

5-4 Supreme Court OK's State Piracy Laws

By MILDRED HALL

WASHINGTON—By a close vote of 5 to 4, the Supreme Court last week affirmed the right of individual states to enact anti-piracy laws against unauthorized duplicators of recordings which are unprotected by federal statute. The opinion handed down in the landmark case of Goldstein vs. California, is concerned only with protection by the state law of those records and tapes made before Feb. 15, 1972, when a federal anti-piracy act became effective.

The majority opinion, written by Chief Justice Warren Burger, and joined by Justices Stewart, White, Powell and Rehnquist, said that unless congress "takes further action" on the unprotected recordings, California has the right to enforce laws against record piracy. The high

court majority rejected the argument by Los Angeles duplicators Donald Goldstein and Ruth and Donald Koven, that the state laws conflicted with Article I of the Constitution. The opinion denied that the California law conflicted with federal copyright law, and rejected the claim that federal copyright law was pre-emptive over all state law pertaining to copyright. The majority also held that the unlimited duration of state copyright protection was on too "narrow" a scale to collide seriously with the constitutional and congress-

(Continued on page 70)

Major Retail Chain Chiefs Extend Store Opening Spree

NEW YORK—The optimistic blueprint, outlined by prominent chain music retailers at the start of the year (Billboard, Jan. 13), is being realized. A survey of owners indicated that the surge of new chain store openings nationally will extend into 1974.

Typical was the reaction of Jim Hilton, new general manager of Discount Record Centers, Los Angeles, nine-store chain with stores from Fresno south to Los Angeles. Besides some store renovation slated, a possible five new locations will be opened by the end of a year, he said.

The chain, which was sold by veteran retailer Art Grobart to a music complex, owned by Sam Ricklin and Sid Talmadge, Los Angeles distribution and retail veterans, over a year ago, cut back four stores over the past eight months, but is now rebuilding. Hilton emphasized that he is looking for suitable sites anywhere, not necessarily in malls and shopping centers.

In its first 18 months, what started out as two separate chains, Music

70-Outlet Mass. Duplicating Skein

By EARL PAIGE

DENHAM, Mass.—Carefully-policed in-store duplicating coordinated by record-tape manufacturers is one of two possible ways the industry can control pre-recorded music on tapes, according to Joe Masiello, treasurer, Cartridge Club House of America here, which plans to open 25 store duplicating outlets a month and now has 70 going.

Masiello, who claims the 70 outlets are now grossing \$6 million annually, said the other way to control is a tax (going toward royalties) on tape recorders and blank tape.

(Continued on page 47)

Village and Almar Book Stores, and now is Almar, intend to add 30 stores in the next six months to add to its present 30 outlets.

Steve Chotin, son of Al Chotin, veteran St. Louis distribution executive, combined his MV stores with Almar Book Stores in November.

(Continued on page 13)

Fed. 4-City Drugs Probe

By ELIOT TIEGEL

LOS ANGELES—Federal narcotics agents are investigating drug trafficking within the record industry in four cities: New York, Los Angeles, Chicago and Washington, according to a reliable local law enforcement agency source.

The agents from the Federal Bu-

(Continued on page 13)

Syracuse Plans Industry Course

By SAM SUTHERLAND

NEW YORK—M. Douglas Soyars, Dean of the School of Music at Syracuse University, is approaching industry leaders to help support a proposed, accredited survey course there that would possibly lead to the creation of a degree program in the Recorded Music Industry.

Such a program would be designed to offer the industry a source of qualified and highly professional new talent for the industry itself.

(Continued on page 22)

School Drive Spurs Sheet Music Volume

By INGRID HANNIGAN

CHICAGO—A number of new sheet music and folio markets are opening up, most notably the school dance band market where contemporary-music-minded young instructors are demanding new material, according to sheet music exhibitors at the music show here. However, rackjobbers could be

(Continued on page 10)

WEA in U.K. Into 4 Cos.

By BRIAN MULLIGAN
Editor, MUSIC WEEK

LONDON—A shock announcement on Monday by managing director Ian Ralchini revealed that WEA in Britain will be split into four autonomous companies, each with its own offices and with managing directors reporting direct to the U.S.

Once the new look of the operation has been determined, with new heads of Atlantic, Warner-Reprise and Elektra appointed working with

(Continued on page 54)

U.K. Sales Seen Up \$42 Million

LONDON—Official figures have still to be released, but it is estimated that the U.K. records and tapes business in 1972 was worth about \$150 million at manufacturers' prices—an increase of some \$42 million on 1971—and the steep upward turn in trade which began 12 months ago is showing no signs of letting up.

In the absence of Department of Trade figures, the \$150 million figure is based on the "best estimate" of information available to the BPI, which reckons that of the total fig-

(Continued on page 53)

WB's Joe Smith To Keynote Radio Forum

LOS ANGELES—Joe Smith, president of Warner Bros. Records, will present the keynote speech representing the music industry's side of radio programming at the sixth annual Billboard Radio Programming Forum.

The Forum will be held Aug. 16-18 at the Century Plaza Hotel, Los Angeles. Each year, outstanding leaders from music and radio are selected to keynote the theme of the

three-day meeting. This year's theme is "New Directions in '73." A leader from the field of radio will be named in the near future to keynote for radio.

This year's Forum will feature a wide variety of "encounter" sessions, announced David Moorhead, chairman of the Forum advisory board and general manager of KMET-FM, Los Angeles. These encounter

(Continued on page 28)



DIANA ROSS has a new album! "Touch Me In The Morning," the follow-up to her million-selling "Lady Sings The Blues," features her hit single as the title tune. Hear Diana doing what she loves to do best, singing, on Motown records and tapes... everywhere. (M-772L) (Advertisement)



For almost a decade Roger McGuinn and The Byrds made some of America's most refreshing rock and roll. From "Mr. Tambourine Man" to "Eight Miles High." Now McGuinn solos on a timely and imaginative new album, helped by David Crosby, Charles Lloyd and Bob Dylan. On Columbia Records and Tapes. (Advertisement)

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APBO-0014

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RCA Records and Tapes

Fed. Raid on 8 N.J. Tape Factories Nabs \$500 G's Equipment

NEW YORK—In what was termed the largest raid on unlicensed duplicators in the U.S., 50 FBI agents seized some \$500,000 worth of duplicating equipment and 5,000 alleged pirated tapes in a raid on 8 tape factories in New Jersey June 20.

The operation, which was coordinated by Newark's U.S. Attorney's office, raided Melody Recordings, Inc. Incentives, Inc. and Telecor Industries, Inc. in Fairfield; U.S. Tapes, Inc. in North Bergen; Stellar Sounds, Inc. in Bloomfield; Tape Mate, Inc. in Trenton and Ewing

Township; and Purchase Power in Belleville. Among the equipment seized were: tape masters, duplicating and packaging equipment, blank tapes and empty cartridges, as well as labels and sleeves.

The raids, which could result in a fine of not more than \$1,000 and/or imprisonment of up to one year for the individuals involved, were coordinated by assistant U.S. Attorney Furman L. Templeton and directed by special FBI agent J. Wallace LaParade. U.S. Magistrate Jerome Schwitzer authorized the search warrants for the operation.

2 Labels Market Same '45'

LOS ANGELES—In a rare and refreshing example of industry cooperation, Anthem and NAMI, two labels which found themselves with deals for exclusive U.S. licensing of the German hit, "He," by Family Child, have agreed to joint distribution of the single rather than holding back release by suing each other.

The record will be issued under a joint Anthem-NAMI logo and all profits and expenses shared equally. In most markets the labels had the same distributors. But in the six cities where they don't, each company's distributor will get a share of the product.

NAMI is the logo abbreviation for North American Music Industries, a new New York label. Anthem is Lee Lasseff's Hollywood company financed by Polydor.

AGAC Hints Pub. Audits; Writers Aided

LOS ANGELES—The vigor of new leadership in AGAC was evident here Tuesday (19) when both President Ervin Drake and Executive Director Lew Bachman laid out progressive programs.

Bachman told the membership meeting that AGAC commenced the audit of an unidentified "major west coast music publisher" and hinted of more to come.

AGAC's computerization program is continuing, he said, with the next step one wherein starting with notices for songs renewing in 1975, member will be notified of renewal in a calendar quarter one year ahead. The quarterly reports will replace the individual letter notice.

Back Court Decision: Brockway

NEW YORK—On the heels of the historic U.S. Supreme Court decision in Goldstein vs. California, Robert E. Brockway, president, Polygram Corp., advised the presidents of the three Polygram record companies to support and press for local legislation in all remaining states where no protection exists.

Brockway suggested that MGM Records, Phonogram-Mercury Records and Polydor Records urge local record stores to contact their legislators and stimulate enactment of piracy protection statutes.

He added, "The RIAA rates a vote of confidence for its role in representing the industry before the Supreme Court. Now it's up to the industry, through state outlets for the product, to push for legislation. Most states still lack such laws. I hope dealers everywhere will join this fight, and that every record company will make this its concern."

(Continued on page 4)

Bachman explained that in 1975 for the first time under the 1947 AGAC contract, a writer through providing proper notice to the publisher can have world rights to his song revert back to him. Membership will be sent a full explanatory notice this fall, he promised. AGAC is also exploring a non-profit division for educational purposes.

Drake forecast that sometime in 1974 ASCAP would provide its members with itemized statements of foreign secondary payments, as BMI recently started doing. Drake also said that AGAC is backing Burton Lane's universal coding concept to the hilt (Billboard, May 14). He also pledged AGAC's full support of the "rap session" program, being initiated in New York after a year's successful operation under the tutelage of Arthur Hamilton here (Billboard, June 23). Drake called the first publisher audit "the most encompassing audit ever taken by AGAC," but explained that the fact the audit was being taken did not reflect on the publisher's honesty, merely wishing to "confirm AGAC's suspicion that the publisher is right-doing."

Drake also complimented Billboard on its pioneering of the inclusion of writer's credits on its record/tape charts.

Finfer Places Grand With GSF

NEW YORK—Record industry veteran Harry Finfer is putting his Grand label with Larry Newton's GSF label here for distribution. The first release will be "Goodbye, Linda Jane" by Paul Murphy, a hit in Germany which Finfer has for US distribution.

Finfer intends to release two albums and six singles through the end of the year. Finfer will base in GSF headquarters here.

General News

Chicago Aug. Black Gospel Meet Set; 'Top 40' Looms

By JOHN SIPPEL

Foster Sets Boots Month

HENDERSONVILLE, Tenn.—Monument Records has designated June as Boots Randolph Month in honor of the saxophonist, according to label president, Fred Foster. A special merchandising program is being implemented on the Boots Randolph catalog, including his current album, "Sentimental Journey."

Owing to his television exposure, TV Guide will be one of Monument's leading outlets for consumer advertising. Radio time buys and newspaper ads are also scheduled.

Among the in-store displays and promotions are divider cards and a special ceiling display. Personal appearances by Randolph dating laws will be supported with local promotion. Foster claimed that "the Randolph campaign is the most extensive merchandising program Monument has undertaken for a single artist."

1st WB 'Q' in Aug.; \$6.98 List

LOS ANGELES—Warner Bros. Records is aiming for August release of its first quadrasonic LPs, with list price to be \$6.98. This is one dollar over current WB stereo album list price.

According to WB sales chief Ed Rosenblatt, titles and number of LPs in the premiere release have not yet been finalized.

RIAA & NARM Urge Continued Campaign To Thwart 'Piracy'

NEW YORK—Both National Association of Recording Merchandisers and the Record Industry Association of America have hailed the U.S. Supreme Court's 5-4 decision in upholding the legality of state antipiracy laws and have promised increased activities to battle existing "NARM will expand its efforts to obtain antipiracy legislation" in all states where such legislation does not now exist, as a result of the U.S. Supreme Court's decision," according to NARM's executive director, Jules Malamud.

He said that "Record piracy is a pernicious practice which must be stamped out if the industry is to survive and NARM pledges its full efforts to the support of the enactment of additional state legislation and to assist in the prosecution of all legal remedies available to eliminate the practice."

"The battle against record piracy is not over," continued Malamud. "But, we can now say that the validity of the position of the legitimate sound recording industry in opposing such piracy has been sustained by the U.S. Congress, in enacting federal copyright legislation, and by

More Late News
See Page 70

CHICAGO—Over 180 black gospel groups and eight record labels, active in that field, have registered for attendance at the 1973 Gospel Music Workshop of America annual convention here at McCormick Place Aug. 11 through the 17.

Brother Ed Smith, executive of the organization, founded by Rev. James Cleveland, told Billboard that they expect at least a 50 percent gain in attendance because of the central meeting place and the continuing growth of interest in this repertoire. Last year's convention in Los Angeles drew 8,000 registrants (Billboard, Sept. 2, 1972).

Jewel, Specialty, Gospel, Truth, Atlantic, Savoy, Glory, Nashboro and ABC-Dunhill have registered, thus far. Fred Mendelson of Savoy will record again the massed 4000-voice choir featured the final evening Friday (17) at Aerie Crown Theater, where all concerts will be staged. Admission will be \$3.50 and \$5.00 for that night only for all. Convention registrants are admitted free to concerts on Monday through Thursday nights, while non-delegates may attend for \$2 nightly.

The convention has limited every participating choir or group to a total of 10-minutes per appearance (eight minutes to sing and two minutes to get on stage and off). The limitation was set to allow more different singers to perform.

Registration fee is \$8 per person. Advance registrations can be mailed to Smith at 1721 E. Seven Mile Rd., or PO Box 34881, Detroit, Mich. 48234.

All delegates will be housed at
(Continued on page 10)

INDIANAPOLIS—The Gospel Announcers' Guild will outline its plan to produce the first monthly national best-selling list of gospel recorded product at its meetings in conjunction with the Gospel Workshop of America convention in Chicago Aug. 11-17.

Al (The Bishop) Hobbs, WTLC-FM here, president of GAG, expects over 50 members at the convention. Thirty are gospel air personalities on 15 different stations cross-country. So far, Jewel, BOS, Specialty, Gospel Truth, Savoy, Atlantic, Nashboro, Glory and ABC-Dunhill labels have registered to participate in the GAG workshops and meetings.

(Continued on page 10)

Gross-Kups' Co. to A&M

LOS ANGELES—Barry Gross and Marty Kups, former promotion executives at Mums Records and ABC/Dunhill, have formed an independent company, Gross/Kups Productions, with product to be released by A&M Records.

It is one of the few production company deals A&M has ever made in its ten-year history.

Grand Jury Hears Rudman

NEW YORK—Radio tipsheet publisher and music columnist Kal Rudman appeared before a Newark Grand Jury last week, as part of the U.S. Attorney's continuing probe into the alleged use of payola and drugs within the industry (Billboard, June 9, 16 and 23).

Rudman, when questioned about his appearance, stated that "On Tuesday, June 19, 1973, I testified before the Grand Jury at Newark, N.J.; and, therefore, cannot comment upon the testimony or reveal any of it." Asked whether he will be appearing before the jury at a later date, Rudman said, "It is possible that we will be recalled."

Rudman contributes a regular column to the Hollywood Reporter and Record World.

New RCA A&R Unit

NEW YORK—Don Heckman, RCA Records division vice president, East Coast a&r, has completed assembling a talent manager unit within that department.

Heckman outlined the three major functions of the a&r talent managers as acquisition of new talent, maintenance of artist/company relations and production of talent. Heckman further commented that the premise behind the concept was to assure that the company's a&r personnel so designated would be capable of handling all those designated areas, thus permitting them to "guide product through all phases to its completion."

The staff managers of talent development named are Barbara Bothwell, Martin Last, Bob Moore Merlis, Bob Feiden and Bruce Sommerfeld, who has the additional function of production coordination.

Davis Asks AFMers To Broaden Roles

NEW YORK—The 76th Annual Convention of the American Federation of Musicians opened June 18 at Toronto's Four Seasons Sheraton Hotel with AFM president Hal Davis urging the 1,200 delegates representing the Federation's 650 local unions to "unionize the non-

union work existing in some areas and encourage more young people to join our union."

Opening the convention with remarks which covered a wide range of subjects including legislation, internal fiscal policies, pension programs and electronic technology, Davis observed that while different "types of music come into fashion and then fade into the background, music stays and music is our business; and every playing musician should be a Federation member with all the rights, privileges and duties of that membership."

Davis encouraged greater recruitment of young people into the union and called on the delegates to "teach them the basic principles of the trade union movement. The youth of today represents the leadership of tomorrow," he said. The convention ended June 21.

Atlantic Pkg Overseas Tour

NEW YORK—Paris, London and Montreux, Switzerland will act as host cities next week when Atlantic Records present a "Night in New Orleans" concert package. Featured in the show will be Dr. John, the Meters, Allan Toussaint and Professor Longhair.

The concert will play Paris Thursday (28), Montreux Saturday (30), and two concerts in London, July 2-3.

The New Orleans night was originally conceived for the Montreux Jazz Festival only by Atlantic executives Nesuhi Ertegun and Jerry Wexler.

The Montreux performance will be recorded, ready for release this year.

Sylvia Gold Single

NEW YORK—Sylvia's "Pillow Talk" single on the Vibration label has been certified gold by the RIAA. The hit was taken from the artist's album of the same name.



WOMEN in the music industry surround Helen Reddy, third on the left, as she receives her BMI plaque for "I Am Woman" at the annual awards dinner in Los Angeles. Others, left to right, are: Elizabeth Granville, BMI, New York; Helen Maxson, BMI, Nashville; Ms. Reddy; Betty West, A&M Records; Theodora Zavin, senior vice president, BMI; and Sylvia Manuel, BMI, New York.

A.A. Records Display and Catalog Push

NEW YORK—A.A. Records, manufacturers and distributors of Golden, Wonderland, and Merry Records, is revising and updating their work dealer catalogs through a more extensive use of artwork and reworking of copy to make it easier to use and to give a clearer picture of the various displays available, according to sales manager Bob Goemann.

The company is readying two Halloween prepacks. The first is a floor dump containing four Halloween albums in sets of 25 each. These four will also be available in a 50 count, counter top display. A special sales program will be inaugurated shortly.

A.A. has also developed a new wood floor display unit. This unit allows the dealer a flexibility of display not possible in their previous model. It can be converted to show three rows of LP's or four or six rows of 45's. The display is supplied at no charge with the prepack of merchandise.

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General News

Record Service's Total Mktng. Service, Pre-Packs Lure Stores

FALL RIVER, Mass.—Record Sales, established here two years ago by marketing veteran Sam Attenberg, has parlayed carefully selected pre-packs into a \$3 million dollar

yearly gross, serving over 800 principally independent book college stores cross-country.

Attenberg, former collegiate merchandising executive with Pickwick

and prior to that national sales manager for Record Wagon, started out concentrating on classical pre-packs for college stores. It's still 65 percent of his business.

To supplement selection in his pre-packs, which are made up of budget lines, overstock and cutouts, Attenberg started his own label, Sine Non Qua, which in 18 months has 30 single LP's and 20 different symphonies set. He will add 20 to 30 more LP's and from 10 to 20 sets in the next year. Repertoire comes from leases with domestic and foreign classical record manufacturers.

Record Sales is serving 360-odd campuses. Its customers cover 49 states. Attenberg estimates that of 1,900 college stores, only 100 carry records, except through his firm. He explains his success by indicating the full service afforded his outlets. The retail outlet is shipped a minimum of twelve 60-pack pre-packed self-merchandising cartons. The carton breaks open for use as a dump display carton on a promotion table. There are 36 different pre-packs, ranging from classical through folk, jazz, blues, children's and rock music cutouts.

Reps' Network

Record Sales works through manufacturer's reps, with 26 men based in nine different states. They call on each outlet from monthly to every two months. If a retailer runs out of a pre-pack, he can order it directly by its code number.

Record Sales provides point-of-purchase materials, including window banners, signs, posters and uses not only its own merchandising material, but pertinent material supplied by manufacturers. Radio spot scripts and newspaper ad layouts are supplied. Record Service co-ops with its dealers.

Most recently, Attenberg has added some important department store chains: Rich's, Atlanta; Jordan's, Boston; Hess, Allentown, Pa.; and the May chain. He intends to introduce classical cassettes this fall at \$3.98, primarily on his own label. There will be single tapes and multiple sets.

He has also started selling public and school libraries, sending a numerical catalog of his approximately 1,500 different classical selections. "They pay less than \$1.50 per album," he said.

Executive Turntable

Raymond R. Schwartz named vice president finance and planning, CBS/Records Group. He will be responsible to Goddard Lieberman, CBS/Records Group president. He was formerly CBS vice president, controller and has also served as controller of the CBS radio division. . . . Clive Fox named vice president, Chappell Music, based in Los Angeles which will mark expanded activity for Chappell in that city. He was formerly with MGM where he was president of Lion Records and a vice president of MGM. Fox will continue to be associated with MGM through their artists and producers. Both Chappell and MGM are part of the U.S. Polygram group.



SCHWARTZ



FOX



GILBERT

Larry Gallagher named manager, national country sales, RCA Records, moving to Nashville from Memphis where he has been district sales manager. Gallagher joined the company in 1965. He replaces Charles Smith who has resigned. Mort Gilbert appointed sales manager for Music Two Inc. distribution subsidiary for New York City of RCA Records. He was previously national sales manager, Fiesta Records for the past five years. He was also previously with ABC Records. Dom Violini appointed sales manager, Music Two in Cleveland, also covering the Pittsburgh and Buffalo areas. He formerly worked for both Columbia and RCA Records.

Producer writer director Hal Rein named creative director of programming, videocassette division, Teletronics International Inc. He joins from G/III a production company of which he was co-founder. . . . Richard Kelly named business and industry marketing director, the multimedia division of Time-Life Films Inc., involved in films, videocassette, and filmstrips. David M. Block appointed promotion and advertising director for the company.

Barry Rothman has left Warner Bros. Records after three years as corporate counsel to join the music department of Wyman, Bautzer, Rothman and Kuchel. . . . Pete Peterson joins Far Out Management as a client coordinator. He was previously with Motown. . . . Ross Shaw and Sherry Reed promoted at Warner Bros—Shaw is national coordinator and Reed Western supervisor.

Garry Le Mel named director of creative services West for A.

(Continued on page 13)

John Wayne Helps Sweeten Candy Deal

NASHVILLE—Actor John Wayne and his ranch partner, Louis Johnson, have become associated with Candy Records, a country label here, and Will Runyon, owner of the firm. Despite a news conference held to make the announcement, officials refused to spell out the degree of the "association."

Several other announcements were made, however. The parent firm of Candy, National Sound Production Co., has added a pop label to be known as American-National. Its first release will involve Corky Threalkill, almost immediately.

Candy has signed veteran artist Bobby Helms, and will "re-build" his career.

The firm also has retained on a full-time basis Ricci Mareno of MGB Productions, who will produce all of the Candy Records. Mareno, currently producing for several labels, will honor his existing contracts and then devote his entire time to this operation. MGB will become a division of the National Sound Production firm.

Distribution of the labels will be handled through a major, although officials refused to identify that company at this time.

All recording sessions will be done at Music City Recorders, also owned by Runyon. Scotty Moore no longer will be associated with the firm. The studio, at the present, is undergoing installation of a new 24-track console.

Several "name" artists will be signed in the near future.

Richardson Starts Label

LOS ANGELES—Teri De Records has been founded in the Inglewood area here by Ronald Richardson, promotion manager and sales coordinator for Record Merchandising, a local distributorship, in conjunction with producer-writer Leonard J. Smith.

Signed to the company are Smoke Sugar Company, Rye, Master Collins and Glowing Lights. Malyhn Enterprises is coordinating national distribution and Delanier Music is the label's associated publishing company.

Court Decision

Continued from page 3

"The Supreme Court has defended the industry's right to protect both old and new product from unauthorized duplication and profit siphoning. Now let's get the laws on all the books and drive the pirates out of our business by making it too tough for them to operate."



**The Manhattans have been waiting
nine-and-a-half years for this record:
“There’s No Me Without You.”**⁴⁻⁴⁵⁸³⁸

Produced in Philadelphia by Bobby Martin, it looks like the biggest hit of all in the hit-studded career of the Manhattans.

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Billboard Publications, Inc., 9000 Sunset Blvd., Los Angeles, Calif. 90069
Area Code 213, 273-7040 Cable: Billboyl LA
N.Y. Telex-Billboy 620523
Associate Publisher: LEE ZHITO



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

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

Subscription rates payable in advance. One year, \$40, two years, \$70, three years,

\$90 in U.S.A. (except Alaska, Hawaii and Puerto Rico) and Canada. Rates in

other foreign countries on request. Subscribers when requesting change of address should

give old as well as new address. Published weekly. Second-class postage paid at New York,

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

Reporter, Merchandising Week, Record Mirror,

Music Week, Vend, World Radio Television

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master, please send Form 3579 to Billboard

Publications, Inc., 2160 Patterson St., Cincin-

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



Vol. 85 No. 28

General News

2 Country Music Stars Sue To Thwart Guitars' Theft

NASHVILLE— A suit has been filed in Circuit Court here on behalf of Don Gibson and Carl Smith against American Airlines, seeking damages for lost guitars.

The suit, filed by Attorney Richard Frank, contends that two identi-

cal guitars disappeared on the same flight on consecutive days, originating at the same airport and heading for the same destination.

According to the suit, the guitars were shipped from here to London, Ontario, via Cleveland, O. Although

the flights originated on American, at Cleveland they were transferred to Air Canada.

The plaintiffs contend American is responsible since it sold the tickets and marked the baggage.

The guitars were both Gibson 400's and THEIR worth was established at \$1,500 each.

Frank contends there is a "known theft ring" in the Cleveland area. Chet Atkins guitars, two of them, disappeared on a flight through that airport some months ago, and were never recovered. Frank said artist Faron Young caught someone in the same airport taking his guitar, but no prosecution resulted because it was not removed from the building.

The attorney also stated that artists, to protect their guitars, must at times buy an extra passenger ticket for them.

Banks Pitches WB's 'Soul' Image by Prom

LOS ANGELES—Warner Bros. recently-appointed director of soul music merchandising, David Banks, has set a summer-long Soul Showcase campaign built around the new WB "soul bunny" symbol, which consists of the Bugs Bunny cartoon character sporting an afro hairstyle and giving the raised-fist salute.

Some 5,000 soul bunny posters with the slogan, "Warner Bros. Soul Bros." have been printed and are in distribution to record stores and radio stations. Also 4,000 soul bunny tee shirts are being spread by WB sales and promotion men. Several

radio outlets have already featured the shirts in contest giveaways, with station call letters imprinted on the garments.

Soul bunny also appears on embossed plaques which are to be presented to soul station music directors at photographed ceremonies with WB promotion men. Banks said, "Companies that have been in r&b for a long time have their gold records on the walls at the key stations. We want something from Warner on the walls for radio people to look at right away."

Still another soul bunny appearance is on necklaces being given to female radio and merchandising personnel. "The ladies have generally been neglected in this sort of campaign," said Banks.

Coinciding with the soul bunny displays are contests for WEA branch salesmen and promotion men. WEA sales personnel have already been competing for weekend Las Vegas trips awarded for the best soul effort of the week.

Warner Bros. now has a complement of four regional promotion men working soul product exclusively. They are: Lamont Simpson, Southeast; Lou Wills, West; Harold Burnside, Northeast, and Ron Ellison, Midwest.



DAVID BANKS, Warner Bros. soul music merchandising director, and new Soul Bunny visual symbol.

Letters to the Editor

Country Fan Fair

Dear Sir:

Interesting spin-off from our Tour of two buses to Fan Fair. First almost half have already signed up for NEXT YEAR that went with us this year. Also ... "The WITL Great Country Fan Fair Souvenir Sack Snatch." Realizing that all WITL's listeners couldn't go to this year's Fan Fair, WITL brought back several sacks of souvenir's, almost one of everything given to the fans from the over 200 booths that exhibited at this year's Fan Fair.

Everything from autographed stars' photos, posters, records, to songbooks and items donated by the stars like ... "left over hot dog wrapper from Bill Anderson's hotdog ... a used flashcube used to snap a picture of Dolly Parton are a part of the Souvenir sacks. All items are being listed by sack number on the air and listeners are sending on a postcard which Fan Fair Souvenir Sack they will want to "snatch" from WITL.

Response already on the unique contest and WITL Program Manager Dave Donahue feels the Souvenir Sack Snatch spin off promotion will become as ANNUAL as Fan Fair itself.

Dave Donahue
WITL-AM
Lansing, Mich.

The Real McCoy

Dear Sir:

I've enjoyed various articles on Ron Jacobs and KGB AM & PM,

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

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

Best regards,
Dex Allen
Local Sales Manager
KCBQ
San Diego

Guercio Produces 1st Movie & Track

LOS ANGELES—James William Guercio adds film direction and production credits to his laurels when his first film, "Electra Glide In Blue," makes its American theater debut Aug. 1 nationally.

Guercio, who also wrote the music soundtrack and produced same, has

Radio-TV Star's Label

EDMONTON, Alta., Canada—Century II Records, a new label headed by veteran radio-TV personality Tommy Banks here, has just been launched. First album will be a deluxe album called "Cantata Canadian" featuring 24 songs special to the country, and a foldout jacket with a 16 page book and illustrations. Doug Hutton produced the LP set.

"The Tommy Banks Show" originates on CBX-TV here and is carried on the CBC-TV network on 43 stations. It's a half-hour 10:30 p.m. Wednesday variety music show that features recording artists, including U.S. artists from time to time.

