

## Nader Sees 'Decade' Hit Trend; Hefty Visual Kick

By BOB KIRSCH

LOS ANGELES—If rock revival producer Richard Nader's theory of popular music cycles is correct, next year should see rock acts in such a theatrical and visual vein that Alice Cooper "will be the bubblegum act of tomorrow."

Nader is best known as producer of the enormously successful "Rock and Roll Revival" series of shows, featuring 1950's rock acts, which have filled Madison Square Garden and other large arenas steadily over the past five years. He is also a producer of the recent oldies movie, "Let the Good Times Roll."

Nader is planning direct involvement in the next change, including starting his own record company, producing television shows and managing acts.

"The major changes in pop music cycles generally come in the fourth year of each decade and peak until the last year when there is an abrupt drop. The years in between are kind of a vacuum."

Nader points to several examples to back his theory. "In 1964 we had the Beatles and the British invasion," he says. "In 1954 we had Elvis and Bill Haley, in 1944 the beginning of the individual singer as a star and in 1934 the big bands. The software also progresses, from the wax cylinder to the thick 78rpm to the thinner 78 to the LP to the 45 and so on."

## Plus Showmanship

"So," he continued, "if the cycle follows, then 1974 should see the next direction of popular music, and I think this direction is going to be one of visual entertainment. The video portion is going to overshadow the audio because we've reached the maximum as far as audio goes."

"You've got to look at your audience and see what their demands are," says Nader. "I think the 17 to 22-year-olds are best equipped to support entertainment. They have someone else paying most of their bills if they are in college, a car is no longer a status symbol and clothes are not overly important."

"Now," he said, "for the first time you've got a group that is almost a pure product of TV programming. The TV has been teacher, babysitter and friend to them. It was always there during their formative years with visuals coming at them at an incredible rate. With the amount of TV they've seen, they will look for the exception scenes rather than the norm."

"Take violence as an example," he said. "If a kid sees 599 deaths on TV in a year and 10 are mutilations, these are the exception and these are what he will look for."

Nader feels that the ultra loud music of the middle to late '60's was an audio expression to block out reality. "When the music got so heavy," he says, "it was an expression of conflict for many kids. They were brought up with certain standards and all of a sudden these standards fell a part for them. The Vietnam war became a lie, Ralph Nader began pointing frauds out and everything became a lie. I think the loud music was almost a 'don't give me anymore of that' expression."

"But there is an entirely new 17-22 audience now. They know more than the last group and see no rea-

son to scream it out. They know and want visual entertainment. But they've seen the norm. Now they want to see the Road Runner crushed by a rock rather than just being missed by it. They may pay to see a group that plays circus music with a series of firecrackers blowing them all up and I actually think it will run to these extremes. Kids are going to want almost a 'Clockwork Orange' kind of atmosphere."

Why does the change to '70s music take until 1974? Nader feels that society is always slow in reacting to what is really happening. Now he says we have Watergate and the end of the war, "and if my theory is correct, next year the young people are going to react and say 'Okay, we've heard everything you've got to say and we don't want anymore.' It will be a chaotic state and the music will express it."

## Ahead of the Time

"The visuals will emerge," Nader said, "and audio will be supplementary. It will be more important as to what the group looks like. It's happening already, with people like David Bowie, Cooper, T. Rex and Slade. These people are an indication but they are just a little ahead of their time. But they are indications that we are getting into musical theater rather than five guys standing plugged into amplifiers, singing songs kids may or may not identify with. Today's supergroups attempt some kind of show, even if it is only smoke coming out of amplifiers. But this is nothing compared to the elaborate craziness we're going to see, such as waterfalls on stage, artificial grass or what have you. To me, these are the indications that a breakthrough is on the way."

"Another indication," Nader added, "is the late night music shows on television. Acts are designing

## Mann Eyes 'Short Cuts' to Charts

By ELIOT TIEGEL

LOS ANGELES—Herbie Mann's forthcoming LP, "Turtle Bay," will be used by Atlantic as a "test case" to break their instrumental jazz stars on the pop charts.

"We are not going to approach the music as a stepchild anymore," said Mann. "The LP has 11 songs instead of four. I haven't changed my concept. I've just condensed it a bit. Instead of making all the songs 15-minute-trip tunes where everybody solos, they are four minutes long."

The LP took six months to record and is culled from the best of two disks worth of material. Mann says Atlantic will advertise and merchandise it with as much enthusiasm as for pop product.

"There's a new generation of jazz," he says. "It's improvised music and it's jazz, but it's 1973 jazz—a music of the minute and not something from the 1950's."

The flutist has curtailed his Embryo label and his production activities in order to concentrate on his own products. During the two years he ran Embryo he produced 15 LP's, "developed an ulcer and spent a lot of money."

Atlantic has begun reissuing sev-

themselves for TV now and there are going to be many more visual outlets. I think you'll see a lot more musical material on cable TV, UHF and public TV as well as videotape and video disk. This is what the record companies are thinking of. They're going to say, 'Boy, that act looks great' as well as saying they sound great."

For the videotape market, Nader says he is sure a video player at a low cost will arrive within the next 24 months and will be picked up by the kids. This, plus the extended use of TV, will provide as strong a forum as radio to expose new music.

## Sgt. Pepper Show

Nader added that the upcoming stage presentation of "Sgt. Pepper" is another indication of things to come. "I think it will be a major success," he says. "The music is already accepted, and it will be the color and the costuming and freakiness that will stand out."

As far as the revival shows are concerned, Nader says he has no intention of stopping them. "I'm mounting my fall tour now," he says, "and it will hit 20 major cities. I'll use the 'Let the Good Times Roll' movie as a barometer, using mainly acts from the movie in cities where it has done well and other acts if that city has an oldies station or a revival atmosphere."

As for the future of the revivals, Nader says, "When the audience starts to lose interest, then I will move away. I admire Bill Graham for recognizing the end of the underground rock movement and phasing out of that. His timing was right and I hope I'll be able to do the same. I knew the time was right for the oldies shows in 1969, and I think I would have failed had I started a year earlier. I hope I'll know when to get out too."

eral of the Embryo titles, notably Chick Corea and Roy Ayers.

Mann's current band, which has included David Newman playing flutes and tenor in tandem with the leader, also incorporates electric piano and a rockish kind of guitarist.

Mann says the current sound is an extension of "Push Push" which came out one year ago on Embryo and showcased a Latin-jazz-soul combination of elements.

In addition to producing his own LP's he plans doing a select number of players, including his pianist, Pat Rebillot, and conga man Patato Valdes' band.

His next LP will be cut in England in the fall and the plan is to use English name musicians like Eric Clapton, Ian Anderson and Keith Emerson, he says. "We'll try to have some of Atlantic's artists write tunes and then play them." Like who? "Steven Stills."

Besides trying to think like a pop musician, Mann is also aware that instrumental records still have a tough time making the top 40. "They have two strikes against them. First, the listener has to imagine what the

*(Continued on page 18)*COMEDY  
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# TOTAL\*

## Sound Recording

\*

to'tal (tō'tál) *adj.* fr. L. *totus* all, whole

1. Of, pertaining to, or referring to the whole of a thing, specified or implied, or the entire number of things concerned.

2. Comprising or constituting a whole or the sum of all parts, items, instances, etc.

3. Concise; summary.

4. Complete; utter; absolute.

*Synonym:* Complete, perfect. See WHOLE

*Antonym:* Partial, incomplete.

for further information, contact:

Robert K. Hagel  
The Burbank Studios  
4000 Warner Blvd.  
Burbank, Ca. 91505  
Telephone: (213) 843-6000



# Billboard Best Selling Jazz LP's

This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	1	20	<b>BLACK BYRD</b> Donald Byrd, Blue Note BN-LA047-F (United Artists)
2	3	8	<b>YOU'VE GOT IT BAD GIRL</b> Quincy Jones, A&M SP 3041
3	2	12	<b>SWEETNIGHTER</b> Weather Report, Columbia KC 32210
4	4	22	<b>SECOND CRUSADE</b> Crusaders, Blue Thumb BTS 7000 (Famous)
5	10	8	<b>LIVE AT MONTREUX</b> Les McCann, Atlantic SD 2-312
6	5	14	<b>HERBIE HANCOCK SEXTANT</b> Columbia, KC 32211
7	7	8	<b>CARNEGIE HALL</b> Hubert Laws, CTI 6025
8	6	18	<b>M.F. HORN II</b> Maynard Ferguson, Columbia KC 31709
9	11	8	<b>HOLD ON, I'M COMIN'</b> Herbie Mann, Atlantic SD 1632
10	9	28	<b>SKY DIVE</b> Freddie Hubbard, CTI 6018
11	8	20	<b>SUNFLOWER</b> Milt Jackson, CTI 6024
12	13	10	<b>KING OF RAGTIME</b> Scott Joplin, Angel S 36060 (Capitol)
13	12	28	<b>PRELUDE/DEODATO</b> Eumir Deodato, CTI 6021
14	16	12	<b>IN CONCERT</b> Miles Davis, Columbia KG 32092
15	18	16	<b>UNDER FIRE</b> Gato Barbieri, Flying Dutchman FD 10156
16	25	16	<b>HANGIN' OUT</b> Funk, Inc., Prestige PRS 10059 (Fantasy)
17	15	28	<b>MORNING STAR</b> Hubert Laws, CTI 6022
18	19	6	<b>BLUES FARM</b> Ron Carter, CTI 6072
19	14	20	<b>LIGHT AS A FEATHER</b> Chick Corea, Polydor PD 5525
20	17	20	<b>1st LIGHT</b> Freddie Hubbard, CTI 6013
21	23	8	<b>EXCURSIONS</b> Eddie Harris, Atlantic SD 2-311
22	20	10	<b>WE'RE ALL TOGETHER AGAIN</b> Dave Brubeck, Atlantic SO 1641
23	22	10	<b>GIANTS OF THE ORGAN COME TOGETHER</b> Jimmy McGriff/Groove Holmes, Groove Merchant GM 520
24	28	12	<b>FORECAST</b> Eric Gale, Kudu KU 11 (CTI)
25	26	3	<b>ART OF JOHN COLTRANE</b> Atlantic, SD 2-313
26	24	14	<b>SOPHISTICATED LOU</b> Lou Donaldson, Blue Note BAN-LA024-F (United Artists)
27	31	8	<b>FIRE UP</b> Merl Saunders, Fantasy 9421
28	21	10	<b>LIVE</b> Dave Brubeck & Gerry Mulligan, Columbia KC 32143
29	-	1	<b>SOUL BOX</b> Grover Washington, Jr., Kudu KU-1213 (CTI)
30	-	1	<b>'73</b> Ahmad Jamal, 20th-Century Fox TC-417
31	32	12	<b>BLACK UNITY</b> Pharoah Sanders, Impulse IPE 9219 (ABC)
32	30	20	<b>WHITE RABBIT</b> George Benson, CTI 6015
33	-	1	<b>ALONE TOGETHER</b> Jim Hall/Ron Carter, Milestone MSP-9045 (Fantasy)
34	37	6	<b>GOT MY OWN</b> Gene Ammons, Prestige 10058 (Fantasy)
35	-	1	<b>THE REAL ESCAPE</b> Larry Coryell, Vanguard 79329
36	33	3	<b>SUPERSAX PLAYS BYRD</b> Charlie Parker, Capitol ST 11177
37	-	1	<b>PREPARE THYSELF</b> Rahsaan Roland Kirk, Atco 1640
38	-	1	<b>CISCO KID</b> Reuben Wilson, Groove Merchant 523
39	-	1	<b>INFANT EYES</b> Doug Carn, Black Jazz, BJ 3
40	36	3	<b>THE ART OF HANK CRAWFORD</b> Atlantic SD 2-315

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# Campus News

## What's Happening

By SAM SUTHERLAND

This week, starting Tuesday (24), the Video Tape Network begins its summer video production workshops here in New York. Over 200 students from more than 100 campuses will arrive at New York U. for the sessions, which are expected to cover equipment, programming and program production. Campus News will provide some glimpse of those goings-on later this summer.

★ ★ ★

Those students from Emory College in Atlanta, whose approach to creative arts supplanted the conventional magazine format with a stereo LP, are still rolling behind that project. Ira Luft, one of the instigators, has noted exposure outside the initial Georgia marketplace, and now consumer music papers appear to be picking up on the idea.

Programmers who missed the original article here, and are interested in hearing a clutch of Emory's students performing in various configurations, can contact Emtrec Music and Recording Co., Box 15313, Atlanta, Ga. 30333.

★ ★ ★

In Champaign, Ill., Doug Blair Audio Productions is developing a jazz-rock radio format for syndication to college stations. All they need before assembling the final programs is a response from campus programmers, to see whether their project has any staying power.

Blair's concept calls for programming segments, roughly 14 minutes in length, specifically for late night and graveyard shifts. Emphasis will be on jazz, with the remaining 25 percent of the programming comprised of rock and light rock. Segments will be supplied on ten-inch reels in stereo and will be compatible with automated systems. Initial library will include 500 segments (125 unique hours), expected to be expanded to 1,000 segments. Blair notes that the service could be programmed for about 20 hours per week.

Stations would be asked to cover duplicating costs, and would pay a monthly fee based on market size, or perhaps on their own rate cards. That angle hasn't really been worked out yet, and Blair will presumably wait for a response before finalizing cost arrangements. Whatever fee is set, Blair expects to unveil about 50 new segments a month.

A demo tape should be ready next month. Blair obviously needs feedback to determine whether campus stations are interested in, or solvent enough to handle, such a service. Blair's audio firm is at Box 3432, C. F. S., Champaign, Ill., 61820.

★ ★ ★

Service Station: Summer staff changes are still rolling in, led off by a note from KRWG, New Mexico State U., Las Cruces, which notes that Jeanne Gleason has taken over as station manager and business director, and Glenn Heider is the new program director. . . . In Athens, Ga., WUOG-FM, the U. of Georgia, has named Nancy Sprague as summer general manager and news director. Program director is Patrick Frye, and production manager is L. J. Wagner.

★ ★ ★

PICKS AND PLAYS: SOUTH-Tennessee—WTGR, Memphis State U., Memphis, Cecil Holmes reporting: "Subway Serenade," (LP), Looking Glass, Epic; "Evil," Earth, Wind & Fire, Columbia; "Nowhere Road," (LP), Chris Youlden, London. . . . WRVU-FM, Vanderbilt U., Nashville, Don Benson reporting: "Special Pride," (LP), Ballinjack, Mercury; "Spirit of The New Land," (LP), Doug Carr, Black Jazz; "Frampton's Camel," (LP), Frampton's Camel, A&M. . . . WETS-FM, East Tennessee State U., Jim Blankenbecler reporting: "Bareback Rider," (LP), Mason Proffitt, Warner Bros.; "Get Your Rocks Off," (LP), Manfred Mann's Earth Band, Polydor; "Jack The Toad," (LP), Savoy Brown, Parrot. . . . North Carolina—WASU-FM, Appalachian State U., Boone, Sally B. Edmonds reporting: "You Broke My Heart, So I Busted Your Jaw," (LP), Spooky Tooth, A&M; "Sweetnighter," (LP), Weather Report, Columbia; "Previous Convictions," (LP), Speedy Keen, Track. . . . WFDD-FM, Wake Forest U., Winston-Salem, Keith Young reporting: "Fare Forward Voyagers," (LP), John Fahey, Takoma; "Lancashire Hustler," (LP), Keef Hartley, Deram; "Harbus," (LP), Neil Harbus, Evolution. . . . Alabama—WEGL-FM, Auburn U., Auburn, Tony Dees reporting: "Lay Down," Straws, A&M; "Why Don't We Get Drunk," (LP cut, A White Sports Coat and A Pink Crustacean), Jimmy Buffett, Dunhill; "It's All Over Now," (LP cut, Adrian Smith), Adrian Smith, MCA. . . . WUAL, WUAL-FM, U. of Alabama, University, Edd Davis reporting: "That Lady," Isley Brothers, T-Neck; "Countdown To Ecstasy," (LP), Steely Dan, ABC; "Smokey," (LP), Smokey Robinson, Tamla. . . . Georgia—WVGC-FM, West Georgia College, Carrollton; "Inner City Blues," (LP cut, Closer To It), Brian Auger's Oblivion Express, RCA; "Greenslade," (LP), Greenslade, Reprise; "Lost My Drivin' Wheel," (LP cut, Roger McGuinn), Roger McGuinn, Columbia. . . . Louisiana—WTUL-FM, Tulane U., New Orleans, John Abbott reporting: "I've Got So Much To Give," (LP), Barry White, 20th Century; "Sweetnighter," (LP) Weather Report, Columbia; "Paris Sessions," (LP), Country Joe McDonald, Vanguard. . . . Florida—WUSF-FM, U. of South Florida, Tampa, Dave Dial reporting: "Blue Suede Shoes," (LP), Johnny Rivers, United Artists; "Soaring," (LP), Don Ellis, BASF; "Touch," (LP), Junior Mance, Polydor.

★ ★ ★

EAST—New York—WGSU-FM, State U. College, Geneseo, John Davlin reporting: "Countdown To Ecstasy," (LP), Steely Dan, ABC; "Blues Farm," (LP), Ron Carter, CTI; "Greatest Hits," (LP), Janis Joplin, Columbia. . . . WBCR, Brooklyn College, Brooklyn, Allen Goldman reporting: "Fingers," (LP), Airto, CTI; "Astral Traveling," (LP), Lonnie Liston Smith, Flying Dutchman; "Puttin' In Time On Planet Earth," (LP), Ben Sidran, Blue Thumb. . . . Pennsylvania—WPPJ, Point Park College, Pittsburgh, David Popovich reporting: "We're An American Band," Grand Funk Railroad, Capitol; "A Passion Play," (LP), Jethro Tull, Chrysalis; "Let's Get it On," Marvin Gaye, Tamla.

JULY 28, 1973, BILLBOARD

## Time-Life in Videocassette

NEW YORK—Time-Life Films, Inc., has entered the video cassette and cartridge field with plans to distribute BBC television productions in those formats.

Time-Life's Multimedia Division, which is the exclusive 16mm film outlet for BBC-TV productions in the U.S., has assembled its first titles, including Alistair Cooke's "America," Lord Kenneth Clark's "Civilisation," "Rock-a-Bye Baby," and other titles.

Bruce Paisner, vice president of Time-Life Films, made the announcement, which calls for new productions to be added as the program continues. Topics will be aimed at both the educational and the business and industry markets.

Additional title information is available from Anthony J. Palms, director of market development, Time-Life Multimedia, Time & Life Building, Rockefeller Center, New York, N.Y. 10020.



• Continued from page 14

**JOE WALSH & BARNSTORM** (ABC): State Theatre, Youngstown, Ohio, July 22; Aragon Ballroom, Chicago, July 27; Merriweather Post Pavillion, Washington, D.C., July 29; Saratoga Performing Arts, Saratoga Springs, N.Y., July 30; Mississippi River Festival, Evansville, Ind., Aug. 1; Blossom Music Festival, Cleveland, Ohio, Aug. 2; Santa Monica Civic Auditorium, Los Angeles, Aug. 3; Community Center, Tucson, Ariz., Aug. 4; Community Concourse, San Diego, Calif., Aug. 5; Dayton Palace, Dayton, Ohio, Aug. 6.

**WAR** (United Artist): Philharmonic, N.Y., Aug. 5.

**JACKY WARD** (Target): Rodeo, Bfanson, Mo., July 28-31; Winchester Club, Houston, Texas, Aug. 2-4; Heritage Park, McCordsville, Ind., Aug. 5; Esquiere Club, Savannah, Ga., Aug. 7-11.

**CHUCK WAYNE/JOE PUMA DUO**: Half Note, N.Y., July 30-Aug. 6.

**CHASE WEBSTER**: Elizabeth, W. Va., Aug. 10.

**KITTY WELLS/JOHNNY WRIGHT** (MCA): Jefferson City Fair, Watertown, N.Y., July 26; Clinton County Fair, Plattsburg, N.Y., July 27; Coliseum, Richmond, Va., July 28; Sunset Park, West Grove, Pa., July 29.

**LESLIE WEST** (Windfall): Kiel Auditorium, St. Louis, Mo., July 22; Warehouse, New Orleans, La., July 27; Omni, Atlanta, Ga., July 29; Spectrum, Philadelphia, Aug. 1; Kansas City Baseball Park, Kansas City, Kansas, Aug. 2.

**BILL WITHERS** (Sussex): Red Rock Amphitheatre, Denver, Colo., July 31; Garden City, N.J., Aug. 9-10.

**BOBBY WOMACK** (United Artist): Municipal Auditorium, Charlotte, S.C., July 29; Pine Knob Pavillion, Independent Township, Mich., July 31.

**FARON YOUNG** (Mercury): Adams County Fair, Brighton, Colo., Aug. 4.

## Eyes 'Short Cuts'

• Continued from page 16

song's about and secondly, instrumental music forces people to use their brain a little more. The kids on the street can't sing my chorus to 'Memphis Underground.'

As Mann has now mapped out his professional life, he spends three months in the studio per album and goes out to do concerts only during the spring and fall college terms and during the summer festival season.

Next year he hopes to tour his own concert package in conjunction with Atlantic.



# STEREO DIMENSION RECORDS

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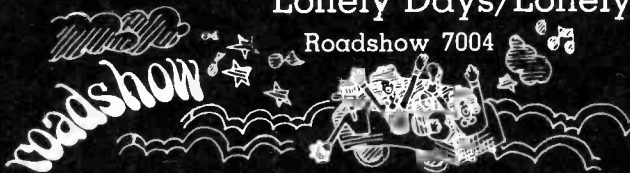
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## Buenasuerte Thrust Via Country-Latin

By BOB KIRSCH

LOS ANGELES—Buenasuerte Records is launching a three pronged attack on the Latin record market through traditional Latin music, rock and country styles.

The Texas based firm, which recently opened its first office here, will also be sponsoring record hops in the Los Angeles area using its top artist, Little Joe, as a draw for exposing newly signed artists.

According to Tony Hernandez, co-owner as well as secretary and treasurer of the company, "We had planned on operating an office here for six months on a trial basis. But after four and a half months our results have been so good that we decided to open completely now."

Hernandez said that his brother Joe, the firm's key artist, will be performing in the area soon as a headliner for the company's two newest artists, Noe Falcon and Orchestra (who play a country style music) and Marina Athena Padilla (who specializes in easy listening).

Jos Hernandez performs in a somewhat unique situation, using different names for different musical styles. Under the name Little Joe and the Latineers he specializes in traditional Latin and rock music. Using the tag Little Joe and La Familia, he performs what Tony refers to as "Chicano country."

"Latin and country music are really quite close," Hernandez said, "but they've never really merged be-

fore. Johnny Rodriguez is showing that this can be done successfully and I think you're going to see a real trend in the mixture of Latin and country music in the next year or so."

With the new acts, Hernandez plans on bringing Little Joe to Los Angeles to help them gain exposure. "What we will do," he said, "is invite schools and community groups to record hops. This is one good way to get radio exposure, because hopefully the kids will hear the tunes and call the stations for them."

The office here is managed by Ganza Rodriguez, who is also director of publications for the Latin Press Club and president of Spotlight Enterprises which will soon be publishing "Spotlight," a Latin-oriented music magazine. Two other employees are set for the office.

Buenasuerte is four years old and is owned by Tony Hernandez along with brothers Joe and Johnny. Johnny writes Latin rock music while two other brothers, Rocky and Jimmy are artists for the label. The firm has 17 artists recording, with five on the road. Distribution is through about 20 independent distributors nationally. A Chicago office is planned for next year.

The local office expects to have its first product ready in three weeks, with some recording and pressing to be done here.



PERCUSSIONIST Tito Puente, left, displays a gold album presented by Tico Records for over \$1 million in total LP sales. Joe Cain, center, managing director of Tico/Alegre Records, presented the disk to Puente during the Latin Festival III at Madison Square Garden, N.Y. Paquito Navarro, right, emcee for the festival and radio station WHOM disk jockey, looks on.

## Latin Scene

### PUERTO RICO

**Guillermo Paga**, head of Lafayette Electronics of Puerto Rico, hosted the first seminar of audio consultants, sponsored by the U.S. Society of Audio Consultants, at the Caribe Hilton Hotel here. Ten members received proficiency diplomas at the meetings. Paga's operation handles records and tapes, as well as audio visual hardware. . . . **Carmita Jimenez** (Borinquen) is playing the Caribe. Her spot at the club was originally scheduled for the late TR Records artist **Tito Rodriguez**. Miss Jimenez, having worked doubly hard to put together her show on such short notice, is receiving an excellent response.

**Freda Payne** (Invictus) has a five-day booking at the Royal Room of the Flamboyant Hotel. . . . **Charlie Vazquez**, producer and promoter of the Puerto Rico Festival of Songs and Singers, is getting ready for this year's event—now scheduled for the Cinema 4 Sept. 21-25. The show will be televised via satellite to Venezuela, Peru, Panama and Brazil. New York's channel 41 is also scheduled to carry and rebroadcast the program in the U.S. Artists from Spain, Panama, Venezuela, Jamaica, Curazo, Brazil, Colombia, and the Dominican Republic have already registered for the event.

ANTONIO CONTRERAS

### MIAMI

**Jaime Monserrat**, vice president of Tropicana Records and Tapes, and his wife, are in Spain visiting with **Enrique Carea**, **Tomas Toral** and **Enrique Inurrietia**, executives of Alhambra Records. . . . "**Bebo**" **Kramer** has taken over the managerial duties of WOCN-AM, and is programming easy listening in Spanish. . . . **Olga Guillot** (Gas) has a new LP coming out. . . . **Fredie Otero** has taken over the news-casting job vacated by **Ricardo Villa** at WCMQ when Villa went to Channel 51. . . . For some unknown reason, **Gran Combo's** newest LP on ECC is very scarce here. . . . **Jose Maria** (Gema) has a new LP.

**Mayra Marti** has a new single on Aro Records. . . . **Tata Ramoa** is in Puerto Rico making a new LP on Gema Records. . . . **Yolandita Monge** (Teca) is at Centro Espanol. **Rolando Lascrie** (Musart) follows her there, then **Polo Marques** (Phillip) followed by **Mirta** (Velvet). . . . **Lascrie**, **Monge** and **Conjunto Universal** (Velvet) will perform at Guaman hall on Sunday (15). . . . **Eli Records** has released **Maria** and **Federico** singing "Chevere." . . . **Ricardo Rey** (Musart) the Argentinian singer is in Mexico recording his new LP.

**Fernando Allende**, bachelor of the month in the Spanish "Cosmopolitan," will have a new LP on Musart Records soon. . . . **Celia Cruz** (Tico) is currently at Montmatre. **Sophy** (Velvet) will follow her in. After her engagement, Sophy will fly to Venezuela to record her new LP.

**Conjunto Universal** (Velvet) is finishing their new LP this week and Velvet announces a new sales band from Venezuela, **Orchestra Renovacion**. . . . On Fania, **Justo Betancourt** is recording a new LP and **Ray Barreto's** new jazz LP is out and creating interest here in Miami. . . . **Joe Cain**, director of Tico/Alegre here for his monthly sales and promo tour. . . . **Radio Centro**, new day-timer, still not together on format and programming, but promising competition for all with innovations new to Miami.

ART (Arturo) KAPPER

### LOS ANGELES

**Un Mosaico Del Ritmos #1** was a huge success at the Coconut Grove to 2,000 Latin enthusiasts. The grand finale was a jam session by the West Coast All Stars, which had the audience dancing all around the stage.

Local 47 Musicians Union has organized a new Latin **Black and Brown Brotherhood Orchestra** under the direction of **Eddie Cano** to play all the ghetto areas and parks in Los Angeles. . . . Also, our best wishes for a speedy recovery to **Eddie Cano**, who has recently undergone surgery.

**Azuquita Orchestra Melao**, on Hit Parade Records of Puerto Rico has been a great success with his salsa music since his arrival in Los Angeles.

**Chocolate** (Antonio Diaz) **Latin Soul Orchestra**, featuring vocals by Sylvia, is now appearing at The Pan American Club in Los Angeles. **Chocolate** was the original conga

player with the Perez Prado Orchestra.

The Million Dollar Theater will have one of the biggest spectacles of the summer Saturday, August 4th, with such great artists as **Maria Victoria**, **Alberto Vazquez**, **Los Dandys** and **Hermos Nino's Orchestra**.

There is a big Latin salsa movement forming in Los Angeles among the Chicano orchestras.

RAY TERRACE

### NEW YORK

Many calls coming into Fania distributors, since the release of **Willie Colon's** new 45, asking for the LP, "Lo Mato." Release should be within a few weeks the label reports.

"The Other Road" is the title of **Ray Barretto's** jazz album on Fania released this week. . . . **Sonora Poncena's** single, "Imploracion," is on the INCA label. . . . Flip side of the **Perry Como** Arcano Records single, "Te Quiero Asi," is "Ahora Que Soy Libre." **PHIL GELORMINE**

Billboard SPECIAL SURVEY for Week Ending 7/28/73

## Billboard Special Survey Hot Latin LP's

### IN CHICAGO

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	VICENTE FERNANDEZ "Volver Volver," CYS 1333	6	VIRGINIA LOPEZ "Volvera El Amor," GAS 4073
2	YOLANDA DEL RIO "La Hija De Nadie," Arcano 3202	7	VICTOR ITURBE "Veronica," Miami 6043
3	JULIO IGLESIAS "Rio Reblede," Alhambra 10	8	LOS ANGELES NEGROS "Vol. 5," Parnaso 1096
4	LOS SOCIOS DEL RITMO "Vamos A Platucar," Parnaso 1096	9	JUAN GABRIEL "No Tengo Dinero," Arcano 3023
5	FREDDIE MARTINEZ "El Embajador," Freddy 1006	10	E. GORME/LOS PANCHOS "Amor," CYS 1361

### IN N.Y.

1	ISMAEL RIVERA "Vengo Por La Mazeta," Tico 1311	6	LUCHO BARRIOS "Mi Amor Por Ti," Futuro 277
2	SOPHY "Locura Tengo Por Ti," Velvet 1464	7	JOE CUBA "Doing It Right," Tico 1312
3	JOHNNY PACHECO "Tres De Cafe Y Dos De Asucar," Fania 436	8	EDUARDO ZURITA "Vol. 10," Rimo 1596
4	GRAN COMBO "Enaccion," EGC 004	9	EDDIE PALMIERI "Sentido," Mango 103
5	PELLIN RODRIGUEZ "Mi Amor Por Ti," Borinquen 1244	10	TITO PUENTE ORCH "Live In Concert," Tico 1308

### IN MIAMI

1	GRAN COMBO "Enaccion," EGC 0041	6	JULIO IGLESIAS "Julio Iglesias," Alhambra 10
2	TIPCA '73 "Manono," Inca 1031	7	LISETTE "Juntos," Borinquen 1472
3	CONJUNTO UNIVERSAL "Que Se Sepa," Velvet 1466	8	TATA ROMOS "Dama, Dama," CYS 5005
4	LOS ANTIQUES "Dias Como Hoy," Funny 502	9	COKE "Sound Triangle 7773
5	ROBERTO LEDESMA "Amor," MU 1611	10	SOPHY "Perdon," Velvet 1474

### IN TEXAS

1	SUNNY & THE SUNLINERS "El Internacional," KL 3017	6	IRENE RIVAS "Tonto," Cash 1008
2	JOSE ALFREDO Y ALICIA "Las Coplas," MKS 1903	7	VINCENTE FERNANDEZ "La Misma," CYS 1359
3	VICTOR ITURBI "Mi Segundo Amor," Polydor 265	8	ANTONIO AGUILAR "Dos Corazones Errantes," DM 1569
4	CORNELIO REYNA "Esta Noche O Nunca," ED 1565	9	RAMON AYALA Y SUS BRAVOS "Tus Pucheros," Texmex 1712
5	FREDDIE MARTINEZ Y SU ORQ "Farolite De Amor," Freddie 1009	10	LA FAMILIA-LITTLE JOE "Para La Gente," BSR 1038

### IN L.A.

1	VICENTE FERNANDEZ "Volver Volver," CYS 1333	6	VICKI CARR "En Espanol," Col. KC 31470
2	JULIO IGLESIAS "Rio Reblede," Alhambra 10	7	INDIO "Sin Tu Amor," Miami 6070
3	LOS BABYS "Porque," Peerless 1609	8	YOLANDA DEL RIO "Amor A Lo Ranchero," Arcano
4	LOS MUECAS "Que Ironia," CYS 1351	9	JUAN TORRES "Organo Melodico Vol. 16," MU 1586
5	LUCHA VILLA "Puro Norte," Vol. 11, MU-1518	10	VICTOR ITURBE "Veronica," Miami 6043

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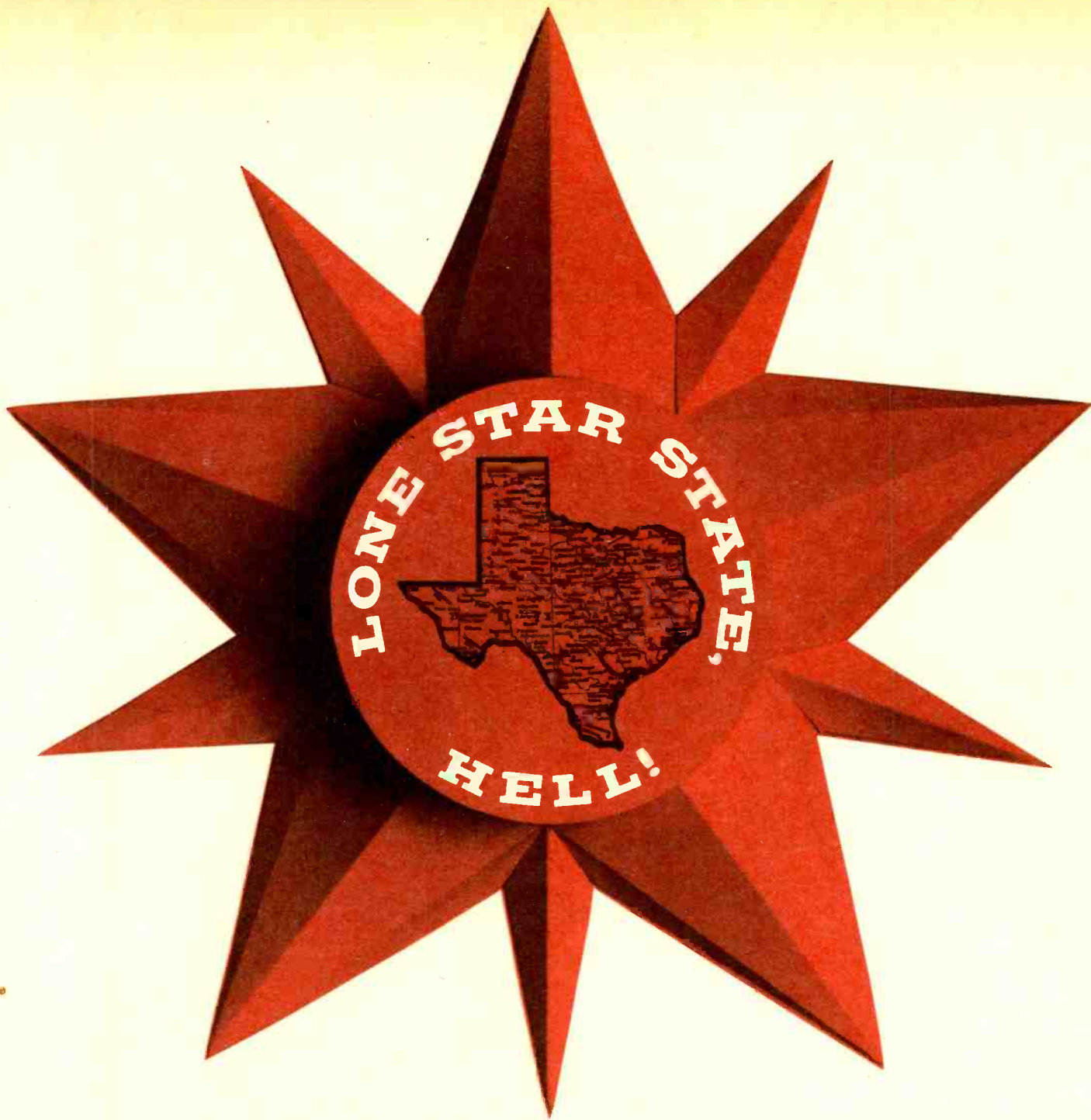
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Stand back, pardner, there's a music explosion going on from Dallas to San Antonio, and some of the brightest stars in the country are lighting the fuse right smack in the middle of the richest music market in the nation. That's why Billboard's August 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 THE FAIRMONT HOTEL JULY 16-21.**

# Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST <small>Writer, Label &amp; Number (Dist. Label) (Publisher, Licensee)</small>	This Week	Last Week	Weeks on Chart	TITLE, ARTIST <small>Writer, Label &amp; Number (Dist. Label) (Publisher, Licensee)</small>	This Week	Last Week	Weeks on Chart	TITLE, ARTIST <small>Writer, Label &amp; Number (Dist. Label) (Publisher, Licensee)</small>
1	1	6	<b>I BELIEVE IN YOU (You Believe In Me)</b> —Johnnie Taylor (Don Davis), Stax 0161 (Columbia) (Groovesville)	34	20	16	<b>GIVE YOUR BABY A STANDING OVATION</b> —Dells (M. Johnson/H. Williams), Cadet 5696 (Chess/Janus) (Conquistador, ASCAP)	67	58	3	<b>JUST OUT OF REACH</b> —San Dees Atlantic 2937 (Moonsong, BMI)
2	2	12	<b>DOING IT TO DEATH</b> —J. B.'s (James Brown), People 621 (Polydor) (Belinda, BMI)	35	29	12	<b>FINDERS KEEPERS</b> —Chairmen of the Board (General Johnson), Invictus 1251 (Columbia) (Gold Forever, BMI)	68	—	1	<b>I'VE GOT SO MUCH TO GIVE</b> —Barry White (Barry White), 20th Century 2042 (Sa-Vette/January, BMI)
3	5	6	<b>ARE YOU MAN ENOUGH</b> —Four Tops (Dennis Lambert), Dunhill 4354 (ABC/Dunhill/Soldier/Hastings, BMI)	36	63	3	<b>FUTURE SHOCK</b> —Curtis Mayfield (Curtis Mayfield), Curtom 1987 (Buddah) (Curtom, BMI)	69	73	3	<b>(I'M) JUST BEING MYSELF</b> —Dionne Warwick (Holland/Dozier/Holland/R. Dozier/R. Wylie), Warner Brothers 7693 (Gold Forever, BMI)
4	9	4	<b>ANGEL</b> —Aretha Franklin (C. Franklin/S. Saunders), Atlantic 2969 (Pundit/Alghan, BMI)	37	13	12	<b>I'LL ALWAYS LOVE MY MAMA</b> —Intruders (Gamble/Huff/Whitehead/McFadden), Gamble 71071 (Columbia) (Mighty Three, BMI)	70	71	3	<b>FUNNY</b> —Priscilla Price (S. Taylor), BASF 15151 (Jeneva/Just, BMI)
5	8	7	<b>NOBODY WANTS YOU WHEN YOU'RE DOWN AND OUT</b> —Bobby Womack (Bobby Womack), United Artists 255 (MCA, ASCAP)	38	38	6	<b>AIN'T NOTHING FOR A MAN IN LOVE/YOU NEVER KNOW</b> —Archie Bell & the Drells Glades 17111 (Muscle Shoals, BMI)	71	85	2	<b>SLIPPING AWAY</b> —Holland-Dozier featuring Brian Holland (Holland/Dozier/Holland), Invictus 1253 (Columbia) (Gold Forever, BMI)
6	6	6	<b>WHERE PEACEFUL WATERS FLOW</b> —Gladys Knight & the Pips (Jim Weatherly), Buddah 363 (Keca, ASCAP)	39	35	5	<b>I ONLY GET THE FEELING</b> —Chuck Jackson (Dec Ervin), ABC 11368 (Sweet River/Metric, BMI)	72	81	3	<b>SOUL SERNADE</b> —Jimmy Castor Bunch (Ousley/Dixon), RCA 74-0953 (Kilynn, V.V., BMI)
7	3	10	<b>THERE'S NO ME WITHOUT YOU</b> —Manhattans (E. Bivins), Columbia 4-45838 (Blackwood/Nattahnam, BMI)	40	56	3	<b>THEME FROM "CLEOPATRA JONES"</b> —Joe Simon featuring the Main Streeters (Joe Simon), Spring 1387 (Polydor) (Warner-Tamerlane, BMI)	73	87	3	<b>THINK</b> —James Brown (James Brown), Polydor 14185 (Fort Knox, BMI)
8	11	8	<b>TOUCH ME IN THE MORNING</b> —Diana Ross (Michael Masser), Motown 1239 (Stein & Van Stock, ASCAP)	41	42	5	<b>SHORT STOPPING</b> —Veda Brown (Rice/Manual/Crutchner), Stax 0163 (Columbia) (East/Memphis, BMI)	74	78	3	<b>NEVER, NEVER, NEVER</b> —Shirley Bassey (Renis/Tosta/Newell), United Artists 211 (Peer Int'l, BMI)
9	19	4	<b>HERE I AM (Come Take Me)</b> —Al Green (Al Green/M. Hodges), Hi 2247 (London) Jec/Al Green, BMI)	42	44	5	<b>BONGO ROCK</b> —Incredible Bongo Band (Epps/Egnoniam), MGM 14588 (Drive-In, BMI)	75	72	5	<b>BRA</b> —Cymance (P. Patterson/S. Scipio), Janus 215 (Heavy, BMI)
10	14	5	<b>IF YOU WANT ME TO STAY</b> —Sly & the Family Stone (Sylvester Stewart), Epic 5-11017 (Columbia) (Stonelower, BMI)	43	51	2	<b>RIGHT PLACE, WRONG TIME</b> —Dr. John (H. Scott), Atco 6914 (Walden/Oyster/Caldren, ASCAP)	76	—	1	<b>SLICK</b> —Willie Hutch (Willie Hutch), Motown 1252 (Jobete, ASCAP)
11	7	11	<b>MISDEMEANOR</b> —Foster Sylvers (Leon Sylvers III), MGM 14580 (Dotted Lion/Sylco, ASCAP)	44	46	4	<b>LONELINESS</b> —Brown Sugar (Harold Beatty), Chelsea 78-0125 (RCA) (Chardax/Pocketful of Tunes, BMI)	77	69	3	<b>SHE DON'T HAVE TO SEE YOU</b> —Tommie Young (Bobby Patterson/Jerry Strickland), Soul Power 114 (Jewel) (Su-Ma/Rogan/ March Thirteenth, BMI)
12	4	11	<b>TIME TO GET DOWN</b> —O'Jays (Gamble/Huff), Philadelphia International 73531 (Columbia) (Assorted, BMI)	45	45	7	<b>SPINNING AROUND</b> —Black Ivory (Adams/Jordan/Anderson), Today 1520 (Perception) (Patrick Bradley, BMI)	78	—	1	<b>GOTTA FIND A WAY</b> —Moments (R. Dahrrouge, B. Terrell), Stang 5050 (All Platinum) (Gambi, BMI)
13	10	9	<b>YOU'RE GETTIN' A LITTLE TOO SMART</b> —Detroit Emeralds (A. Tilmon, Jr.), Westbound 213 (Chess/Janus) (Bridgeport, BMI)	46	47	4	<b>JUST DON'T WANT TO BE LONELY</b> —Ronnie Dyson (V. Barrett/J. Freeman/B. Eio), Columbia 4-45867 (Mighty Three, BMI)	79	84	3	<b>DANGER</b> —Betty Everett (Randall/Carter), Fantasy 696 (Jec, BMI)
14	16	10	<b>IT'S FOREVER</b> —Ebony (Leon Huff), Philadelphia International 73529 (Columbia) (Mighty Three, BMI)	47	50	3	<b>THERE IT IS</b> —Tyrone Davis (Leo Graham), Dakar 4523 (Brunswick) (Julio-Brina, BMI)	80	86	3	<b>SWEET HARMONY</b> —Smokey Robinson (W. Robinson), Tamla 54233 (Motown) (Jobete, ASCAP)
15	17	7	<b>SO VERY HARD TO GO</b> —Tower of Power (S. Kupka/E. Castillo), Warner Brothers 7687 (Kuptillo, ASCAP)	48	54	3	<b>LAW OF THE LAND</b> —Undisputed Truth (N. Whitfield), Gordy 7130 (Motown) (Stone Diamond, BMI)	81	—	1	<b>TRYING TO SLIP (Away)</b> —Lloyd Price (L. Price, F. Knight), GSF 6904 (Lori Jay/Low Ban, BMI)
16	31	3	<b>LET'S GET IT ON</b> —Marvin Gaye (E. Townsend), Tamla 5423 (Motown) (Jobete, ASCAP)	49	36	14	<b>ONE OF A KIND (Love Affair)</b> —Spinners (Joseph B. Jefferson), Atlantic 45-2692 (Mighty Three, BMI)	82	90	3	<b>LOVE IS A HURTIN' THING</b> —Soul Children (Ben Raleigh/Dave Linden), Stax 0170 (Columbia) (Rainbow, BMI)
17	24	5	<b>I WAS CHECKIN' OUT, SHE WAS CHECKIN' IN</b> —Don Covay (Don Covay), Mercury 73385 (Phonogram) (Ragtop, BMI)	50	26	7	<b>DARLING COME BACK HOME</b> —Eddie Kendricks (Wakefield/Wilson/Erison), Tamla 54236 (Motown) (Jobete, ASCAP/Stone Diamond)	83	—	1	<b>KOKE (Part 1)</b> —Tribes (Dee Ervin), ABC 11366 (ABC/Dunhill, BMI)
18	21	8	<b>SWEET CHARLIE BABE</b> —Jackie Moore (P. Hurt/B. Sigler), Atlantic 45-2956 (Cookie Box, BMI)	51	53	3	<b>TELL IT LIKE IT IS</b> —Oscar Weathers Blue Candle 1498 (TK Productions)	84	96	2	<b>CAN'T HELP FALLIN' IN LOVE</b> —Soft Tones Avco 4619 (Gladys, ASCAP)
19	23	5	<b>BLACK BYRD</b> —Donald Byrd (Larry Mizell), Blue Note 212 (United Artists) (Afruby, ASCAP)	52	60	3	<b>STAY AWAY FROM ME</b> —Sylvers (Leon Sylvers), MGM 14579 (Dotted Lion/Sylco, ASCAP)	85	89	3	<b>OH WELL, LOVE WE FINALLY MADE IT</b> —Love Unitd. (Barry White), 20th Century 2025 (January/Sa-Vette, BMI)
20	18	7	<b>BE WHAT YOU ARE</b> —Staple Singers (H. Banks/R. Jackson/C. Hampton), Stax 0164 (Columbia) (East/Memphis, BMI)	53	66	2	<b>TO KNOW YOU IS TO LOVE YOU</b> —B. B. King (S. Wonder/S. Wright), ABC 11373 (Stein & Van Stock/Black Bull, ASCAP)	86	—	1	<b>DON'T LET IT IN</b> —Miracles (F. Perren, C. Yarian), Tamla 54237 (Motown) (Jobete, ASCAP)
21	30	5	<b>LOVE, LOVE, LOVE</b> —Donny Hathaway (Donny Hathaway), Atco 6928 (Dish-A-Tunes/Raghouse, BMI)	54	48	9	<b>THERE YOU GO</b> —Edwin Starr (Edwin Starr), Soul 35103 (Motown) (Stone Diamond, BMI)	87	—	1	<b>COMMON MAN</b> —David Ruffin (Bobby Miller), Motown 1259 (Stone-Diamond, BMI)
22	28	6	<b>SOUL MAKOSSA</b> —Manu Dibango (Manu Dibango), Atlantic 2971 (Rayven/Cooper, BMI)	55	61	8	<b>WHAT A SHAME</b> —Dynamics (Ronnie Shannon), Black Gold 8 (Vignette/ Million Seller, BMI)	88	88	3	<b>YOUR HEART IS COLD</b> —Geater Davis (V. Davis/R. Bell), Seventy Seven 77-130 (JR Enterprises) (Three Cheers/ Hates of Gold, ASCAP)
23	33	4	<b>MEET THAT LADY</b> —Isley Brothers (The Isleys), T-Neck 2251 (Columbia) (Boniva, ASCAP)	56	93	3	<b>HANG LOOSE</b> —Mandrill (Claud "Coffee" Cave), Polydor 14187 (Mandrill/Intersong U.S.A., ASCAP)	89	—	1	<b>LADY BE MINE</b> —Willard King (Brad Comer), Capitol 3644 (Carnegie Trade/Mikim, BMI)
24	25	7	<b>MOTHER-IN-LAW/SIXTY MINUTE MAN</b> —Clarence Carter (Allen Toussaint), Fame 250 (United Artists) (Minit, BMI/Future Stars)	57	57	8	<b>THIS TIME AROUND</b> —S.O.U.L. (Boyd/Massey), Musicor 1472 (Artal/Real Deal, ASCAP)	90	91	3	<b>TAKES TWO OF US</b> —Act One (R. Gerald/D. Price, Jr./R. Terry), Spring 137 (Polydor) (Gaucho/Belinda/Unichappell, BMI)
25	34	4	<b>FRIEND OF MINE</b> —Bill Withers (Bill Withers), Sussex 257 (Interior, BMI)	58	77	2	<b>STONED OUT OF MY MIND</b> —Chi-Lites (E. Record/B. Acklin), Brunswick 55500 (Julio-Brian, BMI)	91	99	2	<b>BABY YOU BELONG TO ME</b> —Magic Touch (Barkan/Whitelaw/Oriolo), Roulette 7143 (Big Seven, ASCAP)
26	32	6	<b>STREET DANCE</b> —Fatback Band (King/Fipping/Curtis), Perception 526 (Patrick Bradley, BMI)	59	59	3	<b>LET ME BE YOUR EYES</b> —Timmy Thomas (Timmy Thomas/H.W. Casey), Glades 1712 (Sherlyn, BMI)	92	—	1	<b>WHERE WERE YOU (When I Needed You)</b> —Jimmy Briscoe & The Little Beavers (Paul L. Kysner), Pi-Kappa 400-2 (Wanderlik, BMI)
27	27	6	<b>CAN'T UNDERSTAND IT</b> —Jerry Butler & Brenda Lee Eager (C. Jackson/M. Yancy), Mercury 73395 (Phonogram) (Chappell, ASCAP)	60	62	3	<b>YOU'VE GOT MY MIND MESSED UP</b> —Quiet Elegance (O. McClinton), Hi 2245 (London) (Rise/Screen Gems-Columbia, BMI)	93	100	2	<b>MOTHER OF SHAME</b> —Loretta Holloway (Sam Dees/Cleveland Yeider), Aware 6001 (Act 1/ Moonsong, BMI)
28	39	3	<b>BABY I'VE BEEN MISSING YOU</b> —Independents (C. Jackson/M. Yancy), Wand 11258 (Scepter) (Butler, ASCAP)	61	92	3	<b>LOVE AIN'T GONNA RUN ME AWAY</b> —Luther Ingram (Johnny Baylor), Koko 2116 (Columbia) (Klondike, BMI)	94	—	1	<b>COUNT YOUR BLESSINGS (And Move On)</b> —Jimmy Dockett (Jimmy Dockett), Flo Feel 100 (Botanical, BMI)
29	12	7	<b>PLASTIC MAN</b> —Temptations (Norman Whitfield), Gordy 7125 (Motown) (Stone Diamond, BMI)	62	64	3	<b>I OWE YOU LOVE</b> —Brighter Side of Darkness (Vincent Willis), 20th Century 2034 (Fox Fanfare/Sebony/Nap Sylheart, BMI)	95	82	3	<b>TRY IT AGAIN</b> —Bobby Byrd (Bobby Byrd), Kwanza 7703 (Warner Brothers) (Ruzama, BMI)
30	15	13	<b>DADDY COULD SWEAR, I DECLARE</b> —Gladys Knight & The Pips (Bristol/Knight), Soul 35105 (Motown) (Jobete, ASCAP)	63	52	6	<b>SOUL MAKOSSA</b> —Afrique (Manu Dibango), Mainstream 5542 (Rayven/Cooper, BMI)	96	—	1	<b>GONNA MAKE YOU AN OFFER</b> —Jimmy Helms (John Worth), MGM 14540 (Tro-Essex, ASCAP)
31	22	16	<b>NATURAL HIGH</b> —Bloodstone (McCormick), London 45 1046 (Crystal Jukebox, ASCAP)	64	80	3	<b>UNTIL IT'S TIME FOR YOU TO GO</b> —New Birth (Buffy St. Marie), RCA 0003 (Gypsy Boy, ASCAP)	97	65	3	<b>LONELY DAYS, LONELY NIGHTS</b> —Don Downing (D. Downing), Roadshow 7004 (Stereo Dimension) (Roadshow, BMI)
32	43	2	<b>GYPSY MAN</b> —War (Allen/Brown/Dickerson/Jordan/Miller/Oaskar), United Artists 281 (Far Out, ASCAP)	65	—	1	<b>EVIL</b> —Earth, Wind & Fire (M. White, P. Bailey), Columbia 4-45888 (Hummit, BMI)	98	—	1	<b>WHOEVER'S THRILLING YOU (Is Killing Me)</b> —Rufus (Allen Toussaint), ABC 11376 (Marsaint, BMI)
33	41	3	<b>DIDN'T I</b> —Sylvia (Sylvia/Burton/Goodman/Brown), Vibration 524 (All Platinum) (Gambi, BMI)	66	55	4	<b>HOW LONG CAN I KEEP IT UP</b> —Lynn Collins (People 623) (Polydor) (Dijon, BMI)	99	—	1	<b>HE'S THE FATHER OF MY CHILDREN</b> —Pat Lundy (Medley), RCA 74-0951 (Starflower, BMI)

## Soul Sauce

### Motown Cuts Down Act Roster

By ELIOT TIEGEL

LOS ANGELES—Twelve-year-old Motown is going through the re-evaluation-trimming down of its artist roster process which big companies undergo at one time or another.

The label has 51 artists, according to Suzanne DePasse, the vice president for creative operations, who oversees all a&r matters. Within the next three months the company hopes to have its preening all done. At one time there were as many as 65 acts on Motown and its family of labels.

The company seeks to be realistic about being able to fully support all its artists, Suzanne notes. But there is no set number of commitments which Motown hopes to arrive at.

The company remains unique in terms of having 18 staff producers in Los Angeles, with others in Detroit and Muscle Shoals.

And it is unique in terms of having 66 percent of its singles and 60 percent of its LP's hit the national best selling charts.

And it is unique in terms of having singers spin out of groups and watching both the individuals become solo stars while the groups remain active and successful in their own right.

Taking things first: these are the exclusive producers on the Coast—Hal Davis (one of the original members of the team which opened the local office over 10 years ago); Deke Richards, Freddie Perren, Fonce Mizell, Jerry Marcellino, Mel Larson, Willie Hutch, Norman Whitfield, Dino Fekaris, Nick Zesses, Frank Wilson, Leonard Laston, Bob Crewe, Bob Gaudio, Mark Davis, Mike Masser, Joe Porter, Smokey Robinson, Mark Davis, and Gloria Jones.

In Detroit, Joe Periano, Tom Baird, (who lives in Canada), Larry Brown and George Gordy handle production for a number of acts while in Muscle Shoals, independent producers Clayton Ivy and Terry Woodford handle local acts.

Incidentally, Norman Whitfield and Bob Crewe are really exclusive independent producers but their main thrusts are for the Motown family.

On the matter of singers splitting from groups, consider this: Diana Ross split from the Supremes. Smokey Robinson split from the Miracles; David Ruffin and Eddie Kendricks split from the Temptations; and while Michael and Jermaine haven't split from the Jackson Five, they are still recording as solo acts in addition to working with the family.

Hit product is the key allowing the acts to continue from a position of strength, emphasizes Tommy Noonan, executive assistant to Ewart Abner, Motown's president. The label's direction is to continue broadening its musical base, Noonan says, while mentioning the pop cross over effect of such top names as Diana, Stevie Wonder, Marvin Gaye and the Temptations.

But there has been a "subtle kind of resistance" in some quarters to accepting Motown's artistic expansion out of its soul base, admits Suzanne. "People find it hard to accept change," she says. "But they have to accept that we mean business and want to push into other markets."





# Be What You Are.

The Staple Singers offer more programming variety in one album than most groups offer in seven.

That's a pretty strong statement. But don't knock it if you haven't heard the Staple Singers' new album "Be What You Are." Every cut has the same universal appeal your listeners enjoyed in "Respect Yourself" and "I'll Take You There."

Whether you do what you do Top 40, R&B, M.O.R., or Progressive, do it with "Be What You Are." And you'll be doin' right.



"Be What You Are" STS 3015  
On Stax Records and Tapes  
Stax Records, Memphis, U.S.A. Distributed  
through Columbia Records.  
Distributed in Canada by Polydor Records, Ltd.  
The Stax Organization, Memphis, U.S.A.



# Billboard Soul LP's

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licensee)
1	1	8	<b>BACK TO THE WORLD</b> Curtis Mayfield, Curtom CRS 8015 (Buddah)	31	30	40	<b>I'M STILL IN LOVE WITH YOU</b> Al Green, Hi XSHL 32074 (London)
2	3	10	<b>LIVE AT THE SAHARA TAHOE</b> Isaac Hayes, Enterprise ENS 2.5005 (Columbia)	32	28	37	<b>THE WORLD IS A GHETTO</b> War. United Artists UAS 5652
★	6	13	<b>NATURAL HIGH</b> Bloodstone, London XPS 620	33	25	10	<b>PILLOW TALK</b> Sylvia, Vibration VI 126 (All Platinum)
★	7	8	<b>HEAD TO THE SKY</b> Earth, Wind & Fire, Columbia KC 32194	34	35	5	<b>NEVER, NEVER, NEVER</b> Shirley Bassey, United Artists UA LA055 F
5	5	11	<b>CALL ME</b> Al Green, Hi XSHL 32077 (London)	35	32	13	<b>THE MACK</b> Willie Hutch/Soundtrack, Motown M 766 L
★	9	5	<b>FRESH</b> Sly & the Family Stone, Epic KE 32134 (Columbia)	36	37	6	<b>I'M DOIN' FINE NOW</b> New York City, Chelsea BCL1 0198 (RCA)
7	4	14	<b>I'VE GOT SO MUCH TO GIVE</b> Barry White, 20th Century T 407	37	40	4	<b>FOSTER SYLVERS</b> Pride PRD 0027 (MGM)
8	2	13	<b>BLACK BYRD</b> Donald Byrd, Blue Note BN LA 047 F (United Artists)	38	34	22	<b>BLACK CAESAR/ SOUNDTRACK</b> James Brown, Polydor PD 6014
9	8	20	<b>NEITHER ONE OF US</b> Gladys Knight & the Pips, Soul S 737 L (Motown)	★	49	2	<b>EXTENSION OF MAN</b> Donny Hathaway, Atco SD 7029
★	14	6	<b>EDDIE KENDRICKS</b> Tania T 327 L (Motown)	40	33	6	<b>SOUL MAKOSSA</b> Afrique, Mainstream MRL 394
11	13	5	<b>GIVE YOUR BABY A STANDING OVATION</b> Delis, Cadet CA 50037 (Chess/Janus)	41	39	25	<b>AFRODESIAC</b> Main Ingredient, RCA LSP 4834
12	11	15	<b>SPINNERS</b> Atlantic SD 7256	42	31	5	<b>COME INTO MY LIFE</b> Jermaine Jackson, Motown M 755 L
13	10	27	<b>MUSIC IS MY LIFE</b> Billy Preston, SP 3516	★	54	2	<b>SOUL BOX</b> Grover Washington, Jr., Kudu KU 1213 (CTI)
★	26	5	<b>SOUL MAKOSSA</b> Manu Dibango, Atlantic SD 7267	44	47	4	<b>SUPERFLY T.N.T.</b> Osibisa/Soundtrack, Buddah BDS 5136
15	17	7	<b>YOU'VE GOT IT BAD GIRL</b> Quincy Jones, A&M SP 3041	★	56	2	<b>COSMIC SLOP</b> Funkadelic, Westbound WB 2022 (Chess/Janus)
16	12	11	<b>SAVE THE CHILDREN</b> Intruders, Gamble KZ 31991 (Columbia)	46	52	2	11 Sylvers, Pride PRD 0026 (MGM)
★	22	4	<b>TAYLORED IN SILK</b> Johnny Taylor, Stax STC 3014 (Columbia)	47	48	4	<b>SHAFT IN AFRICA</b> Soundtrack, ABC ABXC 793
18	18	7	<b>POWER</b> Tower of Power, Warner Brothers BS 2681	★	—	1	<b>SMOKEY</b> Smokey Robinson, Tania T 328 L (Motown)
19	16	15	<b>LIVE AT CARNEGIE HALL</b> Bill Withers, Sussex SXBS 7025 2 (Buddah)	49	50	4	<b>MY MERRY-GO-ROUND</b> Johnny Nash, Epic KE 32138 (Columbia)
20	19	23	<b>COMPOSITE TRUTH</b> Mandrill, Polydor PD 5043	★	60	2	<b>SLAUGHTER'S BIG RIP-OFF</b> James Brown/Soundtrack, Polydor PD 6015
21	15	19	<b>BIRTH DAY</b> New Birth, RCA LSP 4797	51	57	2	<b>POINTER SISTERS</b> Blue Thumb 48 (Famous)
22	20	36	<b>TALKING BOOK</b> Stevie Wonder, Tania T 319 L (Motown)	52	43	12	<b>FIRST TIME WE MET</b> Independents, Wand WL 684 (Scepter)
★	29	3	<b>FACTS OF LIFE</b> Bobby Womack, United Artists LA 043 F	53	55	3	<b>WAITING FOR LITTLE MILTON</b> Little Milton, Stax STS 3012 (Columbia)
24	23	19	<b>2ND CRUSADE</b> Crusades, Blue Thumb BTS 7000 (Famous)	54	—	1	<b>SUPER HITS</b> Intruders, Gamble KZ 32131 (Columbia)
25	21	20	<b>MASTERPIECE</b> Temptations, Gordy G 965 L (Motown)	55	51	30	<b>LAST DAYS IN TIME</b> Earth, Wind & Fire, Columbia KC 31702
26	27	6	<b>MA</b> Rare Earth, Rare Earth R 546 L (Motown)	56	45	4	<b>THE LOVE WE HAVE</b> Jerry Butler & Brenda Lee Eager, Mercury SRM 1-660 (Phonogram)
27	24	9	<b>TYRONE DAVIS</b> Dakar DK 76904 (Brunswick)	57	—	1	<b>SOUNDTRACK RECORDINGS</b> Jimi Hendrix, Reprise 2 S 6481
★	44	3	<b>TOUCH ME IN THE MORNING</b> Diana Ross, Motown M 722 L	58	42	31	<b>PLEASURE</b> Ohio Players, Westbound WB 2017 (Chess/Janus)
★	36	4	<b>ALL I NEED IS TIME</b> Gladys Knight & the Pips, Soul S 739 L (Motown)	59	41	4	<b>SECOND TIME AROUND</b> Cymande, Janus JLS 3064
★	38	3	<b>HEY NOW HEY (The Other Side of the Sky)</b> Aretha Franklin, Atlantic SD 7265	60	—	1	<b>LAW OF THE LAND</b> Undisputed Truth, Gordy G 9631 L (Motown)

## General News

# Intl. Gospel Fest Draws 20,000

NASHVILLE—The Fourth Annual International Gospel Song Festival here drew some 20,000 spectators over a 4-day period, and promoters promptly announced a similar event for next year.

Hosted by the Oak Ridge Boys, the talent ranged from the nationalistic music of the Re-Generation Singers to the sacred singing of television personality Doug Oldham. In between was strong quartet gospel singing.

Groups performing included the Downings, Keystones, Kingmen, Inspirations, Andrae Crouch & The Disciples, The Archers, Gov. Jimmie Davis & The Chuck Wagon Gang, Wendy Bagwell & The Sunliters and the Thrasher Brothers.

There again was an international flavor, with acts such as the Latinos from Mexico and The Proverbs from

Canada. The sponsoring organization was the Nashville Jaycees.

The Oak Ridge Boys performed each evening of the event. Promoter

J.G. Whitfield said that next year's Festival again would be centered around the Independence holiday weekend.

# Sinatra Readies New Reprise LP for Nov.

LOS ANGELES—Frank Sinatra's return to performing after a two-year "retirement" layoff is nearing completion of phase one. He has completed recording three-fourths of the songs for a new Reprise album, singing with live orchestra on a soundstage at Goldwyn film studios.

The LP, which is predominantly new material, will be released close to the airdate of Sinatra's NBC television special Nov. 11. The hour TV show, sponsored by Magnavox, will be taping here in mid-September.

No soundtrack album release is planned.

Neil Diamond consulted with Sinatra about the creative concept for the TV show and the team may work together on future projects. However, Sinatra has no firm work plans beyond the current two projects. Only guest set to appear on Sinatra's TV show as of now is Gene Kelly. He and the host will perform a medley of their MGM musical film numbers.

Broadway songwriter Fred Ebb is scripting the TV special and composing special material. Gordon Jenkins will conduct the ballads for the TV show and Don Costa batons the upbeat numbers.

Costa and Jenkins are also arranging and conducting various cuts on the Sinatra LP. Costa will be credited as producer.

# Atl. in Novel Push on Rush

NEW YORK—Atlantic Records is taking an unusual promotional approach in exposing label artist Chris Rush and his first LP. Since airplay has been limited due to the content of the humorist's album, Atlantic has inserted seven-inch Eva-Tone plastic disks in the July issue of the National Lampoon, permitting listeners to hear the album.

The move involved insertion of 300,000 such disks, with accompanying copy stressing Rush's earlier appearances in the magazine as featured writer.

Idea was conceived by Rush and his manager, Alan Landon.

# Midler to Star In 3 TVers

NEW YORK—Bette Midler will star in three primetime one hour musical specials for ABC-TV according to her personal manager, Aaron Russo, who will serve as executive producer of the programs and shortly name a producer, director and musical director. A March '74 airdate has been tentatively scheduled for the entertainer's debut.

# Letters to the Editor

• Continued from page 6

companies that we were the only rock station programming albums, and that we would like to include their albums in our format. Letters, never nasty, and phone calls, consistent, but never nagging or bothersome, caused us to receive excellent singles service from all our companies, and good albums service from most.

A program director can't just sit back and feel that a record company owes him service. He has to make an attempt to keep the companies informed. Most companies are more than happy to provide records, if they are confident that they will be judged fairly and programmed accordingly.

Thank you for letting me "rap" and let off some steam about P.D.'s who sit around and expect records to come floating out of the sky towards their stations' playlists.

Sincerely yours,

Kurt M. Gebauer,  
Program Director &  
General Manager  
WUDO-AM  
Lewisburg, Pa.

# LP Sleeve to Sell SW Folio

LOS ANGELES—The new 30-song Stevie Wonder Folio, distributed by West Coast Publications for Motown's Jobete Music, will be offered via direct mail on an inner-sleeve advertisement with each copy of the forthcoming Wonder LP, "Innervisions."

The folio will also be stocked through music stores.

# Budget Labels in Housewares Push

CHICAGO—Apex Rendezvous mounted a big push on Christmas \$1.99 budget records and \$2.99 tapes and had a 77-title line of children's LP's it's marketing that were formerly United Artists' Tale Spinner series at the firm's housewares exhibits here.

Another firm pushing with houseware buyers is Ambassador Records Corp., which showed a lined of Halloween LP's at Navy Pier. Sales manager Jim Monaghan said Halloween records are becoming an important promotion item for mass merchandisers. Ambassador is also in children's records.

Ed Fitch of Apex said children's records are becoming a major item with rackjobbers but require special merchandising knowledge, the chief reason Apex picked up the Tale Spinners line, he claimed.

# AGAC Plans 3d 'Rap' Session

NEW YORK—The American Guild of Authors and Composers (AGAC) will hold its third "rap" session on July 24 at the Warwick Hotel.

Featured speakers include such music publishers as Al Brackman, vice president, the Richmond Organization; Marvin Cane, president, Famous Music Corp.; and Wally Gold, general professional manager, Kirshner Entertainment Corp.

A similar session was held at the same venue July 10 with Hank Medress and Dave Appel, producers of singer Melissa Manchester of Dawn. That meeting was moderated by Charlie Singleton.

# Harrison Gold

NEW YORK—George Harrison's album "Living in the Material World" has received RIAA gold record certification. The album marks Harrison's second solo album effort since his gold award winner, "All Things Must Past," released three years ago.

# London Adds to Promo on LPs

NEW YORK—London Records is releasing two additional point-of-purchase promotional tools to continue their promotional support for the latest Al Green album and London's LP, "The Odd Couple Sings," featuring Tony Randall and Jack Klugman.

The Green album will be supported by a five-foot, four-color easel-back blowup of one of the album's shots of Green. Same pose will be used for a Sunset Strip billboard set to coincide with Green's performance there at Los Angeles' Greek Theater.

Klugman and Randall will be featured in a four-color poster featuring them in their television roles along with a full-size reproduction of the album cover.

# West Coast Pub. —Two Songbooks

NEW YORK—West Coast Publications, Inc., is publishing two new songbooks with one a compilation of recent hits and the other devoted to tunes of the late 50's and early 60's. "As Good as Gold" presents 31 contemporary titles.

The 65 selections in "Solid Gold Rock 'n' Roll" represent the music of such artists as Little Richard, Lloyd Price, the Shirelles, Bill Haley, Sam Cooke, Gene Pitney and Fats Domino.



# Classical Music

## Angel Tribute to Klemperer

LOS ANGELES—The passing of Otto Klemperer (88) in his Zurich home on July 6 brings to a close a great era of orchestral conducting and a long and fruitful recording career, according to Angel Records Brown Meggs, who termed Klemperer "the last of a generation of giants, along with Furtwangler, Knappertsbusch, Van Beinum, Walter. Angel and EMI were privileged to record him exclusively for almost two decades."

At the time of Klemperer's death, two new major recordings were in preparation for release, said Meggs, vice president of Capitol Records in charge of its classical labels, including Angel. These will now be supported by a memorial brochure, including a discography and biographical note.

Act I of Wagner's "Die Walkure" is the first of these, scheduled for September release; it stars Helga Dernesh, William Cochran and Hans Sotin, and is filled out with Norman Bailey singing Wotan's Farewell from Act III. In November, Bruckner's Eighth Symphony will be added to the five others already in the catalog. "Klemperer was most celebrated for his repertoire of the great Romantic Symphonists, from Beethoven to Mahler, but his range was much wider, from Bach to Stravinsky and including opera from Mozart to Wagner. As Principal Conductor for Life of the Philharmonia Orchestra (later New Philharmonia), he dominated London's musical life for much of the 1960's. And it was fortunate that he was able to record in EMI's London stu-

dios so much of his important repertoire, often with ideal collaborators like Elisabeth Schwarzkopf and Dietrich Fischer-Dieskau, Yehudi Menuhin and Daniel Barenboim."

Brad Engel, merchandising manager for Angel, estimates that well over two-and-a-half million disks and tapes of Klemperer have been sold in the U.S., in spite of the fact that he conducted only rarely in this country after World War II. (He was musical director of the Los Angeles Philharmonic from 1933 to 1939.) The long and steady popularity of his recordings, Engel said contradicts the idea that local publicity and a glamorous image are mandatory; "Klemperer was respected for his musicianship alone."

In conjunction with the Septem-

ber Wagner album release, Engel has scheduled "an early fall memorial tribute campaign tastefully designed to honor the octogenarian conductor and his immense catalog of Angel recordings. A promotional display kit complete with color portrait, and quantities of the memorial brochure will be made available to assist accounts in directing customer attention to the label's renowned Klemperer performances."

Klemperer devoted the greater part of his last years to recording. Of the eighty titles in the Angel and Seraphim catalogs, Engel reports that the best sellers have been the complete Beethoven and Brahms Symphonies, Handel's "Messiah," Mozart's "The Magic Flute" and "Klemperer Conducts Wagner."

## Cologne Publisher Steps Up Classical

COLOGNE—The exploitation of classical music is playing a major part in the activities of the Gerig Music house, formed in 1946 by Dr. Hans Gerig. The material falls under the umbrella of Edition Gerig and includes material by Gunther Becker, Michael Gielen, Marek Kopelent, Ivo Malec and others. The company has also published first editions of old music and in conjunction with the Arno Volk publishing house has issued Das Musikwerk (The Musical Work), a collection of historical musical works in 47 volumes.

The Gerig publishing house now includes 31 of its own firms as well as handling several U.K. and American firms like Essex, MCA, Leeds, Screen Gems Columbia and Robbins, Feist Miller.

Apart from his activities as a music publisher, Gerig, 62, has been a member of the GEMA board of directors for more than two decades. In 1954 he was elected president of the international office of BIEM. He has also been a vice-chairman of the German Music publishers Association for many years.

Hans Gerig was born in Freiburg and graduated with a doctorate in 1935. In Paris he represented the

German Performing Right Society and was also the manager of Edition Continental, a firm formed in Paris by the German film companies UFA and Tobis.

## Thomas to Cut 'Steps' For Fiddler

NEW YORK—The pop opera "Elephant Steps" will be recorded by Boston Symphony conductor, Michael Tilson Thomas, according to terms of an agreement reached between Thomas and Gerald Widoff, president of Fiddler Enterprises, Inc., a newly-formed production company.

Thomas first conducted the work at Tanglewood, Mass., in 1968, and won the Koussevitzky Prize for his performance. "Elephant Steps" was written by composer Stanley Silverman, and playwright-film maker Richard Foreman. It has been described as a mixed-media extravaganza combining rock and ragtime tunes, ballads and madrigals all woven with pure classical composition and electronic music.

Widoff will produce the session in association with musician-conductor Herb Harris. The album will be released by Fiddler Enterprises either on its own label, or through a major record company.

## Previn Cuts First Complete 'Romeo'

LOS ANGELES—Andre Previn has just finished the first complete recording of Prokofiev's ballet "Romeo and Juliet," according to Robert E. Myers, general manager of Angel Records.

"The entire ballet lasts 141 minutes, and requires three disks," says Myers, who received completion details from London, where Previn, music director of the London Symphony Orchestra, taped the work. "The previous version on two disks were heavily cut, which we feel reduces the impact of this beautiful score." Previn and his orchestra had previously recorded for Angel Tchaikovsky's complete "Nutcracker," and that two-record set has been selling briskly, according to Myers.

Prokofiev's "Romeo and Juliet" has recently been seen in American performances of the late John Cranko's Stuttgart Ballet, the Bolshoi Ballet and England's Royal Ballet.

## Rose Set for Vox Releases

NEW YORK—Vox Productions has planned an ambitious recording program for American pianist Jerome Rose which represents a minimum of 16 LP's during the next three years. The entire Liszt Années de Pelerinage, in the complete version, will be released in September, 1973. The Schoenberg Concerto, which will be available in connection with the 1974 Schoenberg Centennial, and the Schumann "Davidsbundlertanze" and "Kreisleriana" have already been recorded and are awaiting release.

## Col Inks Thomas; 1st Projects Are Varied

NEW YORK—Columbia Records has signed conductor Michael Tilson Thomas to an exclusive recording contract. It's believed that the pact is for five years. Formal announcement of the signing was made during a luncheon held for Thomas July 18 at the 21 Club here. At the luncheon, Thomas said that he will concentrate on both material not available previously and on new works in "a startling way." His immediate projects, he said, would be works by Carl Ruggles, avant-gardist, and by 12th-century French composer Perotin.

## Classical Notes

Enrico di Giuseppe will record the part of Pollione in Bellini's "Norma" for ABC Records this summer. He'll open the New York City Opera's fall season in "Roberto Devereux" on Aug. 29. . . . The singer will also be heard in "I Puritani," which the NYC Opera will premiere in Los

Angeles on Nov. 28. . . . Andre Watts is artist-in-residence for eight weeks at Tanglewood. Pianist will hold 12 four-hour sessions for 17 piano students; will work with student conductors and the Berkshire Music Center Orchestra in a series of reading rehearsals.

Billboard  
Top 50

Billboard SPECIAL SURVEY for Week Ending 7/28/73

# Easy Listening

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licensee)
1	2	9	<b>TOUCH ME IN THE MORNING</b> Diana Ross, Motown 1239 (Stein & Van Stock, ASCAP)
2	1	8	<b>YESTERDAY ONCE MORE</b> Carpenters, A&M 1446 (Almo/Hammer & Nail/Sweet Harmony, ASCAP)
3	5	6	<b>DELTA DAWN</b> Helen Reddy, Capitol 3645 (United Artists/Big Ax, ASCAP)
4	4	9	<b>DIAMOND GIRL</b> Seals & Crofts, Warner Brothers 7708 (Dawnbreaker, BMI)
5	8	6	<b>HOW CAN I TELL HER</b> Lobo, Big Tree 16, 004 (Bell) (Famous, ASCAP)
6	7	6	<b>GET DOWN</b> Gilbert O'Sullivan, MAM 3629 (London) (Management, BMI)
7	16	3	<b>SAY HAS ANYBODY SEEN MY SWEET GYPSY ROSE</b> Dawn, Bell 45,374 (Levine & Brown, BMI)
8	11	7	<b>THE MORNING AFTER</b> Maureen McGovern, 20th Century 2010 (ASCAP/Fanfare, BMI)
9	6	11	<b>BOOGIE WOOGIE BUGLE BOY</b> Bette Midler, Atlantic 72964 (MCA, ASCAP)
10	14	4	<b>CLOUDS</b> David Gates, Elektra 45857 (Kipahulu, ASCAP)
11	9	14	<b>BAD, BAD LEROY BROWN</b> Jim Croce, ABC 11359 (Wingate/Blendingwell, ASCAP)
12	22	12	<b>BEHIND CLOSED DOORS</b> Charlie Rich, Epic 5-10950 (Columbia) (House of Gold, BMI)
13	3	10	<b>SHAMBALA</b> Three Dog Night, Dunhill 4352 (ABC/Dunhill/Speedy, BMI)
14	15	7	<b>HE DID WITH ME</b> Vicki Lawrence, Bell 45,362 (Senor, ASCAP)
15	10	10	<b>KODACHROME</b> Paul Simon, Columbia 4-45859 (Charing Cross, BMI)
16	21	4	<b>LIVE &amp; LET DIE</b> Paul McCartney & Wings, Apple 1863 (McCartney/ATV, BMI/United Artists, ASCAP)
17	13	10	<b>GIVE ME LOVE (Give Me Peace On Earth)</b> George Harrison, Apple 1862 (Material World Charitable Foundation, BMI)
18	18	7	<b>SUMMER (The First Time)</b> Bobby Goldsboro, United Artists 251 (Unart, Pen in Hand, BMI)
19	29	2	<b>YOU LIGHT UP MY LIFE</b> Carole King, Ode 66035 (A&M) (Colgems, ASCAP)
20	20	6	<b>NATURAL HIGH</b> Bloodstone, London 45-1046 (Chrystal Jukebox, BMI)
21	24	5	<b>WHERE PEACEFUL WATERS FLOW</b> Gladys Knight & The Pips, Buddah 363 (Keca, ASCAP)
22	12	12	<b>NEVER, NEVER, NEVER</b> Shirley Bassey, United Artists 211 (Peer International, BMI)
23	27	5	<b>JIMMY LOVES MARY-ANNE</b> Looking Glass, Epic 5-11001 (Spruce Run/Evie/Chappell, ASCAP)
24	28	4	<b>NEXT DOOR'S NEIGHBOR'S KID</b> Jud Strunk, MGM 14572 (Casette/Every Little Tune, ASCAP)
25	30	4	<b>SUNSHINE</b> Mickey Newbury, Elektra 45853 (Acuff-Rose, ASCAP)
26	26	5	<b>TEQUILA SUNRISE</b> Eagles, Asylum 11017 (Atlantic) (Benchmark, ASCAP)
27	35	2	<b>SEND A LITTLE LOVE MY WAY</b> Anne Murray, Capitol 3648 (Colgems/East Hill/J.C., ASCAP)
28	33	8	<b>I'D RATHER BE A COWBOY</b> John Denver, RCA 74-0955 (Cherry Lane, ASCAP)
29	23	8	<b>GYPSY DAVY</b> Arlo Guthrie, Reprise 1158 (TRO Ludlow, BMI)
30	48	2	<b>WAS A SUNNY DAY</b> Josh, Bell 1739 (Charing Cross, BMI)
31	39	4	<b>EVERYONE'S AGREED THAT EVERYTHING WILL TURN OUT FINE</b> Stealers Wheel, A&M 2450 (Hudson Bay, BMI)
32	32	6	<b>LORD, MR. FORD</b> Jerry Reed, RCA 74-0960 (Vector, BMI)
33	-	1	<b>IT'S A SMALL, SMALL WORLD</b> Mike Curb Congregation, MGM 14494 (Wonderland, BMI)
34	44	3	<b>LEARN TO SAY GOODBYE</b> Dusty Springfield, Dunhill 4357 (Pamco, BMI)
35	47	2	<b>YOUNG LOVE</b> Donny Osmond, MGM 14583 (Lowery, BMI)
36	36	4	<b>SO VERY HARD TO GO</b> Tower of Power, Warner Brothers 7687 (Kuptillo, ASCAP)
37	-	1	<b>WHERE IS THE LOVE</b> Sergio Mendes & Brasil '77, Bell 1745 (Antisia, ASCAP)
38	-	1	<b>SKYLAB</b> Ventures, United Artists 277 (Fennario, ASCAP)
39	-	1	<b>LOVING ARMS</b> Dobie Gray, MCA 40100 (Almo, ASCAP)
40	49	2	<b>TOP OF THE WORLD</b> Lynn Anderson, Columbia 4-45857 (Almo/Hammer & Nails, ASCAP)
41	43	3	<b>THE HURT</b> Cat Stevens, A&M 1418 (Ackee, ASCAP)
42	-	1	<b>HARMONY</b> Ray Conniff, Columbia 4-45893 (Thrice/Norman J. Simon, ASCAP)
43	45	2	<b>WHY ME</b> Kris Kristofferson, Monument 8571 (Columbia). (Resaca, BMI)
44	-	1	<b>SUNSHINE SHIP</b> Arthur, Hurley & Gottlieb, Columbia 4-45881 (Sunship/Spinozza Pitts)
45	46	3	<b>NASHVILLE</b> Ray Stevens, Barnaby 5020 (MGM) (Ahab, BMI)
46	-	1	<b>THE GREATEST SONG I EVER HEARD</b> The New Seekers, MGM 14586 (Famous, ASCAP)
47	50	3	<b>YOU WERE ALWAYS THERE</b> Donna Fargo, Dot 17460 (Famous) (Prima Donna, BMI)
48	-	1	<b>OPEN UP YOUR HEART</b> Roger Miller, Columbia 4-45873 (Tree/Alrhond, BMI)
49	41	4	<b>SONGS</b> B.J. Thomas, Paramount 02187 (Famous) (Screen Gems-Columbia/Summerhill BMI)
50	-	1	<b>MEDLEY: I NEED YOU/ISN'T LIFE STRANGE/WITHOUT YOU</b> The Pastor Brothers, Alithia 6051 (WB, ASCAP/Leeds, ASCAP/Apple, BMI)

# Radio-TV Programming

## Launch 'Wee Hours' Pop Show in Japan

By HIDEO EGUCHI

TOKYO—Something new in the way of Japanese radio programming has been added with the launching of a 3½-hour show that serves this music capital of the world with information in the wee hours after Saturday midnight. And the "live wire" of this new show is none other than Shiro Yamazaki, the deejay who won the Japan award of the 1972 Billboard Radio-PV Programming Forum.

New to Japan, the format of the "RF Teleser" show, as devised by Yamazaki, utilizes the nationwide network of the Nippon Telegraph & Telephone Public Corp., more familiarly known as "Denden Kosha" or simply DDK; and, if need be, Ko-

kusai Denshin Denwa Xaisha (KDD), Japan's overseas radio & cable system. In addition, the show has a tie-up with the Japan Amateur Radio League (JARL) and its member ham stations, including mobile operators.

The show is being broadcast from 1:30 to 5:00 A.M. Japan Standard Time every Sunday over Radio Kanto (JORF) on 1420 kHz in the medium wave (standard broadcast) band with a transmission power of 30k out of Yokohama. Its service area covers Tokyo and the Kanto plain, the most densely populated area of Japan. For all practical purposes, however, the live show has to get rolling every Saturday from 7 P.M. when 5 telex units are put to use, then from 8 P.M. when information and music requests start pouring in from listeners, to be received if necessary on 10 telephone message recorders of open-reel type. After the show goes on the air, five of the telephones are reserved for information gathering and reception only. The other five phones are being used for interviews and answering calls from listeners.

### Special Antenna

An AM/FM short-wave antenna has been installed on top of Radio Kanto's broadcasting studios on the hill overlooking the Port of Yokohama for communications with interested amateur radio operators, a potential listening audience of 500,000 in Japan alone. In Japan, the majority of hams have operating licenses but comparatively few have their own stations. Incidentally, Kazuko Fujihiro, one of the three "Teleser" (telephone service) girls on the show, is a mobile ham operator. Another girl, Midori Mori, plays the JVC electronic organ, if asked.

Besides giving "emergency" information and answering popular music requests, the unique Japanese show offers instructions on how to play the guitar, with Michio "Michael" Bayashi, music critic, as instructor. Following this 15-minute segment, musical information is offered from 3-3:30 A.M. in cooperation with Billboard and Record Mirror.

The "RF Teleser" Show follows Radio Kanto's Saturday night broadcasts of Casty Kason's "Billboard Top 40" out of Los Angeles. The new show is being sponsored by DDK, KDD, Kippon Electric (NEC) and Trio Electronics among other Japanese organizations and manufacturers in the communications industry. It first went on the air July 1.

## Alan/Tuna's 8th Special Spots Rock

LOS ANGELES—Alan/Tuna Productions has launched their eighth radio special of the year—"Rock and Roll Super Stars," a 12-hour documentary that will feature hours or half-hours of music devoted to particular artists such as Elvis Presley, the Beatles, and the Rolling Stones, as well as music and interviews with artists such as Glen Campbell, Karen Carpenter, and others. Host of the show is Charlie Tuna, an air personality at KROQ-AM here.

Alan/Tuna, headed by Jeff Alan, just recently issued "The Yankee Doodle Show," a three-hour show also hosted by Tuna and featuring music and the work of Gene Price of KFOX-AM, Sonny Melendrez of KMPC-FM, and Don Elliot, production director of KROQ-AM.

The firm records in their 2-track studio in Woodland Hills. In addition to being a radio program, the comedy segments of "The Yankee Doodle Show" are planned as an album release for next year.



FEDERAL COMMUNICATIONS Commission Commissioner Robert E. Lee is surrounded by the Sylvers, a Pride Records group. Lee is third from left. Michael Viner, president of Pride, is fourth from left. The occasion was a party in honor of the group before their concert at the Constitution Hall.

## FCC Drops Subcarrier Stereo Channel Ukase

WASHINGTON—The FCC has given up on its proposed rule to make FM stereo stations turn off the subcarrier stereo channel during all monophonic broadcasts lasting longer than five minutes. The commission in response to a flood of protests, has killed the rulemaking, and

will leave it up to the individual licensee to decide how best to operate for the benefit of the listening audience (Billboard October 7, 1972).

The FCC began the rulemaking last year in the belief that listening audiences might be deceived when a station broadcasting on the two channels for stereo (its regular channel and the sub-carrier) was really airing monophonic material during parts of its broadcast day. Stations immediately gave the FCC assurances that radio audiences are not that naive—they know, for example, that announcement of the name of a record album is monophonic, although the music to be played is stereo.

Almost to a man, the 41 commentators representing broadcasters all over the country, said the five-minute rule would cause untold confusion and inconvenience, and would achieve no benefit to the public.

## Aussie Minister Favors 'Live' & Recorded Locals

BRISBANE, Australia—Radio stations here were told that there should be a place on the air for live presentation of local artists. Sen. Doug McClelland, federal government minister for the media, made the statement during "Radio '74," a meeting of radio station personnel and members of record and music publishing companies the weekend of June 15 at the Crest International Hotel.

Guest speakers from the United States were Charlie Tuna, morning air personality on KRCQ-AM, Los Angeles, and George Burns, a radio programming consultant who currently headquarters in Denver.

McClelland told the delegates that the Australian Performance Content by July 1 had to be 10 percent of all programming and that would be increased by 30 percent in three years' time. He also mentioned that radio should have a place for drama.

## Miami MOR To Mod C/M

HIALEAH, Fla.—WQXK-FM has switched to a modern country music format, according to general manager Bill Cook. Using live personalities, the station will operate 24 hours a day. Personalities include Hal Smith, Dave Kirby, Bill Johnson, Steed Richards, and Bob Gordon.

The Miami area station had featured a beautiful music format since new ownership in November 1972. It's now one of the few stereo country music operations in the state. Request phone lines will be used, as well as five-minute ABC network news once an hour.

## Hawaii Show Back to Site

HONOLULU—"Hawaii Calls," a radio show now in its 38th year of worldwide broadcasting, has returned to the Banyan Court of the Moana Hotel at Waikiki, its original home. Charles (Bud) Dant is producer and director.

## New Hoosier FM to MOR

ANDERSON, Ind.—WLHN-FM, a new 50,000-watt stereo operation owned by Eastern Broadcasting, will hit the air with a live MOR format Aug. 1.

Program director is Robert S. Gaines. The 24-hour station is being consulted by Bud Connell. Sister station is WHUT-AM, a rocker programmed by Steve Cashdollar. Gaines is now lining up record service for the new FM station.

## 'Zwei' European Edelweiss Shows

SHEBOYGAN, Wis.—Edelweiss Productions here has introduced two new hour-long weekly shows. "Continental Souvenirs" features Europe's leading orchestras and combos. "Souvenirs From Germany" features top Germany artists such as James Last, Kai Warner Orchestra, the Guenter Kallmann Choir, and others. Both modern and traditional music are included in each show, according to Dieter E. Helm, program director of the firm. The syndicated programs will be available in full stereo beginning Aug. 1. Demo tapes are available on request.

## L.A. DISTR. HIES TO S.F.

LOS ANGELES—Record Merchandising, major wholesaler here, has opened a sales-promotion office in San Francisco.

Dick Hughes will be in charge of the branch sales operation and Clint Wilson helms promotion. Both men are music veterans of the Bay Area.

Astronautically Speaking  
It's Still Going Higher  
and Higher

## "I'M BACK FROM VIETNAM"

by  
NORRIS THE TROUBADOR

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## REGISTRATION LIST

These are some of the people now registered for the sixth annual *Billboard Radio Programming Forum*, Aug. 16-18, at the *Century Plaza Hotel*, Los Angeles. Registration fee is \$135, which includes breakfast rap sessions, luncheons, a cocktail party hosted by *Billboard Magazine*, a trip to Dis-

neyland compliments of *Disneyland*, all work materials for the three-day educational meeting, and entrance to all sessions. Send to: *Radio Programming Forum*, Suite 415, 9000 Sunset Blvd., Los Angeles, Ca. 90069.

Paul Ahern Asylum Records Los Angeles	Robert E. Dow WGAN-AM/FM Portland, Maine	Bwana Johnny WWDJ-AM New York	Kevin O'Donahue Broadcasting Station/ 2SM PTY. LTD. Sydney, Australia
George Arnold KAGI-AM Grants Pass, Ore.	Dick Drury Susquehanna Broadcasting Co. York, Penn.	Ken G. Johnson Radio WAIKATO Hamilton, New Zealand	Bob Paiva WPOP-AM Hartford, Conn.
J. Edwin Arnold KAGI-AM Grants Pass, Ore.	Trevor Egerion Radio Whakatane Ltd. Whakatane, Australia	Mike Kagan Playboy Records Los Angeles	Mike Paoilao KHRC-AM Whittier, Ca.
Bob Adels Motown (Jobette) Hollywood	John Fisher Atlantic Records Los Angeles	Eddie Keen CHED Ltd. Edmonton/Alberta/ Canada	Charles Peterson WWSW Radio Inc. Pittsburgh
Richard Akins Rick Trow Productions Philadelphia	Paul E. Fishkin Bearsville Records New York	Gerald N. Kendrick CHNS Radio Halifax/Nova Scotia/Canada	Jon Posey Walter Reed Army/Medical Center Washington, D.C.
George Arreola KHRC Whittier, Ca.	Jonathan E. Fricke WMC-AM Memphis	David Klemm Blair Radio New York	Gary Price WOKY-AM Milwaukee
Tom Barsanti WOW-AM Omaha	George Furness Atlantic Records Los Angeles	Dick Lamb WTAR-AM Norfolk, Va.	Robert J. Publicover Trends (Div. of G.P.A.) San Diego
R.J. Bean Radio Station 2UW Sydney, Australia	David Gapes Radio Hauraki Auckland	Jack Lawyer WSPD Radio/Stoner Broadcasting Toledo, Ohio	Jon Quick WEAQ-AM Broadcasting Services Inc. Eau Claire, Wis.
Jim Beedle KCKN-AM/FM Kansas City	Bill Garcia WKVQ-FM Richmond, Va.	Ron Lewis Custom Fidelity Company Hollywood	Sherry Reed Warner Bros. Burbank, Calif.
Ed Beinfuhr KZAP-FM Sacramento, Ca.	Janet Gavin The Bill Gavin Record Report San Francisco	Meredith Libesco KHJ-AM Los Angeles	Mike Reed Community Services Radio Madison, Wis.
Herbert Belkin Atlantic Records Los Angeles	Tom D. Gay KMLB-AM/FM Monroe, Louisiana	Jim Long IM Productions Dallas	Bill Robbins KWFM-AM Tucson
Glenn K. Bell Stoner Systems Inc. Des Moines, Iowa	Tom Gelardi Tom Gelardi Promotions East Detroit	Mike Lucas KNOW-AM Austin, Tex.	Jaine Rodack Wm. B. Tanner Co. Memphis
Jim Benci Jim Benci Productions Beverly Hills	Dick Good Columbia School of Broadcasting San Francisco	Joe Lyons WNYU Canton, Ohio	Ed Romance WMIM-AM Mount Carmel, Penn.
Mark Blinoff KMPC-AM Hollywood	Robert L. Gordy Motown (Jobette) Hollywood	Ian Magan Radio Hauraki Auckland	Martin Ross London Wavelength New York
Harry Boon CJCA-AM Edmonton, Canada	Tommy Gordy Motown (Jobette) Hollywood	Dave Marshall London Records New York	Tess Russell KMPC-AM Los Angeles
Betty Breneman KKO Radio Los Angeles	Jerry Graham National Lampoon Radio Hour New York	Rod J. Martyn Martyn Research & Assoc. North Sydney, Australia	Don Sainte-John WGRT/"Black 40" Chicago
Allan Browning KWFM Tucson	Bob Greenberg Warner Bros. Records Los Angeles	Tom McMurray Thomas McMurray Ideas Charlotte, N.C.	Jim Schaeffer KACP-AM Helena, Montana
Wayne Bryant CHED Ltd. Edmonton/Alberta/Canada	Carl Griffin Motown (Jobette) Hollywood	Herb McCord OKUM-AM Detroit	Fred Seiden Bonneville Program Services New York
John Burnley Broadcasting Station 2 SM PTY. LTD. Sydney, Australia	E.A. Gudridge WKLO-AM Louisville	William M. McCormick McCormick Communications Inc. Boston	Jerry Sharell Asylum Records Los Angeles
Bob Bye CKWX-AM Vancouver, Canada	Michael Haile KNOW-AM Pomona, Ca.	Bryan McIntyre WCOL-AM Columbus	Russ Shaw Warner Bros. Burbank, Calif.
J. David Cambell WIRC & WXRC Hickory, N. Carolina	Jack Hakin United Artists Records Los Angeles	Arlene McKinney KMPC-AM Hollywood	Dean Sherwood Community Services Radio Madison, Wis.
Jim Carter WEGL-FM Montgomery, Alabama	Bob Hamilton Shepherd Broadcasting Grand Rapids, Mich.	Peter McLane KIOA-AM/FM Des Moines	Burton J. Sherwood WMBE/WMEF Fort Wayne, Indiana
Dave Chadwick RPM Music Weekly Toronto/Ontario/Canada	Bill Hennes CKFI-AM Detroit	Jim McLaughlin CHED Ltd. Edmonton/Alberta/Canada	Dick Springfield Merv Griffin Radio Group Waterbury, Conn.
John Chaffee Jr. Malrite Broadcasting Cleveland	Joe Hempstead WMBE/WMEF Fort Wayne, Indiana	Don McMaster International Good Music (IGM) Bellingham, Wash.	Jerry Stevens CJBC-AM London, Canada
Larry Cohn Playboy Records Los Angeles	Jay Hoffer KRAK-AM Sacramento	Tom McMurray Thomas McMurray Ideas Charlotte, N.C.	Bill Stewart Fairchild Broadcasting Dallas
Chuck Collier WGAR-AM Cleveland	Thomas Holter Community Services Radio Madison, Wis.	Jack Moncrieff Radio Waikato/930 Independent Hamilton, New Zealand	Robin Walker WKLO-AM Louisville
Edna Collision Sussex Records Inc. Los Angeles	Bud Howell Nashboro Records Nashville	Ron Moseley Sussex Records Los Angeles	Todd Wallace KRIZ-AM Phoenix
Donald Coy WMEN-AM Tallahassee, Fla.	Rick Hughes WMBE/WMEF Fort Wayne, Indiana	Jesus Acosta Munoz Hacienda of Ray o Vac de Mex. S.A. Tepatlan/Jalisco/Mexico	Jay Ward KOMO-AM Seattle
Brad Craner KHRC-AM Whittier	Bill Huie TRAV Atlanta	Tom Murphy WCFL-AM Chicago	Marty Wexler Motown (Jobete Music) Hollywood
Joseph P. Cuff Joseph P. Cuff & Co. Encino, Ca.	Del Hull KRNT-AM Des Moines, Iowa	Mardi Neirbass KCBQ-AM San Diego	Frank West Motown (Jobete Music) Hollywood
John Dark WOKY-AM Milwaukee	Sal Iannucci Playboy Records Los Angeles	Larry Nelson KOMO-AM Seattle	Jim West TM Productions Dallas
Tom Darling CHML-CKDS-FM Hamilton/Ontario/Canada	Goro Itoi Nippon Broadcasting System Tokyo, Japan	Eric Norberg KMPC-AM Hollywood	Robert Williams KZAP-FM Sacramento, Ca.
Carler Davis Wm. B. Tanner Co. Memphis	Keith James CHED/Ltd Edmonton/Alberta/ Canada	Freddie North Nashboro Records Nashville	Russ Witberger KCBQ-AM San Diego
Steve Dickoff WEAQ-AM Eau Claire, Wis.	Captain John KHJ-AM Los Angeles	Ed Ochs Playboy Records Los Angeles	Lew Witz WCFL-AM Chicago

## Vox Jox

By CLAUDE HALL  
Radio-TV Editor

Jim Scott, afternoon personality at WNBC-AM, New York, is leaving to rejoin WSAI-AM in Cincinnati, thus WNBC-AM program director Pat Whitley is looking for an afternoon man. . . . John Kekalos is the new general manager of WAMS-AM, Wilmington, Del., and is looking for a program director. Top 40 style, preferably a younger guy on his way up who's also willing to do a three-hour show. . . . Lee Sherwood is new head of network programming for radio at NBC, meaning "Monitor," etc. He had been program director of NBC's rock station in Washington, WRC-AM. Thus, I suppose the programming position is open there.