Capitol Records is distributing the new label in Canada. Acts signed so far include Privilege, Terry McManus, Donna Warner, and Tommy Bank himself. Banks has been discussing U.S. distribution with various labels.

provided Columbia with a single, "Tell Me," from the soundtrack. United Artists will distribute the film's soundtrack and the UA film division is distributing the film. Robert Blake is the star.
The UA soundtrack single LP package will list at \$7.98.

*the single are
you light up my life / believe in humanity
believe in humanity / you light up my life*



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GRT Hikes Sales and Earnings

LOS ANGELES—Business continues to display oomph at GRT Corp., Sunnyvale, Calif., and the momentum is positive as the new fiscal year unfolds.

The painful recollection of the losses GRT sustained during 1970-71 are not forgotten, but the picture is rapidly changing.

There are some storm signals—California's efforts to charge sales taxes on certain royalties—but they relate to the music industry (Billboard, Apr. 14).

GRT's picture looks like this:

—A "substantial advance" in the company's sales and net income for the 1973 fiscal year ended March 31. Unaudited earnings after extraordinary items reached \$1,953,000, or 56 cents a share, compared with \$46,000 or 1 cent a share, in 1972.

—The company's sales increased to \$29,658,000, up 27 percent from \$23,242,000 in 1972.

—It is negotiating a refinancing agreement with Source Capital Inc., Los Angeles, which contemplates

the exchange of Source Capital's common stock warrants and a portion of its term loan to GRT for convertible preferred stock.

If successful, according to GRT, fully diluted earnings per share of GRT for the fiscal year would be reduced by not more than four cents to reflect the method of computing per share earnings after issuance of the convertible preferred stock. GRT said it was concurrently negotiating a new line of bank credit, part of which will be a term loan.

—The record division moved from

Ampex Nips Big Losses

LOS ANGELES—Ampex Corp., Redwood City, Calif., looking more streamlined after closing five operating divisions, reported net income of \$3.7 million for the 1973 fiscal year, ended April 28.

The gain compares with a loss of \$89.7 million originally reported for the previous fiscal year, and a \$13.2 million loss in fiscal 1971.

a significant loss position in fiscal 1972 to a moderate profit contribution in fiscal 1973.

—It has reduced its outstanding indebtedness from \$14,200,000 to about \$9 million.

The company warned that the music industry may be assessed by the State of California for sales taxes on certain producer and artist royalties.

In GRT's case, the accumulated assessment would have a pre-tax effect of \$680,000 should the sales tax be upheld in the courts.

For the 1973 period, Ampex reported net income of \$1.1 million, or 10 cents a share, on continuing operations. Discontinued operations provided a net loss of \$260,000, or 2 cents a share. Sales for fiscal 1973 rose to \$294 million, compared with \$283.9 million in fiscal 1972.

The \$3.7 million profit, equal to

(Continued on page 13)

Market Quotations

As of closing, Thursday, June 21, 1973

1973 High	Low	NAME	P-E	(Sales 100's)	High	Low	Close	Change
27	7 1/2	Admiral	4	1315	9	7 1/2	7 1/2	- 1/4
40 1/2	21 1/2	ABC	-	1547	24 1/2	21 1/2	21 1/2	- 3/4
15 1/2	5 1/2	AAV Corp.	5	175	6 1/2	6	6	- 1/4
15 1/2	3 1/2	Ampex	-	594	5 -	4 1/2	4 1/2	Unch.
8 1/2	3 1/4	Automatic Radio	7	32	3 1/2	3 1/2	3 1/2	- 1/4
20 1/2	9 1/4	Avco Corp.	4	243	9 1/2	9 1/2	9 1/2	- 1/4
15	7	Avnet	-	416	8	7 1/4	7 1/4	- 1
73 1/2	22 1/2	Bell & Howell	8	436	24 1/2	22 1/2	23 1/2	- 1 1/2
14 1/2	6 1/4	Capitol Ind.	12	1153	13 1/2	11 1/2	11 1/2	- 1/4
107	30 1/2	CBS	-	445	31 1/2	30 1/2	30 1/2	- 1 1/2
14 1/2	4 1/4	Columbia Pictures	-	509	5 1/2	5 1/2	5 1/2	+ 1/4
8 1/2	2 1/2	Craig Corp.	5	76	2 1/2	2 1/2	2 1/2	- 1/4
14	4 1/4	Creative Management	5	58	5 1/4	4 1/4	4 1/4	- 1/4
123 1/2	80 1/2	Disney, Walt	54	2328	85 1/2	80 1/2	80 1/2	- 6 1/2
6	3 1/4	EMI	15	73	4 1/4	4	4	- 1/4
74 1/2	56 1/4	General Electric	19	2971	58	57 1/2	57 1/2	- 1 1/2
44 1/2	21 1/2	Gulf & Western	-	811	22 1/2	22	22	- 1/2
16 1/2	7 1/4	Hammond Corp.	7	226	8	7 1/2	8	Unch.
42 1/2	7 1/4	Handleman	-	254	8	7 1/2	7 1/2	- 1/4
7	1 1/4	Harvey Group	33	17	2 1/2	2	2	Unch.
64 1/2	30 1/2	ITT	-	4507	32 1/2	30 1/2	30 1/2	- 1/4
40 1/2	8 1/4	Lafayette Radio Elec.	6	50	9 1/2	9	9 1/2	- 1/4
35 1/2	18 1/2	Matsushita Elec. Ind.	-	469	27 1/2	27 1/2	27 1/2	- 1/4
34 1/2	4 1/2	Mattel Inc.	-	1111	5 1/4	4 1/2	4 1/2	+ 1/4
35 1/2	20	MCA	8	53	21 1/2	20	20 1/2	- 1/4
7 1/2	2 1/4	Memorex	11	725	4 1/4	4 1/4	4 1/4	- 1/4
27 1/2	13 1/4	MGM	9	31	15	14 1/2	14 1/2	- 1/4
32 1/2	14 1/2	Metromedia	-	373	15 1/4	14 1/2	14 1/2	- 1 1/2
88 1/2	74 1/4	3M	-	1027	83 1/2	82	82	- 1 1/2
40 1/2	12 1/2	Morse Electro Prod.	6	373	14	12 1/2	12 1/2	- 1/4
52	45 1/4	Motorola	-	493	48 1/2	46 1/2	46 1/2	- 1/2
39 1/2	21 1/2	No. American Philips	-	260	23 1/2	21 1/2	22 1/2	- 1 1/2
51 1/2	22	Pickwick International	13	51	24 1/2	23 1/2	23 1/2	- 1 1/2
25 1/2	6 1/4	Playboy Enterprises	6	112	8 1/2	8	8	- 1/4
45	22 1/4	RCA	-	5204	24	22 1/2	22 1/2	- 2 1/2
57 1/2	40 1/4	Sony Corp.	36	3233	43 1/2	40 1/2	40 1/2	- 5
29 1/2	11 1/2	Superscope	7	263	21 1/2	20 1/2	20 1/2	- 1 1/2
49	17 1/2	Tandy Corp.	10	263	18 1/2	17 1/2	17 1/2	- 1/4
23	4 1/4	Telecor	5	178	5 1/4	4 1/2	4 1/2	- 1
14 1/2	2 1/2	Telex	28	612	4	3 1/2	3 1/2	- 1/4
10 1/2	2 1/4	Tenna Corp.	-	49	2 1/2	2 1/2	2 1/2	+ 1/4
23 1/2	11	Transamerica	-	1343	11 1/2	11 1/2	11 1/2	- 1/4
20	11 1/2	Triangle	-	65	12 1/2	11 1/2	11 1/2	+ 1/4
17	6 1/2	20th Century	8	224	7 1/2	6 1/2	6 1/2	- 1/4
50 1/2	13 1/2	Warner Communications	6	681	15 1/2	14 1/2	14 1/2	- 1 1/2
20 1/2	10 1/2	Wurlitzer	-	28	11 1/2	11 1/2	11 1/2	- 1/4
12 1/2	1 1/4	Viewlex	-	127	1 1/2	1 1/2	1 1/2	- 1/4
56 1/2	34 1/2	Zenith	12	811	37 1/2	35 1/2	35 1/2	- 1 1/2

As of closing, Thursday, June 21, 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.	8	2 1/2	2 1/2	2 1/2	Mills Music	0	9	8 1/2	8 1/2
Bally Mfg. Corp.	520	40	38 1/2	38 1/2	Recoton	0	3	3	3
Cartridge TV	384	2 1/2	2 1/2	2 1/2	Schwartz Bros.	5	3	3	3
Data Packaging	13	5 1/2	5 1/2	5 1/2	United R.&T.	3	2	1 1/2	1 1/2
Gates Learjet	227	7 1/2	6 1/2	6 1/2	Wallich's M.C.	0	%	%	%
GRT	117	2 1/2	2 1/2	2 1/2	Omega-Alpha	126	2 1/2	2 1/2	2 1/2
Goody, Sam	5	2 1/2	2 1/2	2 1/2	MMC Corp.	0	%	%	%
Integrity Ent.	0	1 1/4	1	1	Seeburg	150	14	13 1/2	14
Koss Corp.	27	12 1/2	12 1/2	12 1/2	Orrox	49	3 1/2	3 1/2	3 1/2
M. Josephson	32	8 1/2	8 1/2	8 1/2					

Off the Ticker

WARNER COMMUNICATIONS, New York, declared a regular quarterly dividend of 10 cents a share. In addition, the company declared quarterly dividends of \$1.06 1/4 per share on the Series B Convertible preferred stock and 31 1/2 cents on the Series D convertible preferred stock. All dividends are payable on Aug. 15 to shareholders of record on July 16.

RCA, New York, said directors approved the purchase of up to 750,000 shares of its common for use in employe stock-option plans. Purchase of up to 120,000 shares of the \$4 convertible first preferred stock also was authorized.

GULF & WESTERN INDUSTRIES, New York, the parent company of Famous Music, will report record net income for the fiscal year ending July 31, an increase from the \$69.6 million, or \$3.31 a share, in fiscal 1972. Sales, according to the company, should rise to a record of nearly \$1.9 billion, from \$1.67 billion in fiscal 1972. Sales will top \$2 billion for the first time in fiscal 1974.

CAPEHART CORP., New York, reported it is "well on target for sales of at least \$50 million for the year ending Dec. 31, 1973," said Robert Kropp, president. The company reported sales of \$8,983,990 for the first quarter, and estimated sales for the second quarter, ending June 30, would increase to about \$9 million, or about \$18 to \$20 million and a half.

MATSUSHITA ELECTRIC, manufacturer of Panasonic products, reported sales rose 16 percent and earnings 5 percent in the six months ended May 20. The company attributed its higher profits to improvements in production systems that offset higher cost.

MOTOROLA, Chicago, raised quarterly dividend to 12 1/2 cents a share on new shares, payable July 17 to stock of record June 29. Equal to 25 cents on the old shares on which a 100 percent stock dividend was distributed recently. Paid 15 cents in prior quarters on old shares.

GRT, Sunnyvale, Calif., gets this nod from Birr, Wilson & Co. in a March research report: The company could pull out non-taxed fiscal 1973 earnings of about 58 cents a share, up sharply from the 1 cent earned in fiscal 1972. Gains in the music industry generally helped GRT log net of 56 cents a share on sales that climbed to \$29.7 million from \$23.2 million in 1972.

HANDLEMAN, Detroit, announced a quarterly dividend of 17 cents a share, payable July 9 to stockholders of record on June 22.

MCA, Universal City, Calif., reports its sales of records and tapes and revenues from music publishing increased 16 percent in the first quarter ended March 31, 1973 over the first quarter of 1972.

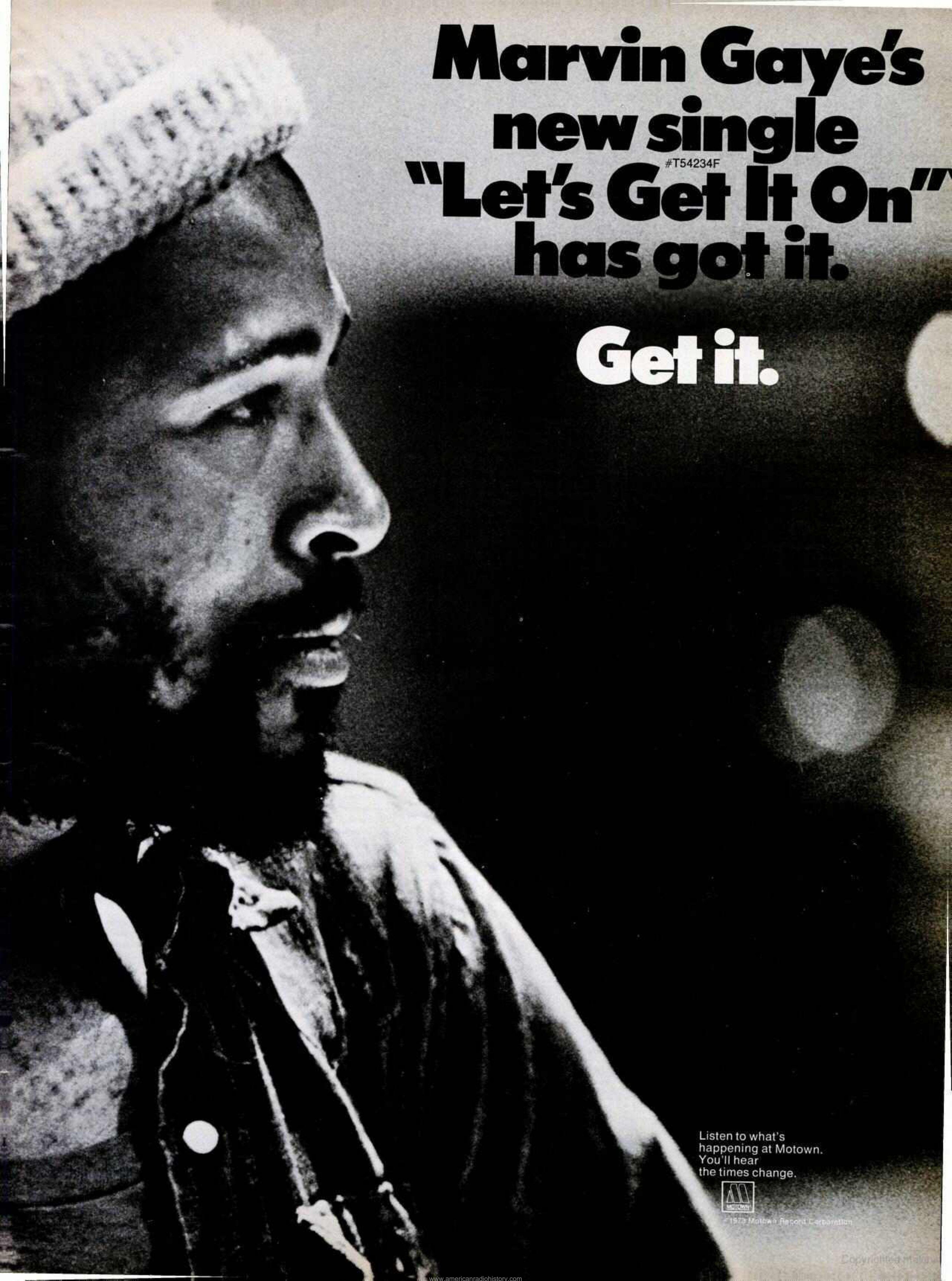
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WB Intl. Creative Services Nurture Overseas Wings

By NAT FREEDLAND

LOS ANGELES—Warner Bros. Records has begun a Creative Services International Dept., with former music journalist Anne Marie Micklo in charge. The department will supply publicity-merchandising materials to overseas WB-owned companies in England, Canada, Japan, Australia, New Zealand and Western Europe.

Ultimately, international creative services is to prepare and coordinate multi-national campaigns for Warner artists. In many instances, campaigns will be tailored to support Warner artist overseas tours.

Stan Cornyn, WB creative services vice president, said, "We are most cognizant of the dangers of imposing company headquarter merchandising concepts which aren't really applicable to other countries. But so far, our overseas affiliates have eagerly welcomed the additional merchandising help we're now able to give them. And we will always be very careful not to dictate to our affiliates."

Global Sales Double

According to Cornyn, one of the most significant recent corporate developments at Warner has been the doubling of overseas sales in the past 18 months. WEA International, un-

der Nesuhi Ertegun and Phil Rose, has dropped licensees and set up its own companies in most key international markets already. The policy will undoubtedly continue.

"Our goal is to get Warner Records to treat Belgium or Bangkok as simply additional breakout markets with their own specialized tastes and business styles, just like Cleveland or Seattle," said Cornyn.

Warner has already assembled videotape and film clips on most of its stars in action. This library will be heavily utilized by the new department.

"Take the Philippines, for example," said Cornyn. "They get practically no rock concert tours out there but it's a strong record market. There's also excellent nationwide TV coverage. The demand for videotape rock segments is fantastic."

Past experience has shown that overseas affiliates or licensees rarely get adequate servicing of U.S. artist publicity releases, photos or posters, Cornyn said. First major tests of the new WB international creative services concept will be autumn Europe tours by Van Morrison and the Doobie Brothers.

General News Sheet Music Volume Booms As Pubrs. Gain New Outlets

• Continued from page 1

doing more with sheet music they said.

Exhibitors at the recent National Association of Music Merchants (NAMM) show said sheet music and folio sales are up sharply. Industry surveys have sales up 8 percent over last year with sheet music now a \$107 million a year business and self-instruction aids another \$14 million. But Big 3's business is growing at an annual rate of 15 percent according to Herman Steiger, director of publications.

Also echoing the optimism was Sol Reiner, general manager, Warner Bros. Music, a first-time NAMM exhibitor. He pointed to sales already beyond 180,000 for the \$4.95 list Crosby, Stills, Nash & Young folio. "We decided our catalog was big enough now to show off," said Reiner, adding that, "so often, the jobber doesn't plug us enough. We have to get out there and push too."

20 Markets

As another indication of big sales, Steiger said writers Norman Gimbel and Charles Fox will ultimately net

\$75 to \$100,000 on "Killing Me Softly with His Song," which Big 3 placed into 20 different markets, including four different choral arrangements, guitar, organ, concert and marching band formats.

Steiger noted that at Grambling University recently, the audience stood up and knew all the lyrics to "The World Is a Ghetto" from "Cisco Kid," another contemporary property being grabbed up by marching bands.

"Young people are into marching bands," he said, "the old fossils are gone who used to do nothing but 'Poet & Peasant Overture.' Now the kids want Judy Collins and Don McLean."

The contemporary wave is evident in the marching band packages from Charles Hansen with such titles as "I Am Woman," "Duelin' Banjos," "Also Sprach Zarathustra" and "Love Theme from Godfather."

Walter Kane & Son were promoting five different folios of Carole King, eight Rolling Stones packages and dozens of more contemporary artists' works ranging from Bacharach and Carpenters to Simon & Garfunkel and Yes.

Grossman Music Corp. plugged artists such as Kris Kristofferson, David Bowie, Alice Cooper, and complete packages such as "Burning Love and 24 other Big Country Hits."

The country influence is also important with Mel Bay promoting such packages as "Chord Strummin' Songs for Guitar" and "Deluxe Album of Folk, Country & Blue Grass Guitar Tunings."

Rip Racks

Rackjobbers are falling down, said Steiger, "Because sheet music publishers are not used to not being paid. Rackjobbers need to be more selective. My returns are normally 7 percent. If it weren't for racks, they would be 5 percent."

He said rackjobbers make the mistake of thinking folios and sheet music can be equated with records and tapes. He pointed to such dynamite LP acts as Deep Purple, Pink Floyd and Edgar Winter as being very disappointing in sheet music and folios. "Whereas Judy Collins and Don McLean will sell out even if they have modest record sales."

The obvious answer is specialized buyers at the rack level who understand sheet music. He said two exclusive rackers of sheet music and folios he sells will gross \$4 million each this year.

"Our one big problem is distribution. Many stores are located poorly and have no sophisticated inventory control. It's a miracle we sell what we do. I would like to set up a franchise operation for senior citizens—I think this would be a great business for them."

Overseas Problem

Distribution is a hangup overseas too, said Steiger, where often agents do not exploit songs. "I would like to see non-exclusive print arrangements so that we could promote in a given country where the agent was not doing a job."

Nevertheless, with one in every three U.S. households owning a musical instrument, the potential for sheet music and folio sales is unlimited. Steiger expects to do 200,000 sales in hard cover alone and 700,000 in paperback eventually on "The Great Entertainer," a two set package that lists at \$12.95 for piano-vocal and \$14.95 for organ. The book, focusing on the nostalgia wave, contains 128 songs spanning a century.

JUNE 30, 1973, BILLBOARD



AMPEX VICE president and general manager of Ampex Music Division William L. Slover, third from left, congratulates Curtis Mayfield after presenting him the first gold tape award recognizing close to \$5 million sales of Mayfield's "Super Fly" on Ampex Stereo Tapes, according to company sales figures. Attending the presentation are, left to right, Art Kass, co-president, the Buddah Group; Marv Stewart, vice president, Curton Records and Mayfield's manager; Neil Bogart, co-president, Buddah; and Cecil Holmes, Buddah artist and vice president. "Super Fly" was distributed by Buddah and Curton Records. The album was awarded a gold record by the RIAA in January.

Chicago Aug. Black Gospel

• Continued from page 3

McCormick Inn. Smith will also supply hotel rates upon request.

The Women's Day (Sept. 16) sermon by Sister Maria will be recorded and sold by the GMWA to raise funds at \$4 per LP. The Los Angeles evangelist has her own record label, too.

When Answering Ads . . . Say You Saw It in Billboard

• Continued from page 3

Groundwork for the best-selling list and other convention agenda was planned at a spring meeting of GAG in Savannah, Ga. In daily workshops, GAG members and guest speakers will study basic radio announcing techniques; technical radio studio techniques; public speaking; radio and TV sales and other subjects to be announced.

GAG members will emcee each of the nightly sing sessions slated for the GWA convention. GAG was formed two years ago.

Those wishing to attend the GAG portion of the convention can contact Hobbs at 3630 Watson Rd., Indianapolis 46205. Membership in GAG is \$20 yearly except for record/tape affiliated members who pay \$50. GAG membership also includes local church announcers in many areas who are not on radio.

The entire GAG officers' slate includes, besides Hobbs:

Arthur Turner, Cleveland, vice president; Dolores (Sugar) Poindexter, WTLC-FM, secretary; Arelia White, WSID-AM, Baltimore, financial secretary; Betty Hawkins, Baltimore, recording secretary; Sarah Battles, Cleveland, assistant secretary; Roger Ray, WTLC-FM, treasurer; Pauline Wells Lewis, WSID-AM, workshop coordinator; James Wilson, Newcastle, Pa., sergeant-at-arms; and Rev. Robert Owens, New York City, chaplain.

Pine Overseas

NEW YORK—Helen Pine, administrative assistant-international at ABC/Dunhill Records, left Saturday (23) for a four-week business trip in Europe. She will visit foreign ABC/Dunhill licensees in Copenhagen, Stockholm, Amsterdam, Brussels, Zurich, Cologne, Rome, Barcelona, Lisbon and London.

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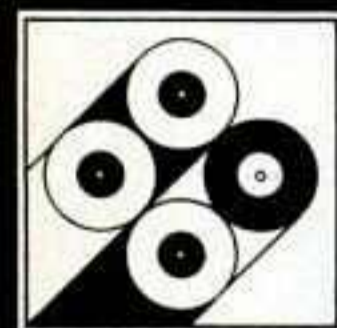


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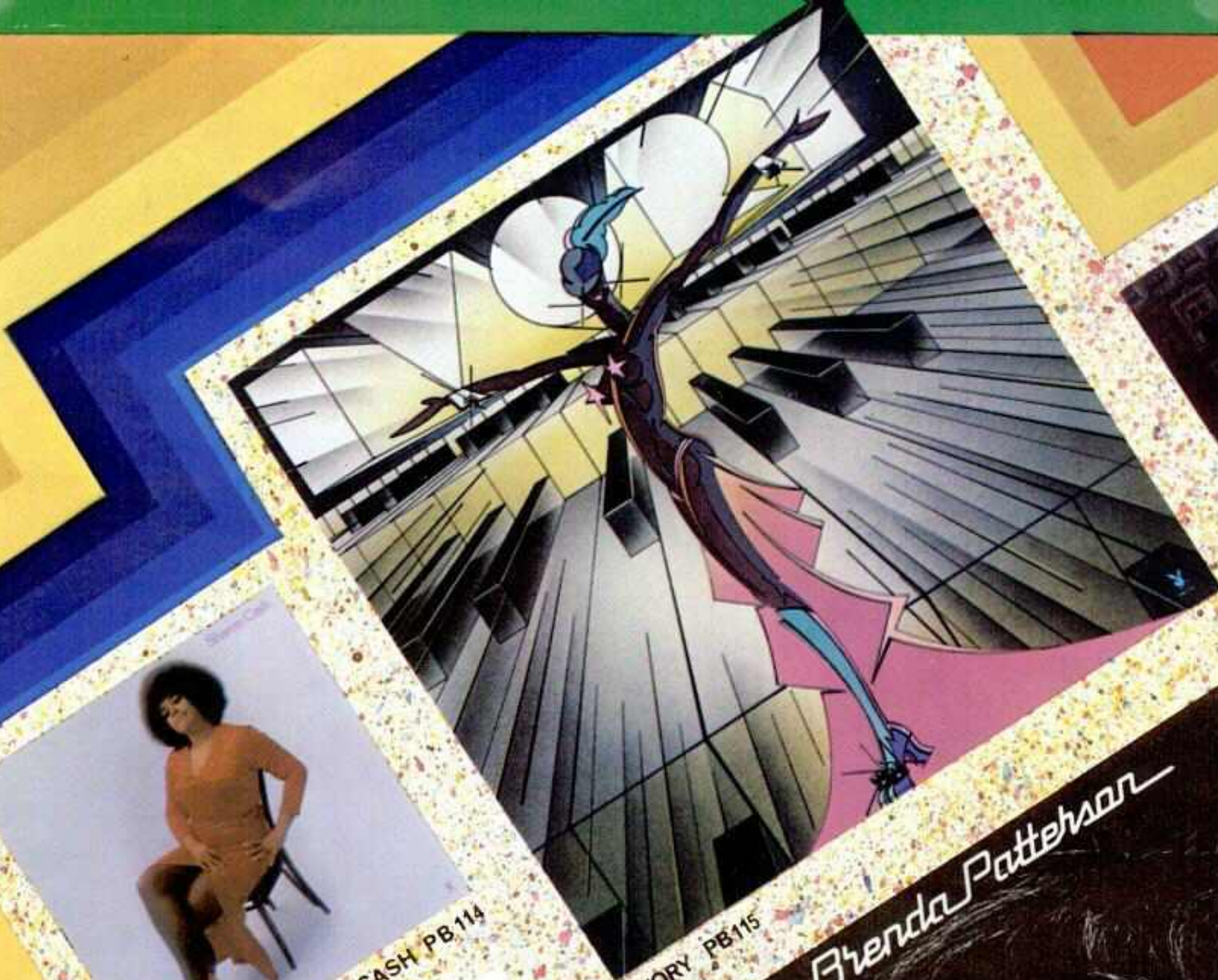
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PHILLIP WALKER



THE BOTTOM OF THE TOP

PHILLIP WALKER PB 118

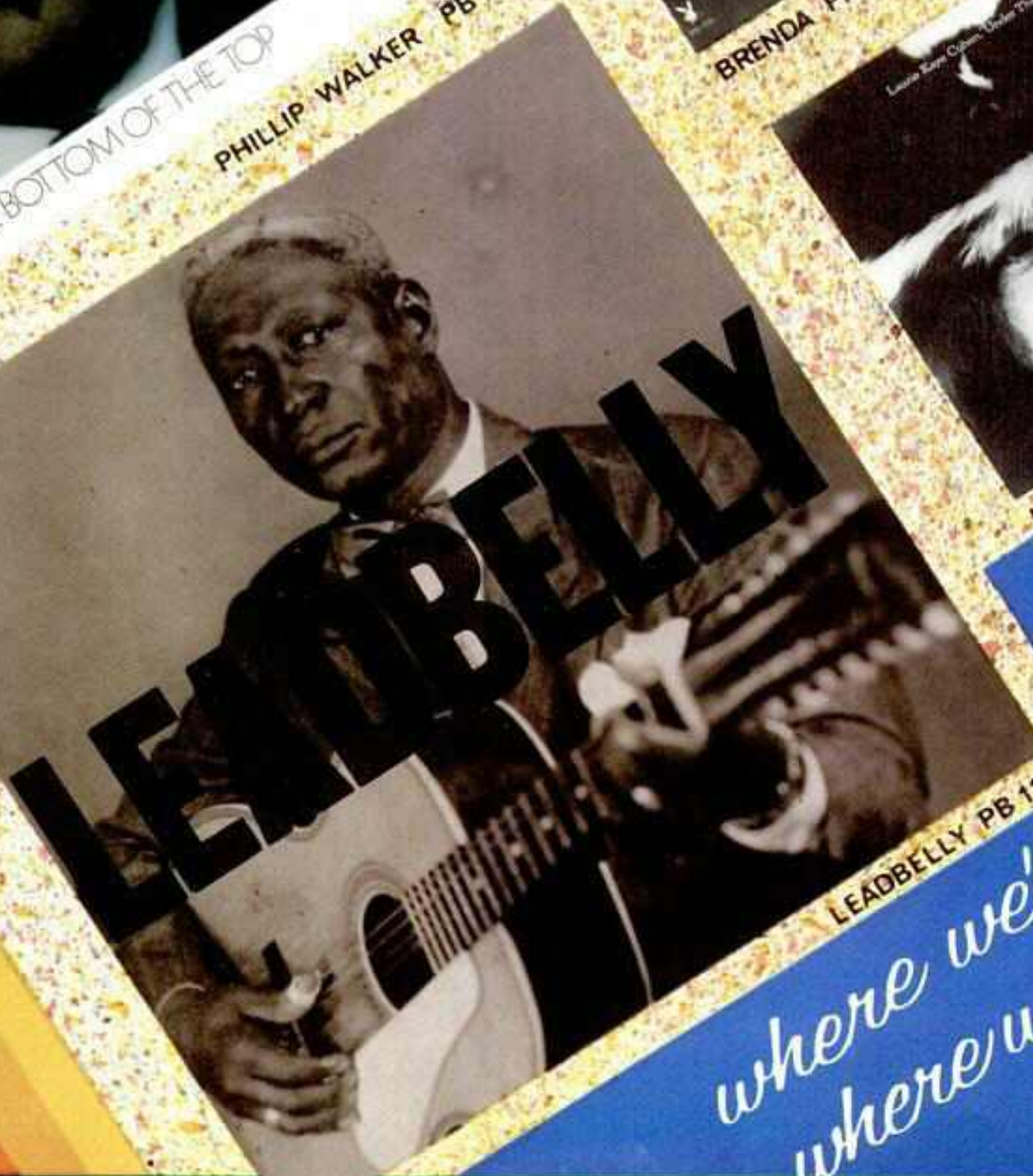


Laurie Kaye Cohen "Under The Stars"
LAURIE KAYE COHEN PB 111

PLAYBOY RECORDS



SAM RUSSELL PB 108



LEADBELLY PB 119

*"it's not
where we've been, it's
where we're going"*
ON PLAYBOY RECORDS



Barton, Czech Singer, Is Winner of Lyra Contest

By LUBOMIR DORUZKA

BRATISLAVA—Young Czech singer Pavel Barton, who has a tenor voice reminiscent of Karel Gott, won both national and international sections of this year's Bratislava Lyra with a song by Zdenek Marat and Vladimir Postulka, "Tou Dal-kou" (Far Away). Runner-up in the national contest was "You've Got Wits," by Bazlik and Janovic and sung by Kostolanyova and Duchon, and "A Cup of Briar Tea" by Drobny and Postulka and sung by Ales Ulm.

Barton, who started his career as a recording engineer with Supraphon, is now exclusively signed to Supraphon and to Ariola for Germany. Recently he also won the East European Intertalent contest. This was the first time in four years that an international contest has been organized within the Lyra. The contest was influenced by results of international festivals in some of the participating countries organized by members of FIDOF and presented both songs and singers who won first prizes at those festivals.

The concert hall was packed for this, the fourth concert. The jury awarded first prize to Czech-

oslovakia, second to Yugoslavia for the song "Di Si Bija Kad Se Grmilo" by M. Vilovio sung by Djordji Perusovic which won first prize in the national contest at Split last year, and third prize went to Bulgaria for the song "Popyten Vjatar" by Andrejev and Stanisev, sung by Margarita Chranova. Russia's Svetlana Resanova won the Slovak Trade Union prize, and Regina Thoss from the German Democratic Republic won the Slovak Association of Socialist Youth prize. The Cubanese singer, Omara Portuondo won the award presented by the Slovak publishing house, Opus.

Noncompetitive performances, which occupied the second half of each of the four concerts, presented Rita Pavone from Italy, The Settlers, Cool Breeze and the Bachelors from the U.K. and Ireland, Danyl Gerard from France; Shocking Blue from Holland, Moncho from Spain, Winston Francis from Jamaica, Sol Ray from Guayana, Phoenix from Rumania, Ursula Szpinkska from Poland, Gerd Michaelis Choir from the German Democratic Republic, Andras Pajex from Hungary, Blue Guitars from Russia and Miso Kovac from Yugoslavia.

Czech and Slovak groups in the gala performances included Karel Gott, Eva Pilarova, Bob Fridl, Eva Mazikova with the Brano Bronec group, New Traditional Band, Vera Spinarova and Helena Vondrackova. The last left immediately for the Golden Orpheus festival in Bulgaria where she won the Bulgarian Radio and TV award. Czech and Slovak groups were delegated to the fest by Supraphon, Panton and Opus.

Black Oak in Two Benefits

NEW YORK—Black Oak Arkansas, Atco Records group, headlined two benefit concerts this month for causes in their home state and in North Carolina.

First date, June 13, was in Charlotte, N.C., to benefit the local Wayside Boys camp, held at Charlotte's Coliseum.

This Saturday (23), second show was performed at Baxter Coliseum in Little Rock, Ark. Show was sponsored jointly by the group and radio station KAAV, to benefit day care centers for the mentally retarded youth throughout the state. Potential gross was set at \$25,000, with a portion of the net proceeds also to go to the YMCA for its mini-bike public service program.

A&M's Williams to NARAS Gov. Board

LOS ANGELES—Paul Williams, A&M Records artist, has been elected to the board of governors of the National Academy of Recording Arts and Sciences chapter in Los Angeles.

Signings

Elton John has signed an exclusive management pact for representation in all fields with John Reid, president of Rocket Records, the company formed by John, Bernie Taupin, Steve Brown and Gus Dudgeon. MCA will distribute all Rocket product in the U.S. beginning in July. Reid is now in the process of planning John's next tour of the U.S. which is set for August.

Country-bluegrass group Red, White and Blue has signed with Michael Thevis' GRC Record Corporation. First album will be recorded at the Atlanta firm's Sound Pit recording studio... Also signing with GRC is Heartwood, a group of five musicians who play country and soft rock. Group's first album, set for August release, will contain 11 of their original songs... Burlington-Felsted Publishing has signed a sub-publishing contract with Winterland Publishing Ltd. of Great Britain for the American rights to the half British, half American rock quartet, Fresh Meat. Signed to London Records, the band is led by U.R. studio guitarist and winner of Melody Maker's Top Guitarist Poll, Mick Green. Fresh Meat's debut single, "Never Mind the Money," will be out this week.

Magma, French jazz-rock group, has signed an exclusive recording contract with A&M Records. The deal involves multiple albums to be produced by Giorgio Gomelski, European producer. Magma will be performing in the Newport Jazz Festival with A&M planning to release their first album to coincide with the New York appearance... Singer-composer Neil Harbus, whose first album, "Harbus," was just released by Evolution Records, has been signed for personal management with GWP Associates... Homegrown, a four-man contemporary recording group, has signed with GRC. All have extensive experience as studio back-up musicians working with artists including Andy Williams, Johnny Mathis, Bobby Darin, Otis Redding and Curtis Mayfield.

Elliott Murphy's Aquashow has signed an exclusive recording contract with Polydor Inc. The group's first album is set for August release. Polydor a&r director Peter Seigel produced the sessions at New York's Record Plant... Epic Records has

(Continued on page 16)

Studio Track

By SAM SUTHERLAND

Creative Trends editor Nat Freedland reports below on the latest venture by two veterans of a major U.S. band.

The drummer and bassist of disbanded Creedence Clearwater Revival, Doug Clifford and Stu Cook, have joined with the group's long-time recording engineer, Russ Gary, to assemble a mobile recording truck under the banner of their new DSR Productions Company.

The truck recently returned from its first location assignment, taping a Steve Miller concert in Phoenix. The DSR partners will also be regularly using their truck to tape sessions at the practice room of Creedence's Oakland headquarters, a converted warehouse dubbed Cosmo's Factory.

"We tested out the practicality of using a truck at the factory by renting Wally Heider's mobile unit to cut Doug Clifford's solo album," said Gary. The truck is parked inside the cavernous building alongside the musicians' microphone set-up. Closed-circuit video provides visual communication between studio and control room.

Equipment on the truck includes two 3M 16-track recorders, a custom 24-input console designed by Frank de Medio, who provided other equipment designs, and an Altec 640E mixer. Specially adapted Acoustic Custom speakers are used for monitoring.

DSR plans to operate as a full-fledged production company, signing its own artists as well as renting its location recording services.

As a veteran writer and producer, Jerry Ragovoy has brought a remarkable background to his post as the man behind New York's Hit Factory. In recent weeks, however, Ragovoy has been setting his sights on yet another field, and, with the announcement this week (see Music News) of the forming of Rags Records, Ragovoy has tackled the world of selling disks.

Ragovoy's initial approach is somewhat "low-profile," he admits, but he sees little purpose in starting off with a flood of product. Indeed, in discussing present-day promotion activities, Ragovoy agreed with many critics of the rapid-fire approach necessitated by large product releases. "One of the reasons I started my label was that, whether I have just a production deal or my own label, I still have to contribute

the same amount of legwork," he explained, noting that "work records" have become a thing of the past for many promo men.

Thus, Ragovoy is beginning with a single by Lou Courtney, an r&b stylist who had worked with Ragovoy some time ago. And, while working with a slowly but steadily growing stable of artists slated for Rags' release, Ragovoy is witnessing a strong session schedule in the studio.

Jim Croce has returned, working with Cashman and West, who have been producing Croce's next ABC album. Croce has also written a film title with Charles Fox (of Gimbel and Fox), with the vocal overdub handled at the Hit Factory, while Cashman and West are producing the next LP outing by Eric Andersen for Columbia. That marks Andersen's first step outside the Nashville arena in some time.

Then Bill Szymczyk, last there for work on the Winters and J. Geils, has returned for more of the same. He'll produce the next J. Geils sessions for Atlantic there in July, and is now working as engineer with producer Rick Derringer on Edgar Winter's next Epic recording.

Other sessions: P G & E, produced by John Hill; Gold, a new act being produced for A&M by Joey Levine; the Fabulous Rhinestones, recently completing their next tracks for Just Sunshine; and, of course, Ragovoy himself, handling sessions both for Rags artists as well as other artists produced independently.

★ ★ ★

In New York, RCA's midtown studios have been hosting a variety of sessions for label artists. Peter Serkin is working on his next Red Seal release, with engineer Dick Gardner. In the pop vein, Carolyn Franklin is working with producer Jimmy Radcliffe and engineer Paul Goodman, while The Shirelles have been working on a new single with producer Randy Irwin and engineer Jim Crotti.

East coast a&r vice president Don Heckman has been producing a special Camden package, "Rock Generation," with engineer Gus Mossler, while producer Herman Diaz has been working with Los Indios Trabajaros and that project's engineer, Ed Begley.

Finally, producer Vicki Wickham is finishing mixing on what is expected to be one of RCA's key pop projects upon release, the new album from Labelle. Mike Moran en-

(Continued on page 16)

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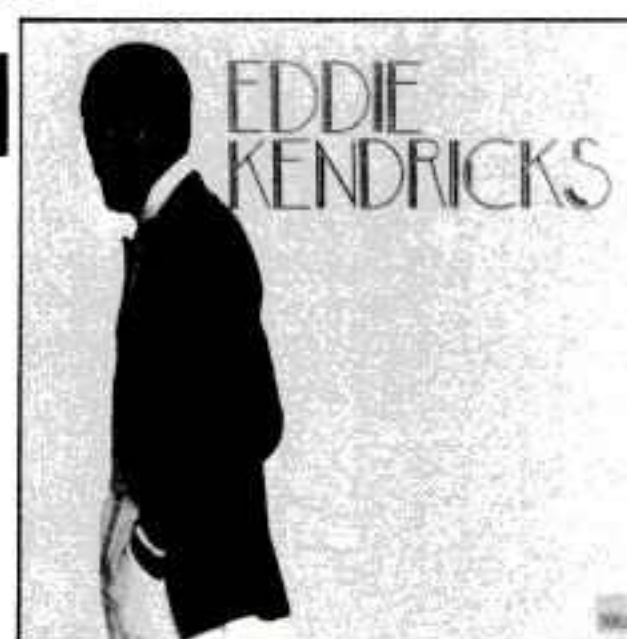


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Studio Track

• Continued from page 14

gineered the sessions, which included contributions from the ubiquitous Stevie Wonder.

At Muscle Shoals Sound Studios, the Alabama tradition continues. The MSS rhythm section is apparently smiling happily at Paul Simon's latest LP and single, which were handled at the room (with a few tracks excepted), makes new friends. And there are other projects just about to hit the racks from that same room.

Brad Shapiro has been producing Millie Jackson (Spring), Joe Simon (Spring), The Prolifics (Avco) and Eddie Boze (Avco), while Jimmy Johnson produced Roy Lee and the Villagers for Stax.

Engineer Jerry Masters shared production duties with John "Rabbit" Bundrick, the itinerant Texas keyboard man whose "Broken Arrows" LP was recently finished there and just shipped by Island. Don Davis has produced Johnny Taylor for Stax, and the new Dells' single for Cadet, while Don Covay produced his own single for Decca. Then, picker Pete Carr produced the Court Pickett album for Elektra, while Peter Yarrow has been working with the Muscle Shoals rhythm section, producing the next Yarrow album for Warner Bros.

Finally, Atlantic's Jerry Wexler has been producing Gary Farr there, working with engineers Jerry Masters and Steve Melton, who handled most of the sessions at Muscle Shoals.

More Sophisticated Sonics for Artists

NEW YORK—As progressive rock acts continued to employ a wider range of electronic effects in the recording studio, concert audiences can expect to see many of those sonic elements begin to grace live performances.

Eventide Clockworks, a professional audio devices design and manufacturing firm here, has recently discovered that several of the company's specialized studio devices are being purchased by leading rock acts for onstage use. While Eventide is just one of several firms marketing such equipment, the firm markets only those designs, rather than a full line of studio equipment.

Thus, while over 100 studios have purchased Eventide designs like the Instant Phaser, a sonic phasing device; the Omnipressor, a special multi-purpose compression device; and the Digital Delay Lines, which afford a number of sonic effects through variation of timing between signals, only recently have these designs appeared onstage.

Since then, Eventide has recognized the value of their designs for live acts, particularly in the case of the Digital Delay Line, which, in effect, permits a form of "overdubbing" onstage: by multiplying a given signal, from an instrument or voice, and separating the resulting signals by barely perceptible time increments, the Digital Delay Line multiplies a guitar or voice, providing added body and richness. The value for background vocals is perhaps most immediately apparent.

That effect can also be varied to provide other services, such as compensating for hall echo in larger venues created by long distances between p.-a. speakers. Simulated tape delay is also available both on Eventide's top-line Digital Delay Line and somewhat less flexible, lower-priced counterpart.

Bands using the Digital Delay Lines include a number of name acts, such as Yes, the Grateful Dead, Led Zeppelin, Ten Years After, Hot Tuna, Jefferson Airplane and Todd Rundgren, all of whom employ elaborate studio technology during recording.

Eventide is also approaching live acts to use its Instant Phaser, which offers various phasing effects, and the Omnipressor, a multi-purpose device which functions as a compressor, expander, limiter and noise gate device for noise reduction. The Omnipressor also functions as a dynamic reverser, processing instruments and voices so that they sound as though they are being played "backwards," as in tape reversing.

Thus, Eventide's president, Richard Factor, is now turning his sights toward the live talent world as another marketplace for his designs, offering bands demonstrations of their use either in their own rehearsal quarters or at Eventide's home, Sound Exchange recording studios here, 265 West 54th Street.

Demonstrations of those devices are also being made by Ken Schaffer, at his own penthouse at 21 West 58th Street.

Talent

Korea Kids, Darin Bill

LAS VEGAS—The Little Angels of Korea, 35 children between the ages of eight and 15, will make their U.S. debut with Bobby Darin at the Hilton Hotel, beginning July 16.

The MGM act will work both solo and with Darin. Their manager, Daniel Ben Av of MGM Productions, and MGM's Stan Moers have been finalizing plans for the debut, with their new album slated for release in conjunction with the Hilton appearance.

Cited by the Korean president as "Korea's cultural ambassadors to the world," they have given a Royal Command Performance for Queen Elizabeth and performed for President Nixon at the White House.

This is the largest group ever contracted for the Hilton stage. Under age, the children will live in the hotel but be barred from lingering in the casino area.

The Little Angels arrived in the U.S. early to tape two segments of the Sammy Davis Jr. NBC show.

Jazz Man to Be Held on Isle of Man Sept. 9-15

LONDON—Jazz Man '73, a jazz festival comprising performances from leading U.S. and European acts, will be held during the week of Sept. 9 through 15 on the Isle of Man. Duke Ellington and his Orchestra headline the roster of talent slated to appear.

The festival is being projected as a complete package including transportation to the Isle of Man, room and board and twelve tickets to cover the six afternoon and six evening concerts.

Six theaters and concert halls within one mile of Douglas, site for the series, will permit ticket-holders to see each act or artist twice. Largest venue holds 6,000.

Arrangements are also being made to provide inexpensive charter flights from New York to the festival.

Other acts will include Woody Herman and His Orchestra, the Thad Jones-Mel Lewis Orchestra, The World's Greatest Jazz Band of Yank Lawson and Bob Haggart, New Orleans' Preservation Hall Jazz Band, Wild Bill Davison, Chicago Jazzmen and Joe Williams, all from the U.S. European acts will include "Mr." Acker Bilk and his Paramount Jazz Band, Humphrey Lyttelton Band, Maynard Ferguson Big Band, Alex Welsh and His Band, George Webb's Dixielanders, The Original Crane River Jazzband led by Ken Colyer, Merseysippi Jazzband, George Melly and Beryl Bryden.

The series is being produced by Spartan Promotions, 147 Wardour St., London W. 1. U.S. contact is Peter Levinson Communications, Suite 903, 595 Madison Ave., New York, N.Y. 10022.

Acts Join in Evers Fete

NEW YORK—B.B. King, Dick Gregory, Willie Dixon and a roster of Stax recording artists including the Staple Singers, Kim Weston, Little Milton, Eddie Floyd and William Ball joined with Fayette, Miss. mayor Charles Evers in presenting a four-hour musical festival commemorating the death of Evers' brother Medgar, civil rights leader slain ten years ago this June 12.

Theme of the Medgar Evers Memorial Festival was "Welcome Home." Affair began with a memorial service in Fayette, followed by a parade following a 90-mile route to the Jackson Coliseum.

Also participating were Rev. Cleophus Robinson, James Earl Jones and former CORE director Floyd McKissick.

Talent in Action

ELLERINE HARDING

Reno Sweeney, New York

Ellerine Harding, utilizing good vocal ability and a bouncy stage presence, delivered an entertaining and amusing evening's fare in her appearance here.

Miss Harding, a pixieish songstress who records for Mainstream Records, opened her set with "Corner Of The Sky" and moved into Leon Russell's "Song For You"—with both numbers alerting the audience to her inherent vocal range. No doubt, the lady has talent; but, as in the case of these two selections, her arrangements left her vulnerable. They just didn't give her voice—and it's definitely a good one—the flow deserved.

Working with a two-man backup, Miss Harding apologized for the missing string section in "We'll Cry Together"—a single cut from her latest album—and it really wasn't necessary. The song was a natural, as was she in delivering it.

Other high points during her set included the trilogy "Brown Baby" and a delightful version of the "dozens"—a fun loving word game put to music. Throughout her performance, Miss Harding shared a good rapport with her audience—often moving between tables to chat and sing.

Her arrangements, at times, needed tightening. Miss Harding has all the tools to "make it."

JIM MELANSON

PETER NERO

Maisonette, New York

Although Peter Nero has presented his piano skills in a variety of settings—including working with full scale symphony orchestras—he works the intimate St Regis Hotel room with only bass, drums and some good MOR taste in material.

Nero concentrates on the music. He doesn't trick up his Cole Porter medley for instance with any flashy gimmickry, or try to swing it too much, and even his extended concerto version of "Jesus Christ Superstar" was flamboyant but never overblown.

The result is substantial fare for the easy listener, played professionally and cleanly. His repertoire flows smoothly, one to the other, and Nero works hard to make it seem effortless.

IAN DOVE

ROGER MCGUINN

Troubadour, Los Angeles

If Roger McGuinn's forthcoming Columbia solo album catches near the energy and exciting musicianship of his in-person act, all those years of effort to keep the Byrds' name alive with constantly shifting personnel will seem an ironic exercise in futility.

Roger (formerly Jim) McGuinn isn't exactly the warmest onstage entertainer around—he might have acted more relaxed if all the ex-Birds who were supposed to join him for opening night had showed up. But his musical personality is strong enough to hold an audience by itself. The artist seems a lot freer to create without the pressure of the Byrds' label.

Some of his most effective first-hearing songs had a darkly satiric quality which may point to the best direction for him to concentrate on. There was a chilling ballad of a disgruntled ex-paratrooper who got away with a skyjacking ransom. Then Bruce Johnston showed up for a Beach Boys' parody about two 747 jets "Druggin' Cross The USA."

Also sitting in were Spanky (& Our Gang) McFarland and another original Byrd, Gene Clark. McGuinn's regular combo is

outstanding, especially flash studio drummer John Guerin. It's Mike Woodford on lots of keyboards and bassist David Vaughn rounding out the line-up.

Batteaux, reviewed in Billboard May 12, opened with a tightly-knit set of their semi-folk acoustic work, which was exceedingly well received.

NAT FREEDLAND

JOE FARRELL/JOE BECK QUARTET

Boomer's, New York

Joe Farrell has developed a strength and versatility as a reed player that has finally brought him to a happy, if somewhat awkward, transitional phase in his career. As one of the premier session men of the day, he has finally grown to that point where his solo albums for CTI are attracting a growing audience.

At the same time, Farrell's live appearances are somewhat hampered by that very popularity: in the studio, Farrell's prodigious skills have won him the musical support of some very fine players, but when he has to appear live, most of those musicians are busy fronting their own bands.

For the past few months, Farrell has been working on a solution, and his progress is laudable. His sets at Boomer's found him sharing the front line with a relatively unknown session guitarist, Joe Beck.

The combination is one that is meshing nicely, for Farrell's strength lies in his restraint, and Beck proves himself equally balanced. Working against the bass and drums of the remaining members, Farrell, who handled his lines mostly on tenor, and Beck worked mostly from a traditional framework, trading solos and then phrasing concise, swinging duets. The set began with Beck's "D Blues," a deceptively familiar, traditional r&b riff carried by Beck's guitar then casually exploded by the two players' improvisations.

From there, tunes offered a variety of possibilities which the band explored with a consistently light, sure touch.

While the present line-up is still very young—at this time, the working title for the band is even unclear, and Boomer's billed the act simply as Joe Farrell and Joe Beck—the balance between traditional lyricism and a more progressive, free-wheeling ensemble approach is a tasty one indeed.

SAM SUTHERLAND

Signings

• Continued from page 14

signed Barrett Strong to an exclusive recording/producing contract. Strong, remembered for his 1960 hit "Money," is also the composer of "I Heard It Through the Grapevine" and "Papa was a Rolling Stone." He was co-producer, along with Norman Whitfield, of many of the Temptations hit singles and albums. He brings to Epic the Fifth Revelation, a six-man Detroit group, which he discovered. Future plans call for Stong to produce Revelation and Epic artist Rena Scott. He will make his Epic debut as an artist with the single, "Preacher Man," at the beginning of July with its release.

Uriah Heep has left Mercury and signed with Warner Bros. Records for U.S. and Canada release. . . . Ben Weisman has signed his Blen Music catalog to be administered by the Wes Farrell Organization and Damont Corp. Weisman has written 57 songs recorded through the years by Elvis Presley.

The Michael Quatro Jam Band, Evolution Records' act, has been signed to American Talent International, Inc. Evolution is celebrating the new association with massive promotional support for the band during its first major tour, slated to begin in August when the band tours with Badfinger. Campaign starts July 1, featuring a special boxed press kit to reach industry and media.

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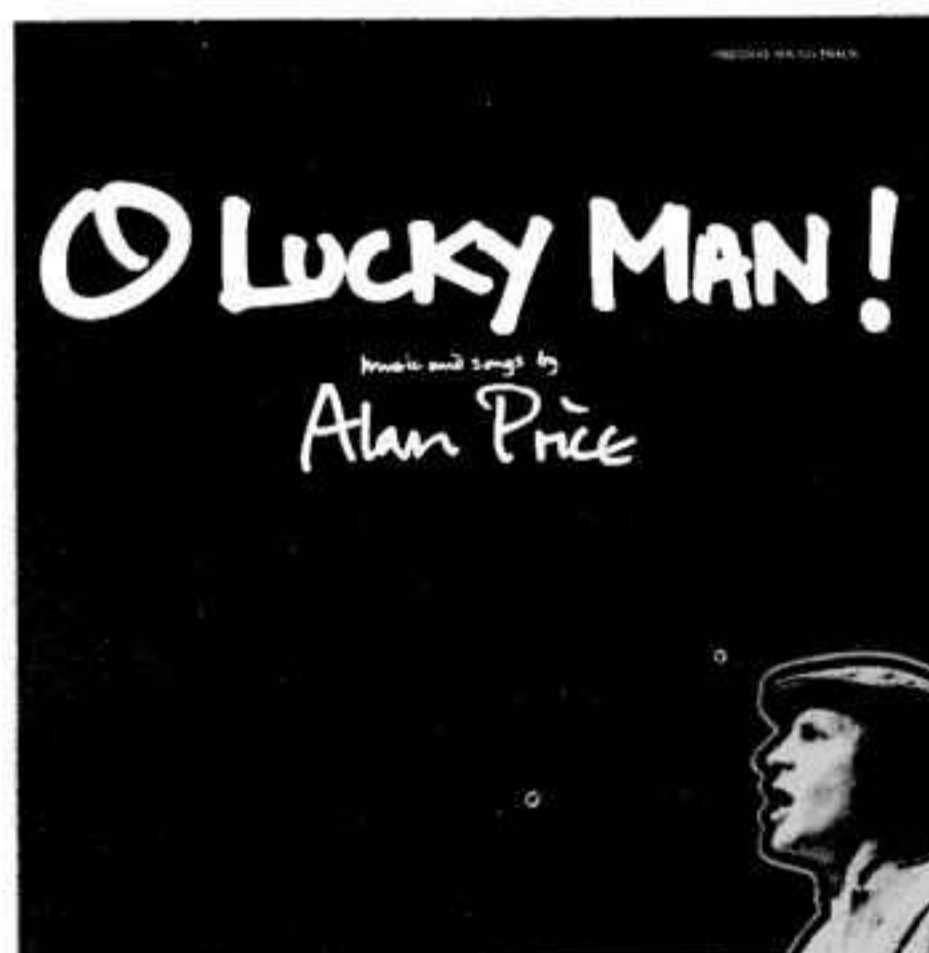
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Vincent Canby, *The New York Times*

"Anderson makes brilliant use of the compelling ballads of singer ALAN PRICE... His songs (all wonderfully pleasing melodies spiked with biting lyrics) are intricately woven into the fabric of the film so that they form the vital link that holds this searing saga together." Kathleen Carroll,
New York Daily News

"What does give the movie bite and edge, and puts it into the highly recommended category, is the inspired use director Lindsay Anderson makes of pop singer and composer ALAN PRICE!"
Fergus Cashin, *London Sun*

"Throughout the movie Anderson cuts to singer ALAN PRICE performing his own breezy rock songs in a recording studio. The lyrics explicitly spell out the movie's feelings..."
Hollywood Reporter

"Price's score, just released by Warner Bros. Records, is a triumph, and should serve as a fine model for future attempts at fusing the sensibilities of music with the demands of film."
Sam Sutherland, *Billboard*

"ALAN PRICE's music, even when removed from the film, stands on its own merits. The soundtrack album (Warner Bros.) will probably attract as much attention as the film." Howard Levitt,
Record World

"ALAN PRICE's songs are a marvelous contribution." Lorraine Kisly, *Newsweek*

"The music, as well as being a notable addition to the film should make its own way on disks." *Daily Variety*

"His journey is accompanied by some jauntily savage songs provided by the remarkable ALAN PRICE..."
Jay Cocks, *Time Magazine*

"PRICE melodically combines pop and folk rock in creating a solid total album of music." *Cash Box*



Who/Where/When

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

ABRAHAM'S CHILDREN (GAS): New Brunswick, June 20-July 30.
KAY ADAMS (Capitol): Century Ballroom Merced, Calif., June 25-26.
BUDDY ALAN (Capitol): Salt Palace, Salt Lake City, June 27; Pershing Auditorium, Lincoln, Nebr., June 29; Rodco, Greeley, Colo., June 30; Crestview, Fla., July 6; Ozark, Ala., July 7; Music Circus, Sacramento, Calif., July 9-15.
LUTHER ALLISON (Motown): Blues Festival, State Fair Park, West Allis, Wis., June 16; El Macambo Club, Toronto, July 9-14.
MOSE ALLISON (Atlantic): New York Jazz Festival, July 7.
DAVID AMRAM (RCA): S.S. Seaport Museum, New York, June 30.
BILL ANDERSON (MCA): Heart of Dixie Music Center, Florence, Ala., July 7.
LYNN ANDERSON (Columbia): Chester, W. Va., June 24; Middleboro Fair, Brockton, Mass., June 30-July 1.
PAUL ANKA (Buddah): Shady Grove Music Theatre, Gaithersburg, Md., July 9-15.