★ ★ ★

And any day now RKO General Radio will make a formal announcement about Paul Drew being named national program director of the chain—vice president of programming, that is, which was Bill Drake's title. So, KHJ-AM in Los Angeles will be needing a program director. . . . John H. Kosian, air personality with stations such as WKBW-AM in Buffalo and WMEX-AM in Boston, has become administrative assistant for marketing services at WMEX-AM. . . . Forgot to mention: WAMS-AM, Wilmington, Del., is also looking for another newsmen. . . . Bill Taylor writes: "Spent the past 14 years as morning jock on WEBO-AM in Orlando, Fla., and concurrently the past six years of that as program director for the AM and the FM. I got out of the business to go into my 'family' business of heating and air conditioning. Anyway, I'm glad to be back in the radio business. Just took over as operation manager of WBT-FM in Charlotte."

★ ★ ★

Gene Rump is the new program director of KAKE-AM in Wichita and he's looking for both an afternoon drive personality and a full-time production director. Former program director Scott Michaels has joined the donut industry or something similar. . . . Jay Mack at KNAK-AM in Salt Lake City is looking for a Top 40/Buzz Bennett type for a starting salary of \$7,000 to do a night-time show. A Buzz Bennett type? What's that supposed to mean?

★ ★ ★

Bob Shannon is joining KRIZ-AM, Phoenix. A former KRUX-AM personality, Phoenix, he'd been at WKRQ-FM, Cincinnati. . . . Jim Mack, program director of WTUP-AM, (Continued on page 32)

### Picked & Playing On The Growing List of Radio Stations Jason St. James'

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## Record Research

### THE JOEL WHITBURN REPORT #6

The nostalgia craze of the 70's, which seems to be still peaking, is responsible for a good portion of the action on the current "Hot 100" charts.

"Monster Mash" and "One Tin Soldier" are smashing the charts again. If "Monster Mash" hits #1 again (hit #1 on 10/20/62) it will certainly challenge "The Twist" as the biggest hit of the rock era.

"Young Love," "Roll Over Beethoven" and "Bongo Rock" are appealing as new songs for a whole new generation. Dickie Goodman and Sylvia (Mickey & Sylvia) are also finding a new generation of eager record buyers.

Coupling several old rock hits together as a medley has prompted two new record releases which should bring some great listening again to these four rock classics: "Searchin'/So Fine" (Johnny Rivers) and "Let The Good Times Roll/Feel So Fine" (Slade).

Even the 40's era has been dipped into with Bette Midler's version of "Boogie Woogie Bugle Boy" (1941) and Commander Cody's version of "Smoke! Smoke! Smoke! (1947).

With all the complexities and changes in rock music it's great to know so many young people are enjoying the songs and sounds of 'Yesterday Once More.'

### TRIVIA QUESTION #6

Who is the only male vocalist to have a #1 best selling album but never had a single record release hit the "Hot 100" charts?

(Answer: Frank Fontaine—"Songs I Sing On The Jackie Gleason Show")

### Answer to Question #5:

Shortest song title: "I" (Don Cornell—1952)

Longest song title: "Jeremiah Peabody's Poly Unsaturated Quick Dissolving Fast Acting Pleasant Tasting Green and Purple Pills" (Ray Stevens—1961)

Joel Whitburn

Mail in the coupon below to order books listing complete data (date/highest position/total weeks charted/label & record no.) for every record to make the *Billboard* charts.

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- COUNTRY & WESTERN 1949-1971 (In Stock) @ \$20 ea.
- RHYTHM & BLUES 1949-1971 (In Stock) @ \$20 ea.
- TOP LP'S 1945-1972 (available Sept., 1973) @ \$40 ea.

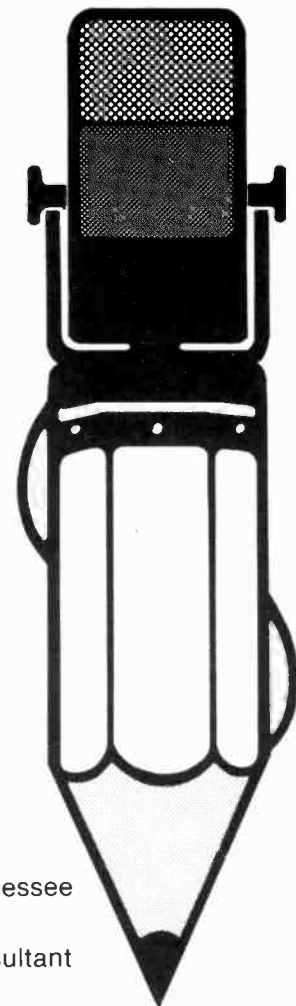
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# Learn About the Changes Coming in Radio!

## Program for the Sixth Annual Radio Programming Forum August 16-18, 1973 Century Plaza Hotel, Los Angeles\*



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

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

Al Herskowitz, program director, KPOL-AM-FM,  
Los Angeles

Representing records:  
Mike Shepherd, national promotion director,  
Starday-King Records, Nashville  
Jerry Morris, independent promotion execu-  
tive, Seattle

Ernie Phillips, independent promotion execu-  
tive, Dallas

**11-11:15 a.m.**  
**COFFEE BREAK**

**11:15-12:15 p.m.**  
Concurrent sessions—each registrant has his  
choice of one of the three sessions.

**Session 8**  
**Moderator:** George Wilson, national program  
director, Bartell Radio, New York

**THE BOTTOM LINE AND YOUR PLACE ON IT**

- The Program Department—the Station's  
Best Salesman  
Al Lohman and Roger Barkley, KFI-AM, Los  
Angeles
- Security—Finances and Your Job  
Dick Janssen, general manager, WGAR-AM,  
Cleveland

**Session 9**  
**Moderator:** John Bayless, general manager  
WSAI-AM, Cincinnati

**PROMOTING AND ADVERTISING YOUR STA-  
TION**

- From Cashcall to the Last Contest  
Jack McCoy  
Program Director  
KCBQ-AM  
San Diego

- The Complete Ad Campaign—Big Ideas on a  
Little Budget  
Tom Gamache, Software Associates, Los Angeles

### Thursday, August 16, 1973

**2-3:30 p.m. Session 1**

**Moderator:** David Moorhead, chairman of the  
Forum Advisory Committee and general manager  
of KMET-FM, Los Angeles

#### NEW DIRECTIONS IN '73

Representing radio:

George Duncan  
President  
Metromedia Radio  
New York

Representing records:

Joe Smith  
President  
Warner Bros. Records  
Los Angeles

**3:30-4 p.m. Session 2**

#### BILLBOARD CHART PRESENTATION—A COM- PUTER EXPLAINS THE CHARTS

**4-5:30 p.m. Session 3**

**Moderator:** Eliot Tiegel, editor of Record Reviews,  
Billboard Magazine

#### RECORDING ARTISTS TELL YOU ABOUT RADIO

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

**5:30-6:30 p.m.**

#### COCKTAIL PARTY

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

### Friday, August 17, 1973

**7:30-9:45 a.m. Session 4**

#### BREAKFAST RAP SESSIONS

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

**10-11 a.m.**

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

**Session 5**

#### THE PSYCHOLOGY OF PROGRAMMING—A PSYCHOGRAPHIC DEMONSTRATION

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

**Session 6**

**Moderator:** Mike Parker, news director, KFI-AM,  
Los Angeles

#### THE NEWS ABOUT NEWS

- New Directions for the Old Newscast  
Larry Lee, KSAN-FM,  
San Francisco
- A Programming Aid as Well as a Program  
(speaker to be announced)

**Session 7**

**Moderator:** Bill Gavin, editor and publisher, The  
Gavin Report, San Francisco

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

Representing radio:  
Tex Meyer





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THE RASCALS "Greatest Hits"  
LED ZEPPELIN "IV" (Stairway To Heaven)  
NEIL YOUNG "Harvest"  
LEE MICHAELS "5th"  
THREE DOG NIGHT "Harmony"  
STEPHEN STILLS "II"  
ROLLING STONES "Exile On Main Street"  
ELTON JOHN "Don't Shoot Me . . ."  
ALICE COOPER "Billion Dollar Babies"  
ALLMAN BROTHERS BAND "Beginnings"  
THE J. GEILS BAND "Bloodshot"  
DR. JOHN "In The Right Place"  
LED ZEPPELIN "Houses Of The Holy"  
DEEP PURPLE "Made In Japan"  
THE DOOBIE BROTHERS "The Captain And Me"  
SEALS & CROFTS "Diamond Girl"  
CARPENTERS "Now And Then"

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# LITTLE LP'S UNLIMITED

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Carefully Selected Little LP's For Jukebox Programming

# Jukebox Programming Rod's Bid on Long 45's?

By EARL PAIGE

CHICAGO—The hard thinking on too long records for jukebox play is being modified to some extent and at the same time record companies and artists as well as showing willingness to try different approaches. A case in point is the new Rod Stewart single, "Twisting the Night Away," which has two edited-down LP cuts on the flip side one 2:45-min. long and the other 3:22. Stewart edited them.

Indications of a softening among programmers comes from Bill Bush, Les Montooth Phonograph Service, Peoria, Ill., moderator of a dynamic panel at the recent Billboard Jukebox Programming Conference and here last week for a quality control subcommittee meeting (Billboard, July 21). "If the frequency of longer records multiplies," he said, "we will soon have nothing but 6-min. records. Maybe we need to change the commission structure, or take record money off the top."

Jules Abramson, Phonogram, Inc. sales manager, explained that Stewart  
(Continued on page 32)

## MOA AWARDS

FREMONT, Neb.—Music Operators of America (MOA) jukebox awards committee chairman Ted Nichols here said a nationally representative group of operators will call one-stops, talk to area programmers and nominate probably 15 titles for the association's annual awards to artists and labels. Also being considered is an all-encompassing award reflecting MOA's 25th anniversary.

## PROGRAMMER'S POTPOURRI

# Little LP's Unlimited—124 Titles

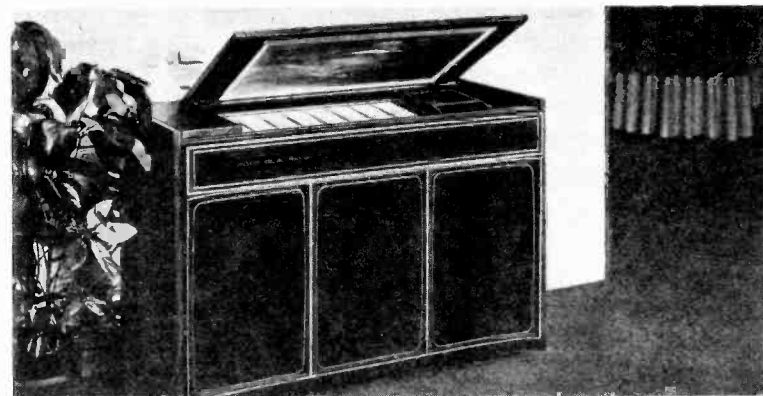
DANBURY, Conn.—Little LP's Unlimited continues to build its repertoire of jukebox albums even though the concept is controversial with operators and one-stops alike divided over the success of albums. The firm here, headed by Richard Prutting, who was a panelist at the recent Billboard Jukebox Programming Conference and explained that albums are here to stay, now has 124 releases in almost every conceivable category.

### Recent additions:

J. Geils Band: "Bloodshot"—(Ain't Nothing But a House Party: Give It to Me: Start All over Again: Make Up Your Mind)  
Dr. John: "In the Right Place"—(Such a Night: Right Place Wrong Time: Traveling Mood: Life: Same Old Same Old: Cold, Cold Cold)  
Doobie Bros.: "The Captain & Me"—(China Grove: Busted Down around O'Connell's Corners: Long Train Runnin': Without You: Natural Thing)  
Carpenters: "Now & Then"—(Fun, Fun, Fun: The End of the World: Da Doo Ron Ron: Deadman's Curve: Johnny Angel: The Night Has a Thousand Eyes: Our Day Will Come: One Fine Day)  
Seals & Crofts: "Diamond Girl"—(Standing on a Mountain: Top: Jessica: Dust on My Saddle: We May Never Pass This Way (Again): Diamond Girl)

Mills Bros.: "The Best Of . . ."—(Be My Life's Companion: Dream of Me: Glow-worm, Paper Doll: Gloria: Across the Alley from the Alamo)  
Led Zeppelin: "Houses of the Holy"—(Dancing Days: Dyer Maker: The Song Remains the Same: The Cringer)  
Deep Purple: "Made in Japan"—(Smoke on the Water (one entire cut from the 12-in.: Highway Star (another full cut))  
Allman Bros.: "Beginnings"—(Black Hearted Woman: Revival: Whipping Post: Midnight Rider)

Spinners: "One of a Kind (Love Affair): Just You & Me Baby, I'll Be Around: Just Can't Get You Out of My Mind: Could It Be I'm Falling in Love"  
King Curtis: "Get Ready"—(Let it Be: Get Ready: Something: Sugar Foot: Soulin': Someday We'll be Together)  
Frank Sinatra: "Greatest Hits"—(Strangers in the Night: That's Life: Tell Her (You Love Her Each Day): Summer Wind: Softly As I Leave You: Somewhere in Your Heart)



ROCK-OLA's new contemporary-furniture look model 452 with charrywood cabinet, curved fabric grille panels and laminated gold trim.

# Mo. Firm Rips Long, Defective 45's; Plugs New Style Boxes

By GRIER LOWRY

KANSAS CITY, Mo.—The major problem plaguing operators continues to be the longer play records, according to Gene Smith, president, Armour Amusement, Inc., here. "It's a bad enough situation now and could intensify to the point we will have to stop using them all together or put them with the Little LP's," Smith said recently. "The jukebox industry and the TOP 40 radio stations made the record business the spectacular success it is today and I don't think the TOP 40 stations like to play records over 2:45 minutes long anymore than we do."

How do you remedy this situation? "Longer play records could be tailed off or faded off at a certain time and it could be so stated on the label in terms of 'Cut From Master of LP,'" said Smith. "The point is that something has to be done because operators can't continue using the long play 45's with the price of equipment, overhead and service on an upward spiral. And everyone of us knows that the monotony of long play records is exasperating to location management and to some customers. In short, it's a situation that is hurting everyone."

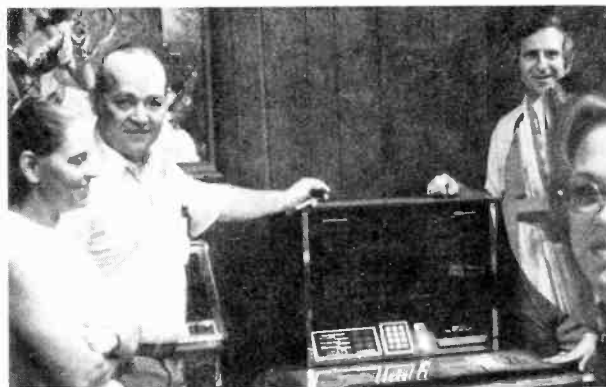
This management also looks bitterly on the record industry's mediocre performance in inspecting records for defects. Boxfuls of records with bubbles, off-center holes, and so on, accumulate at the Kansas City firm and the company head is convinced it is the end result of inspection letdowns. He feels if some of the companies would ever think how it hurts at the operator level and be forced to cope with the expense of making service calls because of defects they'd perhaps make a stronger effort to eliminate kinks from their inspection programs.

Smith wants to know: "What possible excuse can a pressing plant have to press 500 or 5,000 defective records and ship them out? There has to be some kind of hitch in their testing formula." He applauded Billboard's recent jukebox conference and continuing efforts now underway to gain better quality records.

### Music Vital

Armour has earned a reputation for high calibre service. Seldom does the firm have to face the type of complicated service problem which results in extensive, income-cutting downtime on jukeboxes. Less than 10 percent of service hangups are of a major nature. The reputation stems from a couple of factors: Good equipment and efficient, fast-gear service format.

"We've operated on the premise since we established the company in the early 50's that the better the equipment—new, high-style furniture—the higher the revenue. It's a guideline applicable to game, cigarette and candy bar machines as well as jukeboxes." The company serves more than 200 locations on both the Missouri and Kansas side of the metro-Kansas City



ARMOUR Amusement staff (from left) Rose Mary Smith, Gene Smith and Dick Mabry with late model Seeburg, typical of new equipment stressed at the Kansas City, Mo. operation. Trim

area. In excess of 1,000 pieces of equipment are in operation. Arcade pieces are numbered heavily but Smith calls music the "bread-and-butter area."

Dick Mabry, vice president and operations manager, puts a strong second on the Smith viewpoint on the importance of top-notch furniture. "We follow no fixed routine in replacing boxes but we don't hesitate to get brand-new furniture in locations and you won't find any junk in our spots," Mabry advised. "We like the new furniture for several reasons including the way it cuts service calls. We figure our average service-call cost runs about \$25 to \$30."

### Sound Systems

"But a big point in investing in better-sounding, better-looking equipment is that it makes more money," he said. "The public is becoming more sophisticated all the time to music sound. Jukebox speaker systems are ten times better today than they were a few years back and it's a simple fact of life they prefer to play the boxes with the latest sound systems."

One service technician serves the customers on the Kansas side during regular hours and another technician works the Missouri side of the line. Another man goes on duty after 6 p.m. A 2-way radio system, with a bay station in the main office, speeds up service. Calls are accepted at the plant up until 6 p.m. when an answering service takes over. With 2-way radio a major item, Mabry estimates that a mechanic answers the average service call within 40 minutes after it is received. About 90 per-



building at right serves as headquarters of twin-state company. Insert, record librarian Paula Gibbon.

cent of the problems involve defective records, coin jam-ups and similar minor items.

Service men are goodwill ambassadors here, hired for PR abilities as well as mechanical knowhow. Smith said that an amiable, unruffled and personable mechanic can exert a steadying influence on location management at a time when they are upset with service problems. "Good bedside manners are a positive asset for a jukebox repairman," Smith said.

The company has 15 employees including five cigarette and candy routemen and "four and one-half" music and games collectors. Almost 100 percent of the records come from Davidson's One-Stop in Kansas City and collectors, who handle their own programming, lean heavily on the counsel of Harold Hasler at Davidson's in putting together weekly orders. About 40 percent of the company's locations are country types, 40 percent pop and easy listening, and, roughly, 15 to 20 percent soul, which overlaps some into the popular vein.

### Weekly Service

A strong fusion of old standards goes on the company's machines, particularly in easy listening type locations, according to Mabry, where, he points out, young music doesn't get much play. Perry Como and Dean Martin typify artists in big favor at these locations. Few record libraries in the area measure up to the one maintained here and a heavy percentage of old favorites requests come from the library.

(Continued on page 32)





**It still doesn't look like a jukebox.**

When we built the world's first deluxe console jukebox, it didn't look like a jukebox. Neither does our new Model 452 Console Deluxe.

And that's the real beauty of it. Its handcrafted cherry-wood finish lets it enter sophisticated clubs and restaurants that wouldn't allow any other jukebox. Its elegant curved fabric grille and original oil painting on the lid let it blend into any decor from traditional to ultra-modern.

And underneath its smooth exterior beats a heart of solid Rock-Ola. Like its predecessors, we've given the 452 The Works, the famous Rock-Ola mechanism that's the envy of the industry.

The 452 Console Deluxe. It doesn't look like a jukebox, but it sure makes money like one.

For more information, contact your Rock-Ola distributor.



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THE SOUND ONE

## What's Playing?

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

### AKRON, OHIO: "HOT 100" PURCHASES

Joseph Malick  
S & M Music  
1305 Newton St.  
(216) 784-2600

"Here I Am (Come and Take Me)," Al Green, Hi 2247  
"Nature's Way," Spirit, Epic 10701  
"Feelin' Stronger Every Day"  
"Uneasy Rider," Charlie Daniels, Kama Sutra 576  
"Young Love," Donny Osmond, MGM 14583  
"Soul Makossa," Manu Dibango, Atlantic 2971  
"Slippin' Away," Jean Shepard, United Artists 248  
"Can I Sleep in Your Arms," Jeannie Seely, MCA 40074  
"The Hurt," Cat Stevens, A & M 1418  
"Love, Love, Love," Donny Hathaway, Atco 6928  
"Moonlight and Roses," Jerry Smith, Ranwood 945  
"I Hate You," Ronnie Milsap, RCA 0969  
"Parker's Mood," Supersax, Capitol 3657  
"Angel," Aretha Franklin, Atlantic 2969  
Cover  
"Bongo Rock," Incredible Bongo Band, Pride 1015  
"Say, Has Anybody Seen My Sweet Gypsy Rose,"  
Dawn, Bell 374  
"The Morning After," Maureen McGovern, 20th  
Century 2010

### BALTIMORE: SOUL PURCHASES



Jerry Egan and Carol Scher  
Evans Sales & Service  
(301) 837-7551

"Just Don't Want to Be Lonely," Ronnie Dyson,  
Columbia 4-45867  
"Are You Man Enough," Four Tops, Dunhill 4354  
"Loving on Borrowed Time," William Bell, Stax 0157  
"Baby I've Been Missing You," Independents, Wand  
11258  
"Let's Get It On," Marvin Gaye, Tamla 54234

### BEAVER DAM, WIS.: POP AND COUNTRY PURCHASES



Ruth Sawejka  
Coln-Operated Amusement Co.  
Rt. 4, Box 67  
(414) 885-3187

"Say, Has Anybody Seen My Sweet Gypsy Rose,"  
Dawn, Bell 374  
"The Morning After," Maureen McGovern, 20th  
Century 2010  
Country  
"Corner of My Life," Bill Anderson, MCA 40070  
Spinners  
"Bad, Bad Leroy Brown"  
"Smoke on the Water"  
"Shambala," Three Dog Night

### CHICAGO: SOUL PURCHASES



Billy McClain  
Eastern Music Co.  
513 E. 75th St.  
(312) 487-4900

"Kiss An Angel Good Morning!," Joe Simon, Spring 136  
"To Know You is to Love You," B.B. King, ABC 11373  
"Do-In' It to Death"  
"Ain't That Loving You Baby," Jerry Butler, ABC 2444  
Spinners  
"I'm So Glad You're Mine," Al Green, Hi 2247  
"Let's Get It On," Marvin Gaye, Tamla 54234

### FINDLAY, OHIO: COUNTRY PURCHASES

Donna Barnes  
Findlay Music Co.  
1637 Tiffin Ave.  
(419) 422-8145

"Behind Closed Doors"  
"Loving You Could Never Be Better," George Jones,  
Epic 5-2328  
"Can I Sleep in Your Arms," Jeannie Seely, MCA 40074  
"Would You Walk With Me Jimmy," Arlene Harden,  
Columbia 4-45845

### LANGLEY, S.C.: SOUL PURCHASES

Thelma Drawdy  
Connell's Amusement Co.  
Box 201  
(803) 593-3986

"Here I Am (Come and Take Me)," Al Green, Hi 2247  
"Angel," Aretha Franklin, Atlantic 2969  
"Baby I've Been Missing You," Independents, Wand  
11258  
Spinners  
"Do-in' it to Death"  
"Daddy Could Swear, I Declare"  
Oldies  
"Respect Yourself," The Staple Singers  
"I Stand Accused," Isaac Hayes

### MANHATTAN, KANS.: "HOT 100" PURCHASES



Judy Weldner and Floyd Evers  
Bird Music Co.  
12430 Poyntz Ave.  
(913) 776-4761

"Money"  
"Uneasy Rider," Charlie Daniels, Kama Sutra 576  
"The Hurt," Cat Stevens, A & M 1418  
"My Merry Go Round," Johnny Nash, Epic 5-11003  
"The Morning After," Maureen McGovern, 20th  
Century 2010  
"Should I Tie a Yellow Ribbon," Connie Francis, GSF  
6901  
"Jimmy Loves Mary-Anne," Looking Glass, Epic 5-  
11001  
"Let's Get It On," Marvin Gaye, Tamla 54234

### MANKATO, MINN.: "HOT 100" PURCHASES



Barb Walther and Clayton Norberg  
C & N Sales Co. Inc.  
605 N. 7th St.  
(507) 387-7986

"Say, Has Anybody Seen My Sweet Gypsy Rose,"  
Dawn, Bell 374  
Spinners  
"Tie a Yellow Ribbon Round the Ole Oak Tree"  
"Will it Go Round in Circles"  
"Playground in my Mind"  
Oldies  
"Killing Me Softly," Roberta Flack  
"Long Cool Woman," The Hollies

### PEORIA, ILL.: COUNTRY PURCHASES



Bill Bush  
Les Montooth Phonograph Service Inc.  
506 Evans  
(309) 676-8214

"You've Never Been This Far Before," Conway Twitty,  
MCA 40094  
"Everybody's Had the Blues," Merle Haggard, Capitol  
3641  
"Herman Schwartz," Stonewall Jackson, MGM 14569  
"Riders in the Sky," Roy Clark, Dot 17458  
"Brother Louie," Stonies, Kama Sutra 577  
"Live and Let Die," Wings, Apple 1863

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

Anthony Storino and Barbara Karker  
S & S Amusement Co.  
1201 Lakewood Road  
(201) 349-6086

"Behind Closed Doors"  
"Uneasy Rider," Charlie Daniels, Kama Sutra 576  
"Searchin'," Johnny Rivers, United Artists XW 226-W  
"Say, Has Anybody Seen My Sweet Gypsy Rose,"  
Dawn, Bell 374  
Spinners  
"Live and Let Die," Wings, Apple 1863  
"Free Electric Band," Albert Hammond, Mums 76018

## Plugs New Style Box

Continued from page 30

Smith appreciates the way records such as Lynn Anderson's "Top of the World" goes several ways and he says the firm uses cover records whenever feasible. Charts? Very useful, Smith said. Particularly as a guide in setting up machines in new locations, insuring that the unit is kicked off with the latest music.

Armour's management feels that the jukebox industry has more to do with making a record a hit than radio play. In fact, Smith insists radio often ruins records with repetitive play. Fortunately, he says his one-stop is ordinarily steps ahead of local radio play which enables the firm to get records on jukeboxes before they get hard radio action.

### One-Stop Aid

The track record of an artist is a strong influence in buying records and Charley Pride, Dean Martin, Elvis Presley and Conway Twitty are ticked off as sure bets. Smith plays his own hunches on new releases now and then and recalls that it paid off on Ray Price's "For the Good Times," which the firm had on many machines long before it peaked.

Hassler, top aide at the one-stop, is authority for the statement that Armour Amusement buys the normal run of Top 40, country and soul. Hassler seldom goes with cold records but waits to see if a new release generates interest among operators and locations. He measures airplay and then may buy it. He uses the playlists to such AM Kansas City stations as KCMO and KCKN for country music, WHB for Top 40 and KUDL, WDAF and KMBZ for middle-of-the-road music.

As for new factors, the dollar bill validator is a favorite with Armour management. As Mabry explained: "You can hustle a dollar bill as easy as a quarter. It promotes volume play with the customer capitalizing on a bargain. He gets to play 12 or 14 records for a buck instead of two for a quarter. At some locations dollar bills will account for \$90 out of \$100 income."

The office jill-of-all trades at Armour Amusement is pleasant and nice Rose Mary Smith, who, when asked her role in operational affairs, said smilingly, "Extra important. I pay the bills." Agreed.



DEFECTIVE singles panel was handled by Mrs. Ruth Sawejka, Beaver Dam, Wis. operator and programmer.

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AM, Tupelo, Miss., says that his station is currently involved in a program of educating and informing the public on the illicit drug-abuse problems "in our area." We have also expanded our public affairs programming and are broadcasting comments from the public and elected officials on area problems. With the use of a special hot-line, we compile daily lists of most requested music to keep our playlist abreast of what our listeners want to hear. Incidentally, our record service has become lousy. Sure could use better service, particularly United Artists and MGM. Lineup now is Jim (Brunley) Edwards mornings; Kathy Thurmond mid-day; music director Ron (McDonald) Mac in afternoon drive, soul brother Herb Gunn in evenings, soul brother Johnny Webber all night, and I do weekends and relief while Charlie Bremer is news director.

J. Paul Huddleston has joined Alan/Tuna Productions as a news consultant to contemporary stations through a new subsidiary company called News Aids. Alan/Tuna is a syndication firm in Los Angeles. By the way, Programming db, Los Angeles, seems to have bitten the dust. Met John Wellman, who'd been putting some of the music services together, the other night at the Rocket Records party here in town and he didn't say anything about it. But the phone has been disconnected.

Oh yeah. That Rocket Records party was a party to end all parties. If I may steal a term from Jack McCoy, it was the Last Party. Elton John was there, met Al Kooper again (had not seen him in about five years) and all of the MCA crowd from president Mike Maitland to Rick Frio to Pat Pipolo. John performed later. Fantastic party.

Just got another tipsheet, this one called Scropio and it's done by Tom Sgro, program manager for Columbia Records, Miami, with help from Sandy Lindstrom. This particular issue, Vol. 1, No. 5, contains an interview with Bob Hamilton, another tipsheet operator. Bobby Wayne, once of WCBS-FM in New York, has joined WBAB-AM-FM in Babylon, N.Y., right outside New York City. He'll do the 2-6 p.m. show. Also joining the Long Island station is Dave Forman, program director for WMPC, the Nassau Community College station in Garden City on Long Island. Forman will do the 6-10 a.m. show. Mark Alan is program director of the station. Bill Hobin is the new co-producer and director of "The Bobby Goldsboro" TV show, produced by Show Biz Inc. It's now on 125-plus television stations and is taped at CBS-TV, Los Angeles.

Ed Osborne, WCBS-FM, New York, reports getting a telephone call from a listener in Gettysburg, Pa., who has a 50-foot antenna up in a tree just so he could hear the station. "Now if the ARB will only send that man a diary!"

Lineup at KEWI-AM, Topeka, Kan., includes Doc Holliday 6-9 a.m., music director Bob Finot 9-noon, Tom Roach noon-3 p.m., Johnny Rowlands 3-7 p.m., Dennis Ray 7-midnight, Bruce Wayne all-night, and Soulful Johnny on weekends. Jay Hamilton is operations manager. The station has been No. 1 in 18-34 men and women longer than many guys have been in radio. Bob McCabe, 6-10 a.m. personality at WALM-AM-FM, Albion, Mich., says he would rather be on a

progressive rock station. But, in the meanwhile, he seeks better record service for WALM-AM-FM, where the lineup includes Dottie Brown 10-noon, Alan Mather noon-5 p.m., Tom Kennedy 5-11 p.m., Jeff Linnan and Tom Thornton weekends.

Harvey Mednick of KABC-AM, Los Angeles, is joining KHJ-AM, same city, as assistant program director. Incidentally, KHJ-AM has hired back Charlie Van Dyke and he'll more than likely do mornings. But there's a hitch in the plans. WLS-AM in Chicago won't let him out of his contract, so it'll be like October before he hits the air at KHJ-AM. Jim Carson, who'd been at KFRC-AM, is now doing the KHJ-AM morning show.

Rick Ryder, program director of WKKO-AM, Cocoa, Fla., says that "if there are any really good air personalities hot on production and on the way up who'd like to work in Florida, call me at 305-636-2411."

Mike Kelly reports in from KIQQ-FM in Los Angeles; he'd been at WIXY-AM in Cleveland. Kelly is doing the 9 p.m.-1 a.m. show. Craig Hines is programming the rocker. Bill Ballance has been withdrawn from the Billboard Radio Programming Forum. Management at KGBS-AM, Los Angeles, was afraid of the questions he might be asked. Sorry. Chuck Christian, who'd been at CFTR-AM in Toronto, is looking for work. Call him at 416-964-6407.

Bill Stewart, national program director of Fairchild, which means KLIF-AM in Dallas, among others, has joined PAMS, Dallas, as mid-west sales representative. I must point out to you that a sales representative for Bill Meeks' PAMS makes a lot more money than a program director. A lot more. Real pleased for Bill Stewart. Actually, Stewart and Meeks were part of the early development of Top 40 radio, together working under Gordon McLendon. So, this is like part of an old team getting back together. Meeks has been reassembling a good team. Bob Bruton has just been promoted to sales manager and Hal Kalish, who'd been manager of WKGO-AM in Cumberland, Md., has joined the firm to handle the music services. And Meeks' firm of Peerless Electronics will have their live-personality computer music system on the market any day now. It's a fantastic, flexible system that would be well worth checking out; it's the type of system that all radio is heading toward eventually. Ray Laine, KYSN-AM, Colorado Springs, Col., 303-458-5335, is looking for an air personality job with an oldies format station. Scotty Brink passed through Los Angeles. Wasn't really hunting work, but would be interested in consulting Top 40 stations for brief periods, just to help a program director or general manager get his station cracking. You can reach him via 615-327-1711, which I think is Joe Sullivan's office number. Leave word; he checks in there occasionally. By the time you're reading this, he should be heading up the West Coast by car. From there, who knows?

Robert W. Morgan, morning personality at KHJ-AM, Los Angeles, announced that he was leaving the station. The station has been denying that he was leaving, merely stating that he was on vacation. However, here's what Morgan himself said: "I no longer feel it is beneficial to my career to be associated with the level of professionalism now existent at KHJ."

## Rod's Bid on Long 45

Continued from page 30

likes to offer bonuses. "What Made Milwaukee Famous" was a cut available on tape only, because of this reason, and now Rod has come up with what is really an EP. Abramson, who contested Bush's thinking at the conference, believes operators will like the new Stewart double-flip-side single, "Blue/Lady Day" from the LP's "Never a Dull Moment" and "Gasoline Alley" respectively.

The top side from Stewart's newest LP, "Singing Again Rod," already getting heavy airplay, is only 3:15. Bush said he is not inflexibly opposed to long records, but has a "rule of thumb" around 3-min. "Above that, we watch it closely," he said, though noting that he recently bought 115 of Tommy Collins' "Opal You Ask Me/Wildwood Flower," which has a total of over 13-min., he said.

Abramson, aware of the jukebox dilemma, said, "You have to give the artist creative freedom and operators have to get spins. If they have 100 records 2:30 that are not played, they're better off with 6-min. ones that are played."

## Jukebox Meetings

July 27-28—Montana Coin Machine Operators Assn., Big Sky Ranch  
Aug. 11-12—Kansas Amusement & Music Assn., John Emick Cabin, Lawrence  
Sept. 21-23—Illinois Coin Machine Operators Assn., Playboy Club, Lake Geneva, Wis.  
Sept. 21-23—Florida Amusement & Merchandising Assn., meeting changed to Hilton Inn Gateway, Orlando (single \$18; double \$22)  
Sept. 21-23—W. Va. Music & Vending Assn., Heart O' Town, Charleston  
Nov. 9-11—MOA, Conrad Hilton, Chicago



## A&M 'Q' Strategy Told

By BOB KIRSCH

LOS ANGELES—What kind of preparation goes into the release of 15 quadrasonic 8-track tapes? A&M Records recently offered such a release, and company tape director Bob Elliott and director of quality control Marv Bornstein discussed some of the preparation necessary.

The 15 tape release of A&M and Ode product included material from rock, jazz and MOR areas (Billboard, July 14), and Elliott explained the reasoning behind the various categories.

"My primary concern was to test the market in various segments in terms of product," Elliott said. "Therefore, the release was broad in terms of categories and quantity. I wanted some of our more popular rock and MOR people, and I also wanted jazz because there has not been a great deal of jazz released on 4-channel tape. But a broad release is the only way to judge what the market wants."

Elliott also said he was "very intent on issuing a sizable initial release for quadrasonic tape. I feel this is a better way to draw attention to the material from retailers, distributors and consumers, rather than send out a few tapes at a time. This is why I tried to choose our strong titles."

As far as the technical preparation, Bornstein said, "It's a question of going back to the beginning and mixing an album. We had a guideline, but it still took time. A lot of the artists and producers heard the tapes, and those who did were quite enthusiastic about it. But another thing I did was leave the material alone as far as adding what might be called gimmicks. My theory is that we are dealing with LP's and tapes that have already been established in stereo and I didn't want to tamper with a concept that an artist was already satisfied with."

"Philosophically the preparation was a simple concept," Elliott added, "but the magnitude of the release took time and we only had one mixing room to use."

### Special Form

"There were also special order forms printed up for the release," Elliott said. "We wanted to make sure that no order form went out before the tapes were ready, because we didn't want a backorder situation." The order form is headed "8-Track Quadrasonic, A Complete Quadrasonic Tape Order Form." The A&M and Ode logos are included on the top and the suggested retail price of \$7.98 is also at the top of the page.

What is coming up in the way of 4-channel support material? "We will be offering a lot of in-store material, such as mobiles and banners, but this is still on the drawing board," Elliott said. "We're also planning an advertising program, and I've talked to the advertising

(Continued on page 34)

## VidExpo Set

NEW YORK—VidExpo '73, the third video conference and exposition hosted by Billboard Publications, Inc., has already attracted an impressive cross-section of hardware and software exhibitors from the video industry, to the confab scheduled for Sept. 4-6, at New York's Plaza Hotel.

Among the companies already registered for exhibit space are Akai America, Ampex, Audio-Visual Communications, Broadcast News, Data Packaging Corp., DAK Enterprises, General Electric, Image Communications, International Tape Association, JVC Industries, King Instrument, Martin Audio-Video, Modern Talking Picture Service, Panasonic/Matsushita,

(Continued on page 37)

## MBS: Buyer's Syndicate Key To 200 Chains

By EARL PAIGE

CHICAGO—Tape equipment and accessory participants in the Merchants Buying Syndicate, Inc. event here held each year in conjunction with the housewares show see several reasons for the growing importance of MBS, chiefly because of the guaranteed traffic of buyers representing over 200 mass merchandise organizations, and the detailed product analysis MBS furnishes its members (see separate story).

Said one manufacturers representative: "Where would you ever find this much buying activity concentrated in just a short time?" The New York-based MBS event here opens at 9 a.m. and closes at 3 p.m. and is run with precision by Richard Schott, president.

Another exhibitor though said, "In one way it's a trap, because our rep could sell these stores (represented at MBS) out in the territory at the regular price, but we have to come in here expecting to offer some specials in order to generate traffic." He still said he was very happy to participate.

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## Add Maxell Plant

By RADCLIFFE JOE

NEW YORK—Encouraged by dealer and consumer response to its line of blank-loaded cassette, 8-track and open reel tapes, the Maxell Corp. of America has embarked on a significant long-range expansion program in this country which includes a manufacturing plant, a two-step system of distribution, and a line of cassette accessories.

Gene La Brie, recently appointed national sales manager of Maxell in this country, also disclosed that the firm which has marketed its products in this country for the past three years, also plans to introduce a line of blank cassettes for the audiovisual market, as well as establish regional

offices in strategic locations across the country.

La Brie feels that the firm's plans for a two-step system of distribution will be a boon to dealer-manufacturer relationships in the company's overall plans for market expansion, and will also complement, rather than detract from the distributor's efforts.

Maxell's expansion program is being heavily supported by a back-up co-op advertising program, an expanded version of the popular Maxell tape testing clinics, and a trade-in offer through which the consumer can turn in his old cassette, and for \$1 get a Maxell C-60 cassette of his choice.

### No Budgets

According to La Brie, the expanded Maxell market program, does not include plans for a budget-priced line of tapes. He stressed that when one considered value for money, the Maxell line was popular priced, and that the firm had no intention of cutting either its quality or its prices to compete with low-end brands flooding the market.

La Brie added, however, that Maxell was looking at new playing lengths, especially for cassettes, and that it was possible a decision in the matter would shortly be made.

Meanwhile the company has appointed three new manufacturers

(Continued on page 34)

## 4 Mfrs. in 'Q' Cassette—Japan

By HIDEO EGUCHI

TOKYO—Although the respective proponents of the 3 quadrasonic disk systems here are expected to beat their drums louder than ever before, the program scheduled by the Japan Audio Society (JAS) for its fair Oct. 24-28 at the Tokyo Oroshiri (Wholesale) Center emphasizes stereo cassette tape recording. At least four quadrasonic cassette units may be shown.

Of the 6 audio-visual presentations to be made daily

by the JAS at the 22nd All Japan Audio Fair, 3 are about the enhancement of cassette decks, chromium dioxide tape and the Dolby noise reduction system. The other 3 lectures, each of 2 hours' duration, are entitled "4 Channel Disks Today," "4 Channel or 2 Channel?" and "About Class A Amplifiers" respectively.

(Continued on page 34)

## Expand CD-4 Panasonic Line Emphasizes 'Q'

By PHIL GELORMINE

NEW YORK—Demodulators are as synonymous with the discrete approach to quadrasonic playback as are decoders with the system of matrix. Audio manufacturers are realizing the viable market of each and although demodulators generally list for twice to three times the cost of a simple matrix decoder, the market for these units, a necessity for playing CD-4 discs, is expanding rapidly.

Available from Panasonic is the SE-405, a discrete 4-channel disc demodulator complete with a semi-

(Continued on page 37)

NEW YORK—Panasonic has unveiled its 1974 line of home electronics products that mirrors the market's trend towards 4-channel systems and compact stereo units.

The line features six four channel systems, five compact stereo centers, a number of cassette recorder/players in portable and deck formats.

Top of the 4-channel line is a music center with a suggested list price of \$439.95 that features full-size, built-in discrete CD-4 demodulator and FM/AM/FM stereo radio. The unit, model SE-5070, is designated the Denton, and delivers up to 56 watts of peak music power.

The Panasonic line also includes the Ashton, an 8-track 4-channel cartridge deck with a \$99.88 price tag.

The line also features a discrete 4-channel record changer with built-in CD-4 demodulator and semi-conductor cartridge. This unit, model SL-701, plays CD-4 discrete records, regular stereo records and monaural disks. Its CD-4 demodulator is built into the changer.

Panasonic's five new compact stereo music centers span a price range of \$199.95 to \$299.95. Included is the Rockford, model SE-2150 with automatic record changer,

FM/AM/FM stereo radio and cassette recorder. The unit is solid state engineered, delivers 30 watts of PMP, and is list priced at \$299.95.

### \$200 Range

In the \$200 price range are the Wakefield and the Brewton. The Wakefield, model SE-2090, has many of the features of the higher priced compact music systems, except that the record changer is what Panasonic technicians call, a midi, rather than full-size. The difference between it and the Brewton, is that the Wakefield has a built-in 8-track player, while the Brewton features a

(Continued on page 36)

## Veteran Sees Components Becoming Consumer Item

By IRENE CLEPPER

DETROIT—High fidelity components are on the verge of becoming a "demand" item. Their status change from luxury to necessity has come about partly through conditioning of a generation to music, said Phillip G. Flora of Flora-Ohman, Inc. here, nationally prominent rep organization via Flora's leadership in the Electronics Representatives Association (ERA).

"The current generation has lived music from the time it was born," he went on to say. "This generation doesn't necessarily have to have the best of everything, but it has priorities: \$95 may be okay for a dinette set, but hi-fi is a necessity, comes first and may cost much more."

It's a gradual change. "As knowledge of music is improved, taste becomes more sophisticated and demanding. That's why the beginning audiophile should never buy a console; it's too difficult to upgrade. You have this piece of furniture and there's nothing you can do but sell it and start in with components," said Jeff Ohman.

How can dealers help customers to make better decisions? Flora-Ohman gives its dealer customers some of these suggestions to aid in their merchandising:

(1) Don't direct your advertising entirely toward the customer who knows what a tuner is. Advertising is too much along the nuts-and-bolts line as it is. What you're selling is enjoyment, not a collection of specifications and ratings.



REPS Phillip G. Flora (left) and Jeff Ohman. They disagree sometimes, but not on flourishing market for components.

(2) Assemble a package and advertise it as such—for example, a record changer and speakers for \$399. You can upgrade at the time of purchase or, later on, as the customer can afford to replace one component at a time.

(3) Advertise consistently. Many dealers have a hit-or-miss policy. And they're more concerned about accrued co-op than a long-range promotional program that will bring continuing results. If a dealer has to take 5 percent of his profit and plow it back into promotion and advertising, it's worth the investment. A dealer who plans to be around tomorrow and even the day after that, should budget for regular advertising.

### 60 Multi-Store

This firm of reps notes that the average normal growth of a dealer, varying somewhat from city to city, is 12 to 18 percent. "If a dealer grows by 10-12-14 percent, that's only inflationary price rise," Flora pointed out. "If he just opens the doors each morning and continues to do business, his volume will increase that much."

A multi-store operation is one valid answer to the problem of how to increase volume. "It's getting harder and harder to compete from a base of just one store," said Flora. "Expansion can be from one side of a city to another or from one small town to another. The third store is easier to open than the second, and the fourth is easier than the third, because you have an accrual of personnel and inventory. Expansion into multi-store operation can cause a cash flow problem, but it shouldn't... if you choose the right management and give them the authority to manage, and to make decisions." (Continued on page 36)

# Buyers' Syndicate Adds Tape

• Continued from page 1

Import Merchandise Corp., handling overseas business.

### Show Activity

MBS is headed by Richard Schott, president. Leonard Okoskin is electronics buyer. The organization holds events in conjunction with the National Housewares Exposition here each July and January sponsored by the National Housewares

Manufacturers Association, as well as in conjunction with the large toy, sporting goods and hardware expositions. MBS' approach to the Consumer Electronics Show (CES) is to have an MBS representative shop the event and make recommendations for MBS members.

Summer CES, of course, is held two weeks in advance of the housewares show and runs into the January Housewares event.

Wachtel explained the fast-paced nature of the MBS event held here as representing an "item show" (see separate story). He said, "Buyers are here looking for an item to put the frosting on the cake—it's a hit and run show."

The mood is different in the Diplomat events though he said. "We will still abstract from lines even though it's a full line show."

# Tape Exhibitors Tell MBS Values

• Continued from page 33

Many exhibitors are more than glad to offer price breaks at the housewares events, he said, because of MBS' annual Florida shows. "These (MBS) shows cost a little more. The booths are \$600 for an 8x8 foot size as compared to say the \$475 for a 10x10 at the shows in Chicago, but the difference is all the buyers MBS brings to Florida.

"This represents a fantastic concentration of buyer activity and the

whole thing helps develop a close bond between vendor and buyer."

### Orders Screened

Some exhibitors new at MBS feel edgy because they are never quite sure if they have made a sale. This is because all orders are processed through MBS. Art Wachtel, executive vice president, explained the reason for the monitoring.

"We want to be sure each vendor is doing business, how successful they are and how we can keep them successful." He said knowing the nature of the orders is also part of the vast analysis that MBS undertakes for its members.

Studies are made of entertainment equipment categories by Leonard Okoskin, electronics buyer of MBS, and other MBS buyers. An example was a booklet put together at this show, which advised buyer

members of the annual expected volume of the category, listed the points necessary for merchandising it (quality, design, co-ordinated colors, K.D. needs, proper display, timely advertising promotions and resource) and detailed recommendations for large, medium and small stores.

Much emphasis was placed on the dependability of the resource (vendor), which MBS checks out in terms of knowing the store's layout, freight economy and frequent re-order availability. MBS' study recommended a basic inventory continuity program and display space for various size stores, sales ratio per color and per category and 10 points of specific product information. Also supplied in the package were four basic floor plans for displaying the item in the retail outlet.

# 4 Mfrs. in 'Q' Cassette at Japan Fair

• Continued from page 33

According to a questionnaire distributed among the 103,100 visitors to the 4th Kansai Audio Fair in Osaka April 18-22, and answered by 5,949 audiophiles, 19 percent were looking to buy speaker systems, 18 percent open-reel tape decks, 14 percent pickup cartridges and 11 percent cassette decks. Also, 43 percent wanted to listen to 4-channel stereo at home and 29 percent were content with 2-channel.

# Sansui Amp

NEW YORK—Sansui Electronics Corp. has introduced a new professional-quality solid-state amplifier with a list price of \$299.95. The unit features IHF power output of 150 watts per channel at 8 ohms continuous power with both channels driven.

Its power bandwidth is 5 to 40,000 Hz. Total harmonic and intermodulation distortion is reportedly less than 0.1 percent. The unit, model AU-7500 also has three separate tone controls on its front panel, and according to Sansui technicians, its direct coupled amplifier provides clarity and purity of sound reproduction.

Also featured are two microphone inputs, two stereo phono inputs for a tuner and auxiliary source. Stereo inputs and outputs are also provided for two tape decks, with a DIN socket wired in parallel for one of the decks. Additional inputs and outputs are also provided for a 4-channel adaptor.

The AU-7500 has, according to Sansui technicians, separately wired preamp and main amplifier sections, jumpered in the rear, which can either be used together or as separates. The unit will also accommodate two pairs of stereo speakers, switch selectable from the front panel. There are also three AC accessory outlets. Two switched, and one unswitched.

On the front panel are low and high filter switches, a versatile mode control, 4-channel adaptor switch, a three position tape monitor switch, and a tape to tape control switch for ease of dubbing from one tape deck to another. A front panel stereo headphone jack is also provided.

# TDK Grows

NEW YORK—TDK electronics Co. Ltd. of Tokyo, has formed a million dollar subsidiary, TDK California, Inc., for the manufacture of audio tape cassettes for the U.S. market.

The TDK California plant will be located in a newly-constructed 35,500 square foot plant on 158,000 square feet of land in Irving Industrial Park, Orange County.

The plant, designed to produce about 1,000,000 cassettes a month, will initially provide jobs for about 60 people.

Meanwhile, the TDK Electronics Corp., which will continue to be responsible for all marketing and sales of TDK product in this country, is consolidating its two Long Island, N.Y., facilities into a single 23,000 square foot unit in Garden City, L.I.

About 12,000 square feet of the facility will be used for warehousing, while the remainder will house offices, sales and showroom areas, an employee cafeteria and related support facilities.

According to S. Tokuda, vice president and general manager of TDK, the new Long Island facility, along with the opening of the California cassette assembly plant will enable the company to operate more efficiently to meet the constantly increasing demands for TDK tape products.

# ITA PUSH

CHICAGO—The International Tape Association, Inc. (ITA) presented a state of the arts report on both audio and video to representatives of organized consumer groups and members of the press at the Drake Hotel here July 18. The conference was addressed by Mrs. Virginia H. Knauer, special assistant to President Nixon for Consumer Affairs, and Frank McLaughlin, director of industrial relations for her office.

# Maxell Plant

• Continued from page 33

representatives to service the states of Florida, Texas, Oklahoma, Mississippi, Louisiana, Arizona, Southern Nevada and Southern California.

Worldwide Products of North Miami Beach will handle Florida; the Markman Company of Van Nuys, Calif., will represent Arizona, Southern California, and Southern Nevada; and Dick Kuebler of Houston, Tex., will be responsible for Texas, Oklahoma, Mississippi and Louisiana.

# Duplicating

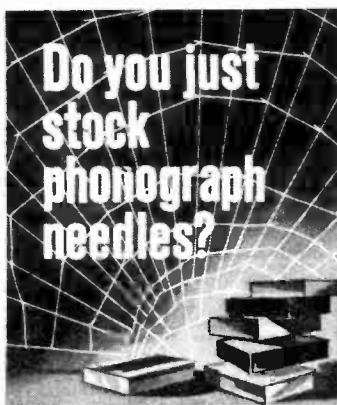
Ultra modern, full automated tape duplicating facilities available. Best quality, artwork and printing included. Prompt service and free delivery in New York City. Please call:

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- inventory management system
- powerful merchandising program

Your Fidelity Distributor is a needle merchandising specialist who is only satisfied when his dealers make substantial sales and profits on Fidelity needles.

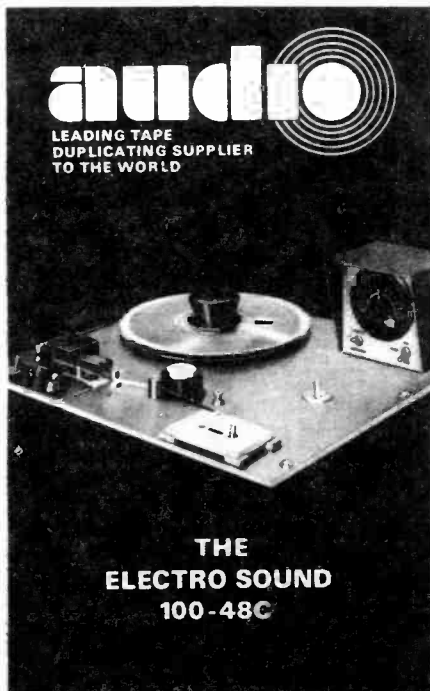
If your business is just buying phonograph needles, you may be missing profit opportunities.

If your business is selling phonograph needles, contact your Fidelity Distributor.



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# RepRap

By EARL PAIGE, ANNE DUSTON & INGRID HANNIGAN

Anderson Sales Associates, reps for the New England area with central locations in Boston, Providence, and Waterbury, have added William M. Haddad to their staff, making a total of eight salesmen representing Astatic Corp., Comm. Industries (loud speakers), Tenna Corp., and Weltron. Haddad brings an impressive educational background to his new firm, including an associate degree in engineering from Johnson & Wales, a bachelor of management degree from Rutgers, and a bachelor of business administration degree from the U. of R.I.

The Morris F. Taylor Co., Silver Spring, Md., has added J. Frank Alexander to service accounts in the newly added areas of Mississippi, Ala., and western Tenn., including Pensacola and Panama City Fla., according to secretary-treasurer Eugene Wingo. The company reps Jensen Sound Labs, Norelco Tape Recorders, Pickering, On-Guard Corp., Recoton and Teaburry Electronic in UTP areas 7, 8, 9, 10, 11, 12, 13, and 21B. The twelve-man staff includes president Morris Taylor; vice-president, southern territory, R. H. Van Dusen; vice-president and sales manager, all territories, James J. Fahy; Buz Schramm, central Pa., and Baltimore; Howard Love, eastern Pa., so. N.J. and Del.; Max Wolfson, western Pa. and W. Va.; Jim and Wes Ferris, D.C. and Md. suburbs and Va.; Lee Reed, N.C. and S.C.; Earl Neal, Ga. and eastern Tenn.; Frank Alexander, Ala., Miss. and west. Tenn.; and John Wagner, Fla.

Hutto-Hawkins-Peregoy Inc., Maitland, Fla., for many years has represented British Industries Co., Shure Bros. Inc., and Garrard in Florida. Staffing the main office are V. Hutto and W.E. Hawkins. In Pompano Beach, reps are W.G. Peregoy, K.S. Holdeman, and R.W. Brosnahan. T.E. Grant is located in Bradenton. H-H-P seeks to add to its portfolio a line of high fidelity receivers, amplifiers, and tuners, as well as tape equipment line.

Soundcraftsman of Santa Ana, Calif., maker of octave equalizers, and DBX of Waltham, Mass., stereo compressor-expander and noise reduction systems, contracted A. Allen Pringle Ltd., Don Mills, Ontario, as sales representative.

Pringle also distributes Sherwood, KLH, SAE, and Sound Technology throughout Canada. The staff who attended CES were: S. Lee White, Wilfred Langevin, and Barry L. Knoll.

The CES was the site of Scintrex Inc.'s training session for its four new sales reps. Jerry A. Henricks, vice president and general manager, met with existing and new reps, discussed new products, and suggested sales programs for its line of headphones.

Scintrex uses a Super Sampler promotion folder as a training device for new reps. The reps can use it for presentation on sales calls. Henricks' only qualifications for reps are an electronics background, commitment sufficient to complete reports and other paperwork and the promise to carry only phones from Scintrex.

The new reps are: Roger M. Minthorne Co., Portland, Ore., Northwest area; Maybern Co., Cleveland, western Pa. and W. Va.; T.A. Electronic Sales Co., Pontiac, Mich., and John F. Russell Sales Co., Birmingham, Ala., Southern area.

Most Scintrex headphones are sold to audio dealers and specialists of all sizes. "At this point," Henricks commented, "our dealers are used to

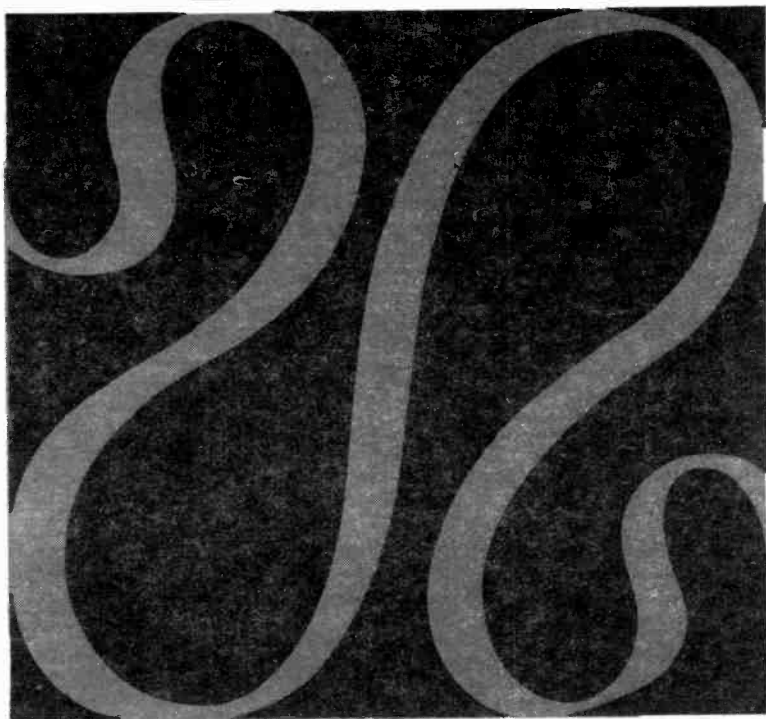
the one-step distribution set-up. We may change to two-step in the future, but now it's more convenient to our accounts this way."

Irving W. Rose Associates, manufacturers reps based in Skokie, Ill., now handles 15 lines: Barzilay; Discwasher Inc.; Dynaco Inc.; Har-

man-Kardon; James B. Lansing Sound; Maxell Corp. of America; Maximus Sound Corp., McAdam Electronics; RABCO; SAE Inc.;

Sennheiser Electronic Corp.; Soundcraftsman; Sound Technology; Stanton Magnetics Inc.; and TEAC Corp. of America.

# Watch out for Billboard's "Blankety-Blank Tape" special



## coming in the September 15 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 September 15 issue — not to mention those folks who manufacture raw tape and the manufacturers of components used in producing blank tape.

**Ad Deadline: August 31 Issue Date: September 15**

Contact a Billboard Sales Representative now about your ad in Billboard's "Blankety-Blank Tape" Special. You'll swear by it.

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(213) 273-7040

**NEW YORK:** Mike Eisenkraft  
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(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

# New U.K. Speaker Line

WESTBURY, N.Y.—British Industries Co. has introduced a new line of speaker systems, based on the Giovanni Venturi principle that the velocity of a substance flowing through a constricted device increases as the pressure drops.

The line, designated the "BIC Venturi" is designed to offer a combination of high efficiency and high power handling, and, according to BIC technicians, marks the first time

that the Venturi principle, discovered almost 200 years ago, has been applied to loudspeaker bass reproduction to produce a more accurate bass response in a small enclosure.

The Venturi line comes in three models, Formula 2, Formula 4 and Formula 6 (in order of increasing size), and incorporates a recently developed midrange horn/driver unit designed to meet the high performance standards of the bass section

and built-in dynamic tonal balance compensation with, reportedly automatically compensates for the variations in human hearing at lower listening levels.

The line comes with sculptured grilles of a new reticulated foam, and in a choice of seven colors. Prices range from \$98 each for the Formula 2 models, to \$239 each for the Formula 6 models.

## Components Soon Demand Consumer Item

• Continued from page 33

One pitfall to avoid is the "fixed buying pattern," the two men emphasize. "Some conglomerates have a rigid buying system and insist that just because something sells well in Chicago, it will sell in Atlanta. There can be a variation in taste, brand,

and price points, from one side of a city to the other."

The matter of decor is a delicate point of decision. If it's too plush, customers may have a tendency to think that prices must be excessive to cover the cost of atmosphere. Too bare and warehouse-looking and the customer doesn't get the impression that quality is for sale here—or by knowledgeable people (they wouldn't work in such a dump). An average, unobtrusive, but comfortable, decor probably pleases the most customers.

Selection of brands to carry must be carefully done. Flora-Ohman handles Bose loudspeakers, Creative Environments, Watts record-care products, Thorens turntables, Kenwood Electronics and TEAC tape recorders. All these products are price-maintained; four are fair-traded. "So what we sell has to be sold on the basis of quality, service and salesmanship," they said.

The company has three men on the road, plus an office staff. They conduct sales training sessions in the stores they visit, encouraging salesmen to:

(1) Sell components, not consoles, and sell completely. Some people think of tape equipment as accessory items. The salesman may be selling a \$900 system, with speakers, receiver and changer. What is he selling in tape equipment? Nothing? Yet the chances are the customer has at least that \$900 in records, and would appreciate the suggestion that tape equipment will help him save his records, make them last longer.

### Panasonic Line

• Continued from page 33

built-in cassette player. The Wakefield delivers up to 12 watts of PMP, while the Brewton delivers 14 watts of PMP.

For the more economy-minded, Panasonic is highlighting its lower-priced compact stereos with built-in FM/AM/FM stereo radios. Top of this lot is the Trumbull, a compact stereo phonograph with built-in FM/AM/FM stereo radio, and Quadruplex circuitry for 4-channel sound presence from 2-channel sources. Designated the model SE-5020, the unit delivers up to 12 watts of PMP, and is list priced at \$179.95.

Too many salesmen have the tendency, once they've made the system sale, to write it up quickly and get the money. They don't try to sell anything else, for fear the customer might change his mind on the deal. They overlook such vital additions as record care equipment and accessories. It's comparable to buying a car and paying \$3,000-plus—then, an extra \$180 for something like a vinyl roof doesn't seem out of line. Record care accessories, a pair of head phones, tape equipment should all be considered routine, as part of the package.

(2) Remember, there's no such thing as a shopper. It is a misnomer. He's either a buyer or a non-buyer. If he's interested, sell him.

(3) Recognize that you'll sell what you have displayed. A car dealer, if he displayed nothing but six-cylinder, straight-stick would sell just those. Customers tend to assume that this is what they're supposed to buy. Display "packages," complete ones. This has two selling advantages: (a) When you sell all the components and accessories a customer needs, in a package, it's easier to "come down," either price-wise ("We do have a little cheaper model record changer, with most of the features of the other ones") or accessory-wise ("Keep the head phones in mind for later—I know you'll want to get them eventually.") An enterprising salesman might want to keep a record of what a customer doesn't buy and send him a reminder card in a few weeks or months, saying something about the new shipment or new model or special price or whatever the salesman thinks might intrigue the customer. (b) The customer assumes that, whenever he buys more than one thing from the same store at the same time, that he's getting a price break, so the package deal goes a long way toward selling itself to the bargain-minded customer.

#### Consumers Ask

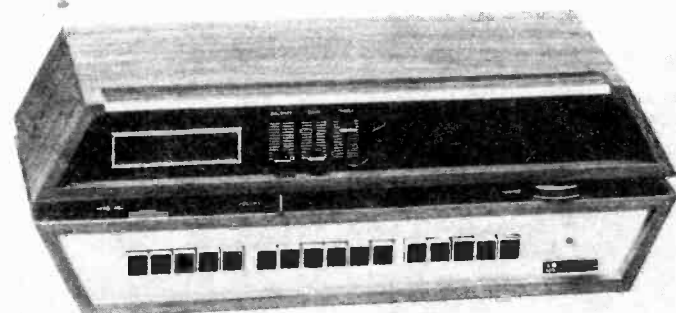
Among the questions that customers ask, said Flora, is: "How much should I spend?" Their answer is, "If FM radio turns you on, stop there."

Another question is, "How can I upgrade my system?" The answers to that range from, "If it's a console, nothing: get rid of it," to "Get a better speaker, turntable, amplifier."

"But the cheapest way a customer can upgrade his system is to buy a cartridge," said Flora. "My pet peeve—and, remember that we don't sell cartridges,—is that a dealer will sell a customer a \$700 to \$1,500 component system, but without a cartridge that's capable of reproducing all that's on the record and all that his system is capable of reproducing."

"It's a fact that a customer can improve his system's sound by 20 to 50 per cent by buying a cartridge, one that costs, retail, about \$27. Too many dealers are using cheap cartridges as giveaway, promotional gimmicks. They'll throw in a cartridge for one-cent, with a \$700 system, instead of selling the customer a decent cartridge."

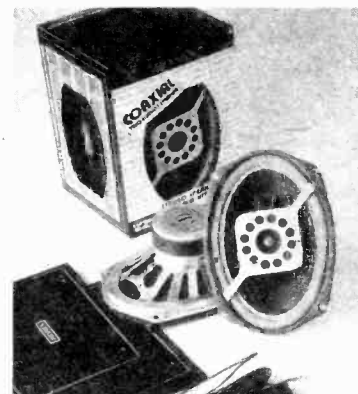
## New Products



COMPACT music system from Olympic includes Garrard record changer, front-mounted AM/FM stereo radio, and tape cartridge player. An 8-speaker air suspension audio system in two enclosures is included in list price of \$259.95. Without record changer price is \$179.95.



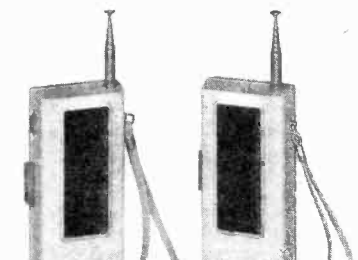
ELECTRONIC Industries' floor display.



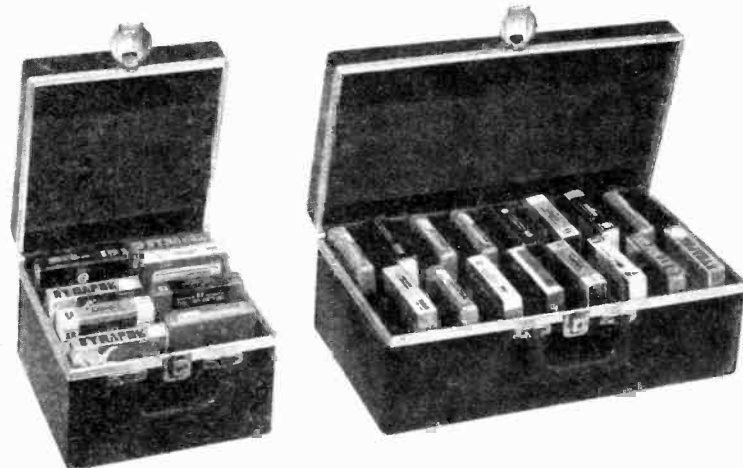
JENSEN introduced a new coaxial kit (and regular line) for car stereo and RV applications.



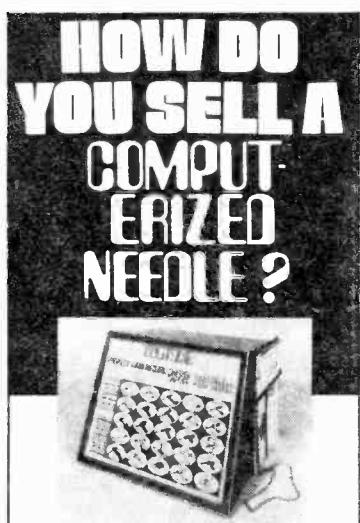
MODEL 903-12 car speaker system from RMS Electronics will be packaged in colorful, see-through cartons.



WALKIE Talkies from Electro Brand, EB 8100, feature 35 in. telescoping antenna, carrying strap, and 9 volt batteries.



NEW 8-TRACK TAPE CARRYING cases introduced by Casemakers, Inc., hold 16 tapes (the STR-16) or 32 tapes (the STR-32). They feature vinyl covering and interior, aluminum valance, lock and handle. List: \$12.95 and \$17.95.



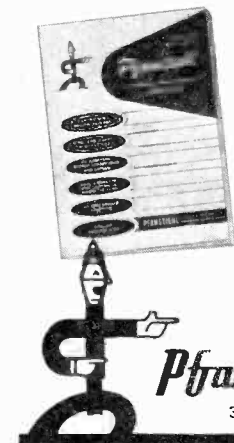
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# Tape Duplicator

## DUPLICATORS GROW OVERSEAS

Electro Sound, producer of tape duplicating equipment and Viewlex subsidiary, is expanding both domestically and internationally. One new area domestically, according to Ted Werthner, national sales manager out of Sunnyvale, is the introduction of the FS-505 professional audio recorder, which he was showing around the midwest to recording studios and radio-TV outlets. Internationally, Audiomatic Corp., New York subsidiary, is opening its first office overseas, according to Milt Gelfand, with a location in Courbevoie, a Paris suburb.

Gelfand just returned from Russia where he and his 14-year-old daughter, Janice were guests of the Minister of Culture at a ballet competition. He sees the international tape duplicating market mushrooming. Audiomatic, with reps and distributors in all major nations, has sold complete duplicating plant setups in Finland, Sweden (to Ulvex and

EMI), Brazil, Argentina, Venezuela and Colombia in South America and even in Japan, where Gelfand acknowledges that he has strong competition.

As for the monetary situation, he sees it affecting Audiomatic two ways. "First, my budget has been increased 20 percent because of the change in the dollar's value, but by the same token, it's as if we lowered our prices because now duplicators in foreign countries can afford to buy the equipment for less of their currency.

National Recording Studios Inc., New York, appointed Benjamin B. McGowan to vice president, marketing of National and all its subsidiaries including Cassette Recording Corp. in Long Island, and Corporate Movement Corp., Video Center, and Film Center in New York. Revealed McGowan: "A producer or agency can get any service he needs with our company—we are, in effect, a one-stop for cassette and 8-track duplication, recording studio, film mixing, and videotape production."

The former rock singer emphasized that all tape duplication is on assignment only from companies authorized to duplicate, such as Nashville's Country Road, Talking Books, TWA Get-Away instructional cassettes, and Westwood Co. "The 5-year-old company finally realized that most of its client knew nothing of our other facilities, and I'm here to promote the formerly hidden ends of the business," McGowan reported. "About 50 percent of all foreign films entering the country last year," McGowan claimed, "were dubbed and mixed in our studios. We even did the soundtrack for the Rolling Stones' 'Gimme Shelter.'"

Cartridge Industries Corp. is adding several new products for duplicators including tape wiping units, master splicing tape and a one-piece, expandable platform.

3M is on the verge of introducing its new line of video tape contact printers for duplication of helical tapes with units to be on display in St. Paul Aug. 15.

# Vanco-Chicago Expands Outlets for Headphones

By INGRID HANNIGAN

CHICAGO—Vanco-Chicago here in suburban Lake Bluff is not content with merchandising its line of headphones, audio accessories, and service aids in audio shops and music stores. It has branched out to successful business in camera specialty stores. It will soon phase out rep activity too.

The 15-year-old company, mindful that those persons who own sophisticated camera equipment most likely own stereo equipment and could use related accessories, began this marketing strategy five years ago to keep competitive.

Mervin Gettleman, Vanco-Chicago officer, outlined the company history since 1958 in a phone interview. "At that time we ran vans in the Chicago area which served as mobile showrooms.

Now the company imports many of its 350 product items from the Far East. A few products are designed at company headquarters. Nine models of headphones range in suggested retail price from \$5 to \$50. The new fast-selling model HF12 quadrasonic headphones, lightweight due to open-air design, retails at \$32.95.

A revolving floor stand display holds six models of headphones. All accessories are displayed on a choice of three floor racks in individual gold vinyl see-through packages.

Before the changeover, Vanco's predecessor was a manufacturers' rep, serving the home electronics industry. When the firm decided to farm out this function, officers al-

ready were familiar with responsible reps across the country. Vanco uses 14 such firms, which carry the lines as supplemental to basic equipment. However, Vanco still represents a small number of audio equipment makers as a sideline, but not for long. "Phase-out should be accomplished in the near future," reported Gettleman. "We're getting to be too involved with accessory sales to bother with representing other companies."

# Roundup: More CD-4 Demodulators

Continued from page 33

conductor cartridge equipped with a Shibata stylus equivalent which retails in a package deal for \$139.95. The demodulator can be plugged into any 4-channel receiver or 2-channel receiver or amplifier providing there is an amplifier for the rear set of speakers, and into a 2-channel record changer or turntable. The unit claims low distortion, high signal-to-noise ratio and excellent channel separation.

A red 'radar eye' on the front of the panel automatically lights when the stylus tip touches the surface of any CD-4 disc. A three position function knob includes provisions for '4 Channel' to reproduce CD-4 discs, '4 Channel Aux' for 4-channel stereo sources such as a tape deck, recorder or tuner connected to the rear panel inputs and '2-channel' for the playing of 2-channel stereo records. The SE-405, like all demodulators, is easily connectable to a basic component system.

Pioneer's QD-240 is a CD-4 disc demodulator that supplies 4-chan-

nel sound from all CD-4 discrete records. The QD-240 hooks up between any conventional stereo turntable and 4-channel receiver or amplifier. The unit uses FE7's and IC's 'for stability and reliability' and indicates CD-4 separation adjustment by a centrally located panel meter. "Our separation and carrier controls are mounted on the front of our demodulator for convenience," pointed out Fred Ellis, service manager for Pioneer. "Most demodulators have these controls mounted underneath or in the rear of the units." Of special note is the QD-240's separation meter which permits visual adjustment of the separation control.

The mode control enables switching to 2-channel, CD-4 and direct positioning which lets signals bypass the demodulator and are then fed directly to the amplifier. The retail cost of the QD-240 is \$129.95. Pioneer recommends its PC-Q1 4-channel phono cartridge for optimum results. It is priced at \$69.95 and features a parabolic type block diamond stylus.

Fisher Radio displayed a demodulator at the recent Consumer Electronics Show in Chicago. According to Fisher engineering vice-president Fred Murgner, the unit will be ready for delivery by late summer and will retail for \$119.95. He also predicted advances in the demodulator field in the years to come. "Until the chip is available with all the variation in circuitry, these available demodulators are all more or less first gen-

eration," he said. Murgner also feels that audiophiles prefer decoders and demodulators complete in one unit and in the fall, Fisher will reveal a new line of receivers containing built-in demodulators.

"JVC is the original inventor of the demodulator," cited Gene Yamamoto, engineer at JVC. "We developed the first of its kind and since then most of the companies have used our design." JVC's 4DD-5 disc demodulator makes a stereo system completely compatible with 4-channel and 2-channel records. The unit is comprised of 6 ICs, 6 FETs, 27 transistors and 23 semiconductor diodes. A "CD-4 Radar" light, as noted in the Panasonic SE-405, glows when a CD-4 disc is played and the function switch of the 4DD-5 is turned to "4CH AUTO." When stereo and quadraphonic records are intermixed on a changer while in this mode, the selector circuitry automatically adjusts for 2-channel or 4-channel playback so no further switching is necessary. The 4DD-5 bears a suggested list of \$99.95.

JVC recommends its 4-channel/2-channel 4MD-20X cartridge with a Shibata stylus and a frequency range three times wider than a regular stereo cartridge which is needed to reproduce the full "Sound field" of the discrete disc. The 4MD-20X retails for \$69.95.

JVC is also marketing a record changer with a built-in CD-4 demodulator, the 4VC-5244 with a suggested retail price of \$225. The unit operates in every way as a regular stereo record changer with the added advantage of four signal cords which come from the rear and carry the separate signals of the four individual discrete channels to a 4-channel receiver or amplifier.

With a new low-cost demodulator containing only three integrated chips ready to hit the market by year's end (Billboard, July 14), and a major cartridge manufacturer introducing a genuine Shibata tipped stylus 4-channel cartridge for under \$50.00, the road is being paved for CD-4 achieving as much of the market as its major counterpart.

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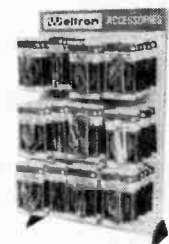
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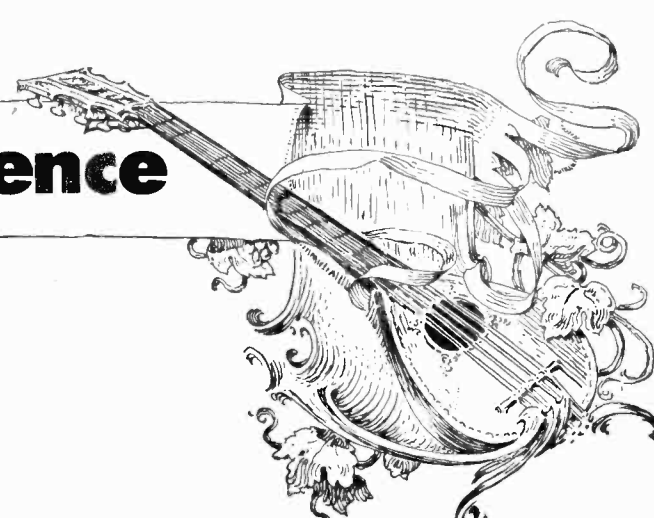
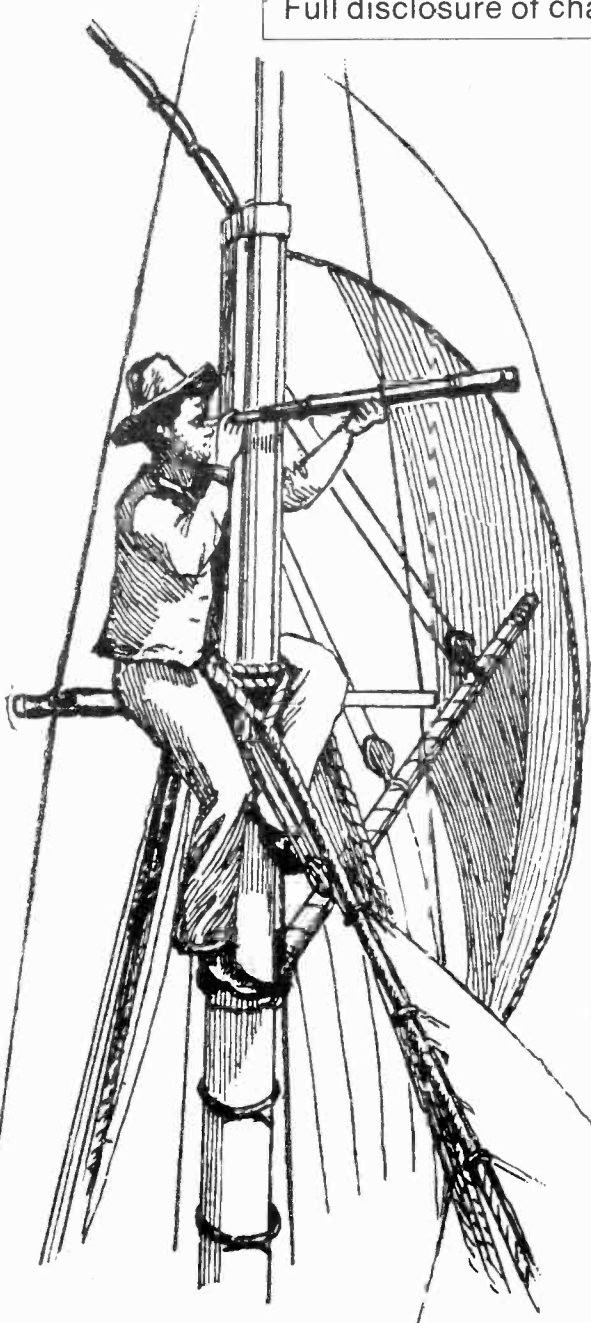
<b>Comparison of chart features:</b>	<b>BILLBOARD</b>	<b>CASH BOX</b>	<b>RECORD WORLD</b>
<ul style="list-style-type: none"> <li>■ <i>The Billboard Hot 100</i></li> <li>■ <i>Record World Singles Chart</i></li> <li>■ <i>Cash Box Top 100</i></li> </ul>			
This week's and last week's position are reported:	X	X	X
Number of weeks on chart is reported:	X		X
The publishers are listed:	X	X	
The performing rights society is listed:	X	X	
The songwriters are listed:	X		
The title, artist, label and number is listed:	X	X	X
The distributor of the label is listed:	X	X	X
The sheet music supplier is listed:	X		
RIAA million seller seal shown:	X		
Statement giving sources for compilation of information:	X		
Disclosure of how stars or bullets are awarded:	X		
Advance hi-lighting of new "Chartbound" releases:	X		
Full disclosure of charts methodology:	X		



**Billboard surveys  
22 key markets  
in depth each week...  
and gets information  
to more than twice  
as many subscribers:**

BILLBOARD — 32,722 (ABC Audited)  
RECORD WORLD — 14,657 (Stated)  
CASH BOX — 12,648 (Stated)

**There is a difference**



# Country Music

## Capitol Cutting 2 Christmas Albums

NASHVILLE—Capitol Records, paying heed to what has been described as a "crying need," is planning at least two new country Christmas albums this year.

One of them, already cut, will feature the entire Buck Owens group, including Susan Raye, LaWanda Lindsey, Tony Booth, Freddie Hart and Buddy Alan. It will contain traditional songs such as "Rudolph the Red-Nosed Reindeer" and "Frosty the Snowman" instead of the even more traditional "White Christmas" and the standard hymns. There also will be some original music.

Merle Haggard also has cut a

Christmas LP, the contents of which have not yet been revealed.

At the recent Billboard-sponsored Jukebox Programmer's Conference in Chicago, the box operators expressed a need for more seasonal music. They were particularly anxious to get Christmas product well in advance of the season. There is no word yet as to whether Capitol will release Christmas singles from the album.

Almost in a limbo in recent years, the need for such singles is evident. Epic has noted that Lynn Anderson again this year will be Christmas Seal chairman, and will doubtless do something in a "special package" for that organization. However, spokesmen said there would be no word on country Christmas product until the Columbia-Epic meeting in San Francisco this week. Other labels contracted said there was nothing on the drawing board at this time, but that the situation could change rapidly.

### Farr Absolved

NASHVILLE—Former CBS official Bill Farr was part of an advisory board for Record Row Associates, a marketing firm formed here to package special albums, and not an officer of the corporation.

A spokesman for the firm said Farr had only advised the corporate officers after his departure from CBS and before assuming his new position with another company.

## Songs Promote Jingles & V.V.

NASHVILLE—Commercial jingles are being turned into country music, and, conversely, just the opposite also is true.

In recent weeks, four successful commercial jingles have been converted to singles releases in the country field, and at least one country hit has been turned into a new commercial.

Billy Davis of McCann Erickson, New York, has a great deal to do with this move. His "I'd Like To Teach the World to Sing" was recorded as a single both by the Hillside Singers and the New Seekers. Now the Coca Cola commercial, "Country Sunshine," is being released as a single by Dottie West on RCA. The Miller's Beer commercial, "If You've Got the Time," also has been done as a single by Red Steagall for Capitol. The lyrics are altered, of course, but the melody is the same.

Sammi Smith now has taken her Bell Telephone commercial and turned it into a single for Mega: "Call Me." And LaWanda Lindsay has taken the title of a popular cereal commercial, "Today Will Be the First Day of the Rest of My Life," and turned it into her first Capitol single, with a change in both the lyric and melody.

"Paint the World a Rainbow," another Davis commercial which later was recorded as a single by The Spinners, may be revived as a country single. It was written by Ann Martin, a country songwriter here. The Sid Woloshin Production company has just turned the Mac-

Donald's hamburger song into a single. And while it has become common to turn hit singles into commercials, the epitome may have been reached here last week when Elanco Products Co., a division of Eli Lilly, brought in the Jack Evans Trio from Omaha to record an album singing the praises of Elanco and its products. One of the cuts is the Tom T. Hall single, "Me and Jesus." In the commercial it comes out as "Me and Treflan." The Trio performs these songs at sales meetings, and the album will be distributed to customers as a souvenir of the meetings. The album was produced here at Woodland Sound, with Nashville musicians backing the trio. Monument's Charlie McCoy

also was used on some of the selections.

Disk jockeys questioned by Billboard said they often had requests for the commercial jingles, and found them to be quite popular if done well.

Teddy Bart, WSM radio and television personality who has launched the careers of such artists as Johnny Duncan, Bobbi Roy, Corky Threkill and Marti Brown, said he feels the melodies are the reason.

"Too many country songs today sound alike, and now and then a refreshing new melody comes along to accompany commercial jingle lyrics," Bart said. "It shows that people are still interested in a melody, even though the lyrics are powerful."

## Black Talent Prods

NASHVILLE—The move of blacks into the country music field, a rarity some years ago, is now well beyond "token" stage.

Radio station WIZS, Henderson, N.C., has just added to its staff as an air personality Lee Bailey, who will program country on his afternoon show weekly. He is the third such black man who has moved into this field in the past year.

Earlier, blacks as country artists had shown a slow growth. After DeFord Bailey performed on the "Grand Ole Opry" years ago, there was a lengthy lull until Charley Pride came onto the scene and virtually took it over. He ranks with

the leading artists in the country music business today.

His success has spawned others. Enterprise, a division of Stax, has had phenomenal success with O.B. McClinton, and now has signed Welton Lane, formerly with Capitol, who will begin recording for the Memphis firm immediately. Capitol now has under contract Stoney Edwards, another black artist.

Roosevelt Savannah, a black country artist in the Pacific Northwest, is beginning to get recognition. So is MGM's Jo Ann Sweeney, the only black female vocalist currently active in the country field. Miss Sweeney, an 18-year-old coed, is a local girl.

THE BIG "1"

"MOTHER AMERICA"

SHARON STONE

KAJAC RECORDS

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Shelby Singleton  
Nashville, Tenn.

National Promotion:  
Little Richie Johnson  
Belen, New Mexico

# UA COUNTRY

#19 "SLIPPIN' AWAY"

UAXW-248

JEAN SHEPARD

#44 "MM MM GOOD"

DEL REEVES

UAXW-249

#96 "BOTTLE OF WINE"

DOC WATSON

PPXW-276

#97 "WHERE THE LILACS GROW"

SLIM WHITMAN

UAXW-269

#100 "CALIFORNIA IS JUST MISSISSIPPI"

BILLY MIZE

UAXW-265

— BUBBLING UNDER —

"GRAND OLE OPRY SONG"

UAXW-247

NITTY GRITTY DIRT BAND

FEATURING JIMMY MARTIN

"IT'S ONLY OVER NOW AND THEN"

UAXW-266

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**FREDDIE HART**



ST-11197

**I Love Dixie Blues...  
So I Recorded "Live"**  
**MERLE HAGGARD**



ST-11200

**The Good Old Days  
(Are Here Again)**  
**BUCK OWENS & SUSAN RAYE**



ST-11204

**Country Morning**  
**TENNESSEE ERNIE FORD**



ST-11205

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BURGUNDY 1005

b/w  
If She Would  
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His Album  
Burgundy 001

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## Country Music

### Nashville Scene

By BILL WILLIAMS

Banjoist-comedian Stringbean, a regular of the "Opry" and of the "Hee-Haw" show, is going back on the road. He has signed an exclusive representation agreement with Don Light Talent of Nashville, and their efforts will be concentrated in the college and bluegrass festival areas. He already is set for the fall at two universities. . . . Ray Griff keeps turning out hit tunes for himself and others. He has just had cuts by Jerry Lee Lewis and by Josie Brown of RCA. . . . Slim Summers, with the Donna Fargo group, has undergone surgery in a Nashville hospital and, after a tough time of it, is recovering. . . . Fred Koller has signed an exclusive writer's contract with Buzz Casson and his Let There Be Music firm. . . . Congratulations to Music City News for 10 years of serving the consumer well. Special plaudits to Bob Woltering and his staff, and to Faron Young who lets them run it. . . . Uncle's Hillboogie Band has a new release on Brent Records, featuring Jerry Hegarty, Dave Swanlund and Ted Alvord. . . . River Records of Memphis added on Jim Queen, formerly with WKRA, to be national promotion director for all product. . . .

Jess Demaine and the Country Music Revue going strong on one-night stands, just worked its first rodeo in Georgetown, Texas. They backed Cal Smith, Tommy Hill and Webb Pierce. . . . Larry Baunach of Dot has confirmed that the label is releasing its first LP on Pat Roberts, who has moved up the ladder in a hurry. He bears close watching. . . . WIZS in Henderson, N.C. has joined the growing list of stations utilizing black country disk jockeys. The newest air personality is Lee Bailey. . . . Del Wood, because of hospitalization, has had to set aside for the time being the recording of her first gospel album with the First Nashville Jesus Band, produced by Hilltop, and to be released under the Pat Boone Lamb & Lion label. . . .

Pam Miller of MGM heard the call of duty, and took three weeks off to do jury duty. Her dad, Eddie Miller, again will teach the song-writing class at the University of Tennessee this fall. . . . Don Holiman, also of MGM, is packing in crowds at the Silver Dollar in Las Vegas. His most requested tune is his latest release on the label, "The City Cries At Night." . . . Johnny Cash has a busy July and August schedule, which includes the Sahara Tahoe, and then heads to the British Isles in September. . . . Waylon Jennings of RCA has been signed to perform at the Central Park Music Festival, his first appearance there. . . . Tom T. Hall has been signed to be a regular on the Dean Martin Show once it resumes in the fall. Martin reportedly was impressed by his showings on the summer replacement gig. . . . Jim Brock of Talent Associates, reports that he is packing them in at his auto race track at Parkersburg, W. Va. Combining racing and country music, he has packed them in with such acts as Conway Twitty and Nat Stuckey, and coming up next are Loretta Lynn and David Houston. . . . Sammi Smith is now being produced by Al Bruno, her lead guitarist and close friend, and she will be recording some up-beat material. . . .

Isle City Records of Galveston Island, Tex., has signed Darlene Davis of Memphis, a back-up singer in that city, as a solo artist. She was persuaded by producers Leon Ethridge

(Continued on page 44)

Billboard

# Hot Country LP's

Billboard SPECIAL SURVEY  
for Week Ending 7/28/73

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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	5	SATIN SHEETS Jeanne Pruett, MCA 338
2	2	14	BEHIND CLOSED DOORS Charlie Rich, Epic KE 32247 (Columbia)
3	3	16	THE RHYMER AND OTHER FIVE AND DIMERS Tom T. Hall, Mercury SRM 1-668 (Phonogram)
★	7	8	WHAT'S YOUR MAMA'S NAME? Tanya Tucker, Columbia KC 32272
5	4	19	INTRODUCING Johnny Rodriguez, Mercury SR 61378 (Phonogram)
★	9	6	SWEET COUNTRY Charlie Pride, RCA APLI-0217
7	6	14	DANNY'S SONG Anne Murray, Capitol ST 11172
8	8	12	YOU LAY SO EASY ON MY MIND Bobby G. Rice, Metromedia Country 1-0186
9	5	12	GOOD TIME CHARLIE Charlie McCoy, Monument KZ 32215 (Columbia)
★	14	5	LORD, MR. FORD Jerry Reed, RCA APLI-0238
11	10	12	KIDS SAY THE DARNEST THINGS Tammy Wynette, Epic KZ 31937 (Columbia)
12	11	15	SUPERPICKER Roy Clark, Dot DOS 26008 (Famous)
★	17	6	AM I THAT EASY TO FORGET Jim Reeves, RCA APLI-0039
14	12	19	ENTERTAINER OF THE YEAR Loretta Lynn, MCA 300
★	25	16	JESUS WAS A CAPRICORN Kris Kristofferson, Monument KZ 31909 (Columbia)
16	15	11	THE BLUE RIDGE RANGERS Fantasy 9415
17	16	16	THE SESSION Jerry Lee Lewis, Mercury SRM 2-803 (Phonogram)
18	19	7	DON WILLIAMS, VOL. 1 JMI 4004
19	20	7	AIN'T IT AMAZING, GRACIE Buck Owens, Capitol ST 11180
★	26	9	GOOD THINGS David Houston, Epic KE 32189 (Columbia)
21	23	5	COUNTRY SONGS WE LOVE TO HEAR Guy & Raina, Ranwood 8110
★	28	4	GOOD NEWS Jody Miller, Epic KE 32386 (Columbia)
★	29	3	TIE A YELLOW RIBBON Johnny Carver, ABC ABCX 792
24	24	6	CHEATING GAME Susan Raye, Capitol ST 11179
25	21	17	LONESOME, ON'RY & MEAN Waylon Jennings, RCA LSP 4854
★	33	4	CLOWER POWER Jerry Clower, MCA 317
27	18	22	ALOHA FROM HAWAII VIA SATELLITE Elvis Presley, RCA VTSX 6089
28	13	8	I KNEW JESUS (Before He Was A Star) Glen Campbell, Capitol SW 11185
★	38	2	HONKY TONK HEROS Waylon Jennings, RCA APDI-0240
★	37	2	MR. LOVEMAKER Johnny Paycheck, Epic KZ 32387 (Columbia)
31	31	6	BARROMS & POP-A-TUNES Jim Ed Brown, RCA APLI-8172
32	27	8	TOTALLY INSTRUMENTAL WITH ONE EXCEPTION The Strangers, Capitol ST 11141
33	30	18	SHE NEEDS SOMEONE TO HOLD HER Conway Twitty, MCA 303
34	32	20	SUPER KIND OF WOMAN Freddie Hart, Capitol ST 11156
35	39	28	SONGS OF LOVE Charley Pride, RCA LSP 4837
36	35	13	THE GOSPEL ROAD Johnny Cash, Columbia KG 32253
37	34	20	MY SECOND ALBUM Donna Fargo, Dot DOS 26006 (Famous)
★	48	2	THANK YOU FOR TOUCHING MY LIFE Tony Douglas, Dot DOS 26009 (Famous)
39	22	17	BRENDA Brenda Lee, MCA 305
40	40	55	HAPPIEST GIRL IN THE WHOLE U.S.A. Donna Fargo, Dot DOS 2600 (Famous)
41	41	37	CHARLIE McCOY Monument KZ 31910 (Columbia)
42	36	9	DAISY A DAY Jud Strunk, MGM SL 4898
43	42	10	I HATE GOODBYES/RIDE ME DOWN EASY Bobby Bare, RCA APLI 0040
44	45	3	I'LL KEEP ON LOVING YOU Porter Wagoner, RCA APDI-0142
★	46	3	SHOTGUN WILLIE Willie Nelson, Atlantic SD 7262
46	47	3	THE ERNEST TUBB/LORETTA LYNN STORY MCA 2-4000
47	49	2	COUNTRY CASSANOVA Commander Cody & His Lost Planet Airmen, Paramount PAS 6054 (Famous)
48	-	1	BATTLING BANJOS Arthur Smith, Monument KZ 32259 (Columbia)
49	50	3	BEST OF SKEETER DAVIS Skeeter Davis, RCA APDI-0190
50	-	1	COME LIVE WITH ME Roy Clark, Dot DOS 26010 (Famous)

JULY 28, 1973, BILLBOARD



# LOUISIANA WOMAN MISSISSIPPI MAN

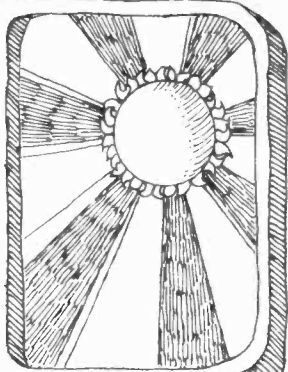
Single MCA 40094



CONWAY TWITTY  
LORETTA LYNN

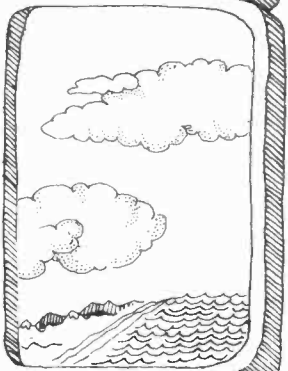
## Monday

"I Wish It Would Rain"  
O. B. McClinton  
ENA-9070



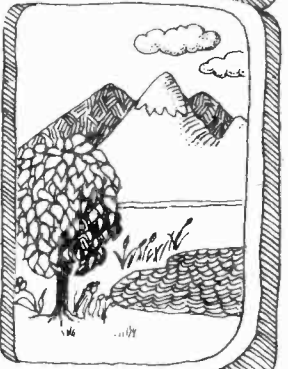
## Tuesday

"Truck Driver's Heaven"  
Roger Hallmark  
ENA-9073



## Wednesday

"My Girl"  
Danny Bryan  
ENA-9075



## Thursday

"I'ma Goin' a Courtin' "  
Dale Yard  
ENA-9068



## Friday

"Papa's Wagon"  
Rolan Eaton  
ENA-9066

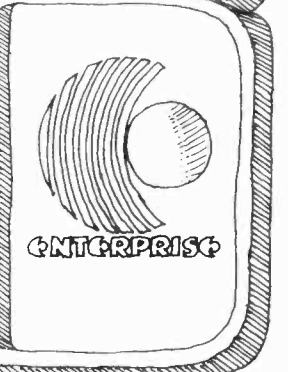


## Saturday

"Satisfied Woman"  
Paige O'Brien  
ENA-9069



And  
on the  
seventh day  
we rested.



For information

contact Jerry Seabolt (901)278-3000 collect.

Enterprise Records a division of the Stax Organization.

## Country Music

### Nashville Scene

• Continued from page 42

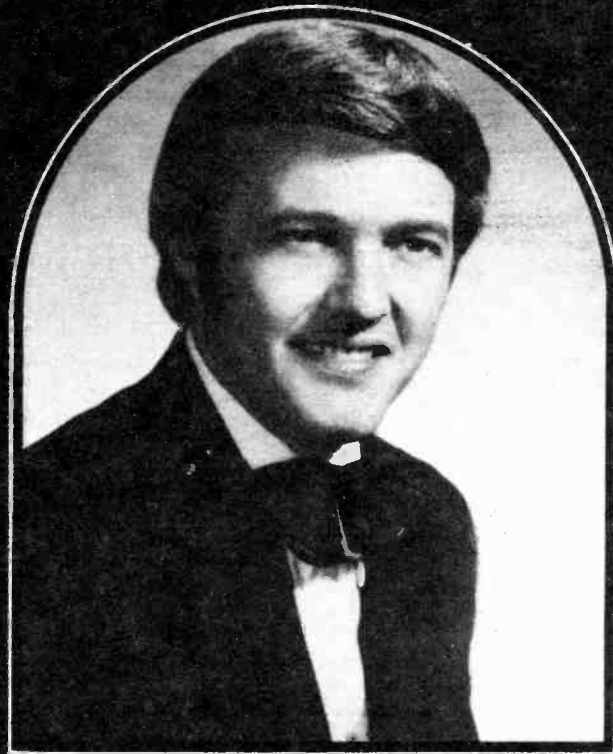
and Jerry Adams. . . David Rogers, who has his first Atlantic album out now, is about to cut another single, this one a duet with Jamey Ryan, former Show Biz artist. David also has a new single just out. . . Sweet Fortune artist Bob Sanders is gaining country recognition with his new album, "Scraps and Napkins" with heavy play in the New York area. Morty Wax notes that two of the cuts will be released as a single right away. . . Also heavy in the New York area is "The Farmers Song" on Epic, by Canadian artist Murray McLaughlan. . . Ethel Delaney, the Swiss Miss Yodeler, returns to Nashville in August for another session with Lloyd Green producing, and the Jordanaires adding voices. It will be her 13th single for Ohio Records. . . Don Earl, who wrote Barbara Fairchild's "Teddy Bear Song" and also her follow-up, "Kid Stuff," has signed an exclusive writer's contract with Buckhorn Music. Don is a St. Louis police officer. . . During the entire month of July, Tom T. Hall has had only two days off. To tape the "Midnight Special," Mercury had to charter a jet for him. . . Billy Joe Shaver is hospitalized in Waco with a bleeding ulcer. . . Bobby Bare reports that his recent New Zealand tour not only featured sell-out crowds for the two shows in each of five areas, but gave him an opportunity to get with Tom T. Hall, a fellow songwriter-artist. . . While Mega's Jacky Ward and MCA's Jerry Wallace were doing a show in Ft. Smith, Ark., a tornado hit the area. No one was hurt, and the show moved on to Panther Hall at Fort Worth, along with Marie Owens. . . Don Bowman has done another of his comedy pieces on Lardbucket, and it concerns an obscene phone call. The material comes out of Return Music.