JOAN ARMATRADING (A&M): Troubadour, Los Angeles, July 10-15.
ARTHUR, HURLEY & GOTTLIEB (Columbia): Philharmonic Hall, N.Y., July 12-13.
ASLEEP AT THE WHEEL (United Artist): The Boarding House, San Francisco, June 20-24; Big Art's, Berkeley, Calif., June 27; Marine World, San Bruno, Calif., June 30.
BRIAN AUGER (RCA): Kenny's Castaways, N.Y., June 26-July 1; Smiling Dog Saloon, Cleveland, July 3-8.
ROY AYERS (Polydor): Newport Jazz Festival, N.Y., July 7; Gallery Tavern, Seattle, Wash., July 9-14.
AZTECA (Columbia): Soledad Prison, Soledad, Calif., July 4.
BURT BACHARACH (A&M): Westbury Music Fair, Westbury, N.Y., July 9-14.
BACHMAN-TURNER OVERDRIVE (Mercury): Whiskey A Go Go, Los Angeles, July 11-15; Max's Kansas City, N.Y., June 27-July 2.

JIM BAILEY (United Artist): Playboy Club, Great Gorge, N.J., July 13-21.
BALLIN' JACK (Mercury): Balboa Stadium, San Diego, Calif., June 24; Evansville, Ind., July 1; Indianapolis, Ind., July 4.
BANG (Capitol): Charlotte, N.C., June 30.
BARTHOLOMEW (Wright): Turner's Place, Hagerstown, Md., June 30; Hershey Plaza, Hershey, Pa., July 10; Hotel Stanley, Shomokin, Pa., July 11-14.
BATTEAUX (Columbia): Cellar Door, Washington, D.C., July 2-7.
TONY BENNETT (MGM): Heinz Hall, Pittsburgh, June 29-30.
BIG CITY MUSIC BAND (Wright): West Shore Country Club Hall, Camp Hill, Pa., July 5; Trinity Lutheran Hall, Camp Hill, Pa., July 11.
BLACK OAK ARKANSAS (Atco): Morris Civic Auditorium, South Bend, Ind., July 7; Waterford Park, Chester, W. Va., July 8; Wolman Rink, Central Park, N.Y., July 11.
BLOOD, SWEAT & TEARS (Columbia): Fulton Raceway, Fulton, N.Y., July 1; Monticello Raceway, Monticello, N.Y., July 4; Schaefer Music Festival, Central Park, N.Y., July 6; Music Park, Columbus, Ohio, July 7; Tanglewood, Lenox, Mass., July 10; Steel Pier, Atlantic City, N.J., July 11-14.
BLUE ASH (Mercury): Chicora 4th Annual Music & Film Festival, Butler, Pa., July 7.
TONY BOOTH (Capitol): Salt Palace, Salt Lake City, June 27; Pershing Auditorium, Lincoln, Nebr., June 29; Rodeo, Greeley, Colo., June 30; D & D Corral, Midland, Texas, July 2-3; Music Circus, Sacramento, Calif., July 9-15.
BRITISH ROCK INVASION: Yale Bowl, New Haven, Conn., July 7; Pine Knob Pavilion, Independence Township, Mich., July 9; Municipal Auditorium, Kansas City, Kansas, July 10; Minneapolis, Minn., July 11; Sioux Falls Coliseum, Sioux Falls, S.D., July 12; The Forum, Los Angeles, July 13.
DAVID BROMBERG (Columbia): Folk Festival, York, Pa., July 1; Riverboat, Toronto, July 6-8.
ALBERT BROOKS (ABC): Troubadour, Los Angeles, July 3-8.
JIM ED BROWN (RCA): Red River Valley, Fargo, N.D., July 10; Dun County Fair, Menomonie, Wis., July 12; Sherburne County Fair, Elk River, Minn., July 13.
MARTI BROWN: Marion, Ind., July 7; Lewisburg, Ky., July 9; Dunville, Ky., July 10; Somerset, Ky., July 11; Barbourville, Ky., July 12; McKee, Ky., July 13.
SAVOY BROWN (London): Constitution Hall, Washington, D.C., June 24; Temple Festival, Ambler, Pa., June 25; Fairgrounds, Rochester, N.Y., June 27; Zambos Music Hall, McKeesport, Pa., June 28; Palace Theatre, Providence, Rhode Island, June 29; The Forum, Harrisburg, Pa., June 30.
DAVE BRUBECK (Atlantic): Indianapolis Art Museum, Indianapolis, Ind., July 7; Civic Center, Providence, R.I., July 8.
BRUSH ARBOR (Capitol): McCabe's, Santa Monica, Calif., June 29-30.
DORSEY BURNETTE (Capitol): Spokane, Wash., June 25-30; Seaside, Calif., July 5; Watsonville, Calif., July 6.
JETHRO BURNS (RCA): Columbus, Ohio, June 30; Blossom Center, Cuyahoga Falls, Ohio, July 1.
JOHNNY BUSH (RCA): Winchester, Houston, Texas, June 29; Circle "J" Barn, Luling, Texas, June 30.
GLEN CAMPBELL (Capitol): Memorial Arena, Fayetteville, N.C., June 24; Garden St. Art Center, Homedale, N.J., June 25-30.
GEORGE CARLIN (Atlantic): O'Keefe Center, Toronto, July 12-14.
CARPENTERS (A&M): Oakdale Music Theatre, Wallingford, Conn., July 10-15.
VIKKI CARR (Columbia): Mill Run Theatre, Chicago, July 10-15.
CARTER FAMILY (Columbia): Lonesome Pine Raceway, Coeburn, Va., July 3; Watermelon Park, Berryville, Va., July 7.
JOHNNY CARVER (ABC): Missoula, Mont., July 7.
JIMMY CASTOR (RCA): Scarlet O'Hara, Atlanta, Ga., June 24-30.
CHICAGO (Columbia): Coliseum, Vancouver, B.C., July 7; Coliseum, Portland, Oregon, July 8; Coliseum, Seattle, Wash., July 9.
JERRY CLOWER (MCA): E.B. Gee Jr. Ranch, East Prairie, Mo., July 7.
CHRIS CONNOR (Stanyan): Band Shell, Paramus, N.J., July 10.
COPPERHEAD (Columbia): Municipal Auditorium, San Antonio, Texas, July 12; Music Hall, Houston, Texas, July 13.
FLOYD CRAMER (RCA): Festival, Columbus, Ohio, June 30; Blossom Music Center, Cleveland, July 1.
JIM CROCE (ABC): Troubadour, Los Angeles, June 19-24.

THE CRUSADERS (Blue Thumb): Amphitheater, Marine World, Redwood City, Calif., July 7.
DICK CURLESS (Capitol): Crystal Lake Ballroom, Rockville, Conn., June 24; Salisbury, Mass., June 27; Tiverton, R.I., June 28; T.C.A. Club, Littleton, N.H., June 29-30; Auction House, Gorham, Maine, July 1; Evergreen Valley, North Lovell, Maine, July 6; Fryes, Danville, Va., July 7; Lonestar Ranch, Reedsferry, N.H., July 8; Country Rock Barn, Biddeford, Maine, July 13-14.
DANNY DAVIS & THE NASHVILLE BRASS (RCA): Vienna, Va., July 13.
MAC DAVIS (Columbia): Convention Center Music Hall, Oklahoma City, Okla., July 12; McDonald Arena, Beaumont, Texas, July 13.
MILES DAVIS (Columbia): Japan, June 14-July 4; Baalbeck Festival, Lebanon, July 6; Montreux Jazz Festival, Montreux, Switzerland, July 8; Rainbow Theatre, England, July 10; Olympia Theatre, Paris, July 11.
SKEETER DAVIS (RCA): Jefferson Co. Festival, Monticello, Fla., June 30.
JOHN DENVER (RCA): Pine Knob Pavilion, Independence Township, Mich., July 1.
ROY DRUSKY (Mercury): Trenton, N.J., July 13.
EARTH, WIND AND FIRE (Columbia): Civic Center, Providence, R.I., July 6; Spectrum, Philadelphia, July 7; Municipal Auditorium, Birmingham, Ala., July 8; Coliseum, Mobile, Ala., July 10; Convention Center, Louisville, Ky., July 12; Pine Knob Pavilion, Independence Township, Mich., July 13-14.
JONATHAN EDWARDS (Atco): Pa. Folk Festival, York, Pa., July 3-4.
STONEY EDWARDS (Capitol): Nashville Nevada Club, Reno, Nev., June 29-30; Fairgrounds, Boise, Idaho, July 2; Travis Air Force Base, Fairfield, Calif., July 6-7.
ELECTRIC LIGHT ORCH. (United Artist): Aquarius Theatre, Boston, June 24; Merriweather Post Pavilion, Columbia, Md., June 25; Pine Knob Theatre, Detroit, June 27; State Theatre, Harrisburg, Pa., June 28; The Pier, Ocean City, Md., June 29; Cincinnati Gardens, Cincinnati, July 1; Ontario Gardens, London, Ont., July 4; Ellis Auditorium, Memphis, July 6; Southeast Fairground, Atlanta, Ga., July 7; Savannah, Ga., July 8.
EL ROACHO (Columbia): Winterland, San Francisco, June 29-30; San Jose Pavilion, Santa Clara, Calif., July 8.
EVERLY BROTHERS (RCA): Selland Arena, Fresno, Calif., July 6; Knotts Berry Farm, Anaheim, Calif., July 8-13.
BARBARA FAIRCHILD (Columbia): Cherokee Park, Morristown, Tenn., July 4; Sussex Bowl Auditorium, Sussex, Wis., July 6; Municipal Auditorium, Kansas City, Kansas, July 7; Joyland Park, Wichita, Kansas, July 8.
FATE (Bluesberry): Red Barn, Westborough, Mass., June 18-July 1; Mill Hill Club, Cape Cod, Mass., July 2-8.
LESTER FLATT (RCA): Opryland, Nashville, Tenn., June 27; Cosby, Tenn., June 30.
FOCUS (Sire): Municipal Auditorium, San Antonio, Texas, July 12; Music Hall, Houston, Texas, July 13.
FOUR SEASONS: Monticello Raceway, Monticello, N.Y., July 11-14.
FOUR TOPS (ABC): Carter-Barron Amphitheatre, Washington, D.C., July 9-15.
DAVID FRIZZELL (Capitol): Fairgrounds, Roseburg, Oregon, June 28; Fairgrounds, Redmond, Oregon, June 30; Country City, Anchorage, Alaska, July 13-14.
GLADSTONE (ABC/Dunhill): Max's Kansas City, N.Y., June 20-25.
BOBBY GOLDSBORO (United Artist): Magic Mountain, Valencia, Calif., June 26-July 1.
DOBIE GRAY (MCA): Emerald Beach Hotel, Bahamas, June 26-July 1.
Jack Greene (MCA): Marion, Ind., July 7; Heritage Hall, Gatlinburg, Tenn., July 9-14.
JOEL GREY (Columbia): Masonic Auditorium, Toledo, Ohio, June 21-24.
RAY GRIFF (Dot): Panoka, Alberta, Canada, July 1-2; West Columbia, S.C., July 13-14.
GULLIVER (Wright): Ramada Inn, Lancaster, Pa., July 6.
JO JO GUNNE (Asylum): Lake of Ozarks, Camdenton, Mo., July 4.
TOM T. HALL (Mercury): Nashville North, Hugo, Minn., July 8.
GEORGE HAMILTON IV (RCA): Grandfather Mountain, N.C., June 24; Reidsville, N.C., June 30; Kernersville, N.C., July 4; Glen Walter, Ont., July 7; Dunnville, Ont., July 8; Calgary, Alberta, July 9-14.
HAMLET (Capitol): National Guard Armory, Newport, Oregon, July 5; Community Bldg., Roseburg, Oregon, July 6;

Community Bldg., Coquille, Oregon, July 7.
HARLOTS OF 42ND STREET/QUEEN ELIZABETH WITH WAYNE COUNTY: Max's Kansas City, N.Y., July 4-9.
EDDIE HARRIS (Atlantic): Club Baron, N.Y., July 3-8; Jazz Workshop, Boston, July 9-15.
FREDDIE HART (Capitol): Rodeo, Greeley, Colo., July 4; El Matador, Prescott, Ariz., July 6; El Paso, Texas, July 7; Albuquerque, N.M., July 9.
ISAAC HAYES (Sax): Omni, Atlanta, Ga., July 7; Coliseum, Jacksonville, Fla., July 13.
WOODY HERMAN (Fantasy): Upper Bear Inn Club, Evergreen, Colo., June 25; Back Lot Club, Kearney, Nebr., June 26; Oar House, Omaha, Nebr., June 27; Holiday Inn, Okoboji, Iowa, June 28.
STAN HITCHCOCK (Caprice): Marion, Ind., July 7; Lawrenceburg, Ky., July 9; Danville, Ky., July 10; Somerset, Ky., July 11; Barbourville, Ky., July 12; McKee, Ky., July 13.
DR. HOOK & THE MEDICINE SHOW (Columbia): Civic Arena, Bismarck, N.D., June 27; Topeka, Kansas, June 28; Arena, Sioux Falls, S.D., June 29; Rapid City, S.D., June 30; Roberts Municipal Stadium, Evansville, Ind., July 1; Joplin, Mo., July 2; Memorial Hall, Shreveport, La., July 3.
FERLIN HUSKY (ABC): Klein Memorial Auditorium, Bridgeport, Conn., June 30.
IT'S A BEAUTIFUL DAY (Columbia): Soledad Prison, Soledad, Calif., July 4; Paramount Theatre, Seattle, Wash., July 13.
MILLIE JACKSON (Polydor): Ponderosa, Neeses, S.C., July 7.
STONEWALL JACKSON (Columbia): Shelburne, Ont., July 1; Herrick, Ill., July 4; Poplar Bluff, Mo., July 7; Dennison, Ohio, July 8; Eugene, Oregon, July 11-15.
WANDA JACKSON (Capitol): Knotts Berry Farm, Los Angeles, June 23; Fairgrounds, Manistee, Mich., July 2; Fairgrounds, Sidney, Mont., July 4; Fairgrounds, Sussex, Wis., July 7.
SONNY JAMES (Columbia): Rushville, Ill., July 1; Eureka, Mo., July 2; Salem, Ohio, July 4; Stroudsburg, Pa., July 8.
MICHAEL JOHNSON (Atlantic): The First Chicago Center, Chicago, July 13-15.
MICHAEL KAMEN (Atlantic): Ebbets Field, Denver, Colo., July 10-15.
THOMAS JEFFERSON KAYE (ABC): Mother's Blues, Dallas, Texas, July 10-15.
THE KENDALLS (Dot): Jersey County Fair, Jerseyville, Ill., July 13.
STAN KENTON (Phase 4 Stereo): Edgewater Resort, Alexandria Bay, New York, July 11.
ROBIN KENYATTA (Atlantic): Kenny's Castaways, N.Y., July 10-15.
FREDDIE KING (Capitol): European Tour, June 19-30.
GLADYS KNIGHT & THE PIPS (Buddah): Cincinnati, Ohio, July 7.
PEGGY LEE (Capitol): Playboy Club, Lake Geneva, Wis., June 29-30.
LEFT END (Polydor): Fairgrounds, Warren, Ohio, July 4.
SAM LEOPOLD (Mercury): Raso, Chicago, July 13-14-15.
LETTERMEN (Capitol): Flamingo Hotel, Las Vegas, July 12-Aug. 1.
RAMSEY LEWIS (Columbia): Masonic Temple, Detroit, June 24; JFK Center, Washington, D.C., June 27; Elgin AFB, Ft. Walton Beach, Fla., June 29; Shea Stadium, Queens, N.Y., July 3; Attic, Pittsburgh, July 5-7; Carousel, Atlanta, Ga., July 10-14.
LA WANDA LINDSEY (Capitol): Branding Iron, San Bernardino, Calif., June 30; NIC's Nicabob, Milwaukee, Wis., July 6-7; Manor Lounge, Stone Park, Ill., July 8.
BUZZY LINHART (Buddah): Main Point, Bryn Mawr, Pa., July 10-11.
CHARLES LLOYD (A&M): Blue Valley Park, Kansas City, Mo., July 8.
CHARLES LOUVIN (Capitol): Pocono Park, Stroudsburg, Pa., June 24; Willis Auditorium, Delaware, Ohio, June 29; Cooper Theater, Brazil, Ind., July 1; Buck Lake Ranch, Angola, Ind., July 4; Carnival Grounds, Manchester, Md., July 5; Bailey's Restaurant, Remsen, N.Y., July 6; Grand Island Lanes, Grand Island, N.Y., July 8.
LORETTA LYNN (MCA): Buck Lake Ranch, Angola, Ind., July 1.
JUNIOR MANCE (Polydor): Apollo (Newport Jazz), N.Y., July 3; London House, Chicago, July 12-29.
MELISSA MANCHESTER (Bell): Troubadour, Los Angeles, June 26; Quiet Knight, Philadelphia, July 4-8.
HENRY MANCINI (RCA): Garden State Arts Center, N.J., July 9-14.

(Continued on page 20)

CHOOSE ONE —JUST FOR FUN

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"The new Osmonds album is exciting proof that the boys and their music are growing up. With "The Plan" they have developed the potential to reach a much greater audience."

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"Its another giant step forward for the Osmonds. Following "Crazy Horses" which appealed to an older market, "The Plan" will serve to bring them even wider appeal and greater awareness of their multiple talents to a yet untapped market. It will show that the Osmonds are where music is today."

John Connellan. "Rapping"



HAVE YOU HEARD THE PLAN?

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Creative Trends

2 Tampa-ites Group; Creates Lobo Hits

LOS ANGELES—Of all the invisible hitmakers consistently heard over top 40 radio while remaining largely unknown as individual personalities, Lobo has probably been the most enigmatic talent of the past several years.

There were a wide variety of guesses around the Billboard office as to Lobo's true identity, when this interview was set up. Most of the guesses centered around producer Phil Gernhard, the only genuine name listed on Lobo singles. Others felt Lobo was a leftover lead singer from the Royal Guardsmen, the Gernhard-produced group that made a five-year-old series of hits about Snoopy & the Red Baron.

As it turned out, Lobo was a real person after all. His name is Kent Lavoie, a Floridian of French-Indian parentage. "Most of Lobo's fans think I'm a group," he admitted cheerfully. "And even Dick Clark, when he first played 'Me and You and A Dog Named Boo' on his TV show, announced that I was the Royal Guardsmen under another name."

Lobo has, in fact, never been a member of the Royal Guardsmen although he and Gernhard are co-producing some sessions by ex-Guardsman Barry Winslow. The Lobo-Gernhard production team is currently represented on the charts by Jim Stafford's "Swamp Witch."

Lavoie is 29 and became a professional singer-guitarist with beer-bar bands when he was working his way through Florida colleges. He married and settled in the Tampa-St. Petersburg-Clearwater Beach suburban sprawl, continuing to earn an adequate living in long-term engagements at local niteries.

Tampa Pairing

About the time he decided to make a serious push with his songwriting, he met Gernhard who also lives in the relaxed Tampa area. Gernhard's producer credits date back to "Stay" by Maurice Williams and the Zodiacs, an early rock 'n' roll smash and he also produced Dion's "Abraham, Martin and John."

Lobo spent three years writing songs four hours daily before going to work at the beer parlors. There were a few local releases cut in an Atlanta studio, before Lobo showed Gernhard "A Dog Named Boo." Gernhard immediately said, "That's the one we've been waiting for."

A master was cut and a contract made with Big Tree Records in New York, a label which eventually turned over distribution to Bell.

"I chose the billing of Lobo to play it safe," said Lavoie. "The name symbolizes the image of being a loner, a lone wolf. I figured it could be used for either a group or a soloist, whichever was better in the

'Tommy' Concert Tours Are Set

NEW YORK—MCA and Sound Images, Inc., are producing a touring concert production of "Tommy," rock opera originally recorded and performed by The Who. Teddy Neely, "Jesus Christ Superstar" film lead, is set for the title role.

The tour opens at the Chicago Auditorium Theatre on July 20, with initial bookings continuing for ten weeks of dates in the Northeast. MCA hopes to route the show for two years.

The production will have minimal settings and stage movement, instead featuring complex lighting effects and projection of graphics at the rear of the stage, all to be handled by lighting designer Jules Fisher.

Neely has already played the role in a 1972 production. Advance ticket sales in Chicago are reported by MCA to have already reached \$60,000.

current market. And frankly, if the record had stiffed, I could start fresh without the stigma of a flop next to my name."

His lack of public identity, despite a series of high chart singles including "She Didn't Do Magic," "I'm the Only One," "A Simple Man," and "I'd Love You to Want Me," is something of an accident.

For one thing, living in St. Petersburg doesn't allow too much access to the media. But mainly, few people had seen Lobo because it is only recently he began serious touring. "I was on the road for a few months after 'A Dog Named Boo' and it just didn't work out," he said. "The band I had was really up-tight and as a one-hit artist I wasn't bringing home enough money to make it worth all the strain and tensions. I decided it would be a lot more valuable to stay home and try to write some more hit songs."

Signs With La Aarons

However, Lobo has now signed with David Cassidy's manager, Ruth Aarons, and is touring all the time with his current studio group. "I guess I finally got enough confidence to believe audiences really wanted to come hear me do a show of my own songs," he said.

His recent stay in Hollywood was for the purpose of TV appearances, a Disneyland date and the polishing of his concert show with some of the town's top variety directors. Next on the agenda was to be a Hawaii-Australia-New Zealand debut tour followed by a week in Toronto.

Aside from writing his own songs and playing rhythm guitar at his singing sessions, Lobo is also his own musical supervisor. "The part of producing that I don't handle is the whole area of electronics and sound reproduction," he said. "My biggest studio problem now is to keep from repeating myself musically, especially since my whole band has been together for over a year. We find ourselves taking much more time for each song."

The new concentration on concert touring has curtailed Lobo's involvement in the lucrative field of radio-TV jingles. For some 18 months he had a partner and office in New York which scouted up commercials assignments. Lobo would be phoned in Florida with proposed topics and prepare an audition tape on his home 4-track studio. If the jingle was accepted, Lobo would then fly to New York for the session.

"Usually I could do the job and fly back to Tampa the same day," he said. "Easiest money I ever made."

Who/Where/When

Continued from page 18

BARBARA MANDRELL (Columbia): Salem, Ohio, July 1; St. Louis, Mo., July 4; Aurora, Ohio, July 8; Operaland, Nashville, Tenn., July 11; Cerro Gordo, Ill., July 13.

THE MANHATTANS (Columbia): Show AFB, Fort Sumpter, S.C., June 29; Casino Club, Columbia, S.C., June 30; Tall Pines, Macon Ga., July 1; Civic Center, Durham, N.C., July 3; Columbus, Ohio, July 6-7; Carousel, Baltimore, Md., July 10-16.

HERBIE MANN (Atlantic): Riverfront Stadium, Cincinnati, July 7; Civic Center, Providence, R.I., July 8; Houston Astro-dome, Houston, Texas, July 13.

MARK/ALMOND (Columbia): Roberts Memorial Stadium, Evanston, Ind., July 1; Fairgrounds, Allentown, Pa., July 8.

AL MARTINO (Capitol): King's Castle, Lake Tahoe, Nev., July 9-21.

JOHNNY MATHIS (Columbia): Merriweather Post Pavilion, Columbia, Md., July 13-14.

CURTIS MAYFIELD (Curton): Steel Pier, Atlantic City, N.J., July 11-14.

LES McCANN (Atlantic): Baker's Keyboard Lounge, Detroit, June 22-July 1.

ELLEN McILWAINE (Polydor): Main Point, Bryn Mawr, Pa., July 12-15.

ROD McKUEN (Stanyan): Red Rocks Theatre, Denver, Colo., July 7; Pine Knob Music Theatre, Clarkston, Mich., July 10; Merriweather Post Pavilion, Columbia, Md., July 12.

MELBA MONTGOMERY (Capitol): Damascus, Va., July 7; Germany Tour, July 13-22.

GEORGE MORGAN (MCA): NCO Club-Hurlburt Field, Ft. Walton Beach, Fla., June 29; Jersey Jubilee, Jersey, Ga., June 30.

JONIE & JOHNNY MOSBY (Capitol): Ban Dar Club, Ventura, Calif., June 29-30.

MARTIN MULL (Capricorn): Rochester, Mich., July 11; Quiet Knight, Chicago, July 12-15.

ANNE MURRAY (Capitol): Disneyland, Los Angeles, June 24-29.

NARVAL FELTS (Cinnamon): Portsmouth, N.H., July 12; Limestone, Maine, July 13-14.

TRACY NELSON (Columbia): Folk Festival, York, Pa., July 1; Bijou, Philadelphia, July 5-7.

PETER NERO (Columbia): Concord Music Festival, Rochester, Minn., July 1; Ambler Music Festival Hall, Ambler, Pa., July 8.

NEW GRASS REVIVAL (Starday King): Ruffin, N.C., July 7-8.

THE NEW SEEKERS (MGM/Verve): Music Circus, Sacramento, Calif., June 25-July 1; State Fair, Crete, Ill., July 3; The Brockton Fair, Brockton, Mass., July 4; Starlight Theater, Indianapolis, Ind., July 6-7; Mill Run Theater, Niles, Ill., July 10-15.

NITTY GRITTY DIRT BAND (United Artists): Lenox Arts Center, Stockbridge, Mass., July 7.

NITZINGER (Capitol): Thunderbird Bar, Albuquerque, N.M., June 21-24; Carousel Club, El Paso, Texas, June 28-July 1.

MAYF NUTTER (Capitol): Blue Moon, Columbia Falls, Mont., July 8; Community Hall, Roseburg, Oregon, July 12; Putter Room, St. Helens, Oregon, July 13-14.

OSBORNE BROTHERS (MCA): Opryland, Nashville, Tenn., June 26; Lakeside Amusement Park, Salem, Va., June 30.

BUCK OWENS (Capitol): Music Circus, Sacramento, Calif., July 9-15.

PJ's (Roulette): Beverly Hills, Hook & Ladder Room, Toronto, July 9-14.

THE PLATTERS (United Artist): Merry Go Round, Colorado Springs, Colo., June 24; Holiday Inn, Des Moines, Iowa, June 25-30; Fountainsbleau Hotel, New Orleans, La., July 3-8; Helie San Jeronimo, San Juan, Puerto Rico, July 12-25.

POINTER SISTERS (Blue Thumb): Troubadour, Los Angeles, July 12-15.

ANDY PRATT (Columbia): Jazz Workshop, Boston, June 25-July 1; Agora Club, Toledo, Ohio, July 2; Agora Club, Cleveland, Ohio, July 3.

KENNY PRICE (RCA): The Colony Club, Morristown, Tenn., June 30.

RAY PRICE (Columbia): Saskatoon Expos, Saskatoon, Canada, July 13-14.

PROCTOR/BERGMAN (Columbia): My Father's Place, Roslyn, N.Y., July 5-8; Playboy Club, Great Gorge, N.J., July 10-12.

BILL QUATEMAN (Columbia): Great Southeast Music Hall, Atlanta, Ga., July 3-8.

RARE EARTH (Rare Earth): Pavillion, San Jose, Calif., July 8; Arie Crown Theater, Chicago, July 13-15.

RED, WHITE & BLUE GRASS (GRC): Chattanooga, Tenn., July 8.

THE RASPBERRIES (Capitol): Capitol Theater, Halifax, Nova Scotia, July 12; Arena, Bridgewater, Nova Scotia, July 13.

SUSAN RAYE (Capitol): Salt Palace, Salt Lake City, June 27; Pershing Auditorium, Lincoln, Neb., June 29; Rodeo, Greeley, Colo., June 30; Maverick, Tucson, Ariz., July 5; Brawley, Calif., July 6; Branding Iron, San Bernardino, Calif., July 7; Music Circus, Sacramento, Calif., July 9-15.

HELEN REDDY (Capitol): 6 Flags Over Texas, Dallas, June 28-29; 6 Flags Over Mid America, Eureka, Mo., June 30-July 1; Meadowbrook Farm, Rochester, Mich., July 11; Convention Center, Oklahoma City, Okla., July 12; McDonald Arena, Beaumont, Texas, July 13.

JERRY REED (RCA): Lanier Land, Cumming, Ga., June 30.

DEL REEVES (United Artist): Jersey County Fair, Jerseyville, Ill., July 13.

JOHNNY RIVERS (United Artist): Troubadour, Los Angeles, June 26-July 1.

PAT ROBERTS (Dot): Tour of Spain, June 26-July 18.

DIANA ROSS (Motown): Hong Kong, July 8-9; Melbourne, Australia, July 12-13.

Ruben & JETS (Mercury): Brewery, Lansing, Mich., July 2; Humpin Hannas, Milwaukee, Wisc., July 3-4; My Father's Place, Roslyn, N.Y., July 6-8; Central Park, N.Y., July 7; Fat City, Seaside Heights, N.J., July 12.

TOM RUSH (Columbia): Great Southeast Music Hall, Atlanta, Ga., July 3-8.

SANTANA (Columbia): Nishitetsu Grand Hotel, Fukuoka, Japan, June 25-27; Hiroshima Grand Hotel, Hiroshima, June 28; International Hotel, Nagoya, Japan, June 29-July 1; Royal Hotel, Osaka, Japan, July 2-4; Osaka Royal Hotel, Kyoto, Japan, July 5; Tokyo Hilton Hotel, Tokyo, July 6-9; Sapporo Prince Hotel, Sapporo, Japan, July 10-11; Fukuoka, Japan, July 12; Hong Kong, July 13-16.