Bill Anderson and his Po' Boys played a benefit softball game against the police department team in Hattiesburg, Miss., to raise funds for the family of a police officer killed in the line of duty. The umpire, who also sang a song, was Dizzy Dean, the former Cardinal great. Mary Lou Turner helped broadcast the ball game, doing the color commentary. Then Bill went to his home in Decatur, Ga., for a concert in the sanctuary of the church he attended as a boy. It was the 150th anniversary of the Methodist church, where Bill's grandfather once served as pastor. He did a combination of religious and country music. . . Harlan Sanders has cut his first master at the House of Cash, and there was a nice personal note to it. His entire family, all five of them, came in from California to see and hear the session. . . Billy Wilhite has joined the AQ Talent agency in Nashville as executive vice president, working with Quinnie Acuff. . . Vic Ames, former Ames Brother and more recently director of the King of the Road Roof, now has joined the Buddy Lee Talent Agency. . . Don Gibson is taping another "Midnight Special." . . The Dean Martin Show has signed Jeannie C. Riley for one of the regular programs in the fall. . . Bobby G. Rice, the Country Cavaleers and Sherry Brice will do the WPLO Appreciation Week series in Atlanta in October. . . Charlie Louvin, coming off a Texas and Louisiana tour, records in Nashville in August. . . Windchime Productions has opened its publishing arm, Sandstorm Music, headed by Larry Keith.

## who is GARY SARGEANTS?

Gary is a young man from Denver, Colorado. He used to be a bartender. He is one of the most unique vocal stylists to come out of Nashville in many years. He lives in Nashville, Tennessee and travels the country as part of the TOM T. HALL show.

Here's what he looks like.



He just made his first record for Mercury Records.

Here's what he sounds like.

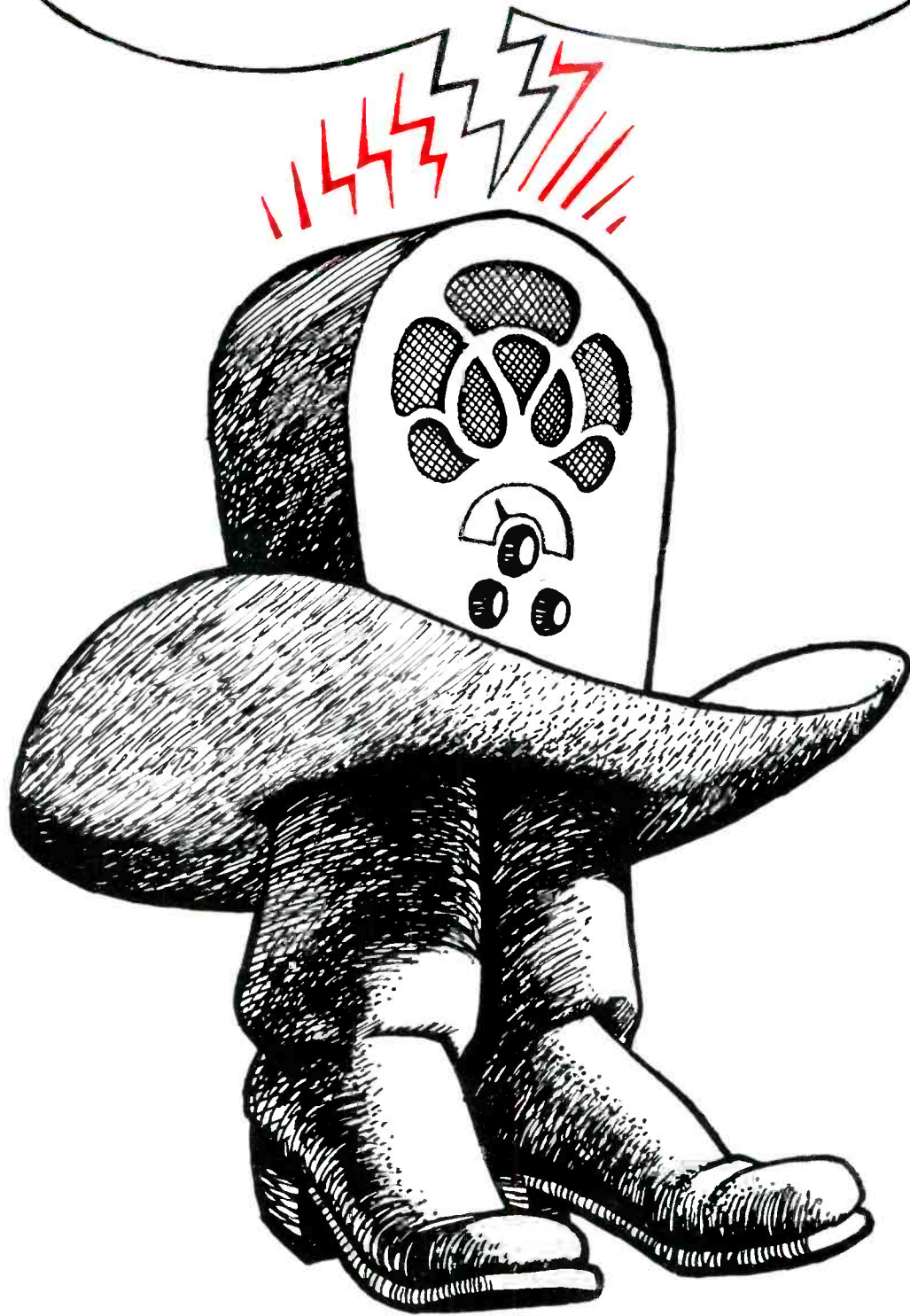
'RED HOT  
MEMORIES'  
(ICE COLD BEER)

(Mercury 73398)

Recording exclusively for Mercury — (distributed by Phonogram, Inc.)



# American COUNTRY COUNTDOWN!



A New, Weekly, Three-hour Radio Program from Watermark, Inc., Makers of "American Top 40" and "The Elvis Presley Story." 10700 Ventura Blvd., Los Angeles, California 91604. (213) 980-9490.

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# Billboard Hot Country Singles

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

This Week	Last Week	Weeks on Chart	TITLE, ARTIST Writer, Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST Writer, Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST Writer, Label & Number (Dist. Label) (Publisher, Licensee)
★	3	10	<b>YOU WERE ALWAYS THERE</b> —Donna Fargo (Donna Fargo), Dot 17460 (Famous) (Prima Donna, BMI)	35	35	7	<b>THE GOOD OLD DAYS</b> —Buck Owens & Susan Raye (Buck Owens), Capitol 3610 (Blue Book, BMI)	68	82	2	<b>BLOOD RED &amp; GOIN' DOWN</b> —Tanya Tucker (C. Putnam) Columbia 4-45892 (Tree, BMI)
	2	4	<b>LORD, MR. FORD</b> —Jerry Reed (Dick Feller) RCA 74-0960 (Vector, BMI)	36	46	3	<b>DARLING YOU ALWAYS COME BACK</b> —Jody Miller (Jerry Foster-Bill Rice), Epic 5-11016 (Columbia) (Jack & Bill, ASCAP)	69	74	3	<b>TODAY WILL BE THE FIRST DAY OF THE REST OF MY LIFE</b> —Lawanda Lindsey (Buddy Alan-J. Shaw), Capitol 3652 (Blue Book, BMI)
	3	1	<b>LOVE IS THE FOUNDATION</b> —Loretta Lynn (Wm. C. Hall), MCA 40058 (Coal Miner's, BMI)					70	—	1	<b>KID STUFF</b> —Barbara Fairchild (Jerry Crutchfield, Don Earl), Columbia 4-45903 (Duchess, BMI)
	4	6	<b>TOP OF THE WORLD</b> —Lynn Anderson (R. Carpenter/J. Bettis), Columbia 4-45857 (Almo/Hammer & Nails, ASCAP)	37	14	13	<b>RAVISHING RUBY</b> —Tom T. Hall (Tom T. Hall), Mercury 73377 (Phonogram) (Hallnote, BMI)	71	67	5	<b>I WISH IT WOULD RAIN</b> —O.B. McClinton (Strong/Whitfield/Penzabene), Enterprise 9070 (Columbia) (Jobete, ASCAP)
★	10	9	<b>SHE'S ALL WOMAN</b> —David Houston (C. Taylor), Epic 5-10995 (Columbia) (Algee, BMI)	38	32	10	<b>WE HAD IT ALL</b> —Waylon Jennings (Donnie Fritts/Troy Seals), RCA 74-0951 (Danor, BMI)	72	77	3	<b>THE SAME OLD WAY</b> —Stan Hitchcock (Jerry Foster-Bill Rice), Cinnamon 759 (N.S.D.) (Jack & Bill, ASCAP)
	6	7	<b>TOUCH THE MORNING</b> —Dan Gibson (Eddy Raven), Hickory 1671 (Milene, ASCAP)	39	49	5	<b>WOULD YOU WALK WITH ME JIMMY</b> —Arlene Hadden (S.D. Shafer/A.L. Owens), Columbia 4-45845 (Blue Crest/Hill & Range, BMI)	73	—	1	<b>YOU REALLY HAVEN'T CHANGED</b> —Johnny Carver (Johnny Carver, Ben Chancey), ABC 11374 (ABC/Dunhill, BMI)
★	12	8	<b>MR. LOVEMAKER</b> —Johnny Paycheck (J. Paycheck), Epic 5-10999 (Columbia) (Cooper Band, BMI)	40	51	4	<b>RIDERS IN THE SKY</b> —Roy Clark (Stan Jones), Dot 17458 (Famous) (Edwin H. Morris, ASCAP)	74	76	3	<b>FARTHER DOWN THE RIVER</b> —Tennessee Ernie Ford (C. Williams/S. Stone), Capitol 3631 (Central Songs, BMI)
	8	9	<b>TRIP TO HEAVEN</b> —Freddie Hart (Hart), Capitol 3612 (Blue Book, BMI)	41	42	6	<b>A MAN AND A TRAIN</b> —Marty Robbins (Hal David/Frank Devol), MCA 40067 (20th Century, ASCAP)	75	85	2	<b>HEAVEN ON EARTH</b> —Sonny James (Sonny James) Capitol 3653 (Marson, BMI)
★	16	6	<b>LOUISIANA WOMAN, MISSISSIPPI MAN</b> —Loretta Lynn & Conway Twitty (Becky Bluefield/Jim Owen), MCA 40097 (Dunbar, BMI)	42	53	5	<b>I HATE YOU/ALL TOGETHER NOW</b> —Ronnie Milsap (Dan Penn/John Koonse), RCA 74-0969 (Chess, ASCAP/Dan Penn, BMI)	76	78	3	<b>TOMORROW NIGHT</b> —Charlie Rich (Sam Coslow-Will Krosz), RCA 74-0983 (Bourne, ASCAP)
	10	8	<b>YOU GIVE ME YOU</b> —Bobby G. Rice (Tony Moon), Melromedia Country 68-0107 (Harpeh, ASCAP)	43	50	7	<b>QUEEN OF THE SILVER DOLLAR</b> —Doyle Holly (Shel Silverstein), Barnaby 5018 (MGM) (Evil Eye, BMI)	77	—	1	<b>HERMAN SCHWARTZ</b> —Stonewall Jackson (Jerry Foster, Bill Rice), MGM 14569 (Jack & Bill, ASCAP)
	11	2	<b>DON'T FIGHT THE FEELINGS OF LOVE</b> —Charley Pride (John Schweers), RCA 74-0942 (Pi-Gem, BMI)	44	45	8	<b>MM-MM- GOOD</b> —Del Reeves (Pippin/Kosser/Pu man), United Artists 249 (Tree, BMI)	78	83	3	<b>LOVE AIN'T WORTH A DIME UNLESS IT'S FREE</b> —Wynn Stewart (Wynn Stewart), RCA 0004 (Return, BMI)
★	22	5	<b>EVERYBODY'S HAD THE BLUES</b> —Merle Haggard (Merle Haggard), Capitol 3641 (Shade Tree, BMI)	45	58	4	<b>IT'S A MAN'S WORLD</b> —Diana Trask (Wilson/Taylor/Sutton), Dot 17467 (Famous) (Flagship/Algee, BMI)	79	81	3	<b>TODAY I STARTED LOVIN' YOU AGAIN</b> —Kenny Rogers & the First Edition (Richard Owens), Jolly Rogers 1-1004 (MGM) (Blue Book, BMI)
★	17	9	<b>AM I THAT EASY TO FORGET</b> —Jim Reeves (Carl Belew/W.S. Stevenson), RCA 74-0963 (4 Star, BMI)	46	55	5	<b>MY LAST DAY</b> —Tony Douglas (T. Williamson), Dot 17464 (Famous) (Cochise, BMI)	80	89	3	<b>HERE COMES MY LITTLE BABY</b> —Pat Roberts (T. Beaty-S. Riche), Dot 17465 (Famous) (Brougham Hall, BMI)
	14	15	<b>SLIPPIN' &amp; SLIDIN'</b> —Billy "Crash" Craddock (R. Penniman), ABC 11364 (Venice/Bess, BMI)	47	79	2	<b>YOU'VE NEVER BEEN THIS FAR</b> —Conway Twitty (Conway Twitty) MCA 40094 (Twitty Bird, BMI)	81	—	1	<b>I RECALL A GYPSY WOMAN</b> —Tommy Cash (Allan Reynolds, Bob McGill), Epic 5-11026 (Columbia), (Blue Crest/Hill & Range, BMI)
★	23	6	<b>NOTHING EVER HURT ME (Half as Bad)</b> —George Jones (B. Braddock), Epic 5-11006 (Columbia) (Tree, BMI)	48	57	4	<b>BAD, BAD LEROY BROWN</b> —Anthony Armstrong Jones (Jim Croce), Epic 5-11002 (Columbia), (Blendingwell/ABC, ASCAP)	82	—	1	<b>DAKOTA</b> —Johnny Darrell (Larry Murray), Monument 78570 (Columbia), (Prodigal Son, BMI)
★	20	8	<b>IF SHE JUST HELPS ME GET OVER YOU</b> —Sonny James (A. Reynolds/D. Williams), Columbia 4-45871 (Jac, BMI)	49	52	4	<b>OLD FAITHFUL</b> —Tony Booth (Buck Owens), Capitol 3639 (Blue Book, BMI)	83	—	1	<b>THE TOWN WHERE YOU LIVE</b> —Mel Street (Mel Street), Melromedia Country 0018 (Sunbeam/Levisa, BMI)
	17	5	<b>WHY ME</b> —Kris Kristofferson (Kris Kristofferson), Monument 8571 (Columbia)	50	60	3	<b>OPEN UP YOUR HEART</b> —Roger Miller (Roger Miller), Columbia 4-45873 (Tree/Almond, BMI)	84	—	1	<b>BRING BACK MY YESTERDAY</b> —Glen Campbell (B. White, R. Reid), Capitol 3669 (Sa-Vette/January, BMI)
	18	18	<b>COME EARLY MORNING AMANI</b> —Don Williams (Bob McDill), JMI 24 (Gold Dust, BMI)	51	37	11	<b>TRAVELIN' MAN</b> —Dolly Parton (Dolly Parton), RCA 74-0950 (Oweparc, BMI)	85	—	1	<b>YOU'RE THE BEST THING THAT'S HAPPENED TO ME</b> —Ray Price (Jim Weatherly), Columbia 4-45889 (Keca, ASCAP)
★	26	8	<b>SLIPPIN' AWAY</b> —Jean Shepard (B. Anderson), United Artists 24E (Stallion, BMI)	52	61	4	<b>CAN I SLEEP IN YOUR ARMS</b> —Jeannie Seely (Hank Cochran), MCA 40074 (Tree, BMI)	86	86	2	<b>NEXT DOOR NEIGHBOR'S KID</b> —Jud Strunk (Jud Strunk) MGM 14572 (Pierre Cossette/Every Little Tune, ASCAP)
	20	21	<b>WHAT ABOUT ME</b> —Anne Murray (Scott Mackenzie), Capitol 3600 (Hudson Bay, BMI)	53	19	17	<b>KIDS SAY THE DARDEST THINGS</b> —Tammy Wynette (Billy Sherrill/Glen Sutton), Epic 5-10969 (Columbia) (Algee, BMI)	87	69	4	<b>NAUGHTY GIRL</b> —Guy Shannon (Mac Davis), Cinnamon 758 (H.S.D.) (Song Painter, BMI)
★	36	4	<b>THE CORNER OF MY LIFE</b> —Bill Anderson (B. Anderson), MCA 40070 (Stallion, BMI)	54	54	6	<b>SUNSHINE</b> —Mickey Newbury (M. Newbury), Elektra 4583 (Acutt-Rcse, ASCAP)	88	88	3	<b>DREAM WEAVER</b> —Jacky Ward (Jerry Foster-Bill Rice), Mega 615-0112 (Jack & Bill, ASCAP)
★	28	7	<b>HANK</b> —Hank Williams, Jr. (Don Wayne), MGM 14550 (Tree, BMI)	55	59	3	<b>SHENANDOAH</b> —Charlie McCoy (Traditional), Monument 8576 (Columbia) (Glass Slipper, ASCAP)	89	90	2	<b>THE SUN IS SHINING</b> —Earl Richards (Don Deal, Chuck Deal) Ace of Hearts 0470 (4 Star, BMI)
	23	24	<b>A GOOD LOVE IS LIKE A GOOD SONG</b> —Bob Luman (C. Kelley), Epic 5-10994 (Columbia) (Portfino/Auoyelles, BMI)	56	56	5	<b>MR. TING-A-LING</b> —George Morgan (G. Morgan), MCA 40069 (4 Star, BMI)	90	93	3	<b>SOLD AMERICAN</b> —Kinky Friedman (Kinky Friedman), Vanguard 35173 (Glaser, BMI)
★	31	6	<b>IF TEARDROPS WERE PENNIES</b> —Porter Wagoner & Dolly Parton (Carl Butler), RCA 74-0981 (Peer Int'l, BMI)	57	70	3	<b>WAKE UP JACOB</b> —Porter Wagoner (Porter Wagoner) RCA 0013 (Oweparc, BMI)	91	92	3	<b>I'LL BE SATISFIED</b> —Don Adams (B. Gordy, Jr. T. Carlos-S. Gordy), Atlantic 4002 (Merrimac, BMI)
★	30	7	<b>I USED IT ALL ON YOU</b> —Nat Stuckey (Tom Crum), RCA 74-0973 (Farrest Hills, BMI)	58	73	3	<b>IF YOU'VE GOT THE TIME</b> —Red Steagall (Billy Davis-B. Becker), Capitol 3651 (Shada, ASCAP)	92	63	5	<b>AWFUL LOT TO LEARN ABOUT TRUCK DRIVIN'</b> —Red Simpson (Glen Goza), Capitol 3616 (Dunbar, BMI)
	26	11	<b>SOUTHERN LOVING</b> —Jim Ed Brown (Jim Owen), RCA 74-0928 (Unichappell, BMI)	59	25	15	<b>SEND ME NO ROSES</b> —Tommy Overstreet (Charlie Black-Ricci Mareno), Dot 17455 (Famous) (Ricci Mareno, SESAC)	93	94	2	<b>I'VE GOT ALL THE HEARTACHES I CAN HANDLE</b> —Ernest Tubb (Shel Silverstein) MCA 40056 (Evil Eye, BMI)
★	40	6	<b>DREAM PAINTER</b> —Connie Smith (D. Frazier/S.D. Shafer), RCA 74-0971 (Blue Crest, BMI)	60	62	3	<b>HUSH</b> —Jeannie C. Riley (Joe South), MGM 14554 (Lowery, BMI)	94	97	2	<b>LET MY LOVE SHINE</b> —Marti Brown (Rory Bourke, Gayle Barnhill) Atlantic 4003 (Chappell, ASCAP/Unichappell, BMI)
★	34	7	<b>DRIFT AWAY</b> —Marvel Felts (Mentor Williams), Cinnamon 763 (H.S.S.) (Almo, ASCAP)	61	75	2	<b>JUST WHAT I HAD IN MIND</b> —Faron Young (Ben Peters) Mercury 73403 (Phonogram) (Ben Peters, BMI)	95	95	3	<b>HERE WITH YOU</b> —Bobby Lewis (Bobby Lewis), Ace of Hearts 0466 (Golden Horn, ASCAP)
	29	29	<b>WOMAN WITHOUT A HOME</b> —Staller Brothers (Don Reid), Mercury 73392 (Phonogram) (American Cowboy, BMI)	62	33	17	<b>YELLOW RIBBON</b> —Johnny Carver (L. Levine/L.R. Brown), ABC 11357 (Levine & Brown, BMI)	96	99	2	<b>BOTTLE OF WINE</b> —Doc & Merle Watson (Tom Paxton) United Artists 276 (United Artists, ASCAP)
★	38	7	<b>I CAN'T BELIEVE IT'S OVER</b> —Skeeter Davis (Ben Peters), RCA 74-0968 (Ben Peters, BMI)	63	64	2	<b>OLD BETSY GOES BOING, BOING</b> —The Hummers (D. Dalton, L. Road), Capitol 3646 (Kittyhawk, A:CAP)	97	98	3	<b>WHERE THE LILACS GROW</b> —Siim Whitman (United Artists 269) (September, ASCAP)
★	43	5	<b>WATERGATE BLUES/SPOKANE MOTEL BLUES</b> —Tom T. Hall (Tom T. Hall), Mercury 73394 (Phonogram) (Hallnote, BMI/Hallnote, BMI)	64	66	3	<b>THE HAND OF LOVE</b> —Billy Walker (Jerry Foster-Bill Rice), MGM 14565 (Jack & Bill, ASCAP)	98	80	3	<b>CHINA NIGHT</b> —Dick Curless (Sajo Takeota Sedores), Capitol 3630 (MCA, ASCAP)
	32	13	<b>SATIN SHEETS</b> —Jeanne Pruett (John Volinskaty), MCA 40015 (Chapin, BMI)	65	71	3	<b>NASHVILLE</b> —Ray Stevens (Ray Stevens), Barnaby 5020 (MGM) (Ahab, BMI)	99	—	1	<b>SMOKE! SMOKE! SMOKE! (That Cigarette)</b> —Commander Cody (Travis-Williams), Paramount 0216 (Famous), (Hill & Range/Elvis Presley, BMI)
	33	27	<b>I CAN FEEL THE LEAVIN' COMING ON/I LOVED YOU ALL OVER THE WORLD</b> —Cal Smith (Shel Silverstein/Glenn Johnson) MCA 40061 (Evil Eye, BMI)	66	72	3	<b>I WISH YOU HAD STAYED</b> —Brian Collins (Rhett Davis), Dot 17466 (Famous) (Ensign, BMI)	100	—	1	<b>CALIFORNIA IS JUST MISSISSIPPI</b> —Billy Mize (J. Ramsey), United Artists 265 (Surety, BMI)
★	47	5	<b>PUT ME DOWN SOFTLY</b> —Dickey Lee (Bob McDill/A. Reynolds), RCA 74-0980 (Jack, BMI)	67	68	3	<b>SHOTGUN W L L I E</b> —Willie Nelson (Willie Nelson), Atlantic 45-2968 (Willie Nelson, BMI)				

Onie Wheeler's "SHUCKING MY WAY TO THE HALL OF FAME" TO RA-85  
 Exclusively on ROYAL AMERICAN RECORDS

## Dutch Pirate Stations Live on Borrowed Time?

AMSTERDAM—The Dutch offshore radio stations have only three months to live following the Dutch parliament's decision to amend the Dutch Telegraph Bill and ratify the Strasbourg Treaty outlawing "pirate" radio stations.

Only the liberals, some conservative members and a few independents voted against the government proposal, introduced by the Minister for Cultural Affairs—a former managing director of KRO Broadcasting, one of the seven broadcasting unions responsible for official Dutch transmissions on three stations.

Proposals to give the offshore stations sufficient time to complete their advertising contracts were defeated and it now seems likely that Radio Veronica, after almost 14 years of activity, Radio Noordzee (which has been broadcasting from the ship "Mebo II" for four years) and the recently resurrected Radio Caroline will be forced to end their operations.

Only the Dutch Senate can, theoretically, delay the execution of the amended act—but this is regarded as unlikely since the Senate will not want to become involved in a conflict with the new government.

Although the offshore stations were extremely active before the new legislation was dismissed in parliament—Veronica for example marshalled more than 100,000 supporters for a mass demonstration in the Hague—they now seem resigned to the fact that they will have soon to go permanently off the air.

The Dutch Broadcasting act makes it possible for any organization to operate a radio or television station but it requires that such an organization must be a non-profit operation, must present a complete program—music, talks, current affairs, news etc.—and must have a democratic structure. None of the pirate stations meets these requirements at present—but both Radio Noordzee and Radio Veronica are currently creating listener unions. That of Noordzee already has 20,000 members and Veronica's has more than 50,000. Both need to recruit 100,000 shareholder members and there is every likelihood of their

doing this. Radio Caroline's plans are uncertain but informed sources doubt whether this station will be able to survive beyond the deadline of Oct. 31.

If Veronica and Noordzee get their 100,000 members, there would still need to be a change in the Broadcasting Act regarding programming—and the seven official broadcasting unions are extremely unlikely to agree to such a modification.

The disappearance of the offshore stations is a prospect which the Dutch record industry regards with some dismay since the promotional value of their programs in terms of record sales is extremely high. Under an international agreement, the Dutch have the right to operate a fourth radio station but, even if Veronica and Noordzee could be legalized, it is unlikely that the government would claim the fourth station because of economic problems and the nation's budgetary deficit.

Veronica program chief, Rob Out, however, has claimed that such a fourth station need not be costly if care were taken to reduce the high overheads which afflict the official broadcasting unions.

## Tape Spurring All-Season Sales Thrust in Finland

HELSINKI—The seasonal sales pattern is changing here in the music industry—and changing for the better. In the Fifties and Sixties summer sales of records were poor compared with the fall and winter seasons, and retail activity virtually ceased as the summer vacations began.

Now the burgeoning tape market has altered circumstances. There are about 250,000 cassette machines in use in Finland, and sales of pre-recorded cassettes have won an impressive 40 percent share of the total disk and tape market.

"The summer months which used to be so poor are doing miracles these days for sales," Finnlevy sales director Timo Jokela told Billboard. "Tape is one factor, aided by the stream of American and Continental tourists who pour into the country. Most of them have tape facilities in

## Rondor Music Sizzles in U.K.

LOS ANGELES—In three years A&M's Rondor Music (London) has become the fourth largest publisher in England and doubled its income from the period when A&M copyrights were administered in England by Carlin publishing, according to Rondor Group director Evan Madow.

The Rondor Group covers all overseas operations of A&M's Almo/Irving publishing arm and is coordinated from the headquarters lot here, although local representatives are allowed great marketing autonomy.

London Rondor was set up by Derek Green, who now runs A&M's entire English operation. He was replaced by Bob Grace, a founder of Chrysalis Music. Though the company started as administrator of Almo/Irving U.S. copyrights in England it has built into a formidable contender for the material of rising British acts such as Yes and Colin Blunstone.

In most overseas markets, the Rondor Group simply oversees publishing sublicensees. Its second exclusive office has just been formed in Toronto, Canada under Graham Powell and the goal is to equal the success of the London operation.

their cars, and some even have stereo record players in their trailers.

"Last year one million overseas tourists visited Lapland alone, and while traveling across Finland they often park outside a music shop or a gas station to buy some musical entertainment. I think that's one of the first things they do, knowing the programming habits of Finnish radio!"

Jokela also stressed the importance of Finnish workers and emigrants who now live in Sweden, but tend to return to their homeland in the summer months. There is an estimated 300,000 of them in Sweden, and many of them come home in July, which is the official vacation month in Sweden. While in Finland they spend a considerable amount of money on Finnish pop and folk music, which is hard to obtain in Sweden. Another useful sector in sales are youngsters doing vacation jobs and often investing their first income on musical things.

This summer there has been a record number of pop festivals, which also stimulate interest and sales of recorded music, and there is the usual crop of summer hits. Leading the field this year is "y Viva Espaua" with four best-selling versions in the top 30, and also doing well are "Mosquito"; "Ring Ring" with a shy boy and girl waiting beside their telephones for a call from each other, and "Rain Rain" and "Panting and Choking," which both emphasize the exceptionally dry and warm Finnish summer this year.

## Project 3 and Ampex in Tie

LONDON—Ampex Stereo Tapes has signed an exclusive license with Enoch Light's Project 3 label to manufacture and distribute its product on tape.

The deal, announced by Stanley West, general manager, product, for AST in Europe, covers U.K., Italy and Scandinavia and is regarded as particularly significant by Ampex in view of the richness of the Project 3 catalog in quadraphonic material.

## BPI Reverses Stand On Trade Subsidy

LONDON—The BPI has had second thoughts about its decision not to support members with a Department of Trade's subsidy at next year's MIDEM.

Following publication of the BPI's decision, there were protests from some sectors of the membership and an attempt was made to call an extraordinary general meeting. However, it was decided instead to reconvene the council and after further discussions it was agreed to reverse the decision. But in so doing, the BPI is insisting that the only companies eligible for a subsidy are those which have a substantial involvement in the exporting of recordings.

The restricted scope of the subsidy is necessary, it is believed, as a result of complaints from the Department of Trade not only that some companies involved in both records and publishing were benefiting from a double subsidy, but also that the Department's financial contribution to

what is after all regarded as an opportunity to improve export trade was being utilized advantageously by firms more concerned with bringing records into the country than shipping them out.

In reconsidering its decision, the BPI has recognized that while most companies also operate a publishing subsidiary—which would remain eligible for a subsidy through the MPA—this is not exclusively the case and that to have excluded them would have been unfair.

BPI director Geoffrey Bridge explained that apart from the export requirement there were no "hard and fast rules" defining to which organization a company in both record production and publishing should make its application for a subsidy. He felt the matter might be resolved by an assessment of which of the two areas the company considered itself to be most active in. He was hopeful of a meeting with the BPI and MPA for clarification of the situation.



PAUL de Senneville, left, the head of Disc'AZ, France, with colleague Jean-Louis Detry, reports that the company's turnover more than doubled in 1972.

## Mgt Team Credited For Disc'AZ Spurt

PARIS—Taken over by a new management team two years ago, Disc'AZ more than doubled its turnover in 1972, recording a sales volume that was 120 percent higher than the figure for 1971.

Prominent in this success story were C. Jerome, who had two big hits with "Kiss Me" (1.3 million sales) and "Himalaya" (one million); Anarchic System, whose "Pop Corn" cover sold 1.2 million, Michel Polnareff, a consistent best-seller for the label for years, Gerard Palaprat and the group Crazy Horse, among others. And the success story has continued this year with "El Surtout Ne M'oubliez Pas" by Crazy Horse.

The excellent sales performance is also due to a young, up-to-date and aggressive management and some powerful promotion campaigns. To promote C. Jerome, Anarchic System and Michel Polnareff, Disc'AZ launched big poster operations, heavy radio publicity, special T shirts and secured extensive press coverage.

In other promotion campaigns the Disc'AZ team has used promotion films, stickers and special record presentation racks, plus personal and regular visits to discotheque disk jockeys. Recently the company organized a convention in Paris for several hundred discotheque deejays and presented its program of summer releases.

On the international front, Disc'AZ has acquired the 20th Century Fox catalog for France and has

released the Barry White single "I'm Gonna Love You Just A Little More, Baby" which is getting strong promotion. Another recent scoop was the rush release in France, Germany, Italy and Brazil of the Deodato arrangement of "Thus Spake Zarathustra" by the Prophetic Band. In France the Prophetic Band version was on the market several weeks before the original version was released. In Germany and Austria the cover version was released by Ariola.

The distribution affiliate of Disc'AZ is Discodis which has contracts with many active independent producers including those of Stone & Charden, Pierre Groscolas, Alain Patrick, Michel Chevallier, Pierre Charby and Christophe. Last year, in fact, Disc'AZ helped the Ami label achieve its biggest-ever single sale with 1,700,000 copies of "L'Avventura" sold. This record won the 1972 SACEM/SDRM gold award. Discodis has also more than doubled its turnover in the last year.

The third music division in the group is the publishing outfit Tremplin, and all three companies form the Disc and Music Branch of the Europe No. 1—Images et Son organization. The group also embraces the Europe No. 1 radio station, the advertising agency, Regie 1, the promotion company, Promotion et Spectacles, which organizes tours in France and Musicorama concerts at the Olympia, and the television station, Tele Monte Carlo.

JULY 28, 1973, BILLBOARD

## From the Music Capitals of the World

### SYDNEY

Environment 80 have a single out from RCA of "ADVANCE Australia Fair." Produced by John Laws and music directed by Rocky Thomas. . . . Paul Coombes of Picture Records is negotiating the Australian release of Spanish artist Carlos Nunes who is at present residing in this country. . . . EMI country artist Johnny Ashcroft, who has his single "Playground in My Mind" in the Sydney charts is making a duo album with Gay Kahler.

M7 Records has announced a contract exchange with Hickory Records U.S. which means that all Hickory product from July, I will be handled by M7. general manager, Ron Hurst, said "The deal means that we will now be releasing quality country material from such giants as Don Gibson, Sue Thompson and Roy Acuff." Tempo have put on a new promotion and public relations manager, Rod Brynar. . . . Ann McCarthy recently left CBS records to go to Television Channel 10 as promotion executive. . . . Col Joye is'

enjoying top ten chart success here with his new single "Heaven is My Womans Love." . . . Musician Kieth Jacobson and pop artist Little Pattie were married recently.

At a media conference, Frank Barnes, general manager of the Sydney Opera House Trust and Entrepreneur, Cliff Atkinson announced details for a series of concerts, all featuring Australian artists to be held during December and January next. Promotion is by Digamae, a new company formed by ex 2SM Manager Rod Muir.

Slim Dusty, top country seller has a new release with "Riding This Road" written by his wife Joy. . . . Producer Ian Miller recorded Tony Pantano for a single with "Lets Try Again." . . . GO-SET the 0/10 Television Network and Rose Music Pty. Ltd., in conjunction with Yamaha Music Foundation (Tokyo) launch the Australian Popular Song Festival in 1973. This Festival is open to all Australian songwriters, both professional and amateur, and the win-

(Continued on page 49)



## Sweet Rights Still Up in the U.K. Air

LONDON—There is still considerable confusion this week as to who actually has the rights of management of the Sweet. Following reports from Nicky Chinn and Mike Chapman, as well as director Laurence Myers, that the Gem-Toby Organization had undertaken worldwide personal management of the group, there have been denials from the band's original managers, New Dawn Productions.

Phil Wainman, who produces the Sweet, discovered them and is a co-director with Chinn of New Dawn, claims that the Sweet are still managed by New Dawn under an agreement dated May 19, 1971, to expire in August 1976. Negotiations are underway, he says, between New Dawn and GTO but no management agreement has yet been reached.

Clarifying this, David Walker, speaking as Wainman's legal advisor, said that New Dawn still had the

management rights to the Sweet and that while GTO was physically managing the band with the sanction of Chinn and Chapman, the organization has no power as yet to sign anything on behalf of the Sweet.

However, Myers has denied that there is any doubt over the Sweet's management. He says that in fact New Dawn ceased to manage the group in January this year and responsibility was taken over by Chinnichap who approached GTO in May. "We do have a management agreement with the group which was drawn up and signed by the group and can be produced as proof," he added. "We are collecting their money, paying their bills and generally looking after them."

As to GTO's legality in signing contracts on behalf of the group he said that GTO's policy was to leave the signing of any such contracts to the group itself.

## Montreux Jazz Fest a Mecca For Sponsoring Record Cos.

MONTREUX—Although the 7th Montreux International Jazz Festival which ended July 15 lost a good deal of its luster as a public festival compared with previous years, it proved a prodigious source of recorded material for the record companies which sponsored most of the evening concert programs.

The festival, a two-week marathon, featured a host of blues and jazz artists and provided the record companies with an opportunity to make quadraphonic live recordings of many of their leading jazz artists. Just how much of the recorded material will be marketable in album form, however, remains to be seen since, on a purely artistic level, the festival was a little short on memorable music.

The needs of the sponsoring record companies certainly took precedence over consideration for the paying customers who were often required to sit for up to an hour between sets while microphones were changed, instruments moved on and off stage and sound balances checked. It says much for the tolerance of the audience that only once did their discontent manifest itself—in the form of booing during the Miles Davis set, one of the most acute disappointments of the festival.

One of Montreux's chronic failings—the inability to know when to stop—was even more in evidence this year with concerts starting at 8 pm and sometimes dragging on until 4:30 the following morning. The unfortunate musicians appearing last on the program were, in consequence, condemned to play to a hall of jaded appetites and slumbering bodies.

Another disappointing element was the comparative lack of those peripheral events that have made previous Montreux festivals so enjoyable. There were no impromptu jam sessions, no instrument clinics, and, unhappily no festival big band thanks to the abandonment of the European jazz group contest.

On the plus side however were a New Orleans boat trip on Lac Lemman with two bands—one a Swiss swing group featuring veteran New Orleans clarinetist Albert Nicholas and the other a more modern American group in which altoist Bunky Green was outstanding. Other side

events included showings of "Wattstax" and films featuring Albert Ayler's last concert and Sun Ra at the Maeght Foundation; a musical instrument fair and a flourishing jazz record market.

The festival, which was videotaped in color, began with a blues weekend which featured Atlantic's "A Night in New Orleans," with Dr. John, Professor Longhair, Snooks Eaglin and Allen Toussaint among others, plus Sonny Terry & Brownie McGhee, Memphis Slim, Mickey Baker, Freddie King's Band, Canned Heat, Clarence "Gatemouth" Brown, Little Milton and the Albert King Band with Ella Taite.

### Swing Salute

Then, after an evening concert of Swiss jazzmen produced by the Swiss Broadcasting Corporation, the jazz festival proper opened with a free afternoon concert by the Freddy Randall-Dave Shepherd All Stars from Britain—part of Black Lion's "Salute To Swing."

The band played cheerful middle-of-the-road jazz with Randall lacing his trumpet solos liberally with artful quotes and pianist Brian Lemon contributing some thoughtful and tasty solos.

The quintet of Bill Coleman and Guy Lafitte opened Black Lion's evening concert, Coleman playing trumpet and flugel horn with sprightly attack and exuberance and Lafitte, richly melodic, injecting his playing with a Webstorian warmth and tone.

Then came Teddy Wilson, playing sparkling, elegant piano with that typically fastidious touch and backed by bassist Ken Baldock and drummer Johnny Richardson from the Randall-Shepherd band. After some driving trio numbers, including "One O'Clock Jump" and "Take The A Train," and some beautifully decorative solo piano outings on "Shiny Stockings" and "Smoke Gets In Your Eyes," the Wilson trio was joined by the immaculate clarinet of Dave Shepherd for some lively Goodman Quartet-style performances, including "after You've Gone" and "Running Wild."

### Stephane Grappelli

The Stephane Grappelli Quartet followed and Grappelli demonstrated eloquently just why his is making more recordings for more la-

## 'Mass' Work In Vienna

VIENNA—Europe's premiere of Leonard Bernstein's "Mass" took place here recently, and an estimated 8,284 visitors attended to watch the five appearances of 156 students of Yale University with John Manceri.

The Austrian Television Company (ORF) in association with American and English TV companies recorded the production under the direction of Brian Large from the U.K. ORF acquired transmission rights for all German speaking territories, including East Germany. The TV rights for other countries will be shared by the coproducers including the Bernstein-owned Amberson firm.

Bernstein attended the first night and revealed that in 1975 he will record Beethoven's "Fidelio" with the Vienna Philharmonic Orchestra and the choir of the Vienna Opera and a cast for his own choice. He will also conduct some "Fidelio" excerpts at the Vienna Opera House.

bels these days than ever before in his long career. His playing was full of inspired improvisational ideas, one following the other with astonishing rapidity and facility.

After Grappelli finished his set with a storming "Them There Eyes," the Randall-Shepherd rhythm section returned to accompany Barney Kessel in a set of hard-swinging, clean-cut jazz in which "It's A Blue World" and "Samba" were outstanding—the latter very much enhanced by the presence of tenorist Danny Moss who played with controlled power.

Climax of the evening was first a duo by Kessel and Grappelli on "Tea For Two" and then, with Teddy Wilson coming in on piano, delightful trio versions of "I've Got My Love To Keep Me Warm" and "Lady Be Good."

The Blue Note evening that followed produced some moderately good music from Bobby Hutcherson and Woody Shaw (marred by an off-color rhythm section), a pleasing set from flautist Bobbi Humphrey, some percussive fireworks from Alphonse Mauzon and a good-in-parts recital by singer Marlena Shaw. "But For Now Let Me Say I Love You," was a beautiful ballad, sensitively sung; but she should not have attempted "Twisted," a song of which Annie Ross has the proprietary right.

By the time Donald Byrd came on (nearly 3 am), the audience was sated with music and Byrd's jazz-rock set didn't get the response it deserved. Kevin Toney (piano), Nathan Davis (soprano) and Keith Killgo (drums) were impressive soloists in Byrd's set.

The Impulse concert the following night was, musically, the least successful of all. Gato Barbieri with a nine-man group composed largely of Argentinian musicians, managed to be massively boring and Sam Rivers excruciatingly unmusical. John Klemmer's Quartet was more articulate and grooved happily on a slow blues and a modal piece reminiscent of "Tune Up," and Michael White fronted a quartet in which Kenneth Nash (percussion) and Cecil McHae (bass) were outstanding. It's hard to believe, though, that Ed Michel will have much release-worthy material on tape from this concert.

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## From the Music Capitals of the World

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ner of the festival, which will be announced in an 0/10 television spectacular on Aug. 1, will win \$1000 prize money and a return trip to Tokyo to represent Australia at the Tokyo Popular Song Festival of 1973. The Australian Festival is held in conjunction with the Tokyo Festival. ... WEA Atlantic label have signed Billy Thorpe for a new single "Movie Queen" and an album "Thumpin' Pig and Puffing Billy." ... Ron Tudor's Fable company are doing a big promotion on the new Johnny Chester single. Frank Zappa will tour Australia in late June. ... Lewis Young productions announce the album release of new artist from "Young Talent Time" Dennis Walter titled "The Incredible Voice of Dennis Walter." TV sex symbol of nightly show No. 96, Abigail is recording for Festival Records.

Langford Lever, Madder Lake and Friends are performed in concert in Melbourne, July 6. The concert is being recorded for record release. ... Astor records in conjunction with 2UW are doing a promotion of "nostalgia" reviving all their old catalog. ... New Zealand trio the Ormsby Brothers have a new single out from EMI titled "You Don't Own Me" produced by Peter Dawkins. WEA Promotion girl Cleo Calva leaves the company to tour Europe. ... A new promotion management company started in Adelaide recently headed by Eddie Young and Bob Colt of Weslo and Dave Turner, who call their company Sphere. ... Group Chain have a new single out with "I Thought You Were My Friend." ... Phonogram are doing a huge promotion on the new Kamahl album—"Friends." JOHN BROMELL

### LONDON

CBS is having one of its best sales periods ever and for the month of June is 83.5 percent ahead of the same period last year, itself a record month in the history of the company. CBS report that figures show that July will also see an upsurge in sales, continuing its most buoyant period ever. CBS claimed this week that its raising of its minimum order is an important factor in the company's current success and managing director Dick Asher said that less than one half of one percent of U.K. record dealers have complained to CBS over the introduction on June 1 of the surcharge on orders below \$62. The surcharge was designed to streamline the company's distribution network and to give a better service to dealers stocking in depth from the catalog. ... Once again, Britain has come to the rescue of the Eurovision Song Contest. For the second time in three years, the future of the contest has been threatened because the winning country which, traditionally, hosts the contest the following year, has backed down. Next year's event should have been held in Luxembourg but the country has said that it cannot afford to stage the expensive contest for the second year running. The event will be staged at the Dome Theatre, Brighton.

A new-found and largely accidental appreciation of classical music is playing a major part in opening up new markets for the Contour budget label according to managing director Tom Parkinson. With this partly in mind, the company released an album in February called "Rock Gently," a light rock compilation of compositions by Beethoven, Bach and Brahms. "The albums are de-

signed to appeal to a public which before would not have bothered about listening to classical music," said Parkinson. He added that the new-found interest was largely accidental, based on films and TV advertisements citing a commercial for Hamlet Cigars which includes music from "Air on a G String." ... Producer Gus Dudgeon was banned in the High Court on Monday from working for Elton John's Rocket label—although he will be allowed to complete production on John's new album. Songways Service, the administrative company for Essex Music, complained that Dudgeon was working for Rocket in breach of an agreement giving Songways his exclusive services until Dec. 31, 1975. Mr. Justice Plowman granted Songways an order effective until a final decision in the dispute, restraining Dudgeon from rendering services to Rocket or any other publishing or record business. The judge said Dudgeon was determined not to work for Songways again, but rejected a submission that an injunction would compel him to honor the agreement or remain idle, after hearing of Dudgeon's ability as a technician as well in the field of production. By consent, the ban will not prevent Dudgeon from completing the Elton John on which he is working.

Orlake, the record custom pressing firm, plan to move into tape duplication early next year. The move into tapes is part of an over-all expansion planned by Orlake, a subsidiary of Movitex. The expansion will include a new factory near its Dagenham plant. Former Pye works director John Moon will have special responsibility for the Orlake Records division and will assist in the expansion and move into tapes.

Island is importing four albums on the Blue Thumb label to test the market in this country, reserving domestic release until it is possible to bring the respective artists to this country for personal appearances. The albums are by Dan Hicks and His Hot Licks, The Pointer Sisters, the Crusaders and an album called "Lemmings," a satirical view of pop festivals by the staff of the National Lampoon Magazine. ... Southern Music managing director Bob Kingston has signed Frank Ifield to record for the Spark label. The singer's first single will be "Paint The World With Live," which Ifield sang in the recent Ljubljama Song Festival in Yugoslavia. ... Dart Records boss Clive Stanhope has negotiated a deal with the Record and Tape Company of South Africa for release of Dart label product. Stanhope has also concluded a two-year deal with BASF for Venezuela.

PHILIP PALMER

### AMSTERDAM

Poll results initiated a festival at Geulle in the southern Netherlands recently. The poll showed most people preferred German schlagers to Dutch and English pop songs. And this despite the fact that 81 percent of the German songs had no radio play. So a two-day festival was staged on July 13 & 14 at which about 10,000 people turned up. Most of the artists were German. The 17 German singers included Peter Orloff, Phill and John, Costa Cordalis and Jurgen Drews. The festival was organized by a local music union to celebrate its 45th anniversary. ... American country artist Tom T. Hall has just been contracted by Karel van der Kemp for a concert tour through Holland in December. Phonogram Holland will

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# 'Ships' Wins Split 73 Fest: Beats 20 Tunes

SPLIT, Yugoslavia—The 13th international pop song contest, Split 73, ended on July 8 with the clear victory of the Alfi Kabiljo composi-

## Prof. Boehm Given 'Ring'

PARIS—Professor Karl Boehm was presented with a copy of the first ever live stereo recording of Richard Wagner's "Der Ring Des Nibelungen," which he himself conducted at Bayreuth, by Louis Hazan, president of Phonogram France, at an international press conference held in a medieval chateau near the French town of Orange.

Afterwards, Boehm conducted a performance of "Tristan and Isolde" featuring Birgit Nilsson in the open-air amphitheatre of Orange.

The live recording of the Bayreuth "Ring" features Birgit Nilsson Wolfgang Windgassen, Theo Adam, Annelies Burmeister and Josef Greindl. The 16 records are enclosed in a deluxe box with four illustrated text-books containing the full sung texts and translations.

Phonogram is planning massive promotion for the product. The four individual operas will be available separately and will be released during the summer and in September.

tion to the words of Drago Britvic, "Nek Idu Ladje" (Let the Ships Go), sung by Tereza Kesovija. The four day event was divided into a domestic semi-final program with 18 songs in Yugoslav and translation, a domestic final with prizes awarded by public and jury and an international final with 18 foreign and two former prize winning Yugoslav songs—again with awards by both public and jury.

This year there were very few well known names among the foreign representatives. Among them was Italy's Gianni Nazzaro who won the prize for interpretation and the second public-awarded prize. Public voting gave first prize to Stipica Kalodjera's "Ca Je Bilo Toga Vise Ni" (There Is Nothing of What It Was Before), sung by Maruska Kalodjera.

Because of financial difficulties, all fees and awards were in Yugoslav currency which is non-exchangeable. This was one of the reasons for the decline in foreign interest in the festival. Recordings of songs from the festival are already on the market and were promoted during the festival. Jugoton issued eight singles and one album and the CBS Suzy production made a single of Miso Kovao singing Zdenko Runjio's "Bi-

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# Country 73 In Ireland

DUBLIN—Country Music Fanfare 73, the first three-day country music event to be held in Ireland, will be presented by Music World magazine over the Bank Holiday weekend of August 4 through 6. The venue will be Kilnacrott Abbey, near Ballyjamsduff, County Cavan, and the proceeds will aid the Norbertine Fathers.

Among those lined up for the festival are English singer Tex Withers and such local headliners as Margo, Philomena Begley and Country Flavour, Gene Stewart, Larry Cunningham, Big Tom, Brian Coll, The Indians, Billy Ryan and Buckshot, Roly Daniels and Ray Lynam. Pat Campbell and Daffy Don Allen will spin disks at the festival's Ela Paso Disco. Among Irish disk jockeys expected to attend are Jimmy Magee, Mike Murphy and Noel Andrews. Major International and Irish record companies will have stands at which they will display and sell singles and albums.

## Island Bowling Tape Release

LONDON—Six albums recently released on disk by Island and its associated labels will comprise the company's first cassette and cartridge release under the new Island-EMI tape manufacturing, marketing and distribution agreement announced last month to replace the firm's previous licensing deal with Precision. The tapes will be available from Aug. 1.