JACK SCHECHTMAN (Columbia): Maraposa Folk Festival, Toronto, July 6-7.

EARL SCRUGGS REVUE (Columbia): Iowa City, Iowa, July 6-7; Tulagi's, Boulder, Colo., July 9-14.

SEALS & CROFTS (Warner Bros.): Maui Bowl, Maui, Hawaii, July 7; Waikiki Shell, Honolulu, July 8; Paramount Theater, Seattle, Wash., July 13.

DOC SEVERINSEN (RCA): Starlite Theatre, Kansas City, Mo., July 2.

Shanghai (Wright): Devonshire Hall, Harrisburg, Pa., June 26; Camp Hill Presbyterian Hall, Camp Hill, Pa., June 29; The Lodge, Dillsburg, Pa., July 11.

TRAVIS SHOOK: Preston's Airport Lounge, Nantucket, Mass., July 9-14.

SIEGEL-SCHWALL (RCA): Quiet Knight, Chicago, June 26; Concert, Toledo, Ohio, June 29.

CAL SMITH (MCA): Rodeo Arena, Georgetown, Texas, June 28-29-30.

CARL SMITH (Columbia): International Speedway, Bristol, Tenn., July 7.

SONNY & CHER (Kapp): Sahara Hotel, Las Vegas, June 30-July 13.

SONS OF CHAMPLIN (Columbia): Hedges Club, Hartford, Conn., June 26; The Circus, N.Y., June 28-29; Schaefer Music Festival, Central Park, N.Y., June 30; Singer Bowl, Queens, N.Y., July 8.

JIMMIE SPHERIS (Columbia): Oliver's, Boston, July 2-7; Central Park, N.Y., July 13.

THE SPINNERS (Atlantic): Apollo Theater, N.Y., June 22-July 1; Jupiter Club, Franklin Square, N.Y., July 2-3; Wilson Theater, Fresno, Calif., July 7; Disneyland, Anaheim, Calif., July 8-13.

THE STAPLE SINGERS (Stax): Houston Astrodome, Houston, Texas, July 13; Riverfront Stadium, Cincinnati, Ohio, July 7.

B.W. STEVENSON (RCA): Nickels Auditorium, Thibodaux, La., June 30.

JOHN STEWART (RCA): Ice House, Pasadena, Calif., June 19-24.

NAT STUCKEY (RCA): Carousel Club, Augusta, Ga., June 25-30.

STYLISTICS (Avco): The 20 Grand Club, Detroit, July 13-22.

PEGGY SUE & SONNY WRIGHT (MCA): Thomasville, Ill., June 26-30-July 1.

BILLY TAYLOR (Bell): Newport Jazz Festival, N.Y., July 7.

HOUND DOG TAYLOR (Alligator): Teddy's Milwaukee, Wisc., June 29-30.

THE TEMPTATIONS (Motown): State Fair, Louisville, Ky., July 12; Pine Knob Pavillion, Clarkston, Mich., July 13-14.


TEN WHEEL DRIVE (Capitol): Banafish Gardens, N.Y., June 27; Fat City, Seaside, N.J., July 6-8; My Father's Place, Roslyn, N.Y., July 13-15.

LEON THOMAS (ABC): Jazz Boat, N.Y., July 10-15.

(Continued on page 22)

IT WAS A VERY GOOD YEAR...

Billboard's Classical Spotlight FOCUSES ON THE TOP CLASSICAL LP CHART FOR THE YEAR ENDING JUNE 30.



Classical LP's

Week Ending June 30, 1973

1. BETHOVEN SYMPHONY NO. 9 (Capitol)
2. SCOTT TAYLOR: FINEST HOUR (Capitol)
3. MAHLER SYMPHONY NO. 1 (Capitol)
4. SCOTT TAYLOR: FINEST HOUR (Capitol)
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19. SCOTT TAYLOR: FINEST HOUR (Capitol)
20. SCOTT TAYLOR: FINEST HOUR (Capitol)

WATCH FOR IT IN Billboard's Classical Spotlight, COMING IN THE July 21 ISSUE.

TOTAL

SOUND RECORDING



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THE STUDIOS**

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Burbank, California 91505
(213) 843-6000

For further information contact Robert K. Hagel.

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What's Happening

By SAM SUTHERLAND

Company Cut-Ups: While the music industry shudders with a lovely array of rumors, suggesting that every major label president has either moved to another label, left the country or decided to go into real estate and leave the brouhaha behind, campus rep rumors have surfaced as well.

At **United Artists**, the college promotion program has not gone up in smoke: we spoke with **Rich Fazekas**, recently named head of the program, who is siring the project since it moved from **Marty Cerf's** creative services department into the promotion operation there.

Fazekas noted that while the program is being re-evaluated, actual service won't change. The rep system may undergo some changes, but, there again, UA hasn't scrapped it. The only real threat to college stations lies in UA's recent questionnaire mailing, which, Fazekas notes, may cost a few stations their service. Assuming, of course, that they fail to respond after several requests from UA for those questionnaires.

That would seem to be yet another case of the less professional stations pulling down the medium's image. Fazekas was somewhat disturbed at the unresponsiveness of such stations, and even more distressed at the disproportionately high number of stations reporting that they would be on this summer. He noted that **United Artists** had no intention of terminating service to off-the-air stations, but merely wanted to know the security situation more fully, and whether records should be held.

The smart folk who tried to sidestep the issue will be the first to go, it would seem.

Meanwhile, **London's** college man, **Ray Caviano**, has announced that London will continue to service throughout the summer, via "care package" mailings at less frequent intervals. Any questions should be directed to Caviano in New York.

* * *

Rock'n'Roll Grad School?

A recent **Creative Trends** article on music industry courses has drawn some new light and some slight gripes. One reader was upset that an article, about **Ben Sidran**, failed to mention other courses on the business and the music at other campuses. That's true, and, as this week's **Campus News** points out, there are indeed many schools offering some form of course on the field, although few have attempted the depth that **Sidran's** course at the University of Wisconsin sought.

More familiar but equally vital are culturally and sociologically oriented courses such as the one recently completed by **Larry Seidman** at the University of the Pacific in Stockton, which typifies the seminar approach to the subject of rock culture and the music's impact on society.

A relative veteran of such courses is **B. Serge Denisoff**, sociologist at **Bowling Green State U.** in Ohio, who has published a journal on "Popular Music and Society" for the past two years. An in-depth format, PMS has explored a wide range of topics from a wide range of vantage points, and students contemplating the development of seminars or special projects in the field would do well to contact Denisoff at the Department of Sociology, Bowling Green State U., Bowling Green, Ohio 43403.

Students might also contact **Billboard**, since we're eager to know how and when the academic world and the world of music and its industry get along together.

* * *

PICKS AND PLAYS: MIDWEST—Michigan—WNUX-FM, Crankcase, Western Michigan U., Kalamazoo, Beth Roosengard reporting: "Moses," (LP), Jerry Hahn, Fantasy; "There Goes Rhymin' Simon," (LP), Paul Simon, Columbia; "Atlantis," (LP), Atlantis, Vertigo. . . WJMD, Kalamazoo College, Kalamazoo, John Kerr and Michelle La Porte reporting: "Six," (LP), Soft Machine, Columbia; "Brother Louie," Stories, Kama Sutra; "Moses," (LP), Jerry Hahn, Fantasy. . . WEMU-FM, Eastern Michigan U., Ypsilanti, Roland Beanum reporting: "Sophisticated Lady," (LP), Lou Donaldson, Blue Note; "Oh, Girl," (LP), Young-Holt Unlimited, Atlantic; "First Light," (LP), Freddie Hubbard, CTI. . . WEAK, Michigan State U., East Lansing, Jeff Smith reporting: "Desperado," (LP), Eagles, Asylum; "Sweetnighter," (LP), Weather Report, Columbia; "I'm So Proud," Beck, Bogert & Appice, Epic. . . WMCD, Michigan State U., East Lansing, Jerry Jarvis reporting: "California Lady," Renee Armand, A&M; "Shambala," Three Dog Night, ABC; "I Wanna Hold Your Hand Forever," Buffy Sainte-Marie, Vanguard. . . Ohio—WFIB, U. of Cincinnati, Alan Kornbluth reporting: "Cosmic Cowboy," (LP), Michael Murphey, A&M; "Ned Doheny," (LP), Ned Doheny, Asylum; "Home To Myself," (LP), Melissa Manchester, Bell. . . WKSU-FM, Kent State U., Kent, Jon Horning reporting: "Frampton's Camel," (LP), Frampton & Camel, A&M; "Extensions," (LP), McCoy Tyner, Blue Note; "Then Play On," (LP), Fleetwood Mac, Reprise. . . WERC, U. of Toledo, Toledo, Penny Shears reporting: "Last Train To Hicksville," (LP), Copperhead, Columbia; "Moon Germs," (LP), Joe Farrell, CTI. . . WUJC-FM, John Carroll U., University Heights, Tim Iacofano reporting: "Moonshine," John Kay, Dunhill; "Old Soldiers Never Die," (LP), Head, Hands & Feet, Atco; "Wisdom Through Music," (LP), Pharoah Sanders, Impulse. . . Illinois—WPGU-FM, U. of Illinois, Champaign, John Parks reporting: "Lay Down," Strawbs, A&M; "Son Seals Blues Band," (LP), Son Seals Blues Band, Alligator; "Ain't Nothin' But A House Party," J. Geils Band, Atlantic. . . Missouri—KCLC-FM, The Lindenwood Colleges, St. Charles, Paul Grandhauser reporting: "Desperado," (LP), Eagles, Asylum; "Yessongs," (LP), Yes, Atlantic; "Daltrey," (LP), Roger Daltrey, Track. . . Minnesota—WMMR, U. of Minnesota, Minneapolis, Micheal Wild reporting: "Where There's Smoke, There's Fire," Grass Roots, Dunhill; "Gimme Your Money Please," Bachman-Turner Overdrive, Mercury; "Look What I Found," Paul Williams, A&M.

New Booking At Vanderbilt

NASHVILLE—Vanderbilt University here has appointed a new concert committee and is now booking artists and groups to appear in concert on the campus. Booking activity will include efforts to book artists while they record in Nashville, thus minimizing transportation costs to the school and providing artists with an opportunity to break in new material prior to recording.

Venues on campus include **Dudley Stadium**, which accommodates up to 38,000, and the **Gymnasium**, which can hold up to 20,000. First concert is slated for Sept. 1, expected to be held in the Stadium. Sept. 15 will be date for the annual **Vanderbilt Country and Bluegrass Music Festival**, with acts to include **Bill Monroe** and the **Bluegrass Boys**, **Lester Flatt** and **Tompall** and the **Glaser Brothers**.

Summer contact for **Vanderbilt's** concert committee is **David Pine**, 16 Drake Lane, Manhasset, N.Y. 11030.

Who/Where/When

• Continued from page 20

JOHNNY TILLOTSON (Columbia): Sellend Arena, Fresno, Calif., July 6.
LILY TOMLIN (Polydor): Auditorium, Portland, Oregon, July 13.
ERNEST TUBB (MCA): Fountain Lounge, Carlsbad, N.M., June 27; Menard, Texas, June 28; Odessa, Texas, June 29; Texas Area, June 30.
TANYA TUCKER (Columbia): Frontier City, S. Mich., July 1; Outagamie County Fair, Seymour, Wis., July 12-14.
CONWAY TWITTY (MCA): Good Ole Nashville Music, Nashville, Tenn., June 28; Bunny Lounge, Highway #32, Tenn., June 29; Beech Bend Park, Bowling Green, Ky., June 30; Ontelaunee Park, New Tripoli, Pa., July 1.
LEROY VAN DYKE (MCA): Nashville, Tenn., June 28; Lebanon, Ky., June 29; Ottawa, Ohio, June 30.
JOHN VAN HORN (Mercury): The Black Steer, Charlotte Hall, Md., June 28-29-30.
BILLY WALKER (MGM): Bothwell, Ont., July 7; Angola, Ind., July 8.
CHARLIE WALKER (RCA): Heritage Hall, Gatlinburg, Tenn., June 25-30.
JERRY WALLACE (MCA): Nashville, Tenn., June 27; Mary Sawyer Auditorium, La Crosse, Wis., July 1.
JOE WALSH (ABC): Fairground Coliseum, Salt Lake City, June 29.
WAR (United Artist): Coliseum, Hampton, Va., July 1; Shea Stadium, N.Y., July 4; Atlanta Stadium, Atlanta, Ga., July 7.
DOC WATSON (United Artist): Festival, York, Pa., July 2-4.
CHUCK WAYNE/JOE PUMA DUO: Roosevelt Hotel, N.Y., June 29; Newport Jazz Festival, June 30; Staten Island Ferry Concert, N.Y., July 11.
WEATHER REPORT (Columbia): Philharmonic Hall, N.Y., July 6; Festival, Annapolis, Md., July 7.
FREDDY WELLES (Columbia): Silver City, N.M., July 4; Buena Park, Calif., July 7.
DOTTY WEST (RCA): Stamford, Conn., June 29; Klein Memorial Auditorium, Bridgeton, Conn., June 30.
BOBBY WOMACK (United Artist): Coliseum, Charlotte, N.C., July 7.
STEVIE WONDER (Motown): Riverfront Stadium, Cincinnati, Ohio, July 7; Three Rivers Stadium, Pittsburgh, Pa., July 13.
WELLS WRIGHT (MCA): Fireman's Park, Richland, Pa., June 30.
FARON YOUNG (Mercury): Ponderosa Park, Salem, Ohio, July 8; Main NCO Club, Killeen, Texas, July 12; Big "G" Club, Round Rock, Texas, July 13.
DOUG YULE UNDERGROUND (Polydor International): Shaboo, Willimantic, Conn., July 10-11.
LED ZEPPELIN (Atlantic): Civic Center Arena, St. Paul, Minn., July 9; Arena, Milwaukee, Wis., July 10; Cobo Hall, Detroit, July 12-13.

Syracuse Asks Trade Support of Program

• Continued from page 1

while marking the first existing college course of study in that field.

Cy Leslie, president of **Pickwick Records** and a member of the **Corporate Advisory Council** at the university, has worked with **Soyars** in designing the program and presenting it to the school. Leslie is now approaching other industry figures, notably **Jules Malamud** of **NARM** and **Stanley Gortikov** of **RIAA**, to serve on a special **Industry Advisory Council** for the course. **Billboard** publisher **Hal Cook** has already been designated as a member of the body.

Education for Industry: Present and Future

Initial plans for the proposed undergraduate course center on a special course coordinator, who will help draw upon both the professional and academic communities to provide guest lecturers, teaching materials and other course tools. **Soyars** is seeking a qualified industry veteran to fill the position.

Soyars envisions the initial course as an outline of every area of the industry, covering all phases of actual recording, writing, producing, performing, publishing, marketing, merchandising, advertising, distribution, retailing, copyrights, influence of industry periodicals, international licensing and distribution, and new technology in consumer hardware.

The degree program would represent more detailed explorations of those areas, and, should the pilot project gain adequate support from both the university and the industry itself, **Soyars** anticipates the creation

of graduate degrees permitting specialization within various areas of the industry.

Soyars cited his chief obstacle in developing a full degree program as the "gap between the academic world and the music industry," noting that resistance from the academic community has been significant. The role of consulting professionals would thus encompass efforts to secure funding for scholarships, the development of teaching methods and, of course, the availability of trained personnel to teach.

In explaining his school's qualifications for sponsoring the program, **Soyars** noted that the **College of Visual and Performing Arts** there offers everything from recording facilities in the concert hall to the availability of teaching personnel and materials for work in packaging and graphics. **Syracuse** also offers an **FM radio station** and cable television facilities, with the latter of particular note in the wake of recent developments in packaging videotape software.

In addition to historical, musical and business dimensions of the industry through course materials and instruction, the program will offer visiting artists, producers, publishers, and other authorities in given areas. Texts would include "This Business of Music," and other trade periodicals.

Those interested in contacting **Soyars**, regarding either the course coordinator position or other ways in which the industry can help the course, may reach him at 201 **Crouse College**, School of Music, **Syracuse University**, **Syracuse, N.Y. 13210**.

Billboard SPECIAL SURVEY for Week Ending 6/30/73

Billboard Best Selling Jazz LP's		
This Week	TITLE—Artist, Label & Number (Distributing Label)	Last Week
1	BLACK BYRD Donald Byrd, Blue Note BN-LA047-F (United Artists)	22
2	SWEETNIGHTER Weather Report, Columbia KC 32210	23
3	SECOND CRUSADE Crusaders, Blue Thumb BTS 7000 (Famous)	24
4	HERBIE HANCOCK SEXTANT Columbia, KC 32212	25
5	CARNEGIE HALL Hubert Laws, CTI 6025	26
6	YOU'VE GOT IT BAD GIRL Quincy Jones, A&M SP 3041	27
7	SUNFLOWER Milt Jackson, CTI 6024	28
8	M.F. HORN II Maynard Ferguson, Columbia KC 31709	29
9	SKY DIVE Freddie Hubbard, CTI 6018	30
10	PRELUDE/DEODATO Eumir Deodato, CTI 6021	31
11	LIVE AT MONTREUX Les McCann, Atlantic SD 2-312	32
12	HOLD ON, I'M COMIN' Herbie Mann, Atlantic SD 1632	33
13	LIGHT AS A FEATHER Chick Corea, Polydor PD 5525	34
14	MORNING STAR Hubert Laws, CTI 6022	35
15	KING OF RAGTIME Scott Joplin, Angel S 36060 (Capitol)	36
16	IN CONCERT Miles Davis, Columbia KG 32092	37
17	1st LIGHT Freddie Hubbard, CTI 6013	38
18	HANGIN' OUT Funk, Inc., Prestige PRS 10059	39
19	UNDER FIRE Gato Barbieri, Flying Dutchman FD 10156	40
20	SONGS FOR MY LADY McCoy Tyner, Milestone 9044 (Fantasy)	
21	3 PIECES FOR BLUES BAND Siegfall Schwalf, DGG 2530-309	
	BLUES FARM Rod Carter, CTI 6072	
	RED, BLACK & GREEN Roy Ayers, Polydor PD 5045	
	EXCURSIONS Eddie Harris, Atlantic SD 2-311	
	SOPHISTICATED LOU Lou Donaldson, Blue Note BAN-LA024-F (U.A.)	
	WHITE RABBIT George Benson, CTI 6015	
	WE'RE ALL TOGETHER AGAIN Dave Brubeck, Atlantic SD 1641	
	FORECAST Eric Gale, Kudu KU 11 (CTI)	
	MIZRAB Gabor Szabo, CTI 6026	
	PIECES OF A MAN Gil Scott-Heron, Flying Dutchman PD 10143	
	FIRE UP Merl Saunders, Fantasy 9421	
	BLACK UNITY Pharoah Sanders, Impulse IPE 9219 (ABC)	
	GIANTS OF THE ORGAN COME TOGETHER Jimmy McGriff/Groove Holmes, Groove Merchant GM 520	
	REFLECTION OF CREATION AND SPACE Alice Coltrane, Impulse Q 9232 (2) (ABC)	
	LIVE Dave Brubeck & Gerry Mulligan, Columbia KC 32143	
	IN PURSUIT OF THE 27th MAN Horace Silver, Blue Note BN-LA054-F (United Artists)	
	GOT MY OWN Gene Ammons, Prestige 10058 (Prestige)	
	STRANGE FRUIT Billie Holiday, Atlantic SD 1614	
	INNER CITY BLUES George Washington, Jr., Kudu 03 (CTI)	
	BILLIE HOLIDAY The Original Recordings, Columbia 2-32060	

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**TEXAS HAS MORE STARS IN THE MUSIC INDUSTRY
THAN YOU'LL FIND OVER EL PASO ON A CLEAR NIGHT!**

Stand back, pardner, there's a music explosion going on from Dallas to San Antonio, and some of the brightest stars in the country are lighting the fuse right smack in the middle of the richest music market in the nation. That's why Billboard's August 25 issue again places the spotlight on Texas and its music. If you missed last year's Texas spotlight, then you missed a wealth of information on the booming Texas music industry. Don't let it happen this year. Billboard's Texas spotlight will again zero in on the Chicano music sound and bring you up to date. Billboard's Texas spotlight goes back for a second look at the recording studios, the distribution and the hotels and nightclubs that play an important role in creating tomorrow's stars in a state that's chock full of music. Not to mention jingles firms, motion pictures, record companies, personal appearances, personal managers, booking agents, and syndicated radio and television. It's all together in the August 25 issue of Billboard, and it's a spotlight you'll be proud of. If you helped build the Texas music industry into the success it is today, then you owe it to yourself to show the entire industry what it is you're doing. Billboard's Texas spotlight is just the place to do it, because it opens up the Texas music scene to music influentials all over the world. Time's a-wastin'! Contact a Billboard sales representative...now! **Ad Deadline: August 10. Issue Date: August 25.** An ad in Billboard's Texas spotlight could guarantee that the next time somebody mentions the great state of Texas, the Alamo won't be the only thing they remember.

NEW YORK: Mike Eisenkraft
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LOS ANGELES: Bill Moran
9000 Sunset Blvd., L.A., Ca. 90069
(213) 273-7040

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

Tex. Latin Boom; Spur Tape Units

By CONNIE HERSHORN

DALLAS—The Latin market is starting to boom in this area according to Zaragoza Escobedo, owner of Fiesta Records, which via its Escobedo Enterprises subsidiary, is also doing a brisk one-stop business to stores in Houston, San Antonio, Midland as well as here. Escobedo has just added Lear Jet auto tape units and sees the tape ends of his business growing too.

The 14-year-old firm has increased its volume from an estimated \$500 weekly to \$1,500, largely as a result of the expanding wholesale wing. Escobedo has developed this part of his business, partly because of the limitations of his location in the Dallas West Shopping Center, where about 70 percent of his volume is in singles.

"The record-tape business in the Latin field has finally looked outside New York and Los Angeles and found us," said Escobedo, adding, "the Spanish market, of course, has always been here."

Chicano music, while popular, does not dominate. "We get quite a bit of calls for Johnny Rodriguez, but here he is not that popular. Sonny Ozuna is the biggest star, and Berry White, Mexican movie star, is always big."

His best selling labels are Caytronics (CBS U.S. Spanish-language division); Aroano (RCA, Mexico) "lots of" Falcon, McAllen, Texas; Magola and Keyloo, both from San Antonio.

Tapes account for only 20 percent of Fiesta's sales and LPs just 10 percent. "The tapes are mostly R&B like the Jackson 5 that the young people buy. The older people buy the Chicano singles," Escobedo said.

Tape Lag

"Mexican companies put only their biggest hits on tapes but we get more now than we used to, and when we get even more, we will sell more." At this time Escobedo carries no 4-channel for a very good reason—"our music isn't available in 4-channel."

Caytronics and Aroano are his chief tape suppliers, and Caytronics' products he rates as the best.

Open Monday through Saturday from 10-8:30, Escobedo dismissed his rip-off loss with a casual, "We don't have a big problem." He displays about 400 of his records and a cross section of tapes in open showcases so that "people can see what we have and pick out what they want."

In spite of the consensus that shops don't demonstrate merchandise any more, Fiesta's customers get to hear the tape or records they are buying before they leave the store. "That's the way we treat our customers" the owner said matter-of-factly as though such service was the norm. Personnel include three full-time bilingual employees in addition to himself.

Their policy seems to pay off. "We don't get many complaints on anything—8-track, cassettes (which ac-

count for 20 percent of his tape sales) or anything."

His attitude toward bootleg products also reflects a concern for his patrons. "Once or twice I've been offered some, but I didn't buy any. It's cheap but it's cheap quality. Nobody would be happy with it."

His inventory of 5,000-6,000 albums, 2,000 tape and 15,000 singles, Escobedo culls largely from three local one-stops—Westex, Big State and Big D. From these companies he also buys for his year-old distributing company, Escobedo Enterprises.

Radio

Commenting further on the new importance of Chicano music, Escobedo said that one positive result has been an increase in the number of radio stations that feature Spanish-language programming. "There are more stations in South Texas that play Chicano music all day." Harlingen he ranked as the best and "there are good ones in Phoenix, San Antonio, Corpus Christi, and George Sandoval in Pueblo, Colo., has a good show." In the Dallas area only KHRV-AM in Sherman carries Chicano music and then only from 4:30 a.m. to 6 a.m.—hardly prime time—but with the recent discovery of the market this, too, will probably change.

Col. Vintage Series Set

By PHIL GELORMINE

NEW YORK—Columbia Records' Latin Division will release in early fall the first of a collection of vintage Puerto Rican and Cuban music from the 30's, according to Peter Rosaly, head of Columbia's Latin American a&r and creative services.

"I have been with Columbia Records for 14 years and have done some work with the company's archives in the past," said Rosaly, "but I have recently come across extensive files much more comprehensive than anything I've seen before." Rosaly pointed out that it was Columbia which first initiated recording of Puerto Rican, Cuban, Mexican and even some Spanish artists in the early 30's. "In these files," continued Rosaly, "we have the best artists of that period represented on disk. This is plena, authentic music of Puerto Rico and Cuba."

The records will be marketed under the title, "A Collector's Series," with the first two releases titled "The Music of Puerto Rico: Canario y su Grupo" and "The Music of Puerto Rico: Pedro Flores y su Orquesta." Other Latin artists featured in upcoming releases include the early music of Bobby Capo, El Boy, gaytan y Cantu, Eliseo Grenet, Ernesto Lecuona and Machin. Rosaly stated that depending on the success of the initial albums, there is enough of this material unearthed from the vaults of Columbia for periodic release of up to three or four years to come.

"It's a series I feel will be very interesting to the Puerto Rican public involved lately in a self-awareness of national identity," concluded Rosaly. The new masters will be cut from the original Columbia 78 copies. Caytronics Corp. will distribute the product nationally, for Columbia.

MIAMI

Willie Colon (Fania) and his band performed for 2,000 people at the Auditorium June 16. On the same bill were **Conjunto Universal** (Velvet) and **Jvenes de Hierro** (Sound Triangle). Accompanying Colon on his first playing engagement since his accident was **Ray Aviles**, the multi-faceted Latin music man. . . . **Jose Manuel Penichet**, sales manager for Tropicana Records and Tapes, is in Puerto Rico for a few days. . . . Musart Records has released LP's by **Napoleon** and **Flor Sylvestre**. Musart also announced that **Ricardo Ray**, the Argentinian singer, has switched labels, from Gema Records to Musart. . . . The new LP of **Lisette** on Borinquen Records is showing market strength here. . . . A new Spanish language radio station with 10,000 watts, called Radio Centro is in operation here. FM is now the only medium without Spanish language coverage. . . . **Joe Cain**, director of Tico/Alegre labels, was in town for his monthly promotion tour. The new LP's by **La Lupe** and **Joe Cuba**, which Cain produced, are both strong salsa products. . . . **Jerry Masucci**, president of Fania Records, signed local Latin-rock group **Caffe** to a recording contract, while in town for a few days. . . . The line-up of artists and recording companies that will participate in **Expodise 73**, being held here in August, is growing, according to **Aldo Legui**, promoter of the event. . . . **WQBA** disk jockey **Carlos Luis Brito** married last week. . . . The summer months will see some activity here with dances and concerts starring **El Gran Combo** (EGC), **Tipica 73** (Inca), **Sandro** (Caytronics) and others.

ART (ARTURO) KAPPER

NEW YORK

Miguelito, 11-year-old Puerto Rican singer and percussionist, is being touted as a Latin **Michael Jackson** by **Coco Records** president **Harvey Averne**, who signed the young artist during a recent trip to Puerto Rico. **Miguelito**, whose first single on the label is due out shortly, was performing for tourists in the San Juan Airport when spotted by Averne. . . . Also at **Coco**, **Kito Velez** has been signed to a recording and publishing contract. . . . **Joey Pasttrana's** version of "The Love Theme from 'The Godfather'" selling well in Peru on **Dinsa**-distributed **Parnaso**. . . . **Roger Lopez** of **Parnaso Records** has completed a catalog agreement with **IRT** in Argentina whereby its records will be handled in the U.S. and Puerto Rico by **Parnaso**. . . . **Larry Barlow's** Latin rock opera, "Hommy," attracted the largest crowd in the **Roberto Clemente Coliseum's** brief history, according to **Coliseum** officials. The opera was performed in Puerto Rico June 15-16. . . . While in Argentina, **Roger Lopez** of **Parnaso** signed 23-year-old **Greco**, singer of soft rock ballads, to an exclusive recording contract. His first album for the label is due in August. **Lopez** is busy recording him now in Argentina. . . . **Leonardo Favio's** motion picture "Juan Moreyra" is currently receiving critical acclaim in Argentina and will be released in the U.S. on July 9. . . . Due to the success of **Louie Colon's** single, "La Pulguita," U.A. Latino is set to release his album titled "Mas Salsa Que Pesca 'o." . . . **Orchestra Revolution '70** will tour New York, New Jersey, Connecticut and Massachusetts between Aug. 10-20. The Puerto Rican band has a major date set also for Philadelphia. . . . **Ocho** completed its third album for U.A. Latino. An August release date is set.

Latin Scene

The group features **Freddie Delgobo**. . . . Newly signed to U.A. Latino is **La Crema**. This group's first album, featuring songs like "Cisco Kid," was being recorded last week at New York's Broadway Studios.