The albums are by Cat Stevens' Jethro Tull, Ten Years After, Toots & The Maytels' and Longdancer.

Coinciding with the release, Island will be launching a major marketing campaign to re-promote the firm's existing tape catalog which includes product by Cat Stevens, Fairport convention, Free, King Crimson, Mountain, Procol Harum, Roxy Music, Steeleye Span, Traffic, Uriah Heep and the Wailers.

Ten thousand copies of a new Island tape catalog have been printed for distribution to dealers and the marketing campaign will also include the usual press advertising and point-of-sale material.

# From the Music Capitals of the World

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come in with heavy promotion for Hall's recordings. . . . In Meerlo the Midsummer Pop Festival attracted more than 10,000 people over the two days. They saw several Dutch groups including the new rock group Atlantis and Rob Hoeke and Pantheon. . . . Carnival singers Joep Peeters and Rein Matrona, who sold more than a million records for Phonogram under the name De Twee Pinten, are now contracted for a tour through Dutch Guyana and the Antilles in March. . . . Phonogram has begun a re-release of historical jazz recordings on its Mercury label with artists including Dizzy Gillespie, Cannonball Adderley, John Coltrane, Erroll Garner, Charlie Mingus, Clifford Brown and Max Roach. . . . Dutch pop group Ekseption are soon to go on a Canadian tour after being awarded a golden disc for selling more than 25,000 copies of their fifth album. . . . Singer Cornelis Vreeswijk just signed a world contract with Phonogram International. . . . British orchestra leader Syd Lawrence is doing three concerts in Amsterdam at the end of August.

French singer Barbara is contracted to Bob Peters for a series of seven concerts in October. . . . Polydor Holland is releasing new albums by Golden Earring, Greenfield and Cook and CCC Inc., at the end of August. . . . Dureco Holland reports success with singer Jacques Herb's Gloria. . . . Belgium singer Will Tura is also doing well with his "Verboden Dromen." . . . Dureco is getting international attention for Cherrie Van Gelder-Smith whose "Goodbye Guitarman" is already released in Scandinavia (Phonogram), Spain (Discos Belter), Portugal and France. . . . BASF Nederland has released a special album for the benefit of Amnesty International with the free help of Maynard Ferguson, Oscar Peterson, Horst Jankowski and others. . . . New managing director of BASF International is J.M. Donkers. . . . Inelco-Holland tied in with the presentation of the Elvis Presley film "Elvis on Tour" by pro-

moting the star's entire repertoire. . . . RCA's album of jazz pianist Ad Van Den Hoed is selling very well. . . . Ariola released the first albums on Manticore label with works by Emerson, Lake and Palmer. . . . Bovema-EMI released new albums from George Harrison Ten Years After, Johnny Rivers and Michael Jackson. . . . Bovema is releasing the entire Jethro Tull repertoire in the next few months. . . . Canned Heat and Brinsley Schwarz did concert in Holland this month, and Man, Dory Previn, Don McLean, Country Gazette, Ike and Tina Turner and Asleep at the Wheel are booked for future concerts. Diana Ross is contracted by Lou van Rees for a concert in Amsterdam on Sept. 8. . . . Sales of records from home-grown singers like Imca Marina, Dick Tames and G.B. Livingstone are shooting ahead according to Bovema's Imperial department. . . . Dizzy Man's Band did well during concerts in England recently. . . . Max Van Praag and Bovema EMI organized the Cabaret contest 1973 in Loosdrecht.

BAS HAGEMAN

## BUDAPEST

There are Hungarian competitors in two important song contests this year. They are the 8th Castlebar International Song Contest and the 6th Golden Cross Festival in Malta. In the Castlebar festival, 36 songs have been chosen for the finals, three of which are Hungarian. Andras Bagya and lyricist Ivan Szemes have two songs in the contest, "What Would You Do Without Me" and "I Imagined." The other song is "A Hundred White Roses" by Szabsls/Peter/Fenyess. The songs in the Malta contest is "The Bimm Bamm Melody" with music by Paul Gyongy and lyrics by Istvan Brand. . . . Lamberto Gardelli has just signed a five-year contract with the Budapest open-air theatre on the Marguerite Island. He holds the title of music director general and will produce the opera "Attila" and Giuseppe Verdi this season. . . . Bellaphon has made its first album with local pop group Omega. The group's last album on Qualiton

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# Montreux Jazz Fest a Mecca For Sponsoring Record Cos.

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The Prestige/Milestone evening ought to have been a highlight of the festival since it featured the immensely gifted McCoy Tyner, the reunion of Dexter Gordon and Gene Ammons (with the illustrious rhythm section of Hampton Hawes, Kenny Clarke and Bob Cranshaw), Gary Bartz and surprise guests Cannonball and Nat Adderley. It was a highlight, but, perhaps because the inordinately long gaps between sets completely defeated any attempts at presentation or building excitement, it didn't quite strike the expected sparks. In fact, the final jam session as dawn was about to break, with the Adderleys, Gordon and Ammons proved something of an anti-climax with all but Ammons playing well below their usual standard.

Hampton Hawes, using mainly electric piano, was in magnificent form, but even his inspired piano playing was eclipsed by the riveting set of McCoy Tyner, surely the most exciting pianist in jazz today. His bass player, Juni Book, was also brilliantly expressive.

Dexter Gordon played with typically relaxed swing on "Secret Love" and contributed a beautiful rendering of "Some Other Spring" and Gary Bartz, whose easy personality is a communicative asset, played some articulate Afro-free-rock-jazz music.

The fat tone of Gene Ammons was a delight to hear live for the first time in Europe and the impeccable time of Kenny Clarke was a constant source of exultation.

The final evening of the Jazz Week featured a bewilderingly bad Miles Davis set split into two halves in which the second half was slightly less dreary than the first. Davis's own contribution was a spray of whining high register notes on electric trumpet with occasional wah-wah effects. The drumming of Al Foster was unworthy of an amateur rock band and the only redeeming element was the sensitive and delicate work of J.M. Tume on congas and African percussion.

Sadao Watanabe played an agreeable set, which really came to life when he jammed with altoist Bunky Green and trumpeter Louis Smith

on "Oleo," and finally Chico Hamilton's new group came on stage to play a set which will furnish part of the material for their new Stax album. After a week dominated by over-percussive, stridently discordant and heavily electronic music, the lucid, dynamic and melodic music of Hamilton's group was highly refreshing. Reedmen Arnie Lawrence and Alex Foster, and guitarist Barry Finnery are all inventive soloists and the whole group is held tightly together by the educated and infinitely varied drumming of Hamilton.

The Festival's last days were devoted to performances by U.S. high school and university bands featuring as soloists Donald Byrd, Nathan Davis, Bunky Green and others.

As well as using the occasion to record its artists, Fantasy made Montreux the venue for an international gathering of more than 50 licensees from all parts of the world. The licensees joined the Prestige and Milestone musicians on a boat trip and lunch outing presided over by Saul Zaentz and Orrin Keepnews.

JULY 28, 1973, BILLBOARD

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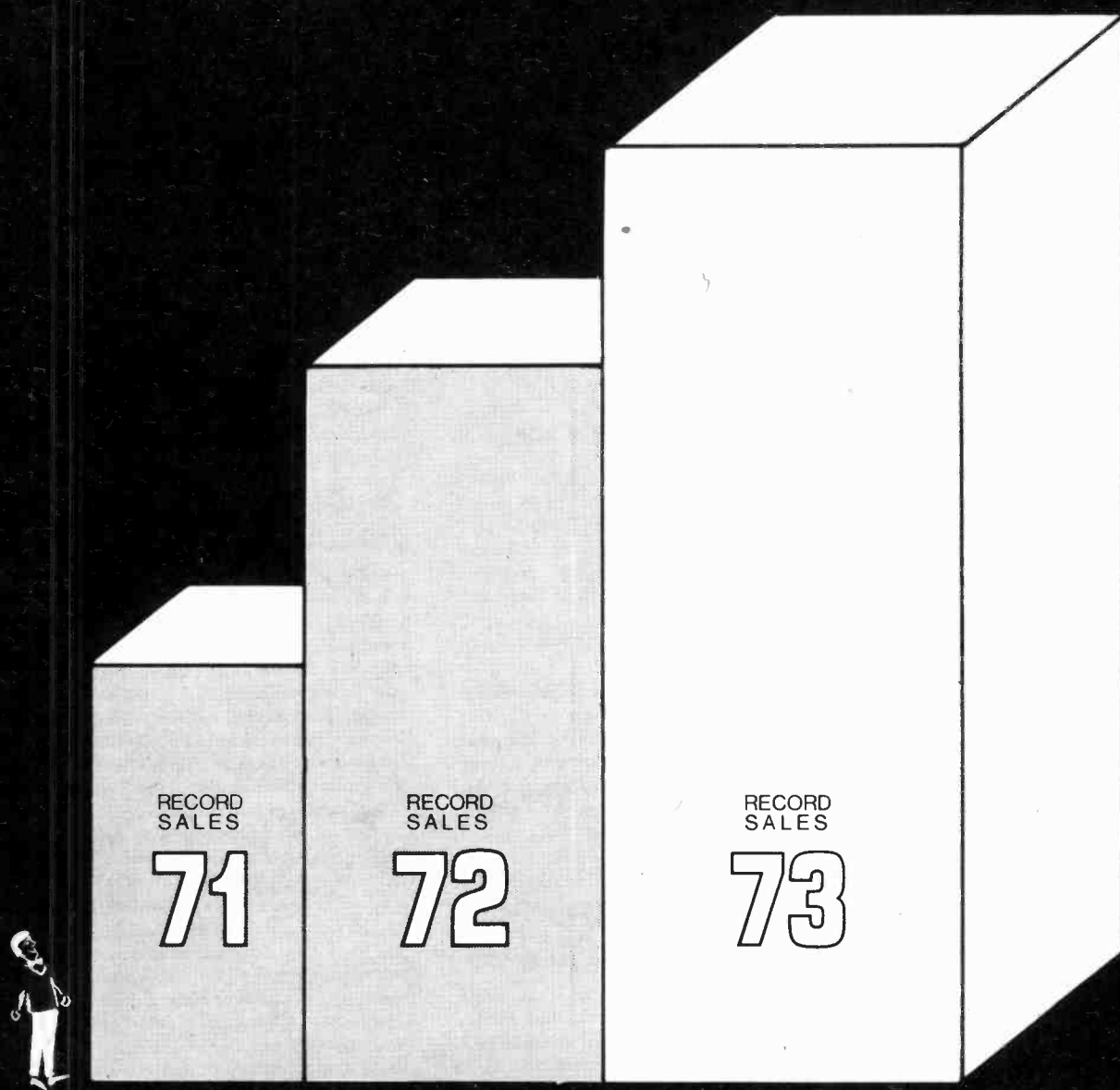
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# CRTC Hits Claim On Disk Standards

By RITCHIE YORKE

OTTAWA—Harry Boyle, vice-chairman of the Canadian Radio-Television Commission (CRTC), this week hit broadcasters who claim there are not enough good records to meet Canadian content regulations.

"This point about there not being sufficient quality is a point which, personally, I find rather obnoxious at this late date," Boyle said during a transfer of ownership hearing here. Boyle was chairing the hearing into the acquisition of CHOO Ajax of Justin H. McCarthy.

McCarthy had told the Commission that CHOO under his ownership would play Canadian records "provided they meet the standards of listener acceptability."

Asked to elaborate, McCarthy observed that "most of our Canadian content is somewhat lacking in professional delivery. I think that's pretty much an accepted fact in programming circles."

The CRTC vice-chairman obviously enraged by the comment, stated: "I think you should know that Canadian content is a requirement on which they're serious, and which a lot of broadcasters seem to think we're not. Now this point about there not being sufficient quality is a point which I personally find rather obnoxious at this late date."

"The content requirements have been in operation for some time and yet we have broadcasters contin-

## BASF Strong In Output

HAMBURG—In the spring of 1971, BASF started releasing record and cassettes, with an initial issue of 347 recordings. Since then BASF has available 302 singles, 910 albums and 376 cassettes in its catalog.

BASF report that cassettes accounting for 20 percent of its turnover in units and 35 percent of its turnover in marks.

BASF works with around 100 artists and groups and its product is available in the U.K. and the U.S. and nearly every European country.

Following his success with "Ueberrall Auf Der Welt," Freddy Breck is having considerable success with "Bianca" in the West German charts and in Holland, Belgium and in South Africa where he has received a gold disk award. BASF will soon open new recording departments in Italy and Spain.

## Aussie Label Wizard Bows

SYDNEY—A new label Wizard Records was announced at a reception given by WEA. The label will feature acts presently on the Sparmac label in Australia. Co-partners in the label are Robbie Porter and Steve Binder who were responsible for the Rick Springfield success in America.

Initial product on the label include Rick Springfield, Ross Wilson's group Mighty Kong, and the Daltons. Promotion will be handled by Wizard staff in Melbourne/Sydney but WEA will cover other states.

Binder reports that, on a world-wide basis they are open for negotiation. The first releases on the label, in early June, will be Rick Springfield's second album, "Comic Book Heroes," and the final album recorded by Daddy Cool, a double live set, "The Last Drive-in Movie Show."

ually saying that there aren't enough records of quality and are in fact restricting their playlists to a small group of Canadian artists.

"My real point is that as long as there is a contained list observed by all the broadcasters, there is not going to be (sufficient Canadian recordings). There are untested records. Surely broadcasters have a responsibility to try out more than something that's prescribed by a so-called doctor."

McCarthy agreed with Boyle's assertions.

Although Canadian content regulations on AM radio have been in operation since Jan. 18, 1971, several key stations continue to claim a lack of suitable Canadian records.

# 1-System Agreement Goal of Europe Cos.

By RICHARD ROBSON  
Staff Member, Music Week

LONDON—A number of major European record companies are hoping to agree among themselves on the use of one system for their respective 4-channel releases.

Spearheading the move are Decca in Britain and the Polygram group—two major international firms which have still to make any sort of commitment, long or short-term, to 4-channel. Decca technical director, Arthur Haddy, told Billboard that his company would certainly not be making any quadraphonic record releases until some form of unofficial agreement had been reached with Polygram over which system to back.

Haddy emphasized, however, as did Steve Gottlieb, chairman of Polygram UK, that although the two companies were initially seeking to reach some sort of agreement together, each is also individually discussing the problem with several other European firms that have yet to make a long-term commitment to one of the systems.

Haddy also stressed that no decision on which system to adopt had yet been reached and that with the 4-channel market still developing only very slowly in the UK, there was "no real hurry."

He commented: "I think it's very necessary to try and get some sort of standardization—we don't want the confusion that is developing in America happening over here. We are examining all the 4-channel systems although no decision has been taken yet."

Gottlieb also confirmed that his company is still evaluating the various 4-channel formats although he commented that Polygram's policy is to try to establish one system—and a system that preferably, is compatible with stereo and mono, which could indicate that the firm is beginning to lean towards one of the matrix formats.

He said: "In principle, we would greatly favor one major format and with this in mind, we have been talking with many major manufacturers. I think the hardware manufacturers will contribute a lot to the confusion because they have rushed out rather hastily with their respective systems."

But he added: "The 4-channel market is moving very slowly in this country—people are only just getting used to stereo—so we are in no hurry to make a decision."

The collaboration between

## Record Club in Greece Bows

ATHENS—A record, tape and hi-fi club, called Stereo Club Hellas, has recently been started here. The aim of the organization is to promote sales of stereo record and tape-playing equipment and to make people more aware of the large range of hardware that is now available in Greece.

The club operates a studio in Athens where members can come and try out the many different makes of loudspeakers and audio equipment offered by Hellas at under normal recommended retail prices.

The club also offers its members a library of 5,000 LPs, 2,000 cassettes and cartridges and reel to reel tapes which can be hired out at a modest sum. Annual subscription is 300 drachmas (\$10) and the club is based at 36 Voukourestion, Athens 136 (tel: 631.324).

Polygram and Decca could well be the deciding factor in the fight between the various quadraphonic systems for supremacy in the U.K. market at least. Pye has adopted the Sansui matrix system for its 4-channel releases, while EMI has gone SQ but it is understood that the respective moves by both firms are initially, at any rate, fairly short-term and it seems more than likely that they might follow whatever is eventually decided by Decca and Polygram.

Contrary to an American report last week, EMI denied that it might be acquiring a JVC CD-4 lathe and the manager of the firm's Abbey Road studios, Gus Cook, said that his firm was quite satisfied with the SQ system which was compatible with stereo and presented no cutting difficulties.

However, he agreed that the industry is waiting for one of the systems to emerge as a preferable standard and that at present all three main systems, SQ, discrete and QS, have their advantages and disadvantages.

## Soviet Contest In Minsk Closes

MINSK—The all union contest of pop singers and vocal and instrumental groups closed here after a week-long competition in which 300 performers from all over the country participated. Among the artists featured were top Soviet groups like Pesniary, Moskvitchi, Kalinka as well as relatively unknown groups like Dos-Mukasan, Gulshan, Kobza.

All the participants presented national material, songs by modern Soviet composers and some original or folk music. The jury was headed by Alexandra Pakhmutova, a currently popular singer/composer in this country. In the final, staged at Minsk Sport Palace, 23 singers and nine vocal/instrumental groups were featured.

The contest was won by L Smetannikov and V Kutchinskii, singers little known to the general public. The top groups were Pesniary, Moskvitchi, Dos-Mukasan and Kobza. The aim of the contest was to find new local talent. The winners will be featured in a World Youth and Students Festival in Berlin on July 28 through Aug. 10.

# From the Music Capitals of the World

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sold an estimated 50,000 in East Germany. . . . The Hungarian State Opera will visit the Edinburgh Festival again this year and they will perform "Blood Wedding" based on the play by Garcia Lorca. The opera features music by Sandor Szokolay and will be conducted by Andras Korody. With conductor Janes Ferencsik they will also present "Bluebeard's Castle" and "The Miraculus Mandeien."

Pianist Gyorgy Cziffra and his son George have visited Budapest for the first time since they settled in Paris in 1956. They appeared recently at the Erkel Theatre and scored a great personal success with a solo concert. PAUL GYENGY

## DUBLIN

First solo single by Luke Kelly of the Dubliners on the indie Ram label is "Thank You For The Days" which was a hit several years ago for the Kinks as "Days." Kelly is accompanied on the disk by the Devotional Band of the Guru Maharaj Ji's Divine Light Mission. The record was produced by Danny Ellis using the 16-track facilities of the Trend Studios. . . . Mungo Jerry will tour Ireland from July 29 to Aug. 12 to coincide with their latest hit "Alright, Alright, Alright." . . . EMI Ireland will issue a new album by Brendan O'Dowda soon on the newly launched Tralee label. The album is "The Hollow in the Park" and was produced by Philip Green. . . . Dana's first single since her local hit, "Crossword Puzzle" is an updated version of the old Pete Dello hit "Do I Still Figure In Your Life" recorded by the Honeybus. KEN STEWART

## MOSCOW

This year's festival of Pop Song in Poland was held in the 5,000 seat amphitheatre, recently completed in Zelena Gora. Among the top Polish singers featured were: Anna German, Zdzislaw Sosnicka, Maryla Rodowicz, Borzyslaw Kapica, Adam Zwerz, Andrzej Stokinger, Janusz Zakrzewski, Maciej Wrublewski and groups Pro i Kontra, Dwa Plus Edzin. . . . Soviet pop artists Svetlana Riazanova, Vitali Samoilenko, Alla Ioshpe, Stakhan Rakhimov and vocal group Pegniary also attended. The Soviet artists made an extended concert tour of Poland after the Festival. . . . The Belgrade Radio and Television Chorus performed in several cities in Russia in June. . . . The Gosconcert agency has launched "Summer Songs" a gala show featuring artists from Argentina, Cuba, Chile and Ecuador. The touring show will be featured in several cities in the USSR during June to August.

David Oistrakh was in Switzerland during June giving several concerts. . . . Mario Gensolen, styled the Golden Voice of Peru, has begun a tour of Russia in Leningrad. . . . Rock groups Academic from Yugoslavia and Collegium Musicum from Czechoslovakia are presently on tour in Russia. . . . Pesniary was the winner of the National Youth Festival of Arts in Minsk during June. . . . Vocalists U Trawinska from Poland and West Germany's E. Mošar are currently appearing in opera in Russia. . . . Vladimir Troshin, one of the most popular performers of modern Soviet songs on radio and television, is currently on a concert tour of Poland. . . . Melodiya has just released a recording of the Soviet Radio and Television Symphony Orchestra under Nomme Jarvi in a programme of Stravinsky.

## BELGRADE

Mikis Theodorakis gave concerts in Belgrade's and Zagreb's Sport Halls and in the Adriatic resort, Portoroz. Greek music is popular in Yugoslavia and at all three places this was a sell-out success. Theodorakis' stay here coincided with the first showing of the film "Sutjeska," an international production about the Yugoslav revolution and the biggest local movie project ever for which he composed the musical score. . . . CBS Suzy production promoted the second album by singer Miso Kovao, his first for this label, during the recently concluded Split Festival. . . . Because of the economic difficulties, sale of records sharply declined in the first half of the year. Exact percentage is not known but is estimated at around 30 percent.

Italian singer Massimo Ranieri will be appearing in Portoroz from Aug. 12 through 14 and will be recording a TV show. . . . The Third Revue of Yugoslav Musicals has taken place in Rijeka. Among the musicals presented were "Fiddler on the Roof" by the Belgrade Theatre, "My Fair Lady" by the Rijeka Theatre, "Jesus Christ Superstar" by Belgrade's Atelje 212 and "Dundo Maroje 72" by Zagreb's Komedija Theatre. This last, based on an ancient Dubrovnik comedy with music by the former leader of the Dubrovacki Trubaduri group, Djelo Jusic, won first prize for its score and presentation. BORJAN KOSTIC

## ATHENS

For the first time, ten of the 20 titles selected by a 16-strong jury for the forthcoming Greek Song Festival in Thessalonika were pop compositions by young artists and unknown composers. The jury included singers Zoe Kouroukli, Yiovanna, Nini Zaha and composers Yiorgos Katsaros, Kostas Kapisis, Jack Iakovides and Takis Atheneos. . . . Music Box has released Paul Simon's solo album "There Goes Rhymin' Simon" (CBS) which is already a best seller here. . . . "Enos" ("Sound") is the name of a new monthly music and hi-fi magazine based at 36 Athanassiou Diskou, Athens 403, Greece. Emial has just released Paul McCartney's new album "Red Rose Speedway" and the new Procol Harum LP "Grand Hotel." New singles from the company include "Give Me Love" by George Harrison (Apple), "Stuck in the Middle With You," by Stealers Wheel (A&M) and "Can the Can" by Suzi Quatro (Columbia).

Philips artist Marina was in the studios last week recording a Greek version of the Demis Roussos hit "When I Was a Kid." The session was produced by K. Fasolas, manager of Innersong-Greece.

German singer Roy Black disclosed while in Athens earlier this month that he will be financing the building of several new hotels in the city and a number of other tourist projects. . . . Minos artist Dakis has recorded a new album called "Dakis Special" which includes his own versions of such hits as "My Reason," "Taka Taka Ta," "Un Grande Amore E Niente Piu," "L'Avventura," "Velvet Mornings," "A War I Never Wanted," "L'Arlequin" and "Apres Toi." . . . There are now 1,300,000 TV sets in use in Greek homes according to a recent survey. The Athens area accounts for 55 percent of this figure and Thessalonika for 11 percent while the remaining 34 percent is spread throughout the rest of the country.

LEFTY KONGALIDES

JULY 28, 1973, BILLBOARD



# Billboard Hits of the World

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## BELGIUM—FLEMISH

(Courtesy of Humo)  
SINGLES

- This Week
- 1 WE WERE ALL WOUNDED AT WOUNDED KNEE—Redbone (CBS)
  - 2 GOODBYE MY LOVE—Demis Roussos (Philips)
  - 3 TIE A YELLOW RIBBON—Dawn (Polydor)
  - 4 VERBODEN DROMEN—Will Tura (Topkapi)
  - 5 RING RING—Bjorn & Benny (Vogue)
  - 6 WAIKIKI MAN—Bonnie St. Claire (Philips)
  - 7 ROTE ROSEN—Freddy Breck (BASF)
  - 8 MOOI ALS RODE ROZEN—Willy Sommers (Vogue)
  - 9 DO YOU LOVE ME—Sharif Dean (BS)
  - 10 IMMER WIDER SONNTAGS—Cindy & Bert (BASF)

LPs

- This Week
- 1 DE 13 BESTE—Verschillende vert. (Philips)
  - 2 FOREVER AND EVER—Demis Roussos (Philips)
  - 3 HOLL. HITPOURRI No. 11—Verschillende Vert (11 prov.)
  - 4 BEST OF REDBONE—Redbone (CBS)
  - 5 BEST OF GEORGE HARRISON—George Harrison (Eco)

## BELGIUM—FRENCH

(Courtesy of Telemoustique)  
SINGLES

- This Week
- 1 WOUNDED KNEE—Redbone
  - 2 GOODBYE MY LOVE—Demis Roussos
  - 3 TIE A YELLOW RIBBON—Dawn
  - 4 GINNY COME LATELY—Albert West
  - 5 RING-RING—Bjorn, Benny
  - 6 VERBODEN DROMEN—Will Tura
  - 7 SKWEEZE ME PLEEZE ME—Slade
  - 8 MOOI ALS RODE ROZEN—Willy Sommers
  - 9 CAN THE CAN—Suzie Quatro
  - 10 IMMER WIEDER SONNTAG—Cindy & Bert

LPs

- This Week
- 1 LIVING IN THE MATERIAL WORLD—George Harrison
  - 2 THE BEATLES 1967-1970—The Beatles
  - 3 FOR EVER AND EVER—Demis Roussos
  - 4 TOUCH ME—Garry Glitter
  - 5 THE BEST OF REDBONE—Redbone

## BRITAIN

(Courtesy: Music Week)  
\*Denotes local origin

- | This Week | Last Week | Title                                 | Artist   |
|-----------|-----------|---------------------------------------|--|
| 1         | 2         | WELCOME HOME                          | Peters & Lee (Phillips) MAM (Laurie Mansfield)                       |
| 2         | —         | I'M THE LEADER OF THE GANG (I AM)     | *Gary Glitter (Bell)—Leeds (Mike Leander)                            |
| 3         | 3         | LIFE ON MARS                          | *David Bowie (RCA) Titanic/Chrysalis (Ken Scott)                     |
| 4         | 1         | SKWEEZE ME PLEEZE ME                  | *Slade (Polydor) Barn (Chas Chandler)                                |
| 5         | 23        | ALRIGHT ALRIGHT ALRIGHT               | *Mungo Jerry (Dawn) Rogers (Barry Murray/Ray Dorset)                 |
| 6         | 18        | GOING HOME                            | Osmonds (MGM)—Intersong (Alan Osmond)                                |
| 7         | 9         | SATURDAY NIGHT'S ALRIGHT FOR FIGHTS   | *Elton John (DJM) DJM (Gus Dudgeon)                                  |
| 8         | 5         | BORN TO BE WITH YOU                   | *Dave Edmunds (Rocfield)—E.H. Morris (Dave Edmunds)                  |
| 9         | 7         | TAKE ME TO THE MARDI GRAS             | Paul Simon (CBS) Pattern (Paul Simon)                                |
| 10        | 4         | SNOOPY VERSUS THE RED BARON           | Hot Shots (Mooncrest) Schwartz (Clive Crawley)                       |
| 11        | 13        | RANDY                                 | *Blue Mink (EMI) Cauliflower/Cookaway (David McKay/Blue Mink)        |
| 12        | 24        | GAYE                                  | *Clifford T. Ward (Charisma) Island (Clifford T. Ward)               |
| 13        | 6         | RUBBER BULLETS                        | *10 CC (UK) Strawberry   |
| 14        | 8         | ALBATROSS                             | *Fleetwood Mac (CBS) Fleetwood (Mike Vernon)                         |
| 15        | 22        | PILLOW TALK                           | Sylvia (London) Burlington (Robinson/Burton)                         |
| 16        | 11        | LIVE AND LET DIE                      | *Wings (Apple)—McCartney/United Artists/ATV Music (Paul McCartney)   |
| 17        | 17        | ROCK-A-DOODLE-DOO                     | Linda Lewis (Raf) Warner Bros. (Linda Lewis/Jim Cregan)              |
| 18        | 14        | STEP BY STEP                          | Joe Simon (Mojo) Intersong (Rayford Gerrald)                         |
| 19        | 12        | HONALOOCHIE BOOGIE                    | *Mott the Hoople (CBS) Island (Mott the Hoople)                      |
| 20        | 16        | AND I LOVE YOU SO                     | Perry Como (RCA) United Artists (Chet Atkins)                        |
| 21        | 25        | FINDERS KEEPERS                       | Chairmen of the Board (Invictus) KPM (General Johnson/Jeffrey Bowen) |
| 22        | 20        | TIE A YELLOW RIBBON                   | Dawn (Bell) A. Schroeder (Dave Appel/Tokens)                         |
| 23        | 10        | GIVE ME LOVE (Give Me Peace On Earth) | *George Harrison (Apple) Charitable Foundation (George Harrison)     |

- 24 15 CAN YOU DO IT—\*Geordie (EMI) Red Bus (E. Elias/R. Danova)
- 25 30 HYPNOSIS—\*Mud (RAK) Chinnichap/RAK (Mike Chapman/Nicky Chinn)
- 26 34 YESTERDAY ONCE MORE—Carpenters (A&M) Rondor (Karen & Richard Carpenter)
- 27 50 TOUCH ME IN THE MORNING—Diana Ross (Tamla Motown)—Jobete-London
- 28 31 FREE ELECTRIC BAND—Albert Hammond MUMS Rondor (Albert Hammond)
- 29 19 GROOVER—\*T. Rex (EMI) Wizzard Artists (Tony Visconti)
- 30 21 HALLELUJAH DAY—Jackson 5 (Tamla Motown)—Jobete/Carlin (F. Perren/F. Mizell)
- 31 42 SPANISH EYES—Al Martino (Capitol)—Carlin/ Gema (Al Martino)
- 32 26 STUCK IN THE MIDDLE WITH YOU—Stealers Wheel (A&M) Baby Bun/ Ricochet (Lieber & Stoller)
- 33 27 CAN THE CAN—\*Suzi Quatro (RAK) Chinnichap/RAK (M. Chapman/N. Chinn)
- 34 52 BAD BAD BOY—\*Nazareth (Mooncrest)—Mountain/Carlin (R. Glover)
- 35 38 PEEK-A-BOO—Stylistics (Avco) Gamble-Huff/Carlin
- 36 28 WALKING IN THE RAIN—Partridge Family (Bell) Screen Gems/ Columbia (Wes Farrell)
- 37 36 I SAW THE LIGHT—Todd Rundgren (Bearsville) Screen Gems Columbia (Todd Rundgren)
- 38 32 SWEET ILLUSION—Junior Campbell (Deram) Camel (Junior Campbell)
- 39 35 I'M GOING TO LOVE YOU JUST A LITTLE MORE BABY—Barry White (Pye) A. Schroeder Music, Ltd. (Barry White)
- 40 — ALL RIGHT NOW—\*Free (Island)—Blue Mountain (Free)
- 41 29 STANDING ON THE INSIDE—Neil Sedaka (MGM) Kirshner/Warner Bros. (Neil Sedaka)
- 42 39 WAY BACK HOME—\*Jr. Walker & The All Stars (Tamla Motown) Jobete/Carlin (Johnny Bristol)
- 43 — YING TONG SONG—Goons (Decca)—MCPS (Marcel Stellman)
- 44 37 SEE MY BABY JIVE—\*Wizzard (Harvest) Roy Wood/Carlin (Roy Wood)
- 45 33 ONE AND ONE IS ONE—\*Medicine Head (Polydor) Biscuit (Tony Ashton)
- 46 — YOU CAN DO MAGIC—Limmie & Family Cooking (Avco)—Intersong
- 47 40 YOU ARE THE SUNSHINE OF MY LIFE—Stevie Wonder (Tamla Motown)
- 48 41 FRANKENSTEIN—Edgar Winter Group (Epic) Copyright Control (Rick Derringer)
- 49 — I'M DOING FINE NOW—New York City (RCA)—Carlin
- 50 43 ARMED AND EXTREMELY DANGEROUS—First Choice (Bell) Carlin

## SWITZERLAND—GERMAN

(Courtesy of SRG German Service Swiss Bdcst. Corp.)

- This Week
- 1 GOODBYE MY LOVE, GOODBYE—Demis Roussos (Philips)
  - 2 DIE BOUZOUKI KLANG DURCH DIE SOMMERNACHT—Vicky Leandros (Philips)
  - 3 GOODBYE MAMA—Ireen Sheer (Polydor)
  - 4 HELL RAISER—The Sweet (RCA)
  - 5 GET DOWN—Gilbert O'Sullivan (MAM)
  - 6 POWER TO ALL OUR FRIENDS—Cliff Richard (EMI)
  - 7 IMMER WIEDER SONNTAGS—Cindy & Bert (BASF) Cornet
  - 8 RAIN RAIN RAIN—Simon Butterfly (Polydor)
  - 9 DER JUNGE MIT DER MUNDHARMONIKA—Bernd Cluver (Hansa)
  - 10 BIANCA—Freddy Breck (BASF)

## HOLLAND

(Courtesy Radio Veronic and Bas Mul)  
SINGLES

- This Week
- 1 WE WERE ALL WOUNDED AT WOUNDED KNEE—Redbone (Epic)—April Music
  - 2 DO YOU LOVE ME—Sharif Dean (CBS)—Dayglow
  - 3 THE FREE ELECTRIC BAND—Albert Hammond (Epic)—Un. Songs
  - 4 GOODBYE MY LOVE, GOODBYE—Demis Roussos (Philips)—Dayglow
  - 5 HE KOM AAN—Dimitri van Toren (Imperial)—Basart
  - 6 GINNY COME LATELY—Albert West (CBS)—Veronica
  - 7 LATE AGAIN—Stealers Wheel (A&M)—Basart
  - 8 RING RING—Bjorn & Benny, Frieda & Anna (Polydor)—Bospel
  - 9 GIVE ME LOVE—George Harrison (Apple)—Essex
  - 10 GIVING IT ALL AWAY—Roger Daltrey (Track)—Essex

LPs

- This Week \*
- 1 20 FANTASTIC HITS—Diverse Artiesten (Arcade)
  - 2 THE BEATLES—1962-1966—The Beatles (Apple)
  - 3 ALLE 13 GOED NO. 5—Diverse Artiesten (Philips)
  - 4 THE BEATLES 1967-1970—The Beatles (Apple)
  - 5 FOREVER AND EVER—Demis Roussos (Philips)
  - 6 LIVING IN THE MATERIAL WORLD—George Harrison (Apple)
  - 7 DESPERADO—Eagles (Asylum)
  - 8 HOLLANDSE HITPOURRI NR. 11—Diverse Artiesten (Elf Provincien)
  - 9 BILLION DOLLAR BABIES—Alice Cooper (Warner Bros.)
  - 10 DUBBEL, TWEE—Boudewijn de Groot (Decca)

## HONG KONG

(Courtesy of Radio Hong Kong)

- This Week
- 1 MY LOVE—Paul McCartney (Apple)
  - 2 SAW A NEW MORNING—The Bee Gees (RSO)
  - 3 LETTER TO LUCILLE—Tom Jones (Decca)
  - 4 PINBALL WIZARD—The New Seekers (Polydor)
  - 5 FOOL—Elvis Presley (RCA)
  - 6 I AM A CLOWN—David Cassidy (Bell)
  - 7 STUCK IN THE MIDDLE WITH YOU—Stealers Wheel (A&M)
  - 8 GIVE ME LOVE—George Harrison (Apple)
  - 9 THE RIGHT THING TO DO—Carly Simon (Elektra)
  - 10 GET DOWN—Gilbert O'Sullivan (MAM)

## MALAYSIA

(Courtesy of Rediffusion, Malaysia)

- This Week
- 1 GET DOWN—Gilbert O'Sullivan (MAM)
  - 2 TALK OF ALL THE U.S.A.—Middle of the Road (RCA)
  - 3 KODACHROME—Paul Simon (CBS)
  - 4 THE FREE ELECTRIC BAND—Albert Hammond (Mums)
  - 5 MY LOVE—Paul McCartney & Wings (Apple)
  - 6 GOOD GRIEF CHRISTINA—Chicory Tip (CBS)
  - 7 THE THINGS I DIDN'T SAY—Dr. Hook & The Medicine Show (CBS)
  - 8 TIE A YELLOW RIBBON—Dawn (Bell)
  - 9 HELL RAISER—The Sweet (RCA)
  - 10 DANIEL—Elton John (MCA)

## SINGAPORE

(Courtesy of Rediffusion, Singapore)

- This Week
- 1 PLAYGROUND IN MY MIND—Clint Holmes (Epic)
  - 2 GOOD GRIEF CHRISTINA—Chicory Tip (CBS)
  - 3 YOU ARE THE SUNSHINE OF MY LIFE—Stevie Wonder (Tamla)
  - 4 STUCK IN THE MIDDLE WITH YOU—Stealers Wheel (A&M)
  - 5 GIVE ME LOVE—George Harrison (Apple)
  - 6 MY LOVE—Paul McCartney & Wings (Apple)
  - 7 PILLOW TALK—Sylvia (Vibration)
  - 8 TIE A YELLOW RIBBON—Dawn (Bell)
  - 9 SNOOPY VERSUS THE RED BARON—The Hot Shots (Mooncrest)
  - 10 THE GROOVER—T Rex (EMI)

## SPAIN

(Courtesy of "El Musical")  
\*Denotes local origin  
SINGLES

- This Week
- 1 EVA MARIA—\*Formula V (Philips-F)—Fontana
  - 2 AMERICA, AMERICA—\*Nino Bravo (Polydor)
  - 3 VELVET MORNINGS—Demis Roussos (Philips-F)—Canciones del Mundo
  - 4 GET DOWN—Gilbert O'Sullivan (Columbia)—Southern Music
  - 5 KILLING ME SOFTLY WITH HIS SONG—Roberta Flack (Hispavox)—Essex
  - 6 MI TALISMAN—\*Los Diablos (EMI)—Ego
  - 7 TIE A YELLOW RIBBON—Dawn (Polydor)—Armonico
  - 8 CHARLY—\*Santabarbara (EMI)—Ego
  - 9 GITANO—\*La Compania (CBS)—April
  - 10 MY LOVE—Paul McCartney & Wings (EMI)—Armonico

LPs

- This Week
- 1 MI TIERRA—\*Nino Bravo (Polydor)
  - 2 MY GUITAR—\*Juan Pardo (Ariola)
  - 3 VENTANAS—\*Mari Trini (Hispanavox)
  - 4 FOREVER & EVER—Demis Roussos (Philips)
  - 5 THERE GOES RHYMIN' SIMON—Paul Simon (CBS)
  - 6 MOCEDADES—\*Mocedades (Zafiro)
  - 7 DON'T SHOOT ME—Elton John (EMI)
  - 8 LE LLAMAN JESUS!—\*Raphael (Hispanavox)
  - 9 BEATLES 1962-1966—The Beatles (EMI)
  - 10 BARRABAS POWER—\*Barrabas (RCA)

## SWEDEN

(Courtesy Radio Sweden)  
\*Denotes local origin

- This Week
- 1 THERE GOES RHYMIN' SIMON (LP)—Paul Simon (CBS)
  - 2 HOOKED ON A FEELING—Bjorn Skifs & Blabius (Columbia)—Tree
  - 3 TIE A YELLOW RIBBON—Dawn (Bell)—Sweden Music
  - 4 MAMA LOO—The Les Humphries Singers (Decca) O Sikorski Scandinavia
  - 5 LIVING IN THE MATERIAL WORLD (LP)—George Harrison (Apple)
  - 6 EVIVA ESPANA—\*Sylvia Vrethammar (Sonet)—Sweden Music
  - 7 LOVE DEVOTION SURRENDER (LP)—Santana & Mahavishnu (CBS)
  - 8 GOOD GRIEF CHRISTINA—Chicory Tip (CBS)—Sweden Music
  - 9 LONELY LOVERS SYMPHONY—Giorgio (Philips)—Sonet Music
  - 10 CLAP YOUR HANDS AND STOMP YOUR FEET—Bonnie St. Claire (Philips)—Intersong

## YUGOSLAVIA

SINGLES

- This Week
- 1 BLING BLINGE BLING—Zdravko Colic (Jugoton)
  - 2 JEFIMJAJ—Lutajuca Srca (RTB)
  - 3 KAD BIH ZNAO DA JE SAMA—Miki Jevremovic (RTB)
  - 4 PREDAJ SE SRCE—Indeksi (Jugoton)
  - 5 STO CE MENI SADA VATRA—Yu Grupa (Jugoton)
  - 6 DUSO MOJA—Kamal Monteno (Jugoton)
  - 7 MARI MARI—Boba Stanfanovic (RTB)
  - 8 JA TE VOLIM—Leo Martin (RTB)
  - 9 KILLING ME SOFTLY WITH HIS SONG—Roberta Flack (Atlantic Suzy)
  - 10 JEDNA MALA GARAVA—Hamdijacustovic (Jugoton)

LPs

- This Week
- 1 SLAYED—Slade (RTB)
  - 2 HOUSES OF THE HOLY—Led Zeppelin (Atlantic Suzy)
  - 3 IKE AND TINA TURNER'S GREATEST HITS (WB Suzy)
  - 4 SIMON & GARFUNKEL'S GREATEST HITS (CBS Suzy)
  - 5 OPROSTI—Boba Stefanovic (RTB)
  - 6 COCKER HAPPY—Joe Cocker (RTB)
  - 7 WHO DO YOU THINK WE ARE—Deep Purple (Jugoton)
  - 8 JA ZELIM SAMO MALO MIRA—Miki Jevremovic (Jugoton)
  - 9 VOLJENJ—Dalibor Brun (Jugoton)
  - 10 DNEVNIK JEDNE LJUBAVI—Josipa Lisac (Jugoton)

## Trutone, South Africa Inks Island Records, U.K.

JOHANNESBURG—Theo Rosengarten, managing director of Trutone, returned from a five week business visit to Holland, Britain and Germany where he attended the Phonogram International Convention (Holland), the Polydor International Convention (Germany) and held talks with various label chiefs.

He announced that his company had signed a deal with Island Records until 1977, and that as of July 1 Trutone's wholly owned publishing subsidiary, Intersong, will handle, in addition to other catalogs, also Chappell's publishing in South Africa.

In Holland, Rosengarten presented a gold disk to Lobo for the number "I'd Love You To Want Me." In London he presented a gold disk to Wayne Bickerton, creative manager of Polydor (England) for the Springwater single "I Will Return" and to Tom Hayes, director of international operation Island Records, who accepted a gold disk on behalf of Cat Stevens for the album "Teaser and the Firecat."

A gold cassette and a gold cartridge for the same album was also presented.

## Quinn to Do BBC Show

HAMBURG—As part of an international promotion campaign, Polydor artist Freddy Quinn will guest in a live show for BBC-television at the Royal Festival Hall, London on Friday (13) where his songs will include the theme from "The Godfather" sung in English.

From London Quinn will go direct to Australia for a three-week concert tour which has been organized by The Bridge, an association of German clubs in Australia. Phonogram Sydney has planned a major sales campaign for product by Quinn and Phonogram in New Zealand has invited the artist to make a two-day promotion tour which will include TV appearances.

In Japan two specially selected Freddie Quinn albums will be released in October—one a Christmas album and the other a compilation of international standards.

## 'Ships' Wins Split Fest

• Continued from page 50

jela Ladja" (White Ship), which was also well received and took the second public prize in the domestic final.

Both final concerts were directly telecast over the national network. It remains to be seen what will happen next year. Major changes may be necessary for the survival of the festival.

## Pop

**JETHRO TULL—A Passion Play**, Chrysalis CHR 1040 (Warner Bros.). One of this summer's more widespread pastimes for record-buyers will undoubtedly be to try deciphering what the Tull passion play is all about. The LP gives every sign of becoming the most mysteriously-worded gold album since "Sgt. Pepper." Format of the album is a single disk with no separate cuts. But basically the sound is little changed from "Thick as a Brick" and the songs can be easily lifted from the clever instrumental connecting sections. There's also a spoken fairy tale with musical fills that works a lot better than the usual such efforts. Double fold jacket features more mystery; a dead ballerina and a fold-in program showing the group as the cast of a provincial British theater.

Dealers: Tull group currently touring to SRO audiences and their entire show is the stage version of this album.

**JOHNNY NASH—My Merry-Go-Round**, Epic KE 32158 (Columbia). Talented mood builder Nash has moved out of the Jamaican only reggae mold to encompass class and slick pop tempos and some street corner soul sounds. This made in the USA album is a major expansion of his creative soul, and one that retains some of the flowing romanticism of the Jamaican reggae. Only now we hear it coming out in a more sophisticated, polished style, as evidenced by "Nice Time" with its strings and large orchestral setting playing happily over the lopping bass and insistent percussive drive of the reggae. There are only three tunes which have any resemblance to the reggae; the remainder are good showcases for his light, delicate, sweet voice. Nash has, by the nature of his material, crossed the lines between soul and pop music and this LP with its emphasis on soul ("You Better Stop (Messing Around)") and enriched pop treatments ("Gonna Open Up My Heart Again") is an artistic encyclopedia.

Best cuts: "Love Is Not a Game," "Nice Time," "My Merry-Go-Round," "Ooh What a Feeling."

Dealers: striking color photo is a superb display.

**ENGELBERT HUMPERDINCK—King of Hearts**, London XPAS 71061. Englebert's heart-throbbing style retains its simple power during this program of love themes. Several are well known, like "I'm Stone In Love With You," "Do I Love You," "Only Your Love" from the "Valachi Papers." Englebert's formula for communication is a powerhouse blasting attack on the lyrics, forcing your attention and retaining your involvement with silver quick phrasing and polished diction which allows the heart throbbing sagas to smach you in your emotional zone. Englebert's ability to technically perform a song, carrying the melody right on the line and fusing the human element into the word picture is the reason he is so well liked on both sides of the Atlantic. His music is as MOR as can be and this is all intentional. Laurie Holloway's arrangements compliment the vocalist.

Best cuts: "Someone Waiting," "I'm Leaving You," "Eternally," "Songs We Sang Together."

Dealers: there should be fast action on this LP because of the vocalist's strong standing in pop music.

**THE SPRINGFIELD REVIVAL**, Kolob SE 4905 (MGM). Three voices melding together cogently highlight the impact of this act. Their music coasts along with a breeze that is happy and appealing. The charts are by John Pantry and Keith Potger who are also the co-producers. Best cuts: "Peace Will Come," "There's an Island (Where the Sun Shines Its Light on Everyone)," "Mama Was Right."

**HERMAN'S HERMITS—Their Greatest Hits**, ABKCO AB 4227. Can you believe nostalgia today means the '60's? This repackaging of the British band's top hits recalls the fun and humor in their music. The sound of their harmonies, of their Manchester dialect, are all finely recaptured. The group has been playing in a British revival concert package, so it could spark interest in this "old" material. The best cuts

**MERLE HAGGARD—I Love Dixie Blues**, Capitol 11200. This one will grab you right away. Merle combines the best of the blues, of Dixieland, of country, shows why their marriage is a natural one, and pours his soul into it, abetted by a live and responsive audience. All of this is indigenous to the South, and the Hag shows why it should have been done in New Orleans. He brings in the Dixieland Express for a little extra. Everything from Emmett Miller (1924) to Hank Williams, with a lot of Merle. One of the best albums ever.

Best cuts: "I Forget You Every Day," "Lovesick Blues," "Nobody Knows I'm Hurtin'."

Dealers: This should please audiences in every facet of music. It deserves a push in every direction.

**JOHNNY DUNCAN—Sweet Country Woman**, Columbia 32440. If anyone can sing songs better than Duncan, he hasn't yet stepped forward. Four producers on the album, and not a weak cut in the lot. Mostly ballads, they show that Duncan has

**PAT GARRETT & BILLY THE KID SOUNDTRACK**, Columbia KC 32460. Here is Bob Dylan's first film scoring effort. And depending on your basic prejudices about how his musical career has evolved from pure folk to electronic rock, this LP may cause some un-nerving moments. For Dylan has entered the film background business in a highly successful way. His music sounds perfect for film action, which is to say it doesn't jump out and smack your sonic senses the way his music expressly recorded for records does. This is easy guitar picking-Western-cowboy-rollin' on the range music in which a number of stellar musicians perform Dylan's music. Notably, Booker T. Jones, Russ Kunkel, Roger McGuinn, Priscilla Jones, Jim Keltner. When Dylan does sing (and that's only on four tunes) his voice has different qualities; soft and deep and that's puzzling. Each of his vocal track sounds like it was recorded in a different studio with different mikes. If you like slow, sometimes monotonous Western themes, this LP can be satisfying.

Best cuts: "Knockin' on Heaven's Door," "Final Theme."

Dealers: Dylan's clout as a major pop name will attract customers, so keep this plain cover well in sight.

**LORI LIEBERMAN—Becoming**, Capitol ST 11203. Lori has many qualities, one of which is a sweet, simple phrasing ability. She sounds like a number of other gal singer successes, but, of course, she has the "distinction" of being killed powerfully by Roberta Flack's version of "Killing Me Softly." On this, her second LP, she works comfortably with a program of fine, simple to understand Norman Gimbel and Charles Fox compositions. These two fine songwriters are her musical mentors and they have given her a program within her vocal range, spiced and augmented by a fine gossamer orchestral setting. Lori's phrasing is like a smooth, finely honed jewel. It sparkles with a clear brilliance.

Best cuts: "I Go Along," "A House Full of Women," "It Didn't Come Easy."

Dealers: this is a fine vocalist with a soft voice who knows how to caress a lyric.