PHIL GELORMINE

SANTO DOMINGO

Raphael's new LP "Le Llamen Jesus" (Parnaso) is handled by Musicalia here, record retailer and distributor. . . . Musicalia hosted a reception for the press, radio and television in honor of Puerto Rican singer **Danny Rivera**, who records for Velvet Records. According to Musicalia, Rivera is the singer with the highest sale of records here this year. . . . **Julio Iglesias** is also being given successful promotion of his recordings on the Alhambra label by Musicalia.

Mexican recording artist **Carlos Lico** (Musart) was honored with a cocktail party by the administration of the El Conquistador nightclub. Lico was signed by agent **Gloria**

Guerrero for dates at El Conquistador nightclub and for TV presentations. . . . Dominican tenor **Henry Ely** participated in the Festival Voz de Oro Antillano in Curacao.

Salon Mozart Records has released an LP on United Artists called "Mozartmanias." The album consists of a collection of Mozart compositions interpreted by the **Manuel de Falla** orchestra, directed and arranged by Argentinian musician and orchestra leader **Waldo de los Rios**.

Dominican orchestra leader **Papa Molina** returned after a successful Latin club circuit in New York, booked by agent **Alvarito Ortiz** and which included the Happy Hills Casino. Molina has ten albums to his name, his latest "A Bailar Senores" has had the best sales of any—but only in New York. Molina in an interview stated that the reason for poor sales of this LP here is the lack of air-play—which in turn he blames on the payola which is prevalent in some circles. **FRAN JORGE**

Billboard SPECIAL SURVEY for Week Ending 6/30/73

Billboard Special Survey Hot Latin LP's		
IN CHICAGO		
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week
1	VICENTE FERNANDEZ "Volver Volver," CYS 1333	6
2	YOLANDA DEL RIO "La Hija de Nadie," Arcano 3202	7
3	LOS SOCIOS DEL RITMO "Vamos A Platucar," Parnaso 1096	8
4	JULIO IGLESIAS "Julio Iglesias," Alhambra 10	9
5	LUCHO BARRIOS "Mi Amor Por Ti," Futuro 277	10
6	VIRGINIA LOPEZ "Volver El Amor," Gas 4073	
7	INDIO "Sin Tu Amor," Miami 6070	
8	LOS DIABLOS "Que Vuelva Conmigo," Musimex 5030	
9	GRAN COMBO "Enaccion," EGC 004	
10	FREDDY MARTINEZ "El Embajador," Freddy 1006	
IN N.Y.		
1	NESTRO ZAVARCE "Como Lloro Una Estrella," Discolando 8114	6
2	LUCHO BARRIOS "Mi Amor Por Ti," Futuro 277	7
3	GRAN COMBO "Enaccion," EGC 004	8
4	SUPER TRIO 73 Montego 26	9
5	EDDIE PALMIERI "Sentido," Mango 103	10
6	PELLIN RODRIGUEZ "Mi Amor Por Ti," Borinquen 1244	
7	EDUARDO ZURITA "Vol 10," Rimo 1596	
8	NORMAN PONCE "Has Regresado Viejo Amigo," CYS 1372	
9	LA SALSA Borinquen 1245	
10	HILDA MURILLO "Locura de Amor," Mate 014	
IN MIAMI		
1	LOS ANTIQUES "Dias Como Hoy," Funny 502	6
2	CONJUNTO UNIVERSAL "Que Se Sepa," Velvet 1466	7
3	SOPHY "Perdon," Velvet 1474	8
4	GRAN COMBO "Enaccion," EGC 004	9
5	TATA RAMOS "Dama-Dama," CYS 5005	10
6	TIPICA 73 "Manono," Inca 1031	
7	ROBERTO LEDESMA "Amor," Musart 1611	
8	HILDA MURILLO "Locura de Amor," Mate 014	
9	COKE Sound Triangle 7773	
10	PELLIN RODRIGUEZ "Amor Por Ti," Borinquen 1244	
IN TEXAS		
1	LITTLE JOE & LA FAMILIA "Para La Gente," BSR 1038	6
2	VICENTE FERNANDEZ "Volver Volver," CYS 1333	7
3	FREDDY MARTINEZ "Paralito De Amor," Freddy 1009	8
4	AUGUSTINE RAMIREZ "Te Quiero Caranito," Sarape 1079	9
5	ALFONSO RAMOS "El Pintor," Tex-MEX T036	10
6	RAMON AYALA "Tus Pucheros," Capri 7017	
7	VICENTE FERNANDEZ "Vicente Fernandez," CYS 1359	
8	IRENE RIVAS "Tonto," CASH 1008	
9	LOS SOCIOS DEL RITMO "Chilito Piquin," Sabor 1611	
10	JULIO IGLESIAS "Julio Iglesias," Alhambra 10	
IN L.A.		
1	VICENTE FERNANDEZ "Volver Volver," CYS 1333	6
2	ESTELA NUNEZ "Iremos La Mano," Arcano 3215	7
3	VICENTE FERNANDEZ "Vicente Fernandez," CYS 1359	8
4	YOLANDA DEL RIO "La Hija de Nadie," Arcano 3202	9
5	INDIO "Sin Tu Amor," Miami 6069	10
6	LOS MUECAS "Los Muecas," CYS 1360	
7	LOS SOLITARIOS "Nunga Digas," Peerless 1618	
8	CORNELIO REYNA "Amo Y Senor," CR 5025	
9	CARMELA Y RAFAEL "Si Pudiera Ser," Gas 4074 615	
10	MARCO A. BASQUEZ "El Romantico," Peerless 1653	

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Brut Productions Releases 1st Film

NEW YORK—Brut Productions has released its first film, "Book of Numbers." Combining with a soundtrack album and a single from the track by Barbara Massey. Both the soundtrack and single will be distributed by Budah Records.

Soul Sauce

Hit Formula: Aim Songs Toward Gals Who'll Turn Their Guys On

By ELIOT TIEGEL

LOS ANGELES—In the soul market, there is a "formula" for response. That formula, explains Russ Regan, chief soul supporter at 20th Century Records, is to use material which appeals to young girls.

Aim your music at that market, for the gals in turn will turn their boy-friends onto the record. "The best way to go is to pick up a record that appeals to women," Regan says. "I think men buy after women buy."

In listening to music, Regan's criterion includes looking for the "hook"—the memorable melody which people can hum along to; listening to the lyrics slowly and listening to see if the song has anything with which the audience can relate.

"If they can't relate, they won't buy it. If they just like it they'll take it home and listen to it."

Regan listens for the rhythm sound first—the bass-guitar—drum patterns. Then he listens to hear how sweetening has been utilized. "If it's too busy, I have the producer remix it. It's not supposed to be too overpowering. You have to feel it, but it's not supposed to get in the way."

Regan says both his first two soul hits, by Brighter Side of Darkness and Barry White, fall into that formula category.

It's been bantered around that in the soul business, certain labels seem to gain more airplay than others. For years both Columbia and RCA had difficult times breaking through with their black product while other companies with closer ties to the

black community found the going much easier.

Label identity—the faces of the people behind the company—seemed to be playing a role in what music soul disk jockeys played. Granted a lot of this talk occurred during the heyday of black awareness and black is beautiful.

But what of the climate today? Did starting a label which was

owned by a white motion picture company cause Regan any concern when it came time to get his soul product out into the radio marketplace?

He answers he didn't feel he had any problem because for one the label is not called 20th Century-Fox Records and secondly, "I don't think the label is that important; it's really the record (or interpretation of the song).

"It's getting the programmers to sit down and listen," that's the key.

Regan says he learned a long time ago "you don't fight it" when programmers reject your record. "You forget it if public opinion is not there

(Continued on page 31)

Billboard SPECIAL SURVEY for Week-Ending 6/30/73

BEST SELLING **Billboard** Soul Singles™

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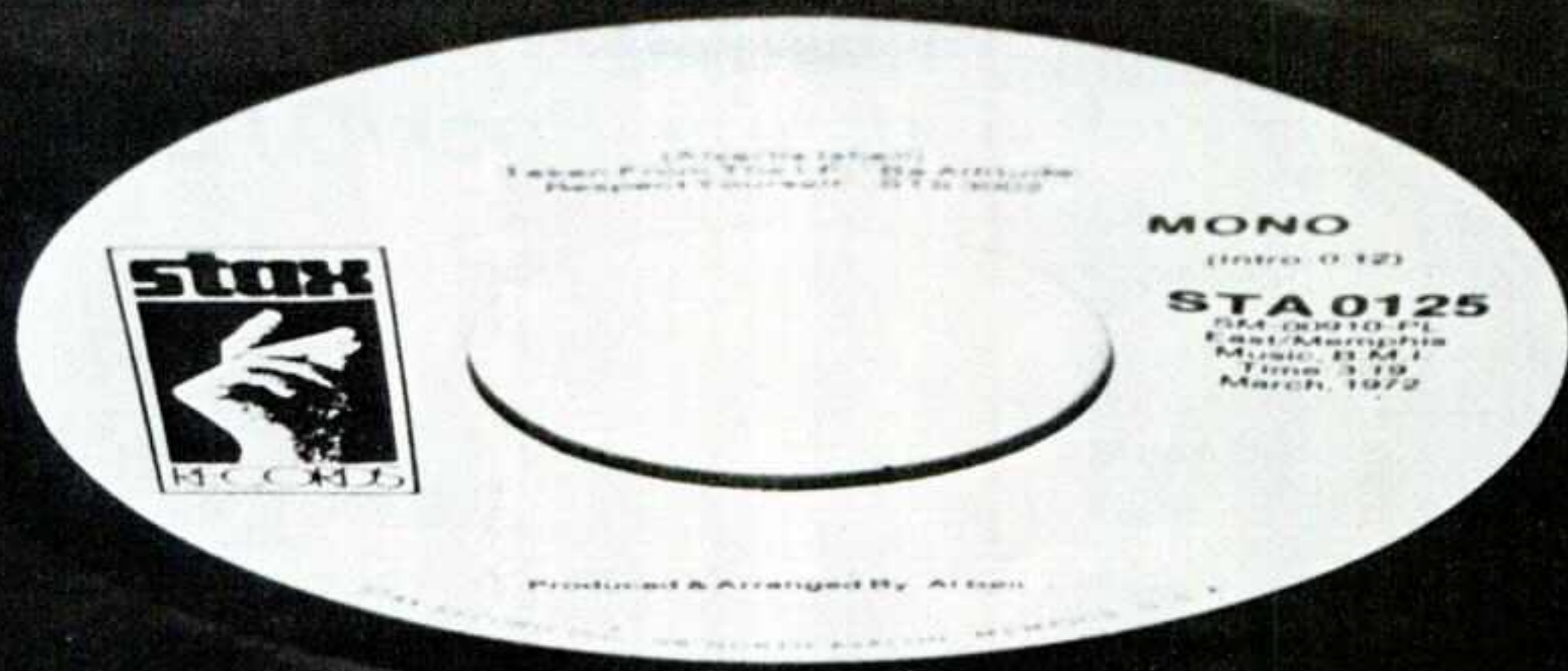
This Week	Last Week	Weeks on Chart	Singles	This Week	Last Week	Weeks on Chart	Singles
			TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licensee)				TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licensee)
1	1	10	ONE OF A KIND (Love Affair) Spinners, Atlantic 45-2692 (Mighty Three, BMI)	31	32	3	MOTHER-IN-LAW/SIXTY MINUTE MAN Clarence Carter, Fame 250 (United Artists) (Mini, BMI/Future Stars)
2	5	8	DOING IT TO DEATH J. B.'s, People 621 (Polydor) (Belinda, BMI)	32	36	3	SO VERY HARD TO GO Tower of Power, Warner Brothers 7687 (Kupilla, ASCAP)
3	3	7	TIME TO GET DOWN O'Jays, Philadelphia International 73531 (Columbia) (Assorted, BMI)	33	22	9	LOVE & HAPPINESS Earnest Jackson, Stone 001 (Green, BMI)
4	2	9	DADDY COULD SWEAR, I DECLARE Gladys Knight & The Pips, Soul 35105 (Motown) (Jobete, ASCAP)	34	44	3	DARLING COME BACK HOME Eddie Kendricks, Tamla 54236 (Motown) (Jobete, ASCAP/Stone Diamond)
5	4	13	I'M GONNA LOVE YOU JUST A LITTLE MORE BABY Barry White, 20th Century 2018 (January/Sa-Vette, BMI)	35	31	7	I GOT TO BE MYSELF Rance Allen Group, Gospel Truth 1208 (Stax/Volt) (East/ Memphis, BMI)
6	11	6	THERE'S NO ME WITHOUT YOU Manhattans, Columbia 4-45838 (Blackwood/Naltnaham, BMI)	36	40	2	AIN'T NOTHING FOR A MAN IN LOVE Archie Bell & the Drells, Glades 17111 (Muscle Shoals, BMI)
7	7	10	GET OFF MY MOUNTAIN Dramatics, Volt 4090 (Columbia) (Groovesville, BMI)	37	37	5	AIN'T NOTHING YOU CAN DO Z.Z. Hill, United Artists 225 (Don, BMI)
8	9	6	YOU'LL NEVER GET TO HEAVEN (If You Break My Heart) Stylistics, Avco 4618 (Jac/Blue Sea, ASCAP)	38	41	4	YOU CAN CALL ME ROVER Main Ingredient, RCA 74-0939 (Dish-A-Tunes, BMI)
9	10	8	I'LL ALWAYS LOVE MY MAMA Intruders, Gamble 71071 (Columbia) (Mighty Three, BMI)	39	33	7	I'LL MAKE IT ALRIGHT Zion Baptist Church Choir, Myrrh 115 (Word, ASCAP)
10	8	12	GIVE YOUR BABY A STANDING OVATION Dells, Cadet 5696 (Chess/Janus) (Conquistador, ASCAP)	40	47	2	SOUL MAKOSSA Manu Dibango, Atlantic 2971 (Rayven/Cooper, BMI)
11	23	3	PLASTIC MAN Temptations, Gordy 7125 (Motown) (Stone Diamond, BMI)	41	46	2	SOUL MAKOSSA Afrique, Mainstream 5542 (Rayven/Cooper, BMI)
12	6	12	NATURAL HIGH Bloodstone, London 45-1046 (Chrystal Jukebox, ASCAP)	42	48	2	CAN'T UNDERSTAND IT Jerry Butler & Brenda Lee Eager, Mercury 73395 (Phonogram) (Chappell, ASCAP)
13	16	5	THERE YOU GO Edwin Starr, Soul 35103 (Motown) (Stone Diamond, BMI)	43	43	4	WHAT A SHAME Dynamics, Black Gold 8 (Vignette/Million Seller, BMI)
14	12	8	FINDERS KEEPERS Chairmen of the Board, Invictus 1251 (Columbia) (Gold Forever, BMI)	44	50	2	STREET DANCE Fatback Band, Perception 526 (Patrick Bradley, BMI)
15	14	8	WITH A CHILD'S HEART Michael Jackson, Motown 1218 (Jobete, ASCAP)	45	49	4	THIS TIME AROUND S.O.U.L., Muscor 1472 (Artal/Real Deal, ASCAP)
16	20	7	MISDEMEANOR Foster Sylvers, Pride 1031 (MGM) (Dotted Lion/Syco, ASCAP)	46	45	3	SOMEONE HAS TAKEN YOUR PLACE Dave "Baby" Cortez, All Platinum 2343 (Gambi, BMI)
17	17	7	THEY SAY THE GIRL'S CRAZY Invitations, Silver Blue 801 (Polydor) (Oceans Blue/Mardix, BMI)	47	-	1	BLACK BYRD Donald Byrd, Blue Note 212 (United Artists) (Alruby, ASCAP)
18	21	5	YOU'RE GETTIN' A LITTLE TOO SMART Detroit Emeralds, Westbound 213 (Chess/Janus) (Bridgeport, BMI)	48	30	7	FOREVER Baby Washington & Don Gardner, Master 5 9103 (Stereo Dimension) (Jobete, ASCAP)
19	29	3	NOBODY WANTS YOU WHEN YOU'RE DOWN AND OUT Bobby Womack, United Artists 255 (MCA, ASCAP)	49	-	1	LOVE, LOVE, LOVE Donny Hathaway, Alco 6928 (Dish-A-Tunes/Raghouse, BMI)
20	13	14	WILL IT GO ROUND IN CIRCLES Billy Preston, A&M 2420 (Irving, BMI)	50	-	1	SHORT STOPPING Veda Brown, Stax 0163 (Columbia) (East/Memphis, BMI)
21	25	3	BE WHAT YOU ARE Staple Singers, Stax 0164 (Columbia) (East/Memphis, BMI)	51	-	1	I WAS CHECKIN' OUT, SHE WAS CHECKIN' IN Don Covay, Mercury 73385 (Phonogram) (Ragmap, BMI)
22	35	2	WHERE PEACEFUL WATERS FLOW Gladys Knight & the Pips, Buddah 363 (Keca, ASCAP)	52	-	1	IF YOU WANT ME TO STAY Sly & the Family Stone, Epic 5-11017 (Columbia) (Stoneflower, BMI)
23	26	8	LOVIN' ON BORROWED TIME William Bell, Stax 0157 (Columbia) (East/Memphis/Azrock, BMI)	53	-	1	BRA Cymande, Janus 215 (Heavy, BMI)
24	27	4	TOUCH ME IN THE MORNING Uiana Ross, Motown 1239 (Stein & Van Stock, ASCAP)	54	42	5	FEELING OF LONELINESS Cliff Nobles, Roulette 7142 (Kahl/James Boy, BMI)
25	28	6	IT'S FOREVER Ebony's, Philadelphia International 73529 (Columbia) (Mighty Three, BMI)	55	-	1	GOT TO GET BACK (To My Baby's Love) Mark IV, Mercury 73378 (Phonogram) (Johnson/Hammond, BMI)
26	38	2	I BELIEVE IN YOU (You Believe In Me) Johnnie Taylor, Stax 0161 (Columbia) (Groovesville)	56	-	1	GOOD FEELING Margie Evans, United Artists 246 (Special Agent/Tippy/Unart, BMI)
27	15	8	THINK James Brown, Polydor 14177 (Fort Knox, BMI)	57	-	1	GIVING LOVE Voices of East Harlem, Just Sunshine 504 (Famous) (Silent Giant/ADPA, ASCAP)
28	39	2	ARE YOU MAN ENOUGH Four Tops, Dunhill 4354 (ABC/Dunhill/Soldier/Hastings, BMI)	58	-	1	I ONLY GET THE FEELING Chuck Jackson, ABC 11368 (Sweet River/Metric, BMI)
29	18	9	BROTHER'S GONNA WORK IT OUT Willie Hutch, Motown 12220 (Jobete, ASCAP)	59	-	3	SPINNING AROUND Black Ivory, Today 1520 (Perception) (Patrick Bradley, BMI)
30	34	4	SWEET CHARLIE BABE Jackie Moore, Atlantic 45-2956 (Cookie Box, BMI)	60	-	1	BONGO ROCK Incredible Bongo Band, Pride 1015 (MGM) (Drive-In, BMI)

Billboard SPECIAL SURVEY for WEEK ENDING 6/30/73

BEST SELLING **Billboard** Soul LP's™

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This Week	Last Week	Weeks on Chart	LP's	This Week	Last Week	Weeks on Chart	LP's
			TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licensee)				TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licensee)
1	1	6	LIVE AT THE SAHARA TAHOE Isaac Hayes, Enterprise ENS 2-5005 (Columbia)	26	32	3	YOU'VE GOT IT BAD GIRL Quincy Jones, A&M SP 3041
2	3	10	I'VE GOT SO MUCH TO GIVE Barry White, 20th Century T 407	27	24	27	PLEASURE Ohio Players, Westbound WB 2017 (Chess/Janus)
3	2	7	CALL ME Al Green, Hi XSHL 32077 (London)	28	35	3	POWER Tower of Power, Warner Brothers BS 2681
4	9	9	BLACK BYRD Donald Byrd, Blue Note BN LA 047 F (United Artists)	29	27	13	MFSB Philadelphia Int'l KZ 32046 (Columbia)
5	4	11	SPINNERS Atlantic SD 7256	30	30	5	TYRONE DAVIS Dakar DK 76904 (Brunswick)
6	7	16	NEITHER ONE OF US Gladys Knight & the Pips, Soul S 737 L (Motown)	31	29	30	LADY SINGS THE BLUES Diana Ross/Soundtrack, Motown M 758 D
7	15	4	BACK TO THE WORLD Curtis Mayfield, Curtom CRS 8015 (Buddah)	32	31	14	A LETTER TO MYSELF The Chi-Lites, Brunswick 754188
8	8	19	COMPOSITE TRUTH Mandrill, Polydor PD 5043	33	36	4	RENAISSANCE The Miracles, Tamla T 325 I (Motown)
9	5	15	BIRTH DAY New Birth, RCA LSP 4797	34	33	38	BACK STABBERS O'Jays, Phil. Int'l KZ 31712 (Columbia)
10	6	11	LIVE AT CARNEGIE HALL Bill Withers, Sussex SXBS 7025-2 (Buddah)	35	28	9	MUSIC & ME Michael Jackson, Motown M 767 L
11	14	23	MUSIC IS MY LIFE Billy Preston, SP 3516	36	25	10	SKYWRITER Jackson Five, Motown M 761 L
12	13	9	NATURAL HIGH Bloodstone, London XPS 620	37	38	25	GREEN IS BLUES Al Green, Hi SAL 32055 (London)
13	12	32	TALKING BOOK Stevie Wonder, Tamla T 319 L (Motown)	38	-	1	COME INTO MY LIFE Jermaine Jackson, Motown M 755 L
14	23	7	SAVE THE CHILDREN Intruders, Gamble KZ 31991 (Columbia)	39	-	1	FRESH Sly & the Family Stone, Epic KE 32134 (Columbia)
15	11	16	MASTERPIECE Temptations, Gordy G 965 L (Motown)	40	45	2	MA Rare Earth, Rare Earth R 546 L (Motown)
16	22	4	HEAD TO THE SKY Earth, Wind & Fire, Columbia KC 32194	41	43	2	SWEETNIGHTER Weather Report, Columbia KC 32210
17	20	6	PILLOW TALK Sylvia, Vibration VI 126 (All Platinum)	42	48	2	SOUL MAKOSSA Afrique, Mainstream MRL 394
18	17	9	THE MACK Willie Hutch/Soundtrack, Motown M 766 L	43	50	2	I'M DOIN' FINE NOW New York City, Chelsea BCL1-0198 (RCA)
19	16	33	THE WORLD IS A GHETTO War, United Artists UAS 5652	44	42	35	ROUND 2 Stylistics, Avco AC 11006
20	10	15	2ND CRUSADE Crusades, Blue Thumb BTS 7000 (Famous)	45	41	26	LAST DAYS IN TIME Earth, Wind & Fire, Columbia KC 31702
21	18	8	FIRST TIME WE MET Independents, Wand WL 684 (Scepter)	46	44	6	EVOLUTION Malo, Warner Brothers BS 2702
22	21	18	BLACK CAESAR/SOUNDTRACK James Brown, Polydor PD 6014	47	-	1	NEVER, NEVER, NEVER Shirley Bassey, United Artists UA LA055 F
23	34	2	EDDIE KENDRICKS Tamla T 327 L (Motown)	48	-	1	ALL WE NEED IS ONE MORE CHANCE Escorts, Alithia 9104
24	19	21	AFRODESIAC Main Ingredient, RCA LSP 4834	49	-	1	SOUL MAKOSSA Manu Dibango, Atlantic SD 7267
25	26	36	I'M STILL IN LOVE WITH YOU Al Green, Hi XSHL 32074 (London)	50	-	1	GIVE YOUR BABY A STANDING OVATION Dells, Cadet CA 50037 (Chess/Janus)



Soul Searching?

Use this list of solid selling gold singles to share in the profits of our proven winners. Just tear out this page and contact your Columbia distributors . . . And your soul searching is over.

JOHNNIE TAYLOR

- Record No. Title*
- STA 0009 WHO'S MAKING LOVE
I'M TRYING
 - STA 0023 TAKE CARE OF YOUR HOMEWORK
HOLD ON THIS TIME
 - STA 0033 TESTIFY (I WONNA)
I HAD A FIGHT WITH LOVE
 - STA 0055 LOVE BONES
MR. NOBODY IS SOMEBODY
 - STA 0068 STEAL AWAY
FRIDAY NIGHT
 - STA 0078 I AM SOMEBODY, PT. I
I AM SOMEBODY, PT. II
 - STA 0085 JODY'S GOT YOUR GIRL AND GONE
A FOOL LIKE ME
 - STA 0089 I DON'T WANT TO LOSE YOU
PARTY LIFE
 - STA 0096 HIJACKIN' LOVE
LOVE IN THE STREETS
 - STA 0114 STANDING IN FOR JODY
SHACKING UP

LITTLE MILTON

- STA 0100 IF THAT AIN'T A REASON
MR. MAILMAN
- STA 0111 THAT'S WHAT LOVE WILL MAKE YOU DO
I'M LIVING OFF THE LOVE YOU GIVE

EDDIE FLOYD

- STA 0012 BRING IT ON HOME
SWEET THINGS YOU DO
- STA 0060 CALIFORNIA GIRL
WOODMAN

WILLIAM BELL

- STA 0015 I FORGOT TO BE YOUR LOVER
BRING THE CURTAIN DOWN

ISAAC HAYES

- ENA 9003 BY THE TIME I GET TO PHOENIX
WALK ON BY
- ENA 9017 I STAND ACCUSED
I JUST DON'T KNOW WHAT TO DO WITH MYSELF
- ENA 9028 THE LOOK OF LOVE
IKE'S MOOD, PT. I
- ENA 9031 NEVER CAN SAY GOODBYE
I CAN'T HELP IT IF I'M STILL IN LOVE WITH YOU
- ENA 9038 THEME FROM SHAFT
CAFE REGIO'S
- ENA 9042 DO YOUR THING
ELLIE'S LOVE THEME

EMOTIONS

- VOA 4010 SO I CAN LOVE YOU
GOT TO BE THE MAN
- VOA 4066 SHOW ME HOW
BOSS LOVE MAKER

STAPLE SINGERS

- STA 0083 HEAVY MAKES YOU HAPPY (SHA NA BOOM BOOM)
LOVE IS PLENTIFUL

STAPLE SINGERS

- Record No. Title*
- STA 0104 RESPECT YOURSELF
YOU'RE GONNA MAKE ME CRY
 - STA 0125 I'LL TAKE YOU THERE
I'M JUST ANOTHER SOLDIER

FREDERICK KNIGHT

- STA 0117 I'VE BEEN LONELY FOR SO LONG
LEAN ON ME

JEAN KNIGHT

- STA 0088 MR BIG STUFF
WHY I KEEP LIVING THESE MEMORIES

BARKAYS

- VOA 4073 SON OF SHAFT
SANG AND DANCE

RUFUS THOMAS

- STA 0059 FUNKY CHICKEN
TURN YOUR DAMPER DOWN
- STA 0079 (DO THE) PUSH AND PULL, PT. I
(DO THE) PUSH AND PULL, PT. II
- STA 0098 THE BREAKDOWN, PT. I
THE BREAKDOWN, PT. II

DRAMATICS

- VOA 4058 WHATCHA SEE IS WHATCHA GET
THANKFUL FOR YOUR LOVE
- VOA 4071 GET UP AND GET DOWN
FALL IN LOVE, LADY LOVE
- VOA 4075 IN THE RAIN
GIMME SOME GOOD SOUL MUSIC

MAVIS STAPLES

- VOA 4020 A HOUSE IS NOT A HOME
YOU'RE DRIVING ME (TO THE ARMS OF A STRANGER)
- VOA 4044 I HAVE LEARNED TO DO WITHOUT YOU
SINCE I FELL FOR YOU

SOUL CHILDREN

- STA 0018 I'LL UNDERSTAND
DOING OUR THANG
- STA 0050 THE SWEETER HE IS, PT. I
THE SWEETER HE IS, PT. II
- STA 0119 HEARSAY
DONT TAKE MY SUNSHINE

BOOKER T AND THE M. G.'S

- STA 0013 HANG 'EM HIGH
OVER EASY
- STA 0028 TIME IS TIGHT
JOHNNY, I LOVE YOU
- STA 0082 MELTING POT
KINDA EASY LIKE

TEMPREES

- XPA 1805 MY BABY LOVE
IF I COULD SAY WHAT'S ON MY MIND
- XPA 1807 EXPLAIN IT TO HER MAMA
LOVE . . . CAN BE SO WONDERFUL

Joe Smith to Keynote Forum

• Continued from page 1

sessions will include breakfast rap sessions both Friday and Saturday morning. Experts in various aspects of radio will be appointed specific tables.

On a first-come, first-served basis, radio men registering for the Forum will be able to have breakfast with either a program director, general manager, music director, programming consultant or business executive of their choice. Many of the speakers and the chairmen of the Forum, as well as additional radio programming experts in news, public service, radio station promotion, and other fields, will be on hand for these rap sessions. The two-hour breakfast will precede the Friday and Saturday morning workshops. This year, the workshops will be broader in nature and cover all aspects of radio. For example, Willis Duff, Sebastian Stone, and Tom Turicchi of the new consulting firm of Era Inc., will present an actual demonstration on how psychographics are taken and measured and used in radio programming. The actual equipment will be set up and a test of music, jingles, news preferences will be undertaken.

"New Programming Music Trends" will be the topic of another session and Stu Glassman, head of Radio Doctors in Milwaukee and an authority on oldies, will be one of the speakers and discuss who's buying oldies in country music, Top 40, soul, and MOR.