**LOVE UNLIMITED—Under The Influence**, 20th Century T-414. Here's a Supremes-type trio—coasting along into three-part harmonies, peeling off the main melody and striding eloquently forward with songs about love and happiness. There is one major departure from the Supremes sound of success—Love Unlimited works with some high powered arrangements involving total commitment of the orchestra in setting up the platform from which they perform. The background/foreground music is very strong, almost too strong, but blending in a sympathetic way which allows the girls to emerge as the lead melody instruments. Singer-producer-writer Barry White is very much involved in all facets of this LP. He is even heard at the opening of one cut, "Say It Again." White has written eight good melodies and the unnamed girls do a commendable job of adding a sophisticated feeling to the lyrics.

Best cuts: "Under the Influence of Love," "Lovin' You, That's All I'm After," "Oh Love We Finally Made It," "Say It Again."

Dealers: stock in new pop releases and also in soul groups.

## also recommended

remain their past hits like "Mrs. Brown You've Got a Lovely Daughter," "End of the World," "I'm Henry VIII, I Am."

**JAMES LAST—Non Stop Dancing**, Polydor PD 5534. Non-stop is right. 28 tunes arranged in the full, lush Last manner. Best cuts: "Easy Livin'," "Get Down."

**CHERYL DILCHER—Butterfly**, A&M SP-4394. Excellent debut LP in a folksy, almost Melanie type vein. Best cuts: "Deep Down Inside," "All Woman."

**NAZARETH—Razamanaz**, A&M SP-4396. Good, unpretentious rock set. Best cuts: "Razamanaz," "Woke Up This Morning."

## Country Picks

really arrived, and Billboard's former Most Promising singer has fulfilled the promise. Billy Sherrill, Frank Jones, Bob Montgomery and Bobby Goldsboro all have a hand in the outcome, which is delightful.

Best cuts: "When She Touches Me," "Hard Luck Joe," "One Night of Love," "Fools," "Baby Me, Baby," etc.

Dealers: Great portrait work on the cover compliments what is inside.

**LYNN ANDERSON—Top of The World**, Columbia 32429. It's really sort of a pop and country album, but it only goes to show that Miss Anderson is the master (or mistress) of both. Cam Mullins and Glen Suttan do a fine job of arranging, and Lynn tackles some tough ones, already proven by others. In fact, half of the songs on the

**SPIRIT—The Best of Spirit**, Epic KE 32271 (Columbia). The original Spirit were a strongly creative and imaginative group with a large and loyal following, and this set showcases not only some of their best material but their instrumental and vocal capabilities at their highest. Strong harmony vocals were a major factor in the band, behind a powerful lead. Another high point is the simple arrangements which work so well and the excellent writing of the band. A good introduction for those unfamiliar with the group and a fine anthology for their fans.

Best Cuts: "1984" (first time on an LP), "Mr. Skin," "Nature's Way."

Dealers: Band has a strong and loyal following who will watch for this collection.

**ALBERT HAMMOND—The Free Electric Band**, MUMS KZ 32267 (Columbia). That "Never Rains In Southern California" phenomenon turns in a far more sophisticated set on his second album, though the LP seems lyrically uneven because not all the cuts are as outstanding as the title song. Some of the more obvious AM prospects on the album seem more contrived than the laid-back and extended numbers. Hammond's vocals are smoothly unobtrusive but effective and the tight-knit rhythm production is unflawed. Album may yet deliver a hit single but it is probably a transitional effort with the next time out letting Hammond get all his strengths together.

Best cuts: "Free Electric Band," "Smokey Factory Blues," "Peacemaker."

Dealers: Artist can go rock or easy listening.

**TINA HARVEY**, UK, UKS 53103 (London). An exceptionally versatile debut set from this young British vocalist who manages to capture almost every style of music popular in the past 10 years as well as taking material and converting it completely into her own style. Ms. Harvey handles the folk-rock of Dylan with expression, the Motown soul sound brilliantly, pure folk and transforms the hardest material from the Stones into a beautiful ballad. The voice is not a perfect one, but its moods are many and all are excellent. Fine production from Jonathan King also aids this set.

Best cuts: "Like a Rolling Stone," "Nowhere to Run," "Have You Seen Your Mother, Baby, Standing in the Shadow?," "Lili Marlene."

Dealers: Stock with rock and pop vocalists.

**LOOKING GLASS—Subway Serenade**, Epic KE 32167 (Columbia). In their first outing since "Brandy" got them a number one single, the former New Jersey frat circuit band puts together a very satisfying set with all the excellences of current AM standards; smooth tight beat and harmonies. "Jimmy Loves Mary-Anne," the single, is reminiscent in texture of their previous hit and most of the other cuts are of nearly the same caliber. The group's distinctive lead singer tends to get a bit repetitious over 10 cuts and better programming or more group harmonizing might help.

Best cuts: "Jimmy Loves Mary-Anne," "City Lady," "Are You Dreamin'."

Dealers: Back jacket with simulated mosaic of subway sign will make effective display.

**GLENCOE—The Spirit of Glencoe**, Epic KE 32353 (Columbia). Good, easy sounding rock set. Best cuts: "Born in the City," "Roll on Bliss."

**THOSE GLORIOUS MGM MUSICALS**, MGM 2-SES-42-ST. This is the best of two LP's released by MGM of old film soundtracks. It stands out because the music is from "Show Boat" with music by Jerome Kern and Oscar Hammerstein II and "Annie Get Your Gun" by Irving Berlin. Kathryn Grayson and Howard Keel and Betty Hutton and Keel are the stars.

LP have been previously cut by someone, which phases her not one bit. Just proves she should have done them in the first place.

Best cuts: "I'm Still Loving You," "Sing About Love."

Dealers: Another album headed for more than one market. A lot of these should cross-over.

**BUCK OWENS & SUSAN RAYE—The Good Old Days (Are Here Again)**. Call this a mostly happy album, with just a couple of less than happy ones thrown in for balance. Buck has that happy, vibrant quality, while Susan is equally effervescent. Together they come on well, handling the duets with perfection. It should turn on their legions of followers, and give the jocks plenty to offer in between the ballads.

Best cuts: "Taste Of My Wine," "I Think I'm Going To Like Loving You," "Arms Full of Empty."

Dealers: Both artists have a huge consumer potential, and together everything is double.

## Soul

**TYRONE DAVIS—Without You In My Life**, Dakar DK 76904 (Brunswick). Being one step away from the soft soul sounding school has its advantages. Tyrone is an excellent example of a vocalist whose gutsy qualities enable him to span two thematic schools: the traditional, earthy, commercial lover man-songman and the new soft sounding love me advocate. By the number of producers and arrangers working on this project, one gets the impression that Davis was searching for a new sound. The interesting thing is that all his material has a continuity of theme and sound that all the producers sound like they are one and the same. Still, credit Willie Henderson, Richard Parker and Monk Higgins with retaining the top quality soul sound of today. Arrangers William Sanders, James Mack, Willie Henderson, Thomas Washington and Monk Higgins, are dead square in the corner of the current soul sound market with their tight brass chorus and thumping foreground bass.

Best cuts: "Wrapped Up In Your Warm and Tender Love," "Without You In My Life," "I Got a Sure Thing."

Dealers: chart mover Davis is solid sales in the soul field. His career retains a steady movement forward.

**THE J.B.'s—Doing It To Death**, Polydor PE 5603. Fine soul set paced by driving horn section and intricate guitar and rhythm work. Vocals are done in a talking, almost off-hand manner yet are extremely effective as a vehicle to get the music going. James Brown produced and arranged this LP, as well as composing all the tunes for it, and while some of his style is naturally reflected in the vocals and instrumental backup, the band has really found a strong niche of its own.

Best cuts: "Doing It to Death," "More Peas."

Dealers: LP is a sure soul seller, but may also move to pop market. Place in both areas and mention Brown in header card.

**MANHATTANS—There's No Me Without You**, Columbia KC 32444. This vocal quintet has been performing together for nine years and their sound is as current and contemporary as are all the other soft sounding male soul acts. There is a nice, deep, sexy bass voice which introduces several of the tunes and there are enough "babies" and repeating phrases to capture one's mind and attention. The voices

trail the lead singer, causing an effect of one force working behind another. Instrumentally, the boys are supported by eight sidemen and strings. What's nice about this group's work is that it doesn't fall into the complete trap of copy catting all the other smooth, falsetto voiced groups. They have retained some rondel effects and some down home gutsiness.

Best cuts: "There's No Me Without You," "Soul Train," "Falling Apart at the Seams."

Dealers: this is a slick and polished soul act with pop crossover potential.

## also recommended

**JOHN LEE HOOKER—John Lee Hooker's Detroit**, United Artists UA-LA127-J3. Loose and rambling, this three-record set encompasses blues cut from 1948-'52. This is gutbucket, traditional singer/guitarist material. Best cuts: "My Baby She's Long and Tall," "She Quit Me," "How Long Can This Go On," "The Story of a Married Woman," "Long, Long Way From Home."

(Continued on page 56)



**Mama was right!**

# THE SPRINGFIELD REVIVAL'S

new single

## "Mama Was Right"

K14559

**is a definite hit!**

From their new album



**SEE THE SPRINGFIELD REVIVAL ON TOUR WITH THE OSMONDS—**

**AUG.**

- |   |   |
|---|---|
| 3, 4 FAIR . . . . . Allentown, Pa.                  | 17 MUNICIPAL<br>AUDITORIUM . . . . . Nashville, Tenn.           |
| 6 CIVIC CENTER . . . . . Charleston, West Va.       | 18 STATE FAIR . . . . . Indianapolis, Ind.                      |
| 7 CIVIC ARENA . . . . . Pittsburgh, Pa.             | 20, 21 STATE FAIR . . . . . Des Moines, Iowa                    |
| 8 CONVENTION CENTER . Cleveland, Ohio               | 22 MUNICIPAL<br>AUDITORIUM . . . . . Kansas City, Kansas        |
| 10 COBO HALL . . . . . Detroit, Mich.               | 24 ARLINGTON PARK<br>(Rack Track) . . . . . Arlington, Illinois |
| 11 CINCINNATI<br>GARDENS . . . . . Cincinnati, Ohio | 25 FAIR . . . . . DuQuoin, Illinois                             |
| 13 THE OMNI . . . . . Atlanta, Ga.                  | 27, 28 STATE FAIR . . . . . Columbus, Ohio                      |
| 14 GARRETT COLISEUM . . . . . Montgomery, Ala.      | 30 CANADIAN NATIONAL<br>EXPOSITION . . . . . Toronto, Canada    |
| 15 LEGION FIELD . . . . . Birmingham, Ala.          |   |
| 16 MID-SOUTH<br>COLISEUM . . . . . Memphis, Tenn.   |   |



A  
**GTO**  
Production



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# Top Album Picks

## Jazz

**DONATO/DEODATO**, Muse MR 5017. Warm nights and gentle breezes and a drink at sunset: the romantic images of the good life abound continuously as one listens to this beautiful music. Eumir Deodato has conceived a cauldron of sparkling spirits, marrying the shoulder swaying rhythms of Brazil with the richness of jazz improvisations. Joan Donato, who gained notoriety in the early 1960's for his bossa nova work with Stan Getz, is back home in a comfortable setting: his own Brazil touched ever so impressively by sincere sounding ensemble work led by trumpeter Randy Brecker and trombonist Michael Gibson. Donato's keyboard work has a soft lilt, recalling his own jazz-tinged abilities. The lineup of other studio players is first-rate: Ray Barretto on congas; Airto on miscellaneous dangling and tinkling instruments and Bob Rose on guitar. The melody instruments play with conviction and controlled fire while the percussion section crosses the ocean to assimilate with the roots of Brazil and Latin America.

Best cuts: "Whistle Stop," "Nightripper," "Batuque."  
Dealers: stock in jazz and Latin sections.

**TERESA BREWER, COUNT BASIE, THAD JONES—The Songs of Bessie Smith**, Flying Dutchman FD 10161 (RCA). This is a real delightful surprise. Teresa is able to modify her vocal range to do legitimate blues interpretations of Bessie's songs. The Basie band plays with an enlightened richness, with Thad Jones' charts allowing all the stellar musicians to have fun blowing. The LP is really the collective skills of Basie at the piano, the band playing fine ensemble jazz and Teresa presenting a new side of her consummate skills: that of the blues singer. Jazz stations should have a programming treat with so much good Bessie and Basie. At first listening you might not realize that this is the pop singing Teresa, but lay low brother, she really gets into the lyrics, with blues playing always surrounding her. The solo breaks are a joy which add zest to the songs. Teresa knows how to growl and cajole and the

Basiemen growl and cajole and swing with grand eloquence. Side two is more up-tempo, pushing Teresa to belt more.

Best cuts: "Gulf Coast Blues," "Down Hearted Blues," "I Ain't Gonna Play No Second Fiddle."

Dealers: the cover has a fine painting of Bessie while the "other" cover lists all the players with a good photo of Count Basie, Teresa and Thad Jones.

**BOBBY HACKETT—What a Wonderful World**, Flying Dutchman FD 10159 (RCA). A top set of arrangements of some of the finest compositions of America's musical history, all done in a fine jazz style. Hackett is certainly a premier star of the trumpet, but he receives plenty of help from such as Warren Covington on trombone, Hank Jones on piano and Teresa Brewer on vocals on several of the cuts. All in all, this is a set to bring back memories or to introduce those unfamiliar with the brilliance of well-arranged but at times almost improvisational jazz to its many joys. Credit must also be awarded to producer Bob Thiele.

Best cuts: "Muskrat Ramble," "South Rampart Street Parade," "My Melancholy Baby."

Dealers: Jazz is enjoying a resurgence, Ms. Brewer has a strong LP out and nostalgia is in. There are lots of places to place this set.

**RAY BARRETTO—The Other Road**, Fania SLP 00448. American jazz bands like to play Latin music. This is an authentic turn-about: Latin musicians playing 100 percent solid American jazz. Fania may have come up with a sleeper jazz LP it's that

good. Barretto is the leader, playing congas, but surrounded by top New York Latin musicians and Billy Cobham, on loan from Atlantic. The trumpet section has a pleasant bite to its attack; the electric bass and amplified piano play very today runs and the flute has all the spice of a Latin dish. This LP can easily qualify for programming on jazz outlets. Monk's "Round About Midnight" is the simplest cut for DJ's to work with if they feel a hesitancy to use anything from this New York Latin sound. But there is a cogent feeling to the music, representative of the way good Latin bands play.

Best cuts: "The Other Road," "Round About Midnight," "Little Ting."

Dealers: Barretto is a well-known name in Latin music. Stock in both jazz and Latin bands.

**LONNIE LISTON SMITH—Astral Traveling**, Flying Dutchman FD 10163. There is a mystical, spiritual school of jazz which has emerged, with such leaders as Sun Ra and Alice Coltrane. Pianist Smith has lines in common with these two personages. His music has that mystical quality which is tied inexorably to the avant-garde school of playing. Smith's playing swirls and curls within and without of the arrangements—which are all his own tunes. Bassist Cecil McBee, drummer David Lee Jr. George Barron on soprano and tenor saxophones and Joe Beck on guitar, are joined by several Indian and Latin percussionists. The melding produces an American-Indian-Latin of improvisations, all of which are held cogently together. This is 1970's jazz which has the ability to retain listener interest. But it is all ethereal material.

Best cuts: "Astral Traveling," "In Search of Truth."

Dealers: this is the most modern of modern music. Keep it away from the dixieland stuff.

## also recommended

**WALTER BISHOP JR.—Fourth Cycle, Keeper Of My Soul**, Black Jazz BJQD 14 (Ovation). Former Charlie Parker pianist Bishop works with four Los Angeles sidemen, three of whom have never recorded before—but they have pulled off a major success. This jazz is exciting and adventurously listenable. A strong African under-

current wafts its way through much of the material. Best cuts: "Soul Village," "Keeper of My Soul," "Sweet Rosa."

**SHELLY MANNE & Co.—Signature**, Flying Dutchman FD 10150 (RCA). Return with us now to 1944 when swing meant good, clean listening enjoyment. This is a taste

of that wartime period when drummer Manne was playing with Johnny Hodges, Eddie Heywood, Barney Bigard, Ray Nance, John Simmons and Aaron Sachs in New York. These 78's sound pretty good. Best cuts: "On the Sunny Side of the Street," "Moonglow," "Night and Day."

## Comedy Picks

**DAVID FRYE—Richard Nixon: A Fantasy**, Buddah 1600. The best impersonator of Richard Nixon's voice has come up with the funniest LP of all since Watergate became a comedy writer's goldmine. The theme of the LP traces President Nixon's "involvement" in Watergate through his incarceration in Folsom Prison and his ex-

clusion. He wakes up to find he's only been dreaming. Along the way we meet such personalities as Walter Winchell, Marlon (Godfather) Brando, William F. Buckley, Ted Kennedy, Howard Cosell, Rod Steiger, Billy Graham, Nelson Rockefeller, among

others. Gabe Kaplan and Eric Cohen are the authors of the "story" and there are genuinely funny one liners which highlight the situations Nixon gets himself into.

Dealers: an off-beat idea to promote this LP might be in-store play. Stock in comedy.

## Latin

**MARGO ANTONIO VAZQUEZ—El Romantico**, Peerless 1653 (Sunshine). Without doubt, this is one of the best Latin albums to hit the market all year, if not in several years. Marco Vazquez, supported on five tunes by the extraordinary guitar work of Antonio Bribiesca, and with exceptional vocal control, has literally performed an album of masterpieces. He charms, he cajoles, he commands. Great entertainment!

Best cuts: "El Pastor," "Alborada," "Dos Arbolitos," but several other cuts are also commendable.

Dealers: Good for all Latin markets anywhere.

**JUAN TORRES—Y Su Organo Melodic Vol. 17 La Hora De Pensar En Ti**, Musart 1610, (Musical Records). Persuasive, compelling, fascinating organ-instrumentals by an outstanding musician. Best cuts: "Me Esta Matando Suavemente Con su Cancion (Killing Me Softly With His Song)," "El Ultimo Tango en Paris."

**FLOR SILVESTRE—Canciones Con Alma**, Musart 1602, (Musical Records). A good solid LP overall of love ballads. Best cuts: "Vuelve," "Tormento," "Quisiera."

**FERNANDO RIOS—Tuyo Y Mio**, Peerless 1654 (Sunshine). There are few things more exciting to listen to than a good mariachi group; Fernando Riso capitalizes on this captivating harmonic sound and his vocal style, with commanding emotion word for word, not only blends with the sweeping feelings of the music, but overpowers the listener. Best cuts: "Eres Tu" and the title tune "Tuyo y Mio."

## Classical

**BACH: Concerto in D; Partita in B Minor; Trio No. 6; F. COUPERIN: Messe pour les Paroisses, and others—Anthony Newman**, Columbia M-32229. Interesting album offering performances on harpsichord, organ, and pedal harpsichord. Playing is brilliant, if somewhat mannered. Audience aimed at is obviously the growing group of young baroque converts who may not object to such "heresies" as scattering excerpts from an organ mass between other selections on the record. In any case, they'll be most excited by the Bach, offered here in larger-than-life, aggressive sound.

Dealers: A smart merchandising move might be to place this entry in contemporary bins, as well as or the classical side, to better reach Newman's following among rock-classical crossoverers.

**WARSAW CONCERTO & OTHER FAVORITE SHOWPIECES—Leonard Pennario**, Hollywood Bowl Symp. Orch. (Dragon, Newman, Rosza), Angel S-36062 (Capitol). Choice items out of the Capitol vaults, designed to tease and then please countless listeners to light music. Pennario is equally adept at milking the sentiment of "Liebestraum," or projecting the brilliant fingerwork of the Litoff "Scherzo" which, together with the title score, here join equally accessible items by Rachmaninoff, Bath, Rosza and Gershwin.

Dealers: Should move in healthy quantities if adequately displayed. Romantic cover art should help here.

## also recommended

BACH: Cantatas, Nos. 202, 209, 211 & 212—Elly Emeling, Gerald English, Sigmund Nimsgern, Collegium Aureum, BASF HF 20330. Interesting 2-record collection of four secular cantatas, comprising the masterly "Wedding," and the lighter but enjoyable "Peasant" and "Coffee," plus the rather bland Italian cantata "Non sa che siz delore, whose authorship by Bach has been disputed. Performance and recording are fine, but the package suffers competitively from the lack of any texts or translations.

## Spoken Word

**IT CAN'T HAPPEN HERE**, Michael Lewis, Caedmon MIC TC 1378. This condensed version of the highly praised Sinclair Lewis novel published in 1935 ties in with deadly accuracy with leading events of today, namely the Watergate affair. All

in all, a topical, vividly read (by the author's son), album gets to the bottom, and the top, of our American dream.

Dealers: Cover design is especially interesting, depicting bugging devices. Should sell, especially because of today's headlines. bubbling under hot 100

- 101—YOU'RE GETTIN' A LITTLE TOO SMART, Detroit Emeralds, Westbound 213 (Chess/Janus)
- 102—HANG LOOSE, Mandrill, Polydor 14187
- 103—THINK, James Brown, Polydor 14177
- 104—STONED OUT OF MY MIND, Chi-Lites, Brunswick 55500
- 105—STAY AWAY FROM ME, Sylvers, MGM 14579
- 106—JUST DON'T WANT TO BE LONELY, Ronnie Dyson, Columbia 4-45867
- 107—LONELINESS, Brown Sugar, Chelsea 78-0125 (RCA)
- 108—LOVIN' ON BORROWED TIME, William Bell, Stax 0157 (Columbia)
- 109—MUSIC, MUSIC, MUSIC, Teresa Brewer, Flying Dutchman 85027 (RCA)

## Bubbling Under The HOT 100

- 110—GYPSY DAVY, Arlo Guthrie, Reprise 1158
- 111—ROCKY MOUNTAIN WAY, Joe Walsh, Dunhill 4361
- 112—WATERGATE BLUES, Tom T. Hall, Mercury 73394 (Phonogram)
- 113—TELL IT LIKE IT IS, Oscar Weathers, Blue Candle 1498
- 114—EVIL, Earth, Wind & Fire, Columbia 4-45888
- 115—UNTIL IT'S TIME FOR YOU TO GO, New Birth, RCA 0003
- 116—TO KNOW YOU IS TO LOVE YOU, B.B. King, ABC 11373

- 117—SEND A LITTLE LOVE MY WAY, Anne Murray, Capitol 3648
- 118—THE ANSWER (Should I Tie A Yellow Ribbon Round the Ole Oak Tree), GSF 6901
- 119—LET ME BE YOUR EYES, Timmy Thomas, Glades 1712
- 120—MAYBE BABY, Gallery, Sussex 2591
- 121—DON'T FIGHT THE FEELINGS OF LOVE, Charley Pride, RCA 74-0942
- 122—WOULDN'T I BE SOMEONE, Bee Gees, RSO 404 (Atlantic)
- 123—LET ME BE YOUR EYES, Timmy Thomas, Glades 1712
- 124—DON'T LET IT END, Miracles, Tamla 54237 (Motown)
- 125—SUMMER (The First Time), Bobby Goldsboro, United Artists 251

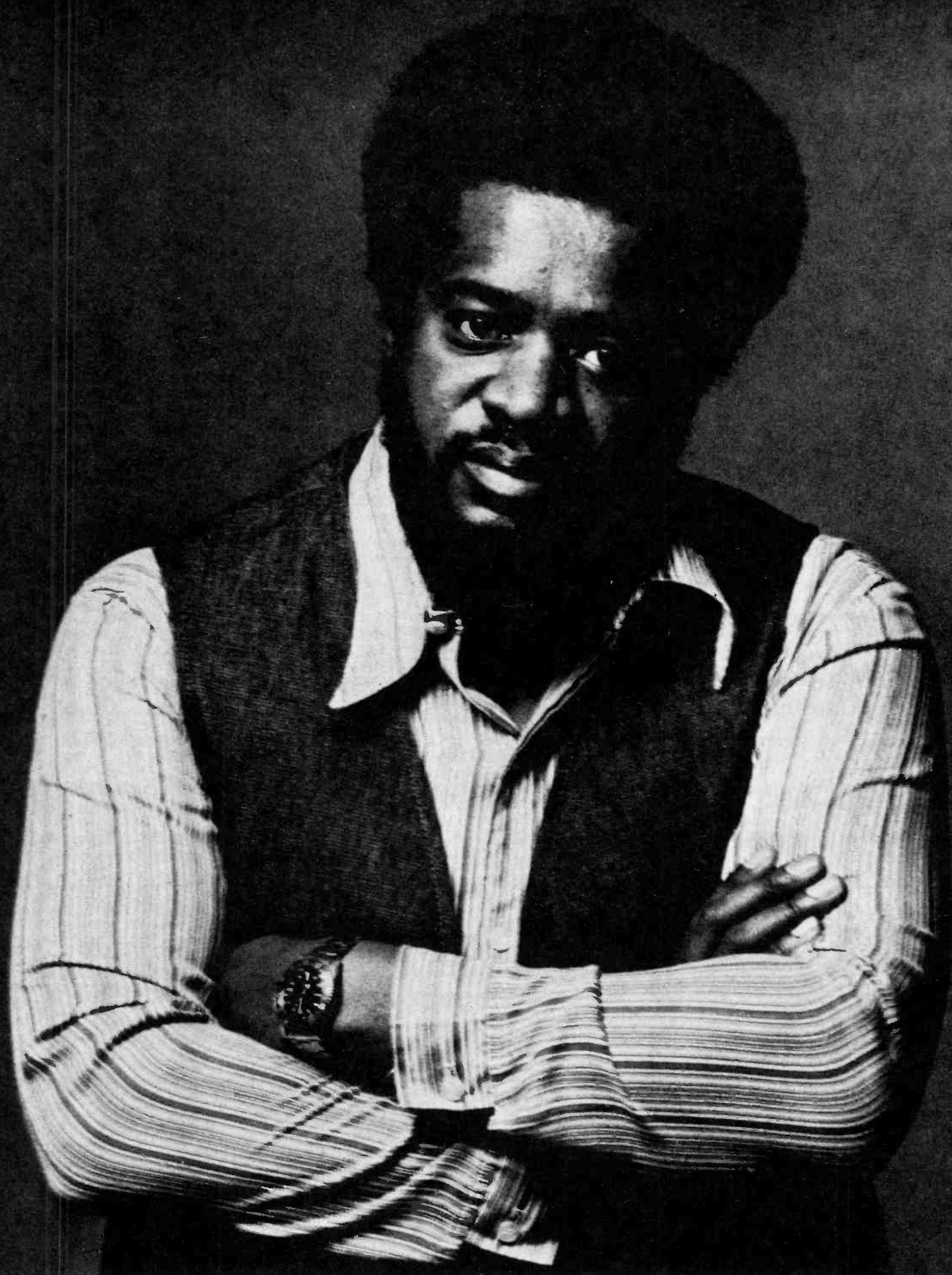
## Bubbling Under The Top LP's

- 201—SEESAW, Original Cast, Buddah BDS 95006
- 202—BRIAN AUGER'S OBLIVION EXPRESS, Closer To It, RCA APL1-0140
- 203—SYLVERS, II, Pride PRD 0026 (MGM)
- 204—JERRY REED, Lord, Mr. Ford, RCA APL1-0238
- 205—JIMMY BUFFETT, A White Sports Coat & A Pink Crustcean, Dunhill DSX 50
- 206—INTRUDERS, Super Hits, Gamble KZ 32131 (Columbia)
- 207—MICK COX BAND, Capitol ST 11175
- 208—LETTERMEN, Alive Again—Naturally, Capitol SW 11183
- 209—JERRY BUTLER & BRENDA LEE EAGER, The Love We Have, Mercury SRM 1-660 (Phonogram)

- 210—LYNN ANDERSON, Top Of The World, Columbia KC 32429
- 211—WILLIE NELSON, Shotgun Willie, Atlantic SD 7262
- 212—ALAN PRICE/SOUNDRACK, O' Lucky Man, Warner Brothers BS 2710
- 213—DANNY O'KEEFE, Breezy Stories, Atlantic SD 7264
- 214—MARTIN MULL and His Fabulous Furniture In Your Living Room, Capricorn SP 0117 (Warner Brothers)
- 215—BABE RUTH, 1st Base, Harvest SW 11151 (Capitol)

- 116—TYRONE DAVIS, Without You In My Life, Dakar DK 76904 (Brunswick)
- 217—PETE FOUNTAIN, Crescent City, MCA 336
- 218—GREENSLADE, Warner Brothers B 2698
- 219—UNDISPUTED TRUTH, Law of the Land, Gordy G 963 L (Motown)
- 220—ALBERT HAMMOND, The Free Electric Band, Epic KZ 32267 (Columbia)
- 221—CASHMAN & WEST, Moondog Serenade, Dunhill DSX 50141
- 222—PAPERMOON, Soundtrack, Paramount PAS 1012 (Famous)
- 223—WAYLON JENNINGS, Honky Tonk Heros, RCA APL1-0240
- 224—RARE BIRD, Epic Forest, Polydor PD 5530
- 224—BRADY BUNCH, Phonograph Album, Paramount PAS 6058 (Famous)





## They said it couldn't be done. He done it.

They said a so called "jazz" album could never survive in the rarified atmosphere of the r&b and pop charts.

But in the case of one Donald Byrd, it's happening right now.

BLACK BYRD was released in the

middle of January and a few weeks later it was the #1 album on all the jazz charts.

That should have been the end of it, but BLACK BYRD kept flying. This time to the top of the r&b charts. Then an incred-

ible thing happened.

Today the fantastic soaring BLACK BYRD is perched way up in the left hand column of the pop charts.

Congratulations, Donald.

We were only waiting for this moment to arrive.



**Donald Byrd, Black Byrd on Blue Note Records & Tapes**

Number of singles reviewed  
this week 109 Last week 107

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It's interesting to look back in time and see what happens to a single once it's released. If it gets major promotional efforts from a company because the artist is new or the music is special, then it has a chance. If the artist is a superstar, then the promotion isn't really necessary because the name value of the performer will draw the attention of radio programmers.

But what if the artist isn't a superstar? Then promotion is vital. Each week, when record promotion men come to visit us, they impart which records are being "worked on" and which the company has no real great interest in because they merely pass them along without any energetic comments.

It is recognized that if a label releases 10 singles in one week, for example, its promotion force cannot work on 10 singles with equality. So the top powers select the singles which are to be worked and the remainder are merely "released" that week.

As a case in point, RCA's May 1 release had seven singles by such names as John Denver, Austin Elliot, Ronnie McNair, Hugo Montenegro, Archie Campbell, Jerry Reed and Austion Roberts. What happened? John Denver's "I'd Rather Be a

## Chartalk

Cowboy" went to 62 and Jerry Reed's "Lord Mr. Ford" went to three on the country charts and 79 on the pop survey.

What of the other artists? Not much happened. Of the seven singles, Montenegro's was the only instrumental—but it wasn't merely an instrumental. It was a clever, modern blending of synthesizer with contemporary rhythms within a small group setting of the Neil Diamond song "Porcupine Pie." It was our top pop also recommended pick in the May 12 issue.

Since RCA chose not to do anything promotionally with the song, the disk has been on its own, and according to company reports it has been garnering substantial MOR play around the country, as well as being programmed on such top 40 stations as: KFJZ-AM Ft. Worth; WLW-AM Cincinnati; WBBQ-AM Augusta; WNEX-AM

Macon, Ga.; KAAY-AM Little Rock; WKXY-AM Ocala, Fla. Among the middle-of-the-roads playing the song have been KFI-AM Los Angeles and WPAT-AM Patterson, N.J. But there's been no coordinated efforts to pull all the airplay action together and seek national exposure.

The single stands as representative of all the good records which are overlooked by all the manufacturers, resulting in the public's loss at not gaining a chance to hear and enjoy special creativity.

In the final analysis, the artist who strives to be inventive and original is frustrated because he was passed over by his company, and the public is denied the pleasure of discovering something extraordinary.

On another note, Janis Joplin and Jimi Hendrix, both super names in the hard school of rock and both dead of these three years, are riding a crest of new popularity as evidenced by the chart performance of two LP's lauding their talents. Janis' "Greatest Hits" package on Columbia is a starred 68 after three weeks and Hendrix "Soundtrack Recordings" on Reprise (from an upcoming film), is a starred 95.

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.

**GLADYS KNIGHT & THE PIPS**—All I Need Is Time (3:22); producer: Joe Porter; writer: B. Reneau; publisher: Chess, BMI, Soul 3510. (Motown). Gladys' rich, powerful voice and the tender support from her family tell the story about needing time—"maybe 1000 years, a million tears"—to get over a past love. Gladys starts out quiescent but explodes with urgency, taking the listener through the emotionalism of broken hearts. Flip: no info available.

**ROD STEWART**—Twisting the Night Away (3:15); producer: Rod Stewart; writer:

**EDWARD BEAR**—Walking on Back (3:00); producer: Gene Martynec; writer: Bob Kendall; publisher: Afterthought, BMI, Capitol 3683.

**THE J. GEILS BAND**—Make Up Your Mind (3:16); producer: Bill Szymczyk; writers: P. Wolf, S. Justman; Juke Joint, Walden, ASCAP, Atlantic 45-2974.

**AIRTO**—Parana (3:30); producer: Creed Taylor; writer: Hugo Fattoruso, Airtio Moreira; Good Morning, BMI, CTI 15.

## Pop

Sam Cooke; publisher: Kags, BMI, Mercury 73412. Sam Cooke's old hit gets Rod's raspy, propelling vocal treatment with lots of drum and guitar energy. The arrangement retains the feel of the early 60's with the guitar run devoid of any spectacular performance. Flip: True Blue (2:45), Lady Day (3:22); producer: same; writers: (1)

Rod Stewart, R. Wood (2) R. Stewart; publishers: Three Bridges, WB, ASCAP; MRC, BMI.

**THE EDGAR WINTER GROUP**—Free Ride (3:05); producer: Rick Derringer; writer: D. Hartman; publisher: Silver Steed, BMI, Epic 5-11024 (Columbia). Free wheeling rhythm riffs and tight, vocal harmonies blend perfectly on this very commercial song offering aid and assistance via a "free ride" to the right side of living. There is a subliminal Sly Stone type of message here. Flip: no info available.

### also recommended

**ALBERT HAMMOND**—The Peacemaker (2:38); producer: Albert Hammond; writers: A. Hammond, M. Hazelwood; publishers: Landers-Roberts, April, ASCAP; MUMS 6021 (Columbia).

**DEODATO**—Rhapsody in Blue (3:45); producer: Creed Taylor; writer: George Gershwin; publisher: New World, ASCAP, CTI 16.

**STEVE GOODMAN**—Somebody Else's Troubles (3:48); producer: Arif Mardin; writer: S. Goodman; publishers: Buddah, Turnpike, Tom, ASCAP, Buddah 369.

**SAVOY BROWN**—Coming Down Your Way (3:05); producer: Barry Murray; writer: Lynton; publisher: Caesar, PRS, Parrot 45-40075 (London).

**THE HOLLIES**—Slow Down (2:28); producers: The Hollies; writers: M. Leslie, B. Day; publisher: Blackwood, BMI, Epic 5-11025 (Columbia).

## Soul

**ANN PEEBLES**—I Can't Stand The Rain (2:31); producer: Willie Mitchell; writers: Ann Peebles, D. Bryant, B. Miller; publisher: Jec, BMI, HI 45-2248 (London). Ms. Peebles has a welcome inventiveness to her new entry. It's basically a churning, intense piece, but with lots of production surprises like a plucked guitar rain imitation, some interesting organ banshee wails and the Peebles voice cracking into a near-yodel on the title line. A treat for the mind as well as the ears. Flip: no info available.

### also recommended

**MARY MCCREARY**—Evil Woman (2:51); producer: D.J. Rogers; writers: Lawrence Hill, Mary McCreary; Skyhill, McCreary, BMI, Shelter 40096 (MCA). (Soulful cut featuring powerful vocals and strong piano arrangements. Song could cross over to pop as well as reaching soul audience.)

**THE JACKSON SISTERS**—I Believe In Miracles (2:57); producers: B. Taylor, P. Moore, R. Walker, D. Atfield; writers: B. Taylor, M. Caponni; publisher: Lethal, BMI, Prophecy 3005 (Columbia).

**TAVARES**—Check It Out (3:25); producer: Robert Bowies; writers: Butler, Osborn; publisher: Haymarket, BMI, Capitol 3674.

**THE M.G.'S**—Sugarcane (3:09); producers: Donald (Duck) Dunn, Al Jackson, Jr.; writers: Dave Madden; publisher: Hummingbird, no society listed, STAX 0169 (Columbia).

## First Time Around

(These are new artists deserving airplay and sales consideration)

**CANDY & SWEETS**—I Want To Give You Everything (2:23); producer: Larry Weiss; writer: L. Weiss; publisher: Larry Weiss, ASCAP, 20th Century 2044. Interesting duet in soul vein featuring voices separately before merging together. String arrangement mixes in well with the soul flavor.)

**MARY MCCREARY**—Evil Woman (2:51); producer: D.J. Rogers; writers: Lawrence Hill, Mary McCreary; Skyhill, McCreary, BMI, Shelter 40096 (MCA). (Soulful cut featuring powerful vocals and strong piano arrangements. Song could cross over to pop as well as reaching soul audience.)

**CASSANDRA MORGAN**—Isn't It Hard To Tell The Truth (3:20); producer: Tony Romeo; writers: T. Romeo, C. Morgan; publisher: Wherefore, BMI, Three Brothers 401 (CTI). (Story ballad with exceptionally strong voiced singer and excellently arranged, powerful backup vocals and instruments. Could hit pop and MOR markets.)

**MARLYS ROE**—Carry Me Back (2:56); producer: Neil Wilburn; writers: Dan Hoffman, Chuck Woolery; Dunbar/Algee (BMI); GRC 1002. The Atlanta-based label put out its first country single and scores with a sleeper. Not only is she an exceptionally good singer, but the material is outstanding. It marks a great start for the firm, and for Miss Roe. Flip: No info available.

**HANK LOCKLIN**—Jonas P. Jones (3:29); producer: Ronny Light; writer: Ben Peters; Ben Peters Music (BMI); RCA 0031. Locklin has been lying back waiting for the right piece of material, and this is it. The story-song is strong, and Peters has put it together well. The flip side continues RCA's new policy of putting a former hit on the back. Flip: "Send Me The Pillow That You Dream On" (2:29); producer: Chet Atkins; writer: Hank Locklin; 4 Star (BMI).

**JOHNNY RUSSELL**—Rednecks, White Socks & Blues Ribbon Beer (2:46); producer: Jerry Bradley; writers: Bob McDill, Wayland Holyfield, Chuck Neese; Jack (BMI)/Jando (ASCAP); RCA 0021. The title of this would be good enough to sell the record, but it happens to be well put together. Bradley has done another fine production job as well, so watch this one soar. Flip: No info available.

## Country

**DORSEY BURNETTE**—Darlin' (Don't Come Back) (2:00); producer: Steve Stone; writers: Steve Stone, Dorsey Burnette; Brother Karl's (BMI); Capitol P-3678. Burnette has had some near misses, and now he has a genuine hit on his hands. With help from the Sound Company, he has handled a Larry Muhoberac arrangement with skill. It's his best ever. Flip: Sweet Lovin' Woman (2:45); producer: same; writer: Dorsey Burnette; publisher: same.

**JERRY FOSTER**—Copperhead (2:33); producers: Tommy Alsup and Johnny Morris; writers: Bob McDill, Jim Casey; Gold Dust (BMI); Cinnamon 764.

**CONNIE CATO**—Four On The Floor (3:05); producer: Joe Allison; writer: Lola Jean Dillon; Wilderness (BMI); Capitol P-3679.

**BOBBI MARTIN**—Now Lonely Is Only A Word (3:15); producer: Henry Jerome; writers: Rory Bourke & Gayle Barnhill; Chappell (ASCAP) and Unichappell (BMI); MGM 14587.

**DAVID FRIZZELL**—Take Me One More Ride (2:39); producer: Bob Morris; writer: Jack Lebsack; Blue Book (BMI); Capitol P-3684.

**GEORGE WALLACE, JR.**—Why Don't They Understand (2:50); producer: unlisted; writers: J. Henderson, J. Fishman; Tro-Hollis (BMI); MGM 14592.

### also recommended

**JOHNNY CASH, CARTER FAMILY & OAK RIDGE BOYS**—Praise The Lord & Pass The Soup (3:50); producer: Albert Hammond; writers: A. Hammond, M. Hazelwood; Landers-Roberts/April (ASCAP); Columbia 4-45890.

## 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, Barry Richards  
CHICAGO: WBBM-FM, Jim Smith  
CLEVELAND: WMMS-FM, John Gorman  
DAYTON: WVUD-FM, Kevin Carroll  
BRIAN AUGER'S OBLIVION EXPRESS, "Closer To It," RCA: WBUS-FM, KWFM-FM  
BABE RUTH, "First Base," Harvest: KSHE-FM, WRAS-FM, KNAC-FM, WGLF-FM  
BANG, "Music," Capitol: WKTK-FM  
BATTEAUX, "Batteaux," Columbia: WRAS-FM  
BRIAN CADD, "Brian Cadd," Chelsea: KNAC-FM  
CHICAGO, "VI," Columbia: KWFM-FM, WMMS-FM

HARTFORD: WHCN-FM, Paul Payton  
ITHACA: WVBR-FM, Dan Boyle  
LONG BEACH: KNAC-FM, Ron McCoy  
MIAMI: WBUS-FM, Cox McTravler  
NORFOLK: WOWI-FM, Larry Dinger

PHILADELPHIA: WMMR-FM, Dennis Wilen  
PROVIDENCE: WBRU-FM, Andy Ruthberg  
ROCHESTER: WCMF-FM, Bernie Kimball  
SAN DIEGO: KPRI-FM, Mike Harrison  
SAN JOSE: KSJO-FM, Doug Droese  
ST. LOUIS: KSHE-FM, Shelley Grafman

TALLAHASSEE: WOLF-FM, Daryl Stewart  
TUCSON: KWFM-FM, Allan Browning  
UTICA, N.Y.: WOUR-FM, Tony Yoken & Steven Huntington  
VALDOSTA, Ga.: WVVS-FM, Bill Tullis

CREEDENCE CLEARWATER REVIVAL, "More Creedence Gold," Fantasy: WGLF-FM  
CYMANDE, "Second Time Around," Janus: WKTK-FM  
CHARLIE DANIELS, "Honey In The Rock," Kama Sutra: WBUS-FM  
DR. MUSIC, "Dr. Music," GRT: CHUM-FM  
EL CHICANO, "El Chicano," MCA: KPRI-FM, KSJO-FM, CHUM-FM, WGLF-FM, KNAC-FM

JOHN FAHEY, "After The Ball," Reprise: WHCN-FM, WMMS-FM  
FRESH AIR, "Fresh Air," Columbia: WHCN-FM  
ARETHA FRANKLIN, "Hey Now Hey, (The Other Side Of The Sky)," Atlantic: WVUD-FM, KWFM-FM, WBUS-FM  
DAVID FRYE, "Richard Nixon: A Fantasy," Buddah: WHCN-FM, WMMR-FM, WCMF-FM



Hickory/MGM Records  
1st release is a country smash!

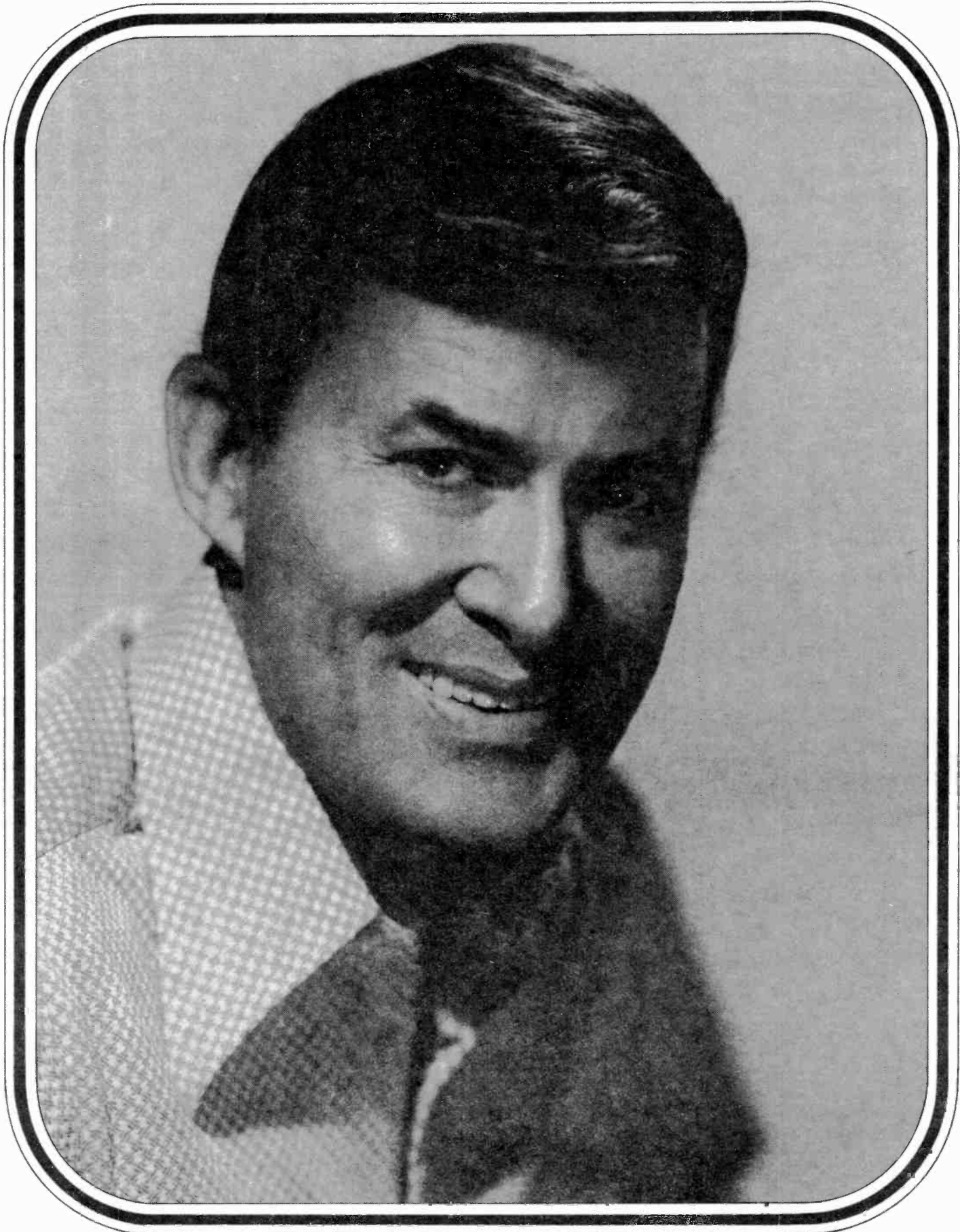
# "Touch The Morning"

by

HK 301

## DON GIBSON

No 6 on this week's Billboard Country Singles Chart!



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*Hickory*®



Records 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.

FREE RIDE—Edgar Winter Group (Epic 5-11024) PEACEMAKER—Albert Hammond (Mums 6021) TWISTIN' THE NIGHT AWAY—Rod Stewart, (Mercury 73412) SEE TOP SINGLE PICKS REVIEWS, page 58

Main chart table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE—Artist, (Producer) Writer, Label & Number (Distributing Label). Includes entries like BAD, BAD LEROY BROWN, YESTERDAY ONCE MORE, SHAMBALA, SMOKE ON THE WATER, WILL IT GO ROUND IN CIRCLES, DIAMOND GIRL, KODACHROME, BOOGIE WOOGIE BUGLE BOY, THE MORNING AFTER, GIVE ME LOVE (Give Me Peace On Earth), TOUCH ME IN THE MORNING, MONSTER MASH, MONEY, PLAYGROUND IN MY MIND, NATURAL HIGH, FEELIN' STRONGER EVERY DAY, SO VERY HARD TO GO, GET DOWN, I BELIEVE IN YOU (You Believe in Me), BROTHER LOUIE, LIVE AND LET DIE, MISDEMEANOR, UNEASY RIDER, HERE I AM (Come and Take Me), IF YOU WANT ME TO STAY, LONG TRAIN RUNNING, BEHIND CLOSED DOORS, WHERE PEACEFUL WATERS FLOW, HOW CAN I TELL HER, ANGEL, MY LOVE, DELTA DAWN, RIGHT PLACE, WRONG TIME, DOIN' IT TO DEATH, SOUL MAKOSSA, LET'S GET IT ON, ONE OF A KIND (Love Affair), ARE YOU MAN ENOUGH, SAY, HAS ANYBODY SEEN MY SWEET GYPSY ROSE, I'LL ALWAYS LOVE MY MAMA, I'M GONNA LOVE YOU JUST A LITTLE MORE BABY, ROLL OVER BEETHOVEN, THE HURT, NOBODY WANTS YOU WHEN YOU'RE DOWN & OUT, THERE'S NO ME WITHOUT YOU, GYPSY MAN, DADDY COULD SWEAR I DECLARE, SATIN SHEETS, YOUNG LOVE/A MILLION TO ONE, WHY ME, OVER THE HILL & FAR AWAY, BELIEVE IN HUMANITY/YOU LIGHT UP MY LIFE, CLOUDS, SOUL MAKOSSA—Afrigue, PILLOW TALK, WATERGRATE, MEET THAT LADY, EVERYONE'S AGREED THAT EVERYTHING WILL TURN OUT FINE, TIME TO GET DOWN, I WAS CHECKIN' OUT SHE WAS CHECKIN' IN, GOIN' HOME, PLASTIC MAN, NEVER, NEVER, NEVER, LOVE, LOVE, LOVE, GIVE YOUR BABY A STANDING OVATION, TEQUILA SUNRISE, AND I LOVE YOU SO, SWAMP WITCH, SWEET CHARLIE BABE, IT'S FOREVER, FINDER'S KEEPERS, DARLING COME BACK HOME, BLOCKBUSTER, FUTURE SHOCK, SWEET HARMONY, I'D RATHER BE A COWBOY, SIXTY MINUTE MAN, BABY I'VE BEEN MISSING YOU, LORD, MR. FORD, BONGO ROCK, MY MARIA, THERE YOU GO, WE'RE AN AMERICAN BAND, DIDN'T I, HE DID WITH ME, THEME FROM "CLEOPATRA JONES", SUNSHINE, ONE TIN SOLDIER, TOP OF THE WORLD, THERE IT IS, ROLAND THE ROADIE AND GERTRUDE THE GROUPIE, JIMMY LOVES MARY ANNE, MY MERRY-GO-ROUND, SYLVIA, SHOW BIZ KIDS, SMOKE, SMOKE, SMOKE (That Cigarette), FRIEND OF MINE, L.A. FREEWAY, BLACK BYRD, YOU WERE ALWAYS THERE.