According to a survey just completed by Billboard Magazine among program directors and general managers coast-to-coast, one of the big questions still troubling radio is what's going to happen in quadrasonic. Experts will be on hand to talk about quadrasonic in radio and give actual demonstrations... both matrix and discrete quadrasonic.

Intercourse

Other topics of other workshop sessions will include: "Promotion Men Vs. Music Directors—a Verbal Intercourse," "Sales and programming and 'Is There A Chance for Peace With Honor,'" "Promoting and Advertising Your Station," "Creative Public Service—a Programming Tool," "Helping Your personalities Grow," "The News About News," "Medium Markets Need Not Sound Small," "The Bottom Line and Your Place in It."

Another workshop session will cover "Audience and Record Research."

In addition, a special presentation will be made on the Billboard charts and how they are compiled, methodology, and computer in-put.

One of the highlights of the Forum, undoubtedly, will be a Super "Hot Seat" Session Friday afternoon during the three-day meeting. Already, leading authorities in various aspects are being selected for the hot

seat. In this general session, which will be attended by everyone, the "expert" will be sitting in front of the audience. He will stay in the hot seat only as long as he fields all of the questions aptly. Questions will be fired at the expert from a battery of moderators, which will consist also of outstanding radio men. In addition, people in the audience may ask questions as long as they're pertinent questions. The idea of this super session is to tap the thoughts of the best and most successful men in radio. Many of the questions to be fired at the experts who'll be occupying the hot seat will come from answers gleaned from the questionnaire recently sent to 900-plus leading radio stations by the Billboard.

Awards

The Forum will end on Saturday with an awards luncheon. Awards will be presented to leading record promotion men, air personalities, music directors, program directors, and the leading radio station in the five major formats. Nominees for all but the air personality awards will be gleaned from the questionnaire returns and finalists will be voted on as people register for the Forum. These will be tabulated between the start of the Forum at the final luncheon and awards presented at that time. Gary Owens, air personality at KMPC-AM in Los Angeles, is chairman of the awards ceremonies and procedures.

A special block of rooms has been set aside at the Century Plaza for early registrants at a special discount. This will be on a first-come, first-served basis. Last year, the hotel filled up rapidly and many registrants had to stay at the Beverly Hilton about eight blocks away at regular rates.

To register, send \$135 per person to: Radio Programming Forum, Billboard Magazine, Suite 410, 9000 Sunset Blvd., Los Angeles, CA 90069.

AT 40 Unveils Show On 'Disappearances'

LOS ANGELES—Watermark Inc., the syndication firm that produces the weekly three-hour special based on a countdown of the Billboard Hot 100 Chart—"American Top 40"—has created a three-hour special called "The 40 Greatest Disappearing Acts of the Rock Era" which will replace the countdown show for the weekend of July 7-8. Tom Rounds, president of the firm, said that show host Casey Kasem and his producer Don Bustany worked 18 hours just putting the special mini-documentary together, but "we've actually been working on the project six months."

The concept of the show is to trace

PERSONALITY PROFILE:

Onetime Rock DJ Extols Country

By CLAUDE HALL

LOS ANGELES—"Country music has certainly done more for me than I've done for it," said Jay Lawrence, a veteran air personality who "went country" a couple of years ago and survived the trauma quite well. Many air personalities used to feel that working on a country music station was a dead end. At the time KLAC-AM, where Lawrence now does the afternoon drive show, went country, another major name personality who'd already agreed to work for the station suddenly decided not to sign his contract when he found out the station was changing to a country music format.

Lawrence decided to stay with the station, but not without some soul-searching. He'd only been working on KLAC-AM, then an MOR operation, about two weeks. "My first thought was that I had to get a car and drag it up on the lawn and take the wheels off. I listened to KBBQ-AM, then a country station, and KFOX-AM to find out what I was going to be doing... and I got really rattled. I was really worried that I wouldn't be able to relate.

"But everyone I talked to just said to be an entertainer who just happens to play that kind of music."

Actually, the transition was not all that rough. Lawrence, Jerry G. Bishop, and Larry Helfard worked as a folk music trio in 1958-59, calling themselves the Three Jays. Folk isn't too far from country music, "so I related that way."

Lawrence, in the past, liked to do a "train of consciousness" show... start on a thought and talk it through... "just communicate on how I feel about things... I think funny. And you can do more of that sort of thing on a morning show. But in the afternoon, people want a different kind of show. It was difficult to adjust to that aspect, but with Bill Ward's help...

insistence, might be a better word for it... I've managed. The ratings have done well. And the racing image of the station, an image that management handed me, has done a lot for me."

Big On Racing

KLAC-AM is known as the big auto racing station in southern California, broadcasting most events and building up a rapport with racing drivers and fans. Lawrence was assigned the task of building up a personal relationship with racing drivers; now calls many of them friends. Previously, he'd never been too interested in racing as a sport. It's a perfect example of a created rapport and what can be accomplished by personalities who want to build their career.

As for the music itself, Lawrence began making strides there, too. "At first, they used to make my playlist up for me. But today, some people feel my balancing is the best on the station. Because I know music balancing, whether you're talking about country music or whatever... I'm using the same techniques that I would for MOR music... soft, hard, female, male, ballads. I treat the records just like any other kind of music, rather than as country music. And perhaps it's a plus factor that I don't have much background in country music. Guys who've been in country for a long time might say: Here's a record or an artist they don't like. I have no preconceived notion about the artists or the songs.

"Now, of course, I know a lot of country artists... and get along well with them. When I saw Del Reeves recently in England, he said: 'Oh, Lord, at last, a country face!'"

But it's true, he said, that country has done a lot for him personally.

'Amazing'

"The lyrics are amazing!" "And, quite frankly, I've learned a lot from other people on the station... Larry Scott and Sammy Jackson, everybody, but in particular those two. Sammy told me that I had to start listening to the words of the songs. I guess I'd not been really listening to music before. Now, when I hear

Soul Radio's Confab Set

ATLANTA—The first annual conference of Broadcasters and Musical Arts will be held June 27-30 here at the Royal Coach Inn, according to Herb Swain, president of the soul radio group.

Theme of the conference will be "Security, Opportunity, and Influence Through Personal Development and Organization Strength." Lonell Conley, executive vice president of the group, said that, "through the establishment of a talent search and job bank program, a credit union, BAMA's Hall of Fame, and a BAMA training institute, BAMA will address many of the critical problems faced by its membership."

The three day meeting will be devoted to workshops and seminars, he said. A formal dinner will conclude the meeting at 8 p.m. Saturday.

Al Bell of Stax Records is listed as the executive director of the advisory board of BAMA and board members include such people as Alvin Dixon, Effie Smith, and Jack Gibson. Geri Rogers is secretary, Irene W. Ware is treasurer.

"whatever happened to" some of the artists who had giant hits, but then disappeared without ever having another hit record. For example, whatever happened to Zager & Evans, who had the hit "In the Year 2525?"

Kasem added: "And you can't find Joan Weber who had an enormous hit with 'Let Me Go Lover' at all. She has a sizable royalty check waiting for her at Columbia Records. They sent her a check, mostly for albums they'd re-packaged of hers, in 1969; it was returned marked address unknown."

Some artists the firm was able to track down. Robin Luke, who had the hit "Suzy Darling," is now a professor at a college in Norfolk, Va., and is about to get his doctorate degree. Phil Phillips, who only was paid \$200 for his giant hit of "Sea of Love," is now a weekend air personality at KJEF-AM in Jennings, La. "And 'All American Boy' was really recorded by Bobby Bare, today a big country artist," Kasem said. "By mistake, the name of Bill Parsons was put on the record. It was a hit before Bobby knew it. He was in the army and heard it and that was the first time he knew he had a hit."

Rounds said that the mini-documentary is "really a whole new way of looking at the music business."

Gary Paxton, who was, courtesy

(Continued on page 31)

Waylon Jennings do 'Yours Love', well, it's beautiful. Country music is the only art form today that talks about who we are, what we do. When you mention 'Sunday Morning Coming Down' and 'Help Me Make It Through The Night', well there's no lyric ever written like the country lyric."

Willie Nelson, he felt, was his favorite songwriter... "there's no one to compare him with and his phrasing when he sings is equivalent to any great jazz singer. Ray Price has one of the greatest voices in music, period."

Lawrence started in radio at WJPS-AM in Evansville, Ind. He then moved to WIRL-AM in Peoria, Ill., and programmed the station at one time. Then came a year at KLIF-AM in Dallas doing a 7-10 p.m. rock show and a 10-midnight thing called "Romance" that blended sound effects of a party in a plush cocktail lounge with music. "You know, you could hear people stepping out of an elevator into the penthouse lounge and there was the soft sounds of glasses clinking, people talking. Irv Hargigan had been doing the show. Then Jack Sharp, the program director, wanted me to do it. That night, I did everything I'd wanted to do. The elevator got stuck, waiters broke glasses... everything went wrong for two hours. Sharp called the next day and said I'd just have to do my regular rock show from 7-midnight."

'Draper Great'

From KLIF-AM, he went to Tuc-

(Continued on page 31)

DPE 7th to Spot Price

LOS ANGELES—Diamond P Enterprises, the radio syndication firm here that produces the weekly three-hour "Continental Country" syndicated show hosted by Jerry Naylor, will soon have its seventh 12-hour documentary ready for radio syndication. Ray Price is the focus.

Phillip Browning, executive producer for the firm, has spent several hours interviewing Price on his Texas ranch and in the studio. The special will also feature interviews with people close to Price over the years, especially other recording artists.

Diamond P documentaries, syndicated around the world, include Glen Campbell, Paul Anka, Dionne Warwick, Jerry Lee Lewis and Eddy Arnold.

WOAI-AM Into Album Excerpts

SAN ANTONIO—WOAI-AM, an MOR radio station here, will begin programming a number of album cuts, according to music director Michael O'Conner. Signal of the station reaches throughout most of the nation, particularly at night.

"I will be selecting album cuts to be spotlighted each week, not only on the basis of local sales and requests, but also with a close eye on national trends," O'Conner said.

The printed playlist of the station will list the LPs by title in alphabetical order and mention the cuts being aired. All LPs on the survey will be exposed, he said.

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The Best and the Brightest

Among those involved in planning this year's Forum program are: David Moorhead, General Manager, KMET-FM, Los Angeles; Don Davis, Operations Manager, WBAP-AM, Fort Worth; Chuck Blore, Chuck Blore Creative Services, Los Angeles; Tom Donahue, KSAN-FM, San Francisco; George Duncan, President of Metromedia Radio, New York; Ernie Farrell, Record Promotion Executive, MGM Records, Los Angeles; John Lund, Program Director, WGAR-AM, Cleveland; Bruce Lundvall, VP, Marketing, CBS Records, New York; Gary Owens, Air Personality, KMPC, Los Angeles; Joe Smith, President, Warner Bros. Records, Los Angeles; Pat Whitley, Program Director, WNBC, New York; George Wilson, National Program Director, Bartell Broadcasting, New York; J. Robert Wood, Program Director, CHUM, Toronto.

Awards To Be Presented In Six Categories

Topping off this year's Conference is the Sixth Annual Radio Programming Forum Awards Presentation, emceed by the inimitable Gary Owens, who received a standing ovation for his m.c. chores at last year's Forum. This year, however, the award categories have been expanded to six categories, citing the top air personalities, program directors, music directors, promotion men, newcomers, and the top radio stations of the year.



Balloting To Take Place At Forum

Registrants at Billboard's Radio Programming Forum will be provided with ballots, enabling them to vote for nominees in each of the six award categories. The ballots will be tabulated while the Conference is in session, from August 16-18, 1973, and the winners will be announced at the awards presentation and luncheon at the close of the Radio Programming Forum, August 18, 1973.

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Billboard's Sixth Annual Radio Programming Forum will be the most exciting and most talked about radio event of the year. You owe it to yourself to attend and take part in the pertinent and provocative sessions. Fill out the registration form, enclose a check for \$135 and mail it to:

Radio Programming Forum
Billboard Magazine
9000 Sunset Boulevard
Los Angeles, Ca. 90069

Don't delay, as registrations are already pouring in! Once your registration is received, we will mail you a Century Plaza reservation card. This card must be filled out and mailed to the Century Plaza Hotel to insure your room reservation. Hotel policy prohibits our reserving rooms for Forum registrants, and the Century Plaza will only acknowledge the printed reservations cards that are completed and returned.

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Complete refund will be made for cancellations received before August 1, 1973. After that date but prior to the opening of the Forum, a cancellation charge of \$50.00 will be made. After that, "no-shows" cannot be refunded.

Vox Jox

By CLAUDE HALL
Radio-TV Editor

Would you believe it? **Wolfman Jack** is going to WNBC-AM in New York and will do the 7-midnight show. The station has moved the talk block back past midnight and Wolfman should do something else to the New York market, namely, fractionalize the devil out of it. ... **Bernie Armstrong Jr.**, program manager of WTAE-AM, Pittsburgh, is leaving the station June 29. Says that the decision to leave the station goes back to last April. Been at the station six years. Says he's going to vacation in Honolulu. Stop by if you can, Bernie.

★ ★ ★

Jim Patton, KLOS-FM, Los Angeles, died last week. Causes unknown at press time.

★ ★ ★

Larry Ryan, program director of KEEL-AM, Shreveport, is looking for **Dwayne (Michael O'Shea) Lund**. **Jeff Baker** has left KEEL-AM to join WGSO-AM, New Orleans, the old WOSU-AM, which is now evidently going more rock. ... **Robert (Bob) Wogan** has become executive producer of special programs for NBC radio network, a new position and direction created to "take advantage of the growing importance of special musical and dramatic programs which are gaining more and more listeners" to the network. His new challenge will be to create more such programs such as the recorded live in-concerts specials aired by the network. Funny, isn't it, that radio networks seem to be com-

ing back full circle? At least, to some extent.

★ ★ ★

Jim Russell is the new program director of WQFM-FM in Milwaukee; he'd been assistant program director and music director at WMIL-AM in Milwaukee. **Joe Kelly** is general manager of the station and he's just named **Gerald Bryant** as administrative assistant. Bryant was general manager under the station's previous owners and he operates his own recording studio in the city. ... Here's a note from **Maurice Patterson**, WHBF-AM-FM, Rock Island, Ill.: "I've been with this station on the weekends since November and the only black announcer in this area. Now I'm ready to hit another station where I don't have to buy my own records. I'd like to relocate to a medium market black station in the midwest. Currently, I host a local TV dance program on the ABC-TV affiliate here, but I'm still ready to move."

★ ★ ★

Dave Gregory has moved from afternoon drive at KOYY-AM-FM in El Dorado, Kan., to all-nights at KAKE-AM, Wichita, Kan. Adds: "I talked the people here at KAKE-AM into only a five-day work week, which is really nice since I'd been working seven days a week for the past six months. Also, I'd like to say that **Scot Michels**, the program director, is the most fantastic guy I've ever worked under; just a damned good program director."

Jay Stone is the new program director of KNUS-FM, Dallas; he'd been working as production director of Joseph P. Cuff & Co., the jingles firm, Los Angeles, and will now head a Dallas office for Cuff. ... **Larry Alan** has departed WKTK-FM, Baltimore, to work at WOWI-FM, progressive station in Norfolk Va.; he's to do the 2-6 p.m. show. ... Joining KRBE-FM, Houston rock station, are **Johnny G** and **Mike Murdock**. **Johnny G** had been with KYOK-AM, Houston; **Murdock** had been out of radio about a year, but once worked at KEEL-AM in Shreveport. **Johnny G** is doing the 10 a.m.-2 p.m. show, **Murdock** is doing weekends. ... **Bob Todd**, program director of WDXB-AM in Chattanooga and morning air personality under the name of **Chickamuga Charlie** or something similar, has resigned. He'd done a good job with that station. Truthfully, **Tex Meyer**, program director of WGOW-AM, had been giving **Todd** recently a run for his ratings, but I feel that's no reason for **Todd** to suddenly resign. Must be other reasons. **Todd** is a solid, good radio man. If I owned a station, I'd hire him quickly.

★ ★ ★

Michael B. Mangan reports in from WDBM-FM in Statesville, N.C., where he's programming a station that mixes Top 40 and progressive music. Needs better album and singles service. Will send his playlist to anyone in the record industry that requests it. ... **Richard Helm**, 415-

387-2419, is looking for work. Has a first ticket, a BA in broadcasting and two years-plus college radio experience. ... **John Kendall** is the new general manager of WETU-AM, Wetumpka, Ala. He'd been sales manager of WRMA-AM in Montgomery, Ala. ... **Hugh (Big Hugh Baby) Jarrett**, special representative for the Lowery Group, has rejoined WPLO-AM in Atlanta on a part-time basis, filling in for **John Fox** who is on leave of absence. ...

Lineup at WWHY-AM in Huntington, W.Va., includes music director **Gary Miller** 6-10 a.m., **Bill William** until 3:30 p.m., then **Dick Husted** for a telephone talk show, followed by **Joel Jackson** until signoff. **Bill Jones** is the new station manager of the operation.

★ ★ ★

R.J. Gentry writes that after six years "of cooking with rock radio, the likes of CKXL-AM in Calgary

(Continued on page 31)



NORM N. NITE, air personality on WCBS-FM, an oldies format station, discusses both old and new material—and both by recording artist **Dion**—with **Dion**, left.

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Vox Jox

• Continued from page 30

and CFRM-AM in Winnipeg, and lately CKGM-AM in Montreal, I've switched to country. Recently moved back to my home town on the Canadian west coast to a recently country-formatted CJVI-AM. ... **Marcos Gomez** has joined KAOK, Lake Charles, La. He'd worked at KTSA-AM, San Antonio, on weekends. He's using the name **Marc Franklin** on KAOK-AM and the lineup there now has **Jay Michaels** 6-10 a.m., **Franklin** until 3 p.m., program director **Bill Conway** 3-7 p.m., **Michael Martin** 7-midnight, and **Scotty Allen** in the all-night slot." * * *

Bruce Holberg, program director of WGSO-AM in New Orleans, mentioned above for getting close to rocking, admits that the station "has moved in a contemporary direction since new owners took over last January, but we haven't crossed the line from MOR into rock yet." Reason is a three-and-a-half hour news block in the morning. But management is still evaluating the situation. And the station is doing more and more research into records that are selling locally. He claims that UDC is giving the station very poor service.

No way in the world that I'm going to have room for everything this issue. But **Frank Adair**, program director of WAYE-AM, Baltimore, writes: "**Bob Ducibella**, local promotion man for Paramount Records, was recently shown the door. Rumors here are that the higherups are making changes all over the company. In any case, Paramount has lost one of its finest promotion men and will suffer accordingly. The knowledge, talent, and integrity that Duce uses in his business dealings have been appreciated in the Baltimore-Washington area and will be missed."

Latest casualty in the Drake setup is **Mel Phillips** out of the programming position at WXLO-FM in New York, following **Scotty Brink** out of

KSDS-FM Turns to Jazz

SAN DIEGO—KSDS-FM, San Diego City College, has switched to a jazz format. The station broadcasts Monday-Friday from noon-9:30 p.m. Hope Shaw is program director, Richard Upton operations manager.

programming job at WRKO-AM in Boston. **Al Brady**, who'd once been an air personality at WXLO-FM when it was known as WOR-FM, has become new program director of the station. He'd been at WWDJ-AM in beautiful downtown Hackensack, N.J. (the New York city area). Word was that **Bill Sherard**, program director of WQXI-AM in Atlanta, was up at WWDJ-AM trying to set up a new man to replace Brady, who is going to be hard to replace. Strong man.

KSTP-AM in Minneapolis is looking for a great morning drive personality of the **Don Imus** type, as well as an 8-midnight personality. Talk to **Jim Channell**. Pay is excellent but don't bother applying unless you can cut the mustard, the etc. ... **George Savage**, previously director of marketing for Watermark Inc., and **Diamond P. Enterprises**, both in Los Angeles, has joined American Radio Programs in Los Angeles as general manager. He'll be responsible for sales and the development of new programs. The firm currently syndicates "Those Were the Days," a three-hour weekly show hosted by **Wink Martindale** of KMPC-AM in Los Angeles and **Chuck Cecil's** "Music of the Swingin' Years," also a three-hour weekly show.

Bill Nance, music director of WGIC Radio, Xenia, Ohio, writes: "We're playing **Bob Braun's** 'A Letter to Cincy,' on **Shad O'Shea's** Aplegate label, and response has been very good. Also getting good results with 'Just Another Dream' on Fraternity. It's a great commercial light rock by **Sunny Goode Street**, a Dayton, Ohio, group." Nance continues with his emcee and hop activities in the Dayton sector.

Gene Warman is new program chief at WKRC Radio, Cincinnati, succeeding **Jerry Thomas**, who becomes station manager of Taft's WKRQ-FM. Jerry, meanwhile, continues his 10 a.m.-2 p.m. air stint on WKRC. ... **Chip Hobart**, formerly at CKLW, Windsor, Ont., and WIXY, Cleveland, is new on the staff of WKRQ-FM. **Gary Martin**, who recently joined the station on a temporary basis, has decided to make it permanent. ... **Thelma Schoettker**, formerly on promotion at Cincy's WCPO-TV, is handling the afternoon drive-time shift at New York's WMCA under the name of **Thelma Tierney**.



DICK KENT, program director of WLAC-AM in Nashville, participates in a "Drift Away" contest sponsored by the station to help promote a single by **Dobie Gray**, MCA Records artist. Prize was a cruise on the paddle wheeler **Belle Carol** with **Gray**. From left: **Kent**, **Gray**, and contest winner **Bobby Jones**.

Rock DJ Extols

• Continued from page 28

son for a couple of months. Later, in Cleveland on the old KYW-AM, he worked with **Ken Draper**, **Jim Stagg**, **Jim Runyon** and **Specs Howard**. "Draper was a great program director. It was an amazing couple of years that we worked there. When KYW-AM became WKYC-AM in that NBC and Westinghouse station change, I stayed with WKYC-AM. And when the station went hard rock under a new program director, I got fired. But I'd just signed a contract for 15 months and under the contract could draw my salary until I found another job. So, I started looking for a good radio job in the Meditterean.

Later ... much later, in fact, ... **David Moorhead**, then program director of KFI-AM in Los Angeles, hired him for that station ... "I had been in Buffalo for a couple of months and it was starting to snow" ... and he replaced **Dick Sinclair's** "Polka Party" on KFI-AM. Then to **KLAC-AM** and country music.

AT 40 Unveils

• Continued from page 28

of overdubbing, the Hollywood Argyles, is still in the record business and is a Grammy winner producer, **Kasem** added.

"But others, we tracked down to such activities as driving a truck or working in a dry cleaner's shop," **Rounds** said.

"American Top 40" is now aired on 225 stations in the U.S., plus the 387 station of the Armed Forces Radio Service. Usually, the show is aired on a weekend. The cost of the mini-documentary, and "American Top 40" does five of these a year just for AT40 subscribers, was around \$20,000 or more. **Rounds** estimated. "When the going was rough for us in the early days, a lot of radio stations stayed with us. Now that the show is cooking, we want to keep mini-documentaries like this strictly for our own stations, so we won't syndicate it separately."

Holiday Promo Firm

NASHVILLE—Hollyrama, a new independent record promotion firm, has been launched here by veteran record promotion man **Bob Holliday**. As with a past promotion firm, his new operation will have a weekly tipsheet, which will begin publishing in about two weeks.

When Answering Ads ... Say You Saw It in Billboard

Rawls Taping Pilot TV Show; Stresses Music/Dance

NEW YORK—**Lou Rawls**, MGM artist and **Baile Jones**, independent television producer and president of Creative Inputs, have signed a partnership agreement to tape the pilot show for a television series, "Git Down."

Projected vehicle would be geared to the youth market, described as "eight to 21-year old" incorporating both entertainment and education. Initial guests are slated to include **Dr. Euart Guinier**, chairman of the Afro-American Studies department

at Harvard University, and **Stacey Jones**, beauty consultant and president of **Stacey-J** cosmetics firm.

Producer **Jones** has also projected a special scholarship to focus on the show's strong dancing theme, which calls for a live audience and guest artists. The scholarship will be awarded to the 17 and 21-year old viewer sending in the best essay on the evolution of the dance while the best essay from the eight to 16-year old group will be eligible for a trip overseas.

Hit Formula Aims Songs

• Continued from page 26

on your record. You have to respect their opinions ... it's a new kind of record-radio business. People have gotten more sophisticated; programmers are more sophisticated with their ears and everybody today is opinionated. The key is to remember that you're competing and you have to feel you are releasing a super record."

Regan admits that not everything which is released is a super record. But when there are indications that the label does have a major potential, possible hit on its hands, then

Charge John's Song Infringes

LOS ANGELES—**Budd Music**, publisher of the 1961 **Pat Boone** hit, "Speedy Gonzalez," has filed suit in Federal District Court here claiming that "significant parts" of **Elton John's** "Crocodile Rock" are "totally identical in harmony and tones," to the earlier tune by **Ethel Lee**, **David Hill** and **Buddy Kaye**.

Budd is seeking a share of the "Crocodile Rock" royalties plus unspecified punitive damages. Named as co-defendants are **MCA** and **MCA Records**, **Dick James Inc.**, **Elton John**, producer **Gus Dudgeon** and **Warner Bros. Publications**.

"you can sell 500,000 single without crossing over into the pop area."

The executive talks about **Love Unlimited's** current single, "Oh Love We Finally Made It," which has been out two months and is now starting to show signs of coming alive. "We had the B side played for a while and then we finally found out the other tune was the A side."

Ahmad Jamal, the first major name to join the roster, brought in his own completed master, which **Regan** calls soul and jazz. **Regan** feels the pianist can appeal to a broader than pure jazz audience with his "contemporary" material. "He's playing electric piano for the first time for contemporary producer **Richard Evans**," **Regan** says. After being out one month the LP has been discovered by adults. Now that he's got **Ahmad** going, **Regan** next plans reintroducing **Chubby Checker**.



A big thank you meeting of **DAVE POLK DJ** on **SOUL XPRS RADIO** of L.A. and W.C. Stone, Pre. & Dir. of sales for **Loadstone Records**, for **BREAKING Loadstone's LOVE BANDIT**, by **Lee Rogers**, **Loadstone #3952 Stone**, **Jetted down to L.A.** to thank **Dave Polk** in person for picking the **CHART** making **HIT**; DJ's can call (415) 334-2247 or write 163 Orizaba Ave., San Francisco, CA. 94132 for copies. Also picked on **WOAK**, **KTYM**, **WOL**, **WEUP**, **WBCH**, **WNOO**, **WGOK**, **KWK**, **WSDR**, **WDER**, **WDIA**, **WBOX**, **WASA**, **KHAR**, **WHYZ**, **WCHB**, **WGTR**, **WJMO**, **WKLR**, **WAMM**, **KATZ**, **WCAO**, **WCKM**, **WHUR**, **WDAS**.



B. MITCH REED AND **RICHARD KIMBLE**, air personalities at **KMET-FM** in Los Angeles, got a visit from **Honk**, a new group on **20th Century Records**. Front row, from left: **Craig Bhuler**, **Don Whaley**, **Steve Wood**. Back row, from left: **Richie Stekol**, **Reed**, **Beth Fitchet**, **Kimble**, and **Tris Imboden**.

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"Smokin'"—**The Satagans**, # 777-110

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Jukebox Programming

'Soul Makossa' hit Slowed by Covers

By INGRID HANNIGAN

CHICAGO—Sales of "Soul Makossa" are being hampered because there are too many cover versions, according to a spot check of jukebox programmers, one-stops, title strip printers and radio stations.

Originally written, performed and first recorded in Europe by Manu Dibango for Societe Francais du Son, the song has been released by at least seven recording companies, including Atlantic, Mainstream, Buddha, Avco, Paramount, Town Hall and Romaba with Manu Dibango performing it on Atlantic.

Imported into New York originally, the record was bringing \$2 and \$3 a copy and raids by Brooklyn district attorney Eugene Gold's staff resulted in the seizure of allegedly illegal copies (Billboard, May 19).

While Atlantic was lining up the Dibango version, other labels were rushing out covers. Title strip tip sheets show that three versions were stripped May 16: Afrique's on Mainstream, All Directions' on Buddha and Nairobi Afro Band's on Town Hall. The Simon Kenyatta Troupe's Avco Embassy version was stripped May 23, the Atlantic one May 30 and Michael Olantunji's on Paramount June 6.

As of June 16, the only "Soul Makossa" on Billboard's HOT 100 was

the Mainstream-Afrique version, No. 84 and moving fast after two weeks on the chart. Jukebox programmers and one-stops reported the Afrique cut is playing and selling far out of line to the original. Although a smaller company with limited distribution compared to Atlantic, Mainstream has been pushing for radio play more consistently and aggressively than the other firms, at least here.

Dick Steinberg, Sterling Title Strip Co., termed the song's progress as disappointing. "Both Mainstream and Atlantic have produced soul hits to be sure, but separated by time, each could have been greater."

Jukebox operators noted stronger preferences in pop and soul locations for Afrique's record. A likely reason is the hard-driving rock sound, excellent orchestration, and quality of sound mix; Dibango's was termed "African folk," appealing to a more limited audience.

In New Orleans, Henry Holzenthal of TAC Amusement reported jukebox interest differing from the norm. "We've covered Simon Kenyatta in soul locations, and Manu Dibango in pop locations; I'm not sure why, but they're both very popular here."