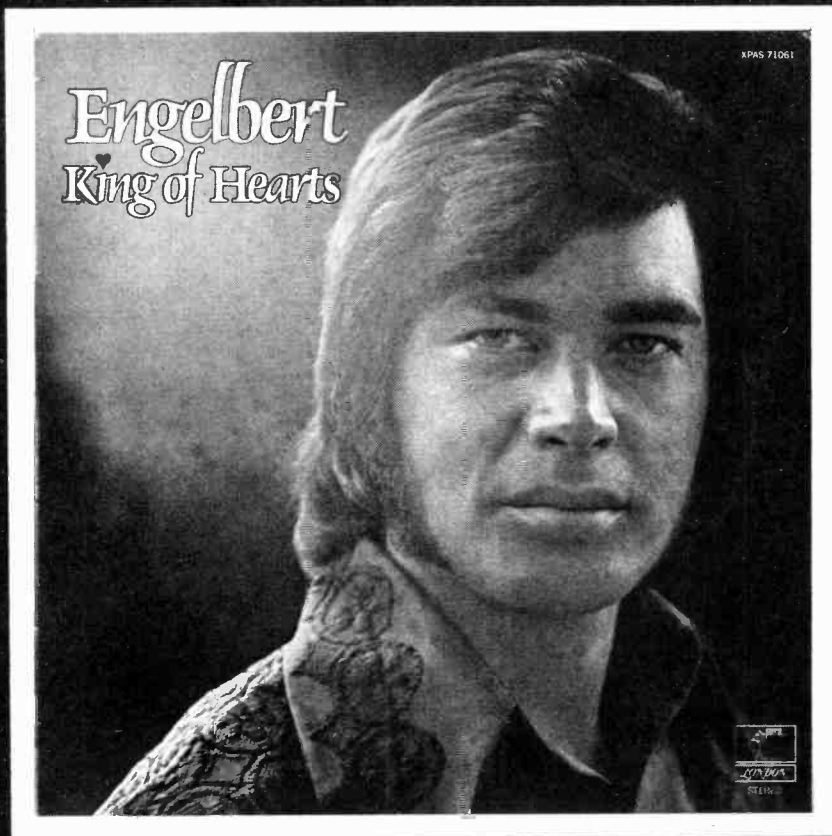
Sheet music suppliers listed are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. BB = Big Bells; B-3 = Big Three Pub.; CHA = Chappell Music; CPI = Cimino Pub.; HAN = Hansen Pub.; MCA = MCA Music; NAK = North American/Kane; PLY = Plymouth Music; PSP = Peer-Southern Pub.; SGC = Screen Gems/Columbia; WBM = Warner Bros. Music; WCP = West Coast Pub.

HOT 100 A-Z—(Publisher—Licensee)

A-Z index table listing song titles and their corresponding chart positions. Includes entries like A Million To One, Angel, Are You Man Enough, Baby I've Been Missing You, Bad, Bad Leroy Brown, Behind Closed Doors, Believe In Humanity, Black Byrd, Blockbuster, Bongo Rock, Friend Of Mine, Get Down, How Can I Tell Her, I'd Rather Be A Cowboy, I'll Always Love My Mama, I'm Gonna Love You Just A Little More, If You Want Me To Stay, In My Mind, It's Forever, Jimmy Loves Mary Anne, Kodachrome, Let's Get It On, Live And Let Die, Long Train Running, Lord Mr. Ford, Love Love Love, Love Love Love (A Dish-Tunes), Meet The Lady, Misdemeanor, Money, Monster Mash, The Morning After, My Love, My Maria, Say, Has Anybody Seen My Sweet Gypsy Rose, Natural High, Never, Never, Never, Nobody Wants You When You're Down, One Of A Kind, One Of A Kind (Love Affair), One Tin Soldier, Over The Hill & Far Away, Pillow Talk, Plastic Man, Playground In My Mind, Right Place, Wrong Time, Roland The Roadie And Gertrude The Groupie, Roll Over Beethoven, Satin Sheets, Say, Has Anybody Seen My Sweet Gypsy Rose, Shambaia, Show Biz Kids, So Very Hard To Go, Soul Makossa, Sweet Charlie Babe, Sweet Harmony, There It Is, There You Go, There's No Me Without You, Time To Get Down, Top Of The World, Touch Me In The Morning, Touch Me In The Morning (Stein & Van Stock), Turn Out Fine, Turn Out Fine (Hudson Bay), Watergate, Watergate (Rainy Wednesday), We're An American Band, Where Peaceful Waters Flow, Why Me, Will It Go Round In Circles, Yesterday Once More, Yesterday Once More (Almo/Hammer & Nails/Sweet Harmony), You Light Up My Life, You Were Always There, Young Love.

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Chart's Department of Billboard. Copyright 1973 Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.





**E**ngelbert's new album is very appropriately titled. "King Of Hearts." It includes ten beautiful songs. Like "I'm Stone In Love With You," "Do I Love You," (penned by Paul Anka), "I'm Leavin' You," and Chaplin's "Eternally." Produced by Gordon Mills.



**See the King of Hearts in concert:**

- JULY 13-26 . . . LAKE TAHOE, NEV. . . . . Sahara
- 27 . . . . . LONG BEACH, CALIF. . . . . Long Beach Arena
- 28 . . . . . SALT LAKE CITY . . . . . Univ. of Utah
- 29 . . . . . DENVER . . . . . Red Rocks Amphitheatre
- AUG. 1-5 . . . . . DETROIT . . . . . Pine Knob Pavilion
- 8 . . . . . PITTSBURGH . . . . . Civic Arena
- 9-10 . . . . . ALLENTOWN, PA. . . . . Allentown Fair
- 13-18 . . . . . WARWICK, F.I. . . . . Warwick Fair
- 20-25 . . . . . WALLINGFORD, CONN. . . . . Oakdale Fair
- 26 . . . . . NEW YORK CITY . . . . . Philharmonic Hall
- 29-30 . . . . . ARLINGTON PARK, ILL. . . . . Future America Fair
- AUG. 31-
- Sept. 1 . . . . . MINNEAPOLIS . . . . . Minnesota State Fair
- SEPT. 3-8 . . . . . BUFFALO, N. Y. . . . . Melody Fair
- 10-16 . . . . . SAN FRANCISCO . . . . . Circle Star Theatre
- 17-23 . . . . . LOS ANGELES . . . . . Universal Theatre



# Billboard TOP LP's & TAPE

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	SUGGESTED LIST PRICE				THIS WEEK	LAST WEEK	Weeks on Chart	★ 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	ARTIST Title, Label, Number (Dist. Label)	SUGGESTED LIST PRICE			
				ALBUM	8-TRACK	CASSETTE	REEL TO REEL						ALBUM	8-TRACK	CASSETTE	REEL TO REEL					ALBUM	8-TRACK	CASSETTE	REEL TO REEL
★ 18	3	3	CHICAGO VI Columbia KC 32400	5.98	6.98	6.98		★ 47	9	9	TOWER OF POWER Warner Brothers BS 2681	5.98	6.98	6.98		71	81	11	CHARLIE RICH Behind Closed Doors Epic KE 32247 (Columbia)	5.98	6.98	6.98		
2	3	20	PINK FLOYD The Dark Side of the Moon Harvest SMAS 11163 (Capitol)	5.98	6.98	6.98		37	32	25	BILLY PRESTON Music Is My Life A&M SP 3516	5.98	6.98	6.98		72	76	15	ELECTRIC LIGHT ORCHESTRA II United Artists UA LA040-F	5.98	6.98	6.98	7.98	
3	1	7	GEORGE HARRISON Living In The Material World Apple SMAS 3410	5.98	6.98	6.98		38	35	19	DR. JOHN In The Right Place Atco SD 7018	5.98	6.97	6.97		73	57	21	GLADYS KNIGHT & THE PIPS Neither One Of Us Soul S 737 L (Motown)	5.98	6.98	6.98		
4	2	9	CARPENTERS Now & Then A&M SP 3519	5.98	6.98	6.98		39	34	10	PERRY COMO And I Love You So RCA APL 1-0100	5.98	6.98	6.98		★ 74	130	2	ELVIS PRESLEY Elvis RCA APL 1-0283	5.98	6.98	6.98		
5	4	10	PAUL SIMON There Goes Rhymin' Simon Columbia KC 32280	5.98	6.98	6.98		40	41	6	TEN YEARS AFTER Recorded Live Columbia CZX 32288	7.98	9.98	9.98		75	53	13	URIAH HEPP Live Mercury SRM 2-7503 (Phonogram)	7.98	9.95	9.95		
6	6	6	CAROLE KING Fantasy Dde SP 77018 (A&M)	5.98	6.98	6.98		41	38	37	STEVIE WONDER Talking Book Tania T 319 L (Motown)	5.98	6.98	6.98		76	72	35	STEELY DAN Can't Buy a Thrill ABC ABX 758	5.98	6.98	6.98		
7	7	18	DOOBIE BROTHERS The Captain & Me Warner Brothers BS 2694	5.98	6.97	6.97	8.95	42	36	14	DONALD BYRD Black Byrd Blue Note BN LA047-F (United Artists)	5.98	6.98			77	54	12	STEPHEN STILLS & MANASSAS Down The Road Atlantic SD 7250	5.98	6.98	6.98		
8	9	15	SEALS & CROFTS Diamond Girl Warner Brothers BS 2699	5.98	6.97	6.97	8.95	43	40	15	SPINNERS Atlantic SD 7256	5.98	6.97	6.97		78	62	6	THE WATERGATE COMEDY HOUR Various Artists Hidden ST 2-11202 (Capitol)	5.98	6.98			
9	10	61	DEEP PURPLE Machine Head Warner Bros. BS 2607	5.98	6.97	6.97	8.95	44	39	28	FOCUS Moving Waves Sire SAS 7401 (Famous)	5.98	6.98	6.98		★ 79	125	3	DICK CLARK Presents 20 Years of Rock N' Roll Buddah BDS 5133-2	7.98				
10	5	12	PAUL McCARTNEY & WINGS Red Rose Speedway Apple SMAL 3409	5.98	6.98	6.98		45	42	54	CABARET Soundtrack ABC ABCD 752	6.98	7.95	7.95		80	84	121	CAROLE KING Tapestry Ode SP 77009 (A&M)	5.98	6.98	6.98		
11	11	15	DEEP PURPLE Made In Japan Warner Brothers ZWS 2701	9.98	9.97	9.97	12.95	★ 46	59	6	JOE WALSH The Smoker You Drink The Player You Get Dunhill DSX 50140	5.98	6.95	6.95		81	63	21	CRUSADERS The 2nd Crusade Blue Thumb BTS 7000 (Famous)	7.98	7.95	7.95		
★ 12	16	5	SLY & THE FAMILY STONE Fresh Epic KE 32134 (Columbia)	5.98	6.98	6.98		47	44	13	EAGLES Desperado Asylum SD 5068 (Atlantic)	5.98	6.98	6.98		82	74	15	SHA NA NA The Golden Age of Rock N' Roll Kama Sutra KSBS 2073-2 (Buddah)	7.98				
13	8	16	LED ZEPPELIN Houses of the Holy Atlantic SD 7255	5.98	6.97	6.97		48	50	6	NILSSON A Little Touch of Schmilsson In The Night APL 1-0097	5.98	6.98	6.98		83	55	24	MANDRILL Composite Truth Polydor PD 5043	5.98	6.98	6.98		
★ 14	19	4	LEON RUSSELL Leon Live Shelter STCO 8917 (Capitol)	11.98	13.98	13.98		★ 49	-	1	CAT STEVENS Foreigner A&M SP 4391	5.98	6.98	6.98		84	87	7	RARE EARTH Ma Rare Earth R 546 L (Motown)	5.98	6.98	6.98		
15	15	11	AL GREEN Call Me Hi XSHL 32077 (London)	5.98	6.98	6.98		50	46	23	ELVIS PRESLEY Aloha From Hawaii Via Satellite RCA VPSX 6089	7.98	9.98	9.98		85	65	34	CARLY SIMON No Secrets Elektra EKS 75049	5.98	6.97	6.97	7.95	
16	17	8	CURTIS MAYFIELD Back to the World Curton CRS 8015 (Buddah)	5.98	6.95	6.95	6.95	51	51	10	ROGER DALTRY Daltrey Track/MCA 328	5.98	6.98	6.98		★ 86	124	3	JOHNNIE TAYLOR Taylored In Silk Stax STS 3014 (Columbia)	5.98	6.98	6.98		
17	14	16	BEATLES 1967-1970 Apple SKBO 3404	9.98	11.98	11.98		52	43	12	DAVID BOWIE Aladdin Sane RCA LSP 4852	5.98	6.98	6.98		87	78	41	AL GREEN I'm Still In Love With You Hi XSHL 32074 (London)	5.98	6.98	6.98		
★ 18	22	7	JOHN DENVER Farewell Andromeda RCA APL 1-0101	5.98	6.98	6.98		53	49	17	JEFF BECK, TIM BOGERT & CARMINE APPICE Epic KE 32140 (Columbia)	5.98	6.98	6.98		★ 88	173	2	STEELY DAN Count Down To Ecstasy ABC ABX 779	5.98	6.95	6.95		
19	12	34	EDGAR WINTER GROUP They Only Come Out at Night Epic KE 31584 (Columbia)	5.98	6.98	6.98		54	60	48	SEALS & CROFTS Summer Breeze Warner Bros. BS 2629	5.98	6.97	6.97	7.98	89	73	25	MAHAVISHNU ORCHESTRA Birds of Fire Columbia KC 81996	5.98	6.98	6.98		
★ 20	26	4	CARLOS SANTANA & MAHAVISHNU JOHN McLAUGHLIN Love, Devotion, Surrender Columbia KC 32034	5.98	6.98	6.98		★ 55	100	3	ARETHA FRANKLIN Hey Now Hey (the Other Side of the Sky) Atlantic SD 7265	5.98	6.97	6.97		90	95	5	MANU DIBANGO Soul Makossa Atlantic SD 7267	5.98	6.97	6.97		
21	20	16	BEATLES 1962-1966 Apple SKBO 3403	9.98	11.98	11.98		56	52	37	WAR The World Is a Ghetto United Artists UAS 5652	5.98	6.98	6.98	7.95	91	80	36	DIANA ROSS/SOUNDTRACK Lady Sings the Blues Motown M 758 O	7.98	7.98	7.98		
★ 22	134	2	JETHRO TULL A Passion Play Chrysalis CHR 1040 (Warner Brothers)	5.98	6.97	6.97		★ 57	75	4	ROD STEWART Sing It Again Rod Mercury SRM 1-680 (Phonogram)	5.98	6.98	6.98		92	79	14	ANNE MURRAY Danny's Song Capitol ST 11172	5.98	6.98	6.98		
23	13	10	YES Yessongs Atlantic SD 3-100	11.98	12.97	12.97		58	48	21	TEMPTATIONS Masterpiece Gordy G 965 L (Motown)	5.98	6.98	6.98		★ 93	-	1	LIVE & LET DIE Soundtrack United Artists UA LA100-G	6.98	7.98	7.98		
24	21	11	ISAAC HAYES Live at the Sahara Tahoe Enterprise/Stax ENS 2-5005 (Columbia)	7.98	9.98	9.98		★ 59	83	34	HELEN REDDY I Am Woman Capitol ST 11068	5.98	6.98	6.98		94	64	19	DAWN featuring Tony Orlando Tuneweaving Bell B 1112	5.98	6.98	6.98		
25	25	25	ELTON JOHN Don't Shoot Me I'm Only the Piano Player MCA 2100	5.98	6.98	6.98	7.95	60	61	10	SHIRLEY BASSEY Never, Never, Never United Artists UA LA055 F	5.98	6.98	6.98		★ 95	117	3	JIMI HENDRIX Soundtrack Recordings Reprise ZRS 6481	9.98	9.97	9.97		
26	23	18	BREAD The Best Of Elektra EKS 75056	5.98	6.97	6.97	7.95	61	68	16	GODSPELL Soundtrack Bell 1118	5.98	6.98	6.98		★ 96	111	5	SAVOY BROWN Jack the Toad Parrot XPAS 71059 (London)	5.98	6.98	6.98		
27	29	34	BETTE MIDLER The Divine Miss M Atlantic SD 7238	5.98	6.97	6.97		62	66	4	OSMONDS The Plan MGM/Kolob SE 4902	5.98	6.95	6.95		97	77	15	BILL WITHERS Live At Carnegie Hall Sussex SXBS 7025-2 (Buddah)	7.98				
28	28	20	ALICE COOPER Billion Dollar Babies Warner Brothers BS 2685	5.98	6.97	6.97	8.95	63	58	16	FOCUS 3 Sire SAS 3901 (Famous)	9.98	9.95	9.95		98	70	21	NEW BIRTH Birth Day RCA LSP 4797	5.98	6.98	6.98	7.95	
29	24	14	J. GEILS BAND Bloodshot Atlantic SD 7260	5.98	6.98	6.98		64	67	87	LED ZEPPELIN Atlantic SD 7208	5.98	6.98	6.98		★ 99	141	3	GLADYS KNIGHT & THE PIPS All I Need Is Time Soul S 739 L (Motown)	5.98	6.98	6.98		
30	30	8	EARTH, WIND & FIRE Head to the Sky Columbia KC 32194	5.98	6.98	6.98		★ 65	92	4	BOBBY WOMACK Facts of Life United Artists UA LA043-F	5.98	6.98	6.98		100	97	34	NEIL DIAMOND Hot August Night MCA 2-8000	9.98	10.98	10.98	11.95	
31	27	15	BARRY WHITE I've Got So Much To Give 20th Century 1-407	5.98	6.98	6.98		66	56	28	DEEP PURPLE Who Do We Think We Are! Warner Bros. BS 2678	5.98	6.97	6.97	7.95	101	82	18	PROCOL HARUM Grand Hotel Chrysalis CHR 1037 (Warner Bros.)	5.98	6.97	6.97	8.95	
★ 32	71	3	DIANA ROSS Touch Me In the Morning Motown M 772 L	5.98	6.98	6.98		67	69	8	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		102	91	11	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		
33	31	19	RICK WAKEMAN The Six Wives of Henry VIII A&M SP 4361	5.98				★ 68	98	3	JANIS JOPLIN Greatest Hits Columbia KC 32168	5.98	6.98	6.98		103	86	38	LOGGINS & MESSINA Columbia KC 31748	5.98	6.98	6.98		
34	33	16	BLOODSTONE Natural High London XPS 620	5.98	6.98	6.98		69	45	17	JOHNNY WINTER Still Alive & Well Columbia KC 32188	5.98	6.98	6.98		104	94	9	QUINCY JONES You've Got It Bad Girl A&M SP 3041	5.98	6.98	6.98		
35	37	24	JIM CROCE Life & Times ABC ABX 769	5.98	6.98	6.98		★ 70	106	5	JESUS CHRIST SUPERSTAR Soundtrack MCA 2-11000	12.98	13.98	13.98		105	85	10	WEATHER REPORT Sweetnighter Columbia KC 32210	5.98	6.98	6.98		

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A colourful  
new hit single  
by Donovan.  
From his  
best-selling album  
"Cosmic Wheels."  
KE 32156 Also available on tape

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On Epic Records

# TOP LPs & TAPE

POSITION 107-200

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	SUGGESTED LIST PRICE
				ALBUM 8-TRACK CASSETTE REEL TO REEL
107	110	6	<b>NATIONAL LAMPOON</b> Lemmings Banana/Blue Thumb BTS 6006 (Famous)	6.98
108	93	7	<b>TOM JONES</b> The Body & Soul Of Parrot XPAS 71060 (London)	5.98 6.98 6.98 6.98
109	88	11	<b>SPOOKY TOOTH</b> You Broke My Heart So I Busted Your Jaw A&M SP 4385	5.98 6.98 6.98
110	112	49	<b>DOOBIE BROTHERS</b> Toulouse Street Warner Bros. BS 2634	5.98 6.97 6.97 7.98
111	113	5	<b>FOCUS</b> In & Out Of Sire SAS 7404 (Famous)	5.98 6.98 6.98
112	164	20	<b>KRIS KRISTOFFERSON</b> Jesus Was A Capricorn Monument KZ 31909 (Columbia)	5.98 6.98 6.98
113	99	6	<b>DELLS</b> Give Your Baby A Standing Ovation Cadet CA 50037 (Chess/Janus)	5.95 6.95 6.95
115	123	7	<b>EDDIE KENDRICKS</b> Tania T 327 L (Motown)	5.98 6.98 6.98
116	114	82	<b>ROLLING STONES</b> Hot Rocks, 1964-1971 London 2PS 606/7	9.98 11.98 11.98
117	101	20	<b>THREE DOG NIGHT</b> Recorded Live In Concert— Around the World With Dunhill DSY 50138	9.98 9.95 9.95
118	89	9	<b>SYLVIA</b> Pillow Talk Vibration, VI 126 (All Platinum)	5.98 6.98 6.98
119	121	9	<b>SERGIO MENDES &amp; BRASIL '77</b> Love Music Bell 1119	5.98 6.95 6.95 6.98
120	120	5	<b>JOHNNY MATHIS</b> Killing Me Softly With Her Song Columbia KC 32258	5.98 6.98 6.98
121	103	37	<b>MOODY BLUES</b> Seventh Sojourn Threshold THS 7 (London)	5.98 6.95 6.95
122	107	52	<b>KENNY LOGGINS w/JIM MESSINA</b> Sittin' In Columbia C 31044	5.98 6.98 6.98
123	104	7	<b>COMMANDER CODY &amp; HIS LOST PLANET AIRMEN</b> Country Casanova Paramount PAS 6054 (Famous)	5.98 6.95
124	90	18	<b>DONOVAN</b> Cosmic Wheels Epic KE 32156 (Columbia)	5.98 6.98 6.98
125	146	8	<b>FRAMPTON'S CAMEL</b> A&M SP 4389	5.98
126	116	13	<b>THE BLUE RIDGE RANGERS</b> Fantasy 9415	5.98 6.98 6.98
127	105	7	<b>MIKE BLOOMFIELD, DR. JOHN, JOHN PAUL HAMMOND</b> Triumvirate Columbia KC 32172	5.98 6.98 6.98
128	115	19	<b>HUMBLE PIE</b> Eat It A&M SP 3701	7.98 7.98 7.98
129	129	6	<b>PAUL KANTNER, GRACE SLICK &amp; DAVID FREIBERG</b> Baron Von Tollbooth & the Chrome Nun Grunt BFLI-0148 (RCA)	5.98 6.98 6.98
130	102	14	<b>WISHBONE ASH</b> Wishbone Four MCA 327	5.98 6.98 6.98
131	127	57	<b>CHEECH &amp; CHONG</b> Big Bambu Ode SP 77014 (A&M)	5.98 6.98 6.98
132	135	4	<b>JEANNE PRUETT</b> Satin Sheets MCA 338	5.98 6.98 6.98
133	148	3	<b>GROVER WASHINGTON, JR.</b> Soul Box Kudu KU 1213 (CTI)	9.98 9.98 9.98 13.98
134	122	7	<b>NEW YORK CITY</b> I'm Doing Fine Now Chelsea BCL 1-0198 (RCA)	5.98 6.98 6.98
135	118	13	<b>KING CRIMSON</b> Larks' Tongues In Aspic Atlantic SD 7263	5.98 6.98 6.98
136	182	2	<b>CREEDENCE CLEARWATER REVIVAL</b> More Creedence Gold Fantasy 9430	5.98 6.95 6.95
137	136	86	<b>MOODY BLUES</b> Days of Future Passed Deram DES 18012 (London)	5.98 6.98 6.98

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	SUGGESTED LIST PRICE
				ALBUM 8-TRACK CASSETTE REEL TO REEL
138	138	11	<b>INTRUDERS</b> Save the Children Gamble KZ 31991 (Columbia)	5.98 6.98 6.98
139	108	24	<b>SLADE</b> Stayed? Polydor PD 5524	5.98 6.98 6.98
140	165	5	<b>LOBO</b> Calumet Big Tree BT 2101 (Bell)	5.98 6.98 6.98
141	126	10	<b>CLINT HOLMES</b> Playground In My Mind Epic KE 32269 (Columbia)	5.98 6.98
142	190	2	<b>DONNY HATHAWAY</b> Extension of Man Atco SD 7029	5.98 6.98 6.98
143	119	19	<b>LIZA MINNELLI</b> The Singer Columbia KC 32149	5.98 6.98 6.98
144	166	3	<b>ROGER MCGUINN</b> Columbia KC 31946	5.98 6.98 6.98
145	140	42	<b>CAT STEVENS</b> Catch Bull at Four A&M SP 4365	5.98 6.98 6.98
146	1	1	<b>WEST, BRUCE &amp; LAING</b> Whatever Turns You On Columbia KC 32216	5.98 6.98 6.98
147	142	26	<b>TRAFFIC</b> Shoot Out at the Fantasy Factory Island SW 9323 (Capitol)	5.98 6.98 6.98
148	109	15	<b>FACES</b> Ooh La La Warner Brothers BS 2665	5.98 6.97 6.97 7.95
149	151	5	<b>MORT SAHL</b> Sing A Song Of Watergate ... Apocryphal of Lie GNP Crescendo GNPS 2070	5.98 6.98 6.98
150	168	2	<b>SHAFT IN AFRICA</b> Soundtrack ABC ABCX 793	5.98 6.95
151	180	3	<b>SMOKEY ROBINSON</b> Smokey Tania T 328 L (Motown)	5.98 6.98 6.98
152	132	5	<b>SONNY &amp; CHER</b> Mama Was A Rock & Roll Singer, Papa Used To Write All Her Songs MCA-2102	5.98 6.98 6.98
153	150	46	<b>JOHN DENVER</b> Rocky Mountain High RCA LSP 4731	5.98 6.98 6.98 7.95
154	139	9	<b>WILLIE HUTCH/SOUNDTRACK</b> The Mack Motown M 766 L	5.98 6.98 6.98
155	137	31	<b>NITTY GRITTY DIRT BAND</b> Will the Circle Be Unbroken United Artists UAS 9801	11.95 11.95 11.95 15.95
156	179	2	<b>FUNKADELIC</b> Cosmic Slop Westbound WB 2022 (Chess/Janus)	5.98 6.98 6.98
157	169	3	<b>GUESS WHO</b> #10 RCA AP1 1-0130	5.98 6.98 6.98
158	153	35	<b>CREEDENCE CLEARWATER REVIVAL</b> Creedence Gold Fantasy 9418	5.98 6.95 6.95
159	144	14	<b>COLD BLOOD</b> Thriller Reprise MS 2130	5.98 6.98 6.98 7.95
160	160	19	<b>DONNY OSMOND</b> Alone Together MGM-Kolob SE 4886	5.98 6.95 6.95
161	152	7	<b>AFRIQUE</b> Soul Makossa Mainstream MRL 394	5.98 6.95 6.95
162	1	1	<b>GRATEFUL DEAD</b> History of the Grateful Dead (Volume I, Bear's Choice) Warner Brothers B 2721	5.98 6.97 6.97
163	186	2	<b>SPIRIT</b> Best Of Epic KE 32271 (Columbia)	5.98 6.98 6.98
164	145	38	<b>STYLISTICS</b> Round 2 Avco AV 11006	5.98 6.98 6.98
165	133	14	<b>VICKI LAWRENCE</b> The Night the Lights Went Out in Georgia Bell 1120	5.98 6.98
166	149	6	<b>VIKKI CARR</b> Ms. America Columbia KC 32251	5.98 6.98 6.98
167	131	21	<b>DOBBIE GRAY</b> Drift Away Decca DL 7-5397 (MCA)	4.98 6.98 6.98
168	147	16	<b>JEFFERSON AIRPLANE</b> 30 Seconds Over Winterland Grunt BFL 1-0147 (RCA)	5.98 6.98 6.98
169	172	4	<b>MARSHALL TUCKER BAND</b> Capricorn CP 0012 (Warner Brothers)	5.98 6.97 6.97

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	SUGGESTED LIST PRICE
				ALBUM 8-TRACK CASSETTE REEL TO REEL
170	171	3	<b>JOHNNY NASH</b> My Merry-Go-Round Epic KE 32158 (Columbia)	5.98 6.98 6.98
171	1	1	<b>JB'S</b> Do'it It To Death People 5603 (Polydor)	5.98 6.98 6.98
172	181	2	<b>SUPERFLY T.N.T.</b> Soundtrack Buddah B05 5136	5.98 6.98 6.98
173	1	1	<b>MAYNARD FERGUSON</b> ME Horn 3 Columbia KC 32403	5.98 6.98 6.98
174	185	4	<b>JOAN BAEZ</b> Hits Greatest & Others Vanguard VSD 79332	5.98
175	177	59	<b>ELTON JOHN</b> Honky Chateau Uni 93135 (MCA)	5.98 6.98 6.98 6.95
176	176	4	<b>RAY CONNIF &amp; THE SINGERS</b> You Are The Sunshine of My Life Columbia KC 32376	5.98 6.98 6.98
177	187	4	<b>JOHN ENTWISTLE'S RIGOR MORTIS</b> Sets In Track/MCA 321	5.98 6.98 5.98
178	174	4	<b>ANDY WILLIAMS</b> Greatest Hits, Vol. 2 Columbia KC 32384	5.98 6.98 6.98
179	167	4	<b>PARTRIDGE FAMILY</b> Crossword Puzzle Bell 1122	5.98 6.98 6.98
180	195	2	<b>CHARLIE MCCOY</b> Good Time Charlie Monument KZ 32215 (Columbia)	5.98 6.98 6.98
181	1	1	<b>MAUREEN MCGOVERN</b> The Morning After 20th Century T 419	5.98 6.98 6.98
182	184	3	<b>SUPERSAX</b> Plays Byrd Capitol ST 11177	5.98 6.98 6.98
183	183	4	<b>EDWARD BEAR</b> Close Your Eyes Capitol SMAS 11192	5.98 6.98 6.98
184	1	1	<b>STORIES</b> About Us Kama Sutra KSBS 2051 (Buddah)	5.98 6.95 6.95
185	1	1	<b>JAMES BROWN/SOUNDTRACK</b> Slaughter's Big Rip-Off Polydor PD 6015	6.98 7.98 7.98
186	1	1	<b>LET THE GOODTIMES ROLL</b> Soundtrack Bell 9002	7.98 7.98 7.98
187	193	2	<b>FREDDIE KING</b> Woman Across The River Shelter SW 8919 (Capitol)	5.98 6.98 6.98
188	1	1	<b>CHARLIE DANIELS</b> Honey In The Rock Kama Sutra KSBS 2071 (Buddah)	5.98 6.95 6.95
189	1	6	<b>ROBIN TROWER</b> Twice Removed From Yesterday Chrysalis CHB 1039 (Warner Brothers)	5.98 6.97 6.97
190	198	2	<b>FOSTER SYLVERS</b> Pride PRD 0027 (MGM)	5.98 6.95
191	1	1	<b>CHARLEY PRIDE</b> Sweet Country RCA APL1-0217	5.98 7.98 7.98
192	143	16	<b>JACKSON FIVE</b> Skywriter Motown M 761 L	5.98 6.98 6.98
193	1	1	<b>ROXY MUSIC</b> For Your Pleasure Warner Brothers BS 2696	5.98 6.97 6.97
194	161	14	<b>ARLO GUTHRIE</b> Last of the Brooklyn Cowboys Reprise MS 2142	5.98 6.98 6.98 8.95
195	175	5	<b>HUBERT LAWS</b> Carnegie Hall CTI 6025	5.98 6.98 6.98
196	1	1	<b>THE SWEET</b> Bell 1125	5.98 6.98 6.98
197	157	18	<b>FOGHAT</b> Bearsville BR 2136 (Warner Bros.)	5.98 6.97 6.97 7.95
198	159	13	<b>MAIN INGREDIENT</b> Afrodisiac RCA LSP 4834	5.98 6.98 6.98
199	189	6	<b>MELISSA MANCHESTER</b> Home to Myself Bell 1123	5.98 6.98 6.98
200	192	8	<b>JUDY GARLAND &amp; LIZA MINNELLI</b> "Live" at the London Palladium Capitol ST 11191	5.98

## TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Africane	161
Allman Brothers Band	106
Joan Baez	174
Shirley Bassey	60
Beattles	17, 21
Beck, Bogart, Appice	53
Bloodstone	34
Mike Bloomfield, Dr. John, John Paul Hammond	127
Blue Ridge Rangers	126
David Bowie	52
Bread	26
James Brown	185
Donald Byrd	42
Carpenters	4
Vikki Carr	166
Chicago	1
Dick Clark	79
Cheech & Chong	131
Cold Blood	159
Commander Cody and his Lost Planet Airmen	123
Perry Como	39
Ray Conniff	176
Alice Cooper	28
Creedence Clearwater Revival	158
Jim Croce	35
Crusaders	81
Roger Daltrey	51
Charlie Daniels	188
Dawn	94
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John Denver	18
Neil Diamond	100
Manu Dibango	90
Donovan	124
Dr. John	38
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Eagles	47
Earth, Wind & Fire	30
Edward Bear	183
Electric Light Orchestra	72
John Entwistle	177
Eddie Kendricks	148
Faces	173
Maynard Ferguson	173
Focus	44, 63, 111
Foghat	197
Peter Frampton	125
Aretha Franklin	55
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J. Geils Band	29
Grateful Dead	162
Dobie Gray	16
AI Green	15, 87
Guess Who	157
Ario Guthrie	194
George Harrison	3
Donny Hathaway	142
Isaac Hayes	24
Jimi Hendrix	95
Dan Hicks	67
Clint Holmes	141
Humble Pie	128
Intruders	138
Jackson Five	171
Jefferson Airplane	192
Jethro Tull	168
Elton John	22
Quincy Jones	104
Tom Jones	108
Scott Joplin	102
Janis Joplin	68
Paul Kanter, Grace Slick	129
Janis Joplin	115
Carole King	6, 80
King Crimson	135
Freddie King	187
Gladys Knight & The Pips	73, 99
Kris Kristofferson	112
Vikki Lawrence	165
Hubert Laws	195
Led Zeppelin	13, 64
Lobo	140
Loggins & Messina	103, 122
Paul McCartney & Wings	10
Charlie McCoy	195
Maureen McGovern	181
Roger McGuinn	144
Mahavishnu Orchestra	89
Main Ingredient	198
Melissa Manchester	189
Mandrill	83
Johnny Mathis	126
Curtis Mayfield	16
Sergio Mendes & Brasil '77	119
Bette Midler	27
Liza Minnelli	143
Moody Blues	121, 137
Anne Murray	92
Johnny Nash	171
National Lampoon	107
New Birth	98
New York City	134
Nilsen	48
Nitty Gritty Dirt Band	155
Donny Osmond	160
Osmond Brothers	62
Partridge Family	179
Pink Floyd	2
Pointer Sisters	114
Elvis Presley	50, 74
Billy Preston	37
Charley Pride	191
Procol Harum	101
Jeanne Pruett	132
Rare Earth	84
Helen Reddy	59
Charlie Rich	71
Smokey Robinson	180
Rolling Stones	116
Roxy Music	193
Diana Ross	32, 91
Leon Russell	14
Mort Sahl	149
Carlos Santana/John McLaughlin	20
Savoy Brown	96
Seals & Crofts	8, 54
Sha Na Na	82
Carly Simon	85
Paul Simon	5
Slade	139
Sly & The Family Stone	12
Sonny & Cher	152
Supersax	182
The Sweet	196
Foster Sylvers	198
Sylvia	118
Johnnie Taylor	86
Temptations	58
Ten Years After	40
Three Dog Night	117
Tower of Power	36
Traffic	147
Robin Trower	189
Marshall Tucker Band	169
Uriah Heep	75
Rick Wakeman	33
Joe Walsh	46
War	56
Grover Washington Jr.	133
Watergate Comedy Hour	78
Weather Report	105
West, Bruce & Laing	146
Barry White	31
Andy Williams	178
Edgar Winter	19
Johnny Winter	69
Wishbone Ash	130
Bill Withers	97
Bobby Womack	65
Stevie Wonder	41
Yes	23

198	189	83	126	16	119	27	143	121, 137	92	171	107	98	134	48	155	160	62	179	2
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**BILLION DOLLAR BABIES**

*Special thanks to Donovan Leitch, who appears courtesy of ABKCO Records, distributed by Epic Records*

*Alice Cooper*

*Donovan Leitch*

*Warren Moon*

*John Densmore*

*Michael Bruce*

*David Yow*



# Probe Calls NYC Stations & Atlantic

• Continued from page 1

geant's, and, if that testimony might implicate his own activities, we would hesitate and probably refrain from immunity," continued Stern.

While Stern stated that the granting of immunity for testimony has been a practice of his office in other investigations, he said that he and his staff remain flexible—depending upon the situation. When asked about the current investigation of alleged drugola and payola, he refused comment.

In a new probe development Atlantic Records has been subpoenaed by the Newark Grand jury to "produce certain routine business records." An official of the Atlantic Records Group stated: "No officer or employee of Atlantic Records have been asked to testify. We have been subpoenaed to produce certain routine business records as part of what we understand to be an industry-wide investigation and we are cooperating in every way."

Also some 12 radio stations here have been served subpoenas by Newark's U.S. Attorney's office and more are expected to be served this

## 1-System Accord on 'Q' Sought

• Continued from page 1

commented that Polygram's policy is to try to establish one system—and a system that preferably, is compatible with stereo and mono, which could indicate that the firm is beginning to lean towards one of the matrix formats.

He said: "In principle, we would greatly favor one major format and with this in mind, we have been talking with many major manufacturers. I think the hardware manufacturers will contribute a lot to the confusion because they have rushed out rather hastily with their respective systems."

But he added: "The 4-channel market is moving very slowly in this country—people are only just getting used to stereo—so we are in no hurry to make a decision."

The collaboration between Polygram and Decca could well be the deciding factor in the fight between the various quadraphonic systems for supremacy in the U.K. market at least. Pye has adopted the Sansui matrix system for its 4-channel releases, while EMI has gone SQ but it is understood that the respective moves by both firms are initially, at any rate, fairly short-term and it seems more than likely that they might follow whatever is eventually decided by Decca and Polygram.

Contrary to an American report last week, EMI denied that it might be acquiring a JVC CD-4 lathe and the manager of the firm's Abbey Road studios, Gus Cook, said that his firm was quite satisfied with the SQ system which was compatible with stereo and presented no cutting difficulties.

However, he agreed that the industry is waiting for one of the systems to emerge as a preferable standard and that at present all three main systems, SQ, discrete and QS, have their advantages and disadvantages.

week, in the Justice Department's continuing probe into allegations of drugola and payola in the industry. According to reports, the number of stations being subpoenaed in the area may reach 50.

Served with subpoenas last week were stations WNBC-AM-FM, WNEW-AM-FM, WPLJ, WABC, WLIB, WMCA, WRVR, WHOM, WBNX, WPIX-FM, WBSL, and, in Hackensack, N.J., WWDJ.

Station representatives were told to report to the Newark Attorney's office with personnel folders for all disk jockeys, program directors and music directors. Producing agreements with record companies and their agents was also required of the stations. It was also reported that executives at the subpoenaed stations offered full cooperation with the probe.

Meanwhile, a Billboard survey has pointed up a mixed reaction from record manufacturers to U.S. Senator James Buckley's questionnaire concerning drug use and payola in the industry. While some stated that they have not received the questionnaire, others reacted by suggesting that the questionnaire was part of a "politically motivated witch-hunt." Still others refused comment.

Luigi Creatore, vice president of Avco Records, said that although he had heard about the Buckley questionnaire, he had not received a copy. He added, however, that if he did receive it he would probably not answer it.

"Not that we have anything to hide," he stressed, "but there is nothing which says we are obliged to fill it out and return it; and I would probably take no action on it."

Loren Becker of Evolution Records was on vacation when the questionnaire was issued, and had not seen it. He therefore reserved comment until after he had read the document.

Officials of Roulette Records pointed out that they were not members of the RIAA, and were, consequently, unlikely to receive the questionnaire. They suggested, however, that the whole thing was a politically motivated witch-hunt, and would retard, rather than help the record industry.

A spokesman for Columbia/Epic Records stated that the labels have not received the questionnaire to date. He said that any comment on the contents of the questionnaire, or the company's reaction to it, would be inappropriate at this time.

At Mercury Records, Charles Fach, vice president, said that the company has not received the questionnaire. Non-receipt of the questionnaire was also the case at Bell Records, according to Larry Uttal, president of the label. Both refused any further comment.

Jerry Schoenbaum, president of Polydor Records, Inc., stated that he has no objections to the objectives of the questionnaire, which he saw at the recent RIAA board meeting, but objected to the way the questions were phrased. A questionnaire has not been sent to Polydor, according to Schoenbaum.

At Atlantic Records, it is understood that the label has not received the questionnaire. With top label executives out-of-town, further comment was unavailable.

At Famous Music, a spokesman stated that the label has received the questionnaire and "will try to answer it to the best of our ability."

## Inside Track

PA systems at the locations of Shelter Records' Leon Russell's upcoming 13 city, six week tour, will play reggae music. Shelter co-owner Denny Cordell also co-owns Mango Records, a label devoted to the Jamaican musical form and intends to promote "reggae consciousness" by playing the music—and not only on the Mango label. . . . "Inside The Music Industry" is a course given by Carol Ross and Anne Riccitelli, formerly of Narwood Productions, who co-produced syndicated radio shows. Along with guest lecturers, the course starts at New York's New School in September. Carol Ross is wife of publicist-manager Al Ross. . . . Bell Records recut the Melissa Manchester single "Let It Ride" with a new track. . . . Hollywood discotheque owner Rodney Bingenheimer hospitalized at UCLA for three weeks. . . . B.B. King given a Doctor of Humanities Degree (honorary) by Tougaloo College, Miss. . . . Bette Midler's musical director, Barry Manilow is the lead voice of the Franco-American spaghetti and a Spaghetti O's commercials and also wrote arrangements for the latter producer is Sid Woloshin Inc. . . . Mimi West chairs 17th annual awards dinner of Personal Managers Conference West, Beverly Hills for the third consecutive year. . . . Motown's "Gold Equivalent Award" goes to Gladys Knight and the Pips for their "Neither One of Us."

A boy, Lance Evan for RCA Records' Bruce and Jo Somerfield, born July 1. . . . Billy Eckstine feted Sept. 12 by the Friars in New York. Occasion is his 35th anniversary in the music business.

Film actress Dyan Cannon to debut as supper club performer at Hotel Fairmont, San Francisco, Oct. 16. . . . Motown picking up "Detroit 9000" soundtrack album reunited them with Eddie Holland, Brain Dozier and Brian Holland, former Motown producers. . . . David Cassidy has another full year with Partridge Family television series, despite rumors. Four year old Rick Segall the Third is the newcomer to the series when it begins in the fall. . . . Record companies maintain low profile when it comes to holding lavish press parties for top rock groups in New York. . . . Barry Manilow, pianist and singer, appeared solo at the male oriented Continental Baths in New York which was a catalyst club for Bette

### NEWSMAKER:

## Stern Spearheads Inquiry

By JIM MELASSON

NEWARK—After 12 years of public service, the handling of The Big Case still does not phase U.S. Attorney Herbert Stern, who has been the subject of industry talk since he and his staff began spearheading an investigation into allegations of drugola and payola (Billboard, June 23).

Graduating from the University of Chicago Law School in 1961, Stern served with New York D.A. Frank Hogan's office from February 1962, until November 1965. The last two years in Hogan's office saw Stern assigned to the Homicide Bureau—a position which included investigation, grand jury presentation and the trial of homicide cases.

In January 1966, Stern was appointed special attorney for the district of New Jersey, as part of the Organized Crime and Racketeering Section of the U.S. Department of Justice's investigation into organized crime's influences in the state.

After a number of successful prosecutions, Stern was next appointed chief assistant to the then U.S. Attorney for New Jersey Frederick B. Lacey—a situation which was eventually to see Lacey named to the bench of District Court and Stern appointed to his present position of U.S. Attorney.

To date, Stern and his staff, which numbers 52, have accounted for the indictment and conviction of a number of top state officials, including Newark's Mayor Hugh Addonizio, on conspiracy and extortion; Congressman Cornelius Gallagher, on income tax evasion; D. Louis Tonti, former executive director of the New Jersey Highway Authority, on conspiracy, bribery and extortion; and Jersey City Mayor Thomas Whelan

Midler's career. . . . Vicki Carr Scholarships went to 13 young California chicanos for a total of \$8,000. . . . Joan Merrill, first artist to record Gladys Shelley's "How Did He Look?" comes out of retirement to record another Shelley song, "Dancing Again" for Wilmac Records. . . . Benny Carter, musical director for Temponic Records as well as jazz alto saxist, leaves for a nine concert tour of Japan replacing the officially cancelled Phil Woods tour. Tour starts July 19. Carter's accompanying trio includes Duffy Jackson, son of ex-Woody Herman bass player Chubby Jackson, on drums. . . . Investigative reporter Geraldo Rivera's ABC-TV special includes filmed history of the Beatles and an interview with Carole King as well as clips from the singer's recent New York Central Park concerts. . . . Howard Stein and Ron Delsener cancelling promotions at the Louis Armstrong Stadium in New York because of poor attendances.

Juan Contreras, assistant to Monument president Fred Foster and singer Johnny Darrell off on a month long promotion tour to boost Darrell's new single, "Dakota (The Dancing Bear)," produced by Kris Kristofferson. . . . Toby Mamis, head of Famous Toby Mamis public relations firm, in partnership with David Stein, has formed Fine and Famous Inc. to manage rock musicians. Stein is currently an associate editor of Zoo World. The firm will book for New York's Metro Club currently celebrating its first anniversary. . . . 300,000 Eva tone soundsheets of plastic paper records were printed up by Allan London, personal manager to comic Chris Rush and Rush's label, Atlantic Records to go in National Lampoon, part of a campaign on Rush's new album, "First Rush." . . . John Lennon, Yoko Ono back up group, Elephant's Memory also backed Chuck Berry on his upcoming LP, "Bio."

The Carpenters team plays Universal Actors for concert benefit, Aug. 8, at the studio. They also played softball against the NBC television team last week and raised \$10,000—a \$5,000 contribution from the Carpenters, rest from the crowd. . . . "Grease" to set attendance and long run records at Los Angeles new Shubert Theater. . . . Electric Light Orchestra wind U.S., tour with TV showcases on Dick Clark, Midnight Special and In Concert series. . . . Sweet Fortune Records will publish Sweet Fortune Gazette every so often.

and City Council president Thomas Flaherty, on conspiracy and extortion.

While the prosecution of so many political figures surprised local observers, Stern professes no political axes to grind. Appointed to his post in 1971 by President Nixon, Stern stated that he has never been in a political clubhouse and that political registration by his staff has no bearing on their appointments. "Everything here is done by the book," he stated.

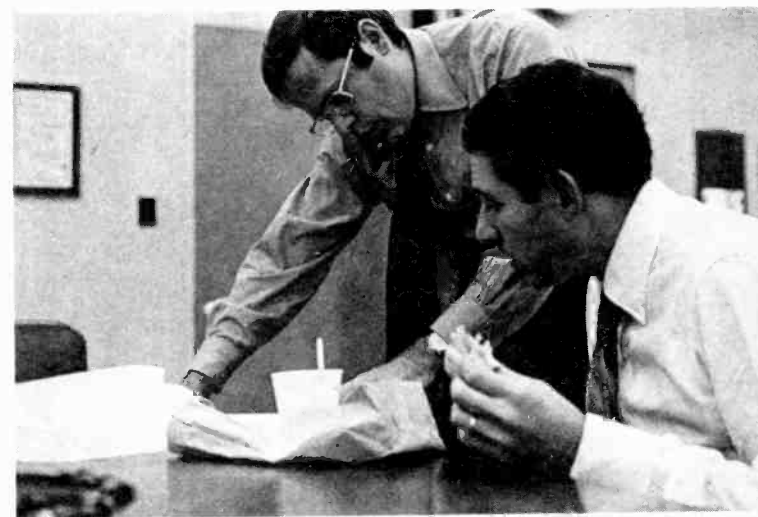
The 36-year old, soft-spoken Stern also stated that he believes in communication with the press and other media—but not for sensationalism. "We will answer all calls from the press," he continued. "But the giving out of any information pertaining to an investigation is unethical and a flat violation of individual rights. Leaks don't come from

myself or my staff—and that is strictly adhered to," he said.

While seeking testimony plays an important part in Stern's strategy, acquisition of company records and individual files are usually uppermost in his investigating procedures. He stated that his staff will thoroughly peruse records, looking for openings into possible wrongdoings—a tactic which has proved successful throughout his career.

One tactic normally bypassed by the Stern operation is wire-tapping. He said that taps provide no information that cannot be gathered elsewhere—usually through surveying files and eventual interrogation.

Stern professed no political ambitions and stated that he would like to someday open a private practice—something he has never been involved in.



HERBERT STERN, right, U.S. Attorney for the State of New Jersey, works through a lunch break as he discusses a case with Johnathan Goldstein, Newark's Assistant U.S. Attorney. Both men are heading a probe into allegations of drugola and payola within the music industry.

JULY 28, 1973, BILLBOARD



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