(Continued on page 33)

Mount Jukebox Drives Indies United

INDIANAPOLIS—Artist and head of Juke Records Tommy Wills has formed Indy-Pendent Record Dist. here for the purpose of consolidating the efforts of small independent labels with particular focus on the jukebox singles market, though Wills' firm will now handle LP's and tapes and bid strongly for airplay, he said.

Admitting that the consolidation, with warehousing to be handled here at expanded facilities now being sought, will aid his own label, Wills said he became convinced of the need while attending the recent Billboard Jukebox Programming Conference in Chicago.

Representatives from 22 labels attended the event, many with the purpose of developing a program for jukebox singles (see separate story).

Wills said he is at present negotiating with six small labels. His letter to such firms said, "There is definite need for small labels to join forces to compete with the majors in order to survive. I have discussed this with several small labels that have product but lack the connec-

(Continued on page 33)

Big N. Y. Label Bid

By EARL PAIGE

NEW YORK—G.S.F. Records here is mounting a major effort in the jukebox singles market following the fast acceptance by jukebox oriented one-stops Connie Frances' answer to "Tie a Yellow Ribbon 'Round the Old Oak Tree." Record industry veteran Al Silver, sales manager of G.S.F., claims the label has sold 70,000 copies in 10 days with one-stops reporting almost exclusive jukebox sales.

"These are 'stick' sales," said Silver, referring to the small amount of returns jukebox one-stops traditionally make. He said he has been in the business 27 years and formerly headed Herald and Ember labels. Curiously enough, he has leased oldies from these labels to Bell for its flashback series, Bell being the label that had the success with Dawn's "Tie a Yellow Ribbon ..." smash.

Silver said writers Irwin Levin and L. Russell Brown heard a performer do a reading in a Los Angeles nightclub of an answer to their hit and decided to pen one, especially since Connie Frances had been after them to do just that. The same arranger, Tony Camillo, did the G.S.F. record, which is 3:18-min. in length, well within jukebox time requirements. The flip is "Paint the Rain," by the same two writers, at 3:05.

Quality Control

G.S.F., headed by Larry Newton, is using Capitol pressing in Scranton, Pa. as back-up for Clarion, a Philadelphia pressing plant, and Capitol's plant in Los Angeles as well as Plastic Products in Memphis. Noting that Bell ran into problems with the Dawn hit, Silver said he will be watching quality control very closely.

Silver said he is more conscious than ever of watching quality control and time following the recent Billboard Jukebox Programming Conference, which inspired him to go after this market. "I used to leave the jukebox sales to distributors (with Herald and Ember) but you can't do this today. It's a new ballgame."

G.S.F. has another record set for national jukebox promotion, a country single that was a hit in Germany, "Goodbye Linda Jane," performed by Paul Murphy, an Englishman. It will be on the Grand label headed by Harry Finfer. "We had a dub of it in Nashville and everybody there thought it was cut locally," said Silver.

Coin Machine World

TEX. STRUGGLE

EDITOR'S NOTE: Court battles loom in contests of the constitutionality of Texas' vending machine law. Senate subcommittees are working to preserve existing state regulations and lawmakers have been struggling to enact new legislation with Senate and House bills differing substantially in the continuing industry turmoil here. Efforts to hammer out a compromise failed as the current session ended. Major efforts were made to improve laws in favor of small operators and allow on-premise ownership of equipment. Reporter Barry Candy's story continues.

Rep. Anthony Hall of Houston warned of the danger of Mafia influence and stated that the old law was enacted on the principle that a

person who held a vending permit would not own an interest in an establishment that holds an alcoholic beverage license. Hall said that in return the taverns were not to own the machines. He works part-time for a Houston vending machine company and sat out the votes on the bill to avoid a possible conflict of interest. Rep. Ralph Scoggins of El Paso moved to strike the ownership limits from the bill and a move to table his motion failed 21-114. Rep. Ray Hutchison of Dallas and Paul Ragsdale also of Dallas, then followed with amendments that would:

- Set up licensing procedures for owner-operated amusement machines.
- Abolish the \$3,000 license ceiling on vending operators with more than 300 machines.
- Allow persons who lease machines 60 per cent of the proceeds rather than the present 50 per cent.

The bill was tentatively approved 136-3 after the amendments were added.

It was confirmed here by Atty. Gen. John Hill that his government is taking part in a joint investigation with other staff agencies into the operation of several Texas vending machine firms. Hill's announcement that attorneys from his office, accompanied by state and local officials, had looked at the record books of 11 vending machine corporation offices, came about 24 hours after the visitorial letters were served.

Headquarters Corporation, a Dallas vending machine company which refused to let officials from the attorney general's office examine its records has filed a \$100,000 damage suit against Atty. Gen. John Hill. Filed in federal court here the suit also seeks an injunction against Hill to prevent further harassment of the firm. Headquarters Corp. has offices in Grand Prairie, Fort Worth, Dallas and Houston. The offices in Dallas and Grand Prairie refused to permit officials from Hill's office and four

other state agencies to examine their records. Hill said the attempt was part of an investigation coordinated by his organized crime strike force. Officers of Headquarters who refused to permit the examination were Robert James Crisp president and Ken Haas, secretary. Police in Dallas have filed misdemeanor charges against the two men in connection with the incident. Hill said representatives of his office, the Department of Public Safety, state comptrollers office, state securities commission and Alcoholic Beverage Commission joined with local police in serving papers on Headquarters and three other vending firms in an effort to examine their books and records. Mordie Storey, sales manager for Headquarters Corp., one of two Houston vending machine cor-

porations under investigation by state agencies, charged that agents invaded his company offices, harassed his employees, and went through files without permission. The investigation which involves 11 offices of vending machine corporations in Houston, Dallas, San Antonio, Grand Prairie and Fort Worth, was announced in Austin by Atty. Gen. John Hill. He said agents of his office, the Department of Public Safety, State Comptroller, State Securities Board, Texas Alcoholic Beverage Commission, and local law enforcement agencies appeared at all company offices with letters requesting to see company records. Local agents from the offices of Dist. Atty. Carol Vance, Sheriff Jack Heard, and the Houston Police Department also participated in the in-

vestigation. Storey claimed three agents entered his office and presented him a letter. He said he understood what they wanted but asked for time to call his employers in Dallas to get clearance.

(To Be Continued)

Pavesi Elected 24th Time

PORT CHESTER, N.Y.—Carl Pavesi was elected to his 24th consecutive term as president of the Westchester Operator Guild, area jukebox group. Other officers: Alexander Kress, Jr., vice president; Seymour Pollak, secretary; Lou Tartaglia, treasurer; directors William Feller, Frank Galle, Edward Goldberg and Jack Hearn.

PROGRAMMERS POTPOURRI

Bell, MCA, Mercury Bang Oldies

- BELL**
- Climax, "Precious and Few/Life and Breath" 69
 - Monkees, "Last Train to Clarksville/Monkees' Theme" 70
 - "I'm a Believer/Pleasant Valley Sunday" 71
 - "Day Dream Believer/I'm Not Your Stepping Stone" 73
 - Al Wilson, "The Snake/Lodi" 25005
- MCA**
- Roger Williams, "The Impossible Dream/Love Theme From Romeo" 60007
 - Four Aces, "Three Coins in a Fountain/A Garden in the Rain" 60009
 - "Love is a Many Splendored Thing/Tell Me Why" 60010
 - Mills Brothers, "Someday/Be My Life's Companion" 60011
 - Andrews Sisters, "Beer Barrel-Polka/Pennsylvania Polka" 60012
 - Louis Armstrong, "Hello Dolly/Blueberry Hill" 60013
 - Len Barry, "1-2-3/Bullseye" 60014
 - Warren Covington, "Tea for Two Cha Cha/(Same-Pl. 2)" 60015
 - Critters, "Younger Girl/Mr. Dieingley Sad" 60016
 - Neil Diamond, "Holly Holy/Soolaimon" 60017
 - Neil Diamond, "Cracklin' Rosie/He Ain't Heavy ..." 60018
 - "I Am ... I Said/Done Too Soon" 60019
 - Jimmy Dorsey, "Green Eyes/The Breeze & I" 60020
 - "Amapola/Maria Elena" 60021
 - "Tangerine/It Happened in Hawaii" 60022
 - El Chicano, "Viva Tirado, Pt. 1/Same, Pt. 2" 60023
 - Shirley Ellis, "The Name Game/The Nitty Gritty" 60024
 - Bill Haley/Comets, "Thirteen Women/Rock Around the Clock" 60025

- Bobby Helms, "Fraulein/My Special Angel" 60026
 - Brian Hyland/Jerry Keller, "Yellow Polkadot Bikini/Here Comes Summer" 60027
 - Ink Spots, "To Each His Own/The Gypsy" 60028
 - "If I Didn't Care/Whispering Grass" 60029
 - Jack Jones, "Wives & Lovers/Lollipops & Roses" 60030
 - Kalin Twins, "Three O'Clock Thrill/When" 60031
 - Earl Grant, "Ebb Tide/The End" 60033
 - Kitty Kallen, "Little Things Mean A Lot/I Don't Think You ..." 60034
 - Cher, "Gypsies, Tramps, & Thieves/The Way of Love" 60035
 - Burl Ives, "Pearly Shells/A Little Bitty Tear" 60036
 - Al Jolson, "April Showers/Swanee" 60037
 - "Avalon/Anniversary Song" 60038
 - Tommy Dorsey, "I'm Gettin' Sentimental Over You/T.D.'s Boogie" 60039
- MERCURY**
- DIAL
 - Joe Tex, "I Gotcha/Bad Feet" 3200
 - Jerry Butler/Brenda Lee, "Ain't Understanding Melow/I Only Have Eyes for You" 30161
 - Tom T. Hall, "Me and Jesus/Old Dogs, Children & Watermelon Wine" 35033
 - Jerry Lee Lewis, "Chantilly Lace/Who's Gonna Play This Old Piano" 35034
 - Statler Bros., "Do You Remember These/The Class of '57" 35035
 - Faron Young, "It's Four in the Morning/The Little Girl of Mine" 35036
- BANG**
- Strangeloves, "I Want Candy/Cara-Lin" 101
 - McCoys, "Hang on Sloopy/Fever" 102
 - Derek, "Cinnamon/Back Door Man" 103

- Van Morrison, "Brown Eyed Girl/Ro Ro Rosey" 104
- Neil Diamond, "Cherry, Cherry/Gril, You'll be a Woman Soon" 105
- "Thank the Lord for the Nighttime/Kentucky Woman" 106
- "Shilo/Red, Red Wine" 107
- "Solitary Man/I'm a Believer" 108
- "Do It/Oh No (I Got the Feelin)" 109
- Paul Davis, "A Little Bit of Soap/I Just Wa-na Keep it to ..." 110
- Freddy Scott, "Are You Lonely for Me Baby/Am I Grooving You" 111
- Erma Franklin, "Piece of My Heart/Baby, What You Want Me to ..." 112

Jukebox Meetings

- July 27-29—Montana Coin Machine Operators Assn., Big Sky of Montana, Big Sky, Mont.
- Aug. 11-12—Kansas Amusement & Music Assn., John Emick Cabin, Lawrence
- Sept. 14-16—Florida Amusement & Merchandising Assn., Sheraton Motor Inn, exhibits \$100, Orlando (date tentative)
- Sept. 21-23—Illinois Coin Machine Operators Assn., Playboy Club, Lake Geneva, Wis.
- Sept. 21-22—W. Va. Music & Vending Assn., Heart of Town, Charleston
- Nov. 9-11—MOA, Conrad Hilton, Chicago

Radio Doctors & Records, Ltd.
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DEFECTIVE RECORD FORM

TITLE _____

RECORD # _____

LABEL _____

PROBING IDENTIFICATION _____

DATE _____ DATE OF THIS DEFECT _____

TYPE OF DEFECT _____

HOW RECEIVED FROM (PLANT, DISTRIBUTOR, OTHER) _____

NAME OF ONE-STOP _____

ADDRESS _____

CITY _____

NAME OF REPAIRING OPERATOR _____

NAME OF REPAIRING DEFECT _____

DATE _____

ACTION TAKEN TO CORRECT DEFECT _____

NAME OF INSURENING TAKING ABOVE DEFECTIVE ACTION _____

ONE-STOP veteran Stuart Glassman and his staff have suggested the above form as one method of tracking defectives. Glassman is a member of Billboard's Jukebox Singles Quality Control Committee, which was set to meet with RIAA president Stan Gortikov last week.

What's Playing?

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

ADRIAN, MICH.: POP, COUNTRY PURCHASES

Bud LaCoe
Leonard Amusement Co.
122 N. Winter
(313) 265-7070

"Money," Pink Floyd, Capitol Harvest 3609
"Give it to Me," J. Geils Band, Atlantic 2953
"Natural High"
"Swamp Witch," Jim Stafford, MGM 14496
"Give Me Love (Give Me Peace on Earth)"
"Bad, Bad Leroy Brown"
"Why Me," Kris Kristofferson, Monument ZS7-8571
"Letter to Lucille," Tom Jones, Parrot 40074

COUNTRY

"Southern Loving"
"You Were Always There"
"What's Your Mama's Name"
"Kids Say the Darndest Things"
"Sound of Goodbye"
"I Can Feel the Leavin' Coming On," Cal Smith, MCA 40061

Covers

"What About Me," Anne Murray, Capitol 3600
"Moonshine," Friend of Mine," John Kay, Dunhill 4351
"Shambala," Three Dog Night
"And I Love You So," Perry Como, RCA Victor 0906
"If I Give My Heart to You," Al Martino, Capitol 3604
"Smoke on the Water," Deep Purple, Warner Bros. 7710
"Kodachrome"
"Drinking Wine Spo-Dee O'Dee"
"Frankenstein"
"Stuck in the Middle With You"
"Daniel"

Oldies

"Proud Mary"
"Color My World"

ALBUQUERQUE: "HOT 100" PURCHASES

Mary E. Roth
Servation Corp. of N.M.
2919 4th St. N.W.
(505) 344-1626

"Yesterday Once More," Carpenters, A&M 1446
Covers
"Shambala," Three Dog Night
"Diamond Girl," Seals & Crofts, Warner Bros. 7708
"Pillow Talk"

ALEXANDRIA, MINN.: "HOT 100" PURCHASES

Nels E. Nelson
Nelson Music & Vending Co.
1223 Cedar, (612) 763-6930

"Smoke on the Water"
"Kodachrome"
"Shambala," Three Dog Night
Covers
"Tie A Yellow Ribbon"
"Little Willie"
"Stuck in the Middle With You"

BALTIMORE: SOUL PURCHASES

Jerry J. Eason
Evans Sales & Service Co.
829 W. Baltimore
(301) 837-7351

"Touch Me in the Morning," Diana Ross, Motown 1239
"I Believe in You (You Believe in Me)," Johnnie Taylor, Stax Sta-0161
"Where Peaceful Waters Flow," Gladys Knight & Pips, Buddah 363
"One of a Kind (Love Affair)"
"Get Off My Mountain," Dramatics, Volt 4090
"Never, Never, Never," Shirley Bassey, United Artists 211

FARGO, N.D.: COUNTRY PURCHASES

Gerold Staska
United Music
211 N.P. Ave.
(701) 235-3892

"Don't Fight the Feelings of Love"
"She's All Woman," David Houston, Epic 10995
"Lord, Mr. Ford"
"Mr. Lovemaker," Johnny Paycheck, Epic 10999
"The Good Old Days (Are Here Again)," Buck Owens & Susan Raye, Capitol 3601

"Louisiana Woman, Mississippi Man," Conway Twitty & Loretta Lynn, MCA 40079
"What About Me," Anne Murray, Capitol 3600
"Top of the World"

Spinners
"Sweet Country Woman"
"Yellow Ribbon"
"Satin Sheets"

Oldie
"Kiss an Angel Good Morning"

FARMINGTON, N.M.: COUNTRY PURCHASES



Johnny Oakley
Navajo Amusement Co.
2313 E. Main St.
(505) 393-2751

"My Merry Go Round," Johnny Nash, Epic 5-11003
"Forever and Ever," Paul Mauriat, MGM 14538
"Touch the Morning"
"Ride Me Down Easy"
"Satin Sheets"
"Don't Fight the Feelings of Love"

Spinners
"Behind Closed Doors"
"And I Love You So," Perry Como, RCA 74-0906

GREAT FALLS, MONT.: COUNTRY PURCHASES

Barb Daman
American Music Co.
Box 2664, (406) 452-7301

"Here Comes the Sun," Lloyd Green, Monument ZS7-8574
"Lord, Mr. Ford"
"She's All Woman," David Houston, Epic 5-10995
"You Were Always There"
"Top of the World"
"I'd Rather Be a Cowboy," John Denver, RCA 74-0955

MISSOULA, MONT.: COUNTRY PURCHASES



Eva Shelhamer
Montana Music Rentals
629 Woody, (406) 549-5549

"You Always Come Back"
"Why Me"
"Ride Me Down Easy"
Spinners
"Ravishing Ruby"
"Don't Fight the Feelings of Love"
Oldies
"Happiest Girl in the U.S.A."
"Woman (Sensuous Woman)"

NEW ORLEANS: SOUL PURCHASES



John Eims, Jr.
Henry Holzenhals
TAC Amusement
4102 Washington Ave.
(504) 822-1500

"Will It Go Round in Circles"
"I Believe in You," Johnnie Taylor, Stax 0161
"Plastic Man," Temptations, Gordy 7129
"Frankenstein"

SEATTLE: "HOT 100" PURCHASES

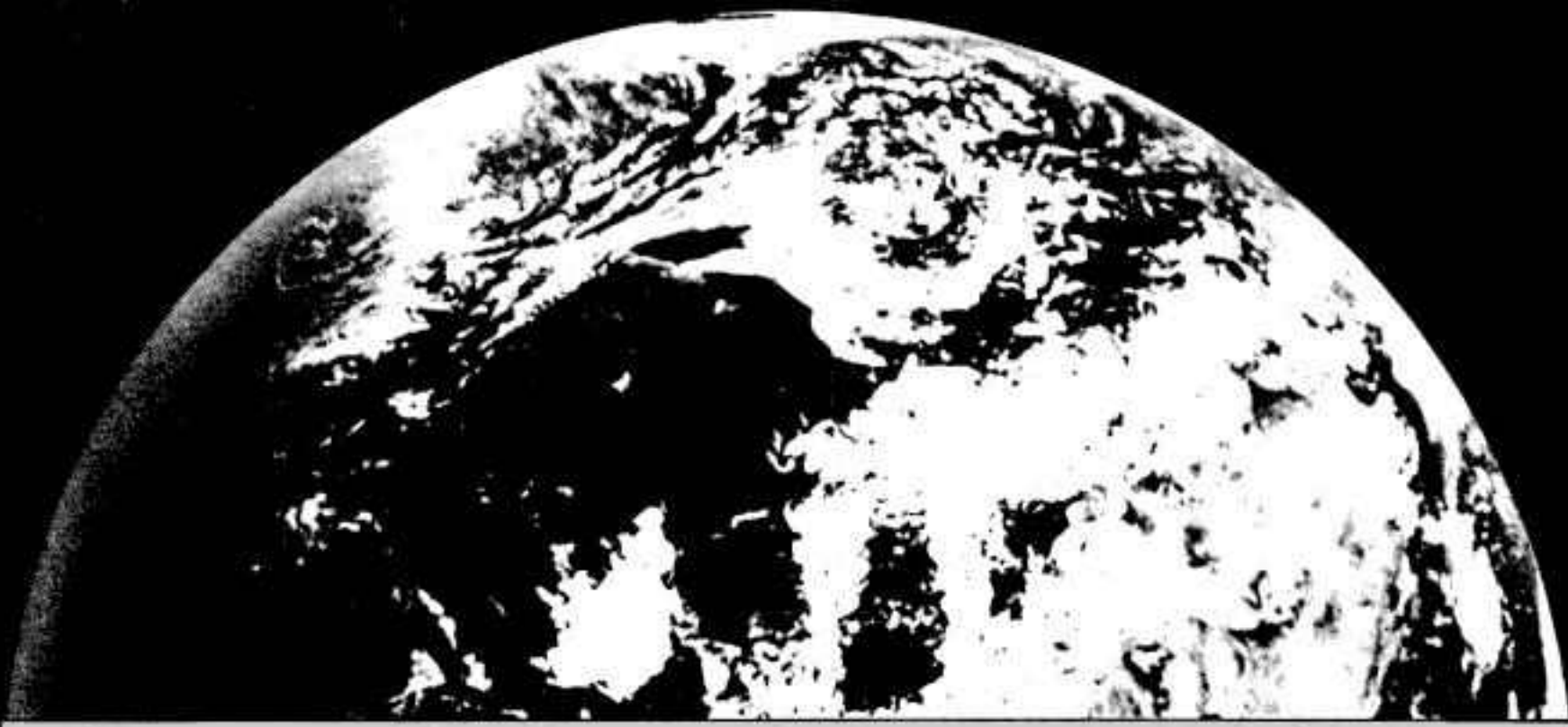
Odel Love
Hit Parade Music
121 Bell, (207) 623-6200

"Working Class Hero," Tommy Roe, MGM South 7013
"Tequila Sunrise," Eagles, Asylum 11017
"Soul Makossa," Manu Dibango, Atlantic 2971

Spinners
"Shambala," Three Dog Night
"Swamp Witch," Jim Stafford, MGM 14496
"Frankenstein"

Oldies
"Foxy Lady," Jimi Hendrix
"House of the Rising Sun"

FREE Listing in Billboard's 1973-74 International Buyer's Guide of the Music-Record-Tape Industry



Categories to be included in the 1973-74 International Buyer's Guide are:

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Children's Labels

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Direct-Mail Service
Licensors, Tape & Record

Licensing Organizations, Music (please indicate whether Mechanical or Performing Rights)

Plating & Processing Plants
Pressing Plants
Printers & Lithographers
Promotion & Publicity
Recording Studios
Shipping Services
Tape Custom Duplicators
Tape Duplicator/Marketers

SUPPLIES FOR THE MUSIC-RECORD-TAPE INDUSTRY
Envelopes & Mailers
Jackets
Labels
Polyethylene Bags
Recording Studio Equipment (Please specify chief product)
Record Processing Machinery (please specify chief product)
Sleeves
Tape, Blank Loaded
Tape Duplicating & Processing Equipment

Tape, Raw
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Divider Cards
45 RPM Adaptors
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Needles
Pre-leaded & Splicing Tape

TAPE PLAYBACK EQUIPMENT MANUFACTURERS & IMPORTERS

JUKE BOX MANUFACTURERS

ENVIRONMENTAL LIGHTING MANUFACTURERS

Set Indy-pendent Dist. Firm

Continued from page 32

tions to get it to operators and retailers. Also, they're having great difficulty collecting for the product that is sold."

In a phone interview, Wills said he heard from one label president who

'Soul Makossa'

Continued from page 32

Mainstream's local representative, Jack White, an owner of Summit Distributors, is pleased. "One-stops reorder and reorder the Afrique, and it hasn't died down yet."

Soul radio stations here claimed both Atlantic and Mainstream pushed for air-play, but Mainstream's record is winning out at this point. A spokesman at WGRT-AM said it alternates the two. WVON-AM played Afrique first and most, but then began to play other versions to be fair, said Cecil Hale. "It doesn't matter which version is 'best' (I think it's Afrique) because we won't play any of them now. They confused the listeners and killed themselves off. They're all dead as far as I'm concerned."

said the firm mailed out 1,250 samples and received considerable air-play but no sales resulted.

Expansion

Wills' label was originally called Airtown because it was based in Dayton. He later changed it to Juke and has for several years called on one-stops in every part of the country while touring with his group.

He said that now he will have 12-in. product and tapes and will start pushing for airplay, a factor he never regarded with Juke alone. He claimed he will increase his staff and that some shipments will be made directly from pressing plants.

According to Wills, Bob Titleman of Philips Recording Co., Richmond, Ind., contacted Wills for possible distribution of 40 LP's.

Wills said he is particularly interested in local artists and small labels that never spread, yet do well in certain markets. Even though well-established independent distributors are more eager than ever for good product, Wills said, "There is just too much product on the market. Also, there needs to be a direction for product that appeals particularly to jukebox operators."

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BRANCH OFFICES (U.S. & INTERNATIONAL)

Classical Music

Rochester Unit Plays at Attica; 600 Inmates Dig Classical Music

ROCHESTER, N.Y.—Approximately 600 inmates who voluntarily attended the recent Rochester Philharmonic concert inside Attica Correctional Facility on their recreational period proved that they definitely appreciate good music.

They clapped just as hard for the classics as they did for jazz. It was one of the Philharmonic's most attentive and emotionally stimulating audiences.

The concert, which was presented under the community affairs services of the prison, was sponsored by the Rochester Philharmonic Orchestra. A grant from the New York Foundation helped defray expenses. Both the orchestra personnel and the inmates were so excited with the results that the Philharmonic has tentative plans to play a return engagement next fall at the prison.

Black conductor Isaiah Jackson, 28, introduced each number with an adroit explanation of its meaning and how the melody would be carried by different orchestral instruments. Each time he turned around to start conducting, the audience clapped approval.

The men, some of whom were

hearing a Philharmonic Orchestra for the first time, liked the jazz and classic sections of the program equally well. There were a few snickers at the solemn, hymn-like opening chords of William Schuman's Chester from "New England Triptych," but when the orchestra launched into the bouncing, booming, marching finale, a standing ovation with wild shouts and applause followed.

The men particularly appreciated Borodin's "Polovtsian Dances" from "Prince Igor," from which "Strangers in Paradise" was taken. They focused their attention on Eileen Malone's harp and the string section as they listened to the tune unfolding before them. Many in the back rows stood up or sat on the backs of their seats to get a better glimpse of the orchestra.

The highlight of the program, however, was the performance of "After Love," a haunting ballad written and arranged for the orchestra by inmate John (Spider) Martin, with words by fellow inmate Harold (Point) Packwood. Packwood joined the Philharmonic, along with featured artist Lou McIntosh and his

group, the Existing Reality, on stage to sing his number in a very moving way. Then saxophonist Martin came on stage and did an equally professional job on an ad lib solo to his piece. He walked off to a standing ovation from his fellow inmates.

McIntosh and his group and New York City jazz trumpeter Jimmy Owens and the Jimmy Owens Quartet kept the men yelling and clapping with five other jazz numbers.

McIntosh and four other volunteers travel twice a week to the prison to teach music to more than 400 inmates. Their program is currently sponsored by the Rochester Junior League, but is due to end this month if more funding isn't found. Carol Wright, program coordinator, said the League has spent \$6,000 in the last six months to demonstrate the program.

The men's appreciation for the Philharmonic didn't diminish after the jazz groups left the stage. If anything, it seemed to increase. Howard Scott, executive manager of the orchestra, commented, "You could hear a pin drop," so silent was the audience during the orchestra's last classical piece, Hindemith's turandot from "Symphonic Metamorphoses," and the applause was even more enthusiastic than for the first selections.



"A STREETCAR NAMED DESIRE" is recorded by Caedmon Records, featuring the critically acclaimed cast of the Repertory Theater of Lincoln Center, starring Rosemary Harris and James Farentino (above). This marks not only the first time Tennessee Williams' classic has ever been recorded in its entirety, but also marks the first time an original cast play has ever been recorded in quadrophonic sound. Caedmon, is scheduling the album for release in September of this year on both record and cassette. The session was done at Bell Sound Studios in New York, and produced by Barbara Holdridge and Marianne Mantell, who head Caedmon Records. The company is planning an extensive merchandising campaign that will be geared to coincide with the album's release.



SOPRANO Beverly Sills was honored recently with a two-hour autograph session cohosted by Angel Records and Bon Marche Department Stores during the run of her Seattle Opera performance of Verdi's "La Traviata." With the soprano, left to right, Raoul Montano, Angel's national classical sales manager; Bob Dombrowski, special accounts manager; Miss Sills; Mitzi Simons, Fidelity Record & Tape Sales; Court Attinger, Bon Marche buyer; Bob Singer, Angel West Coast classical sales manager. Program and newspaper ads supported the appearance and the total campaign produced in excess of 1,300 unit sales for the Sills "Traviata" recording, according to Angel.

Chappell Wins Revere Awards

NEW YORK—Chappell Music was named winner of the 1973 Music Publishers' Association Paul Revere Awards for Graphic Excellence. It was the only publisher to win in both the contemporary and classical music categories.

Kristofferson/Sunlight and Shadows, a definitive Kristofferson songbook, received second prize in the Folio A division (contemporary) and Louis Moreau Gottschalk: Compositions for Piano won first prize in Folio B (classical). The awards were announced at the MPA annual meeting held recently at the Warwick Hotel in New York.

"Although we have consistently received these awards in the past," said Tony Lenz, Chappell's director of publications "it is of particular significance that this year we won in both the pop and classical categories. This indicates the kind of across-the-board versatility and excellence we have been striving for. We are particularly proud of our staff since, unlike other publishers who depend on outside studios, our product is in-house designed and planned."

Cited by the MPA for their association with the award-winning books are Carl Miller, Chappell senior editor, who designed both books, note setters Jan J. Kern (Gottschalk) and Music Typographers, Inc. (Kristofferson), and for printing, G. Schirmer, Inc. and Hampshire Press.

Awarded annually, the Paul Revere Awards are presented on the basis of over-all appearance, quality of music note setting, total design and quality of printing, materials and binding.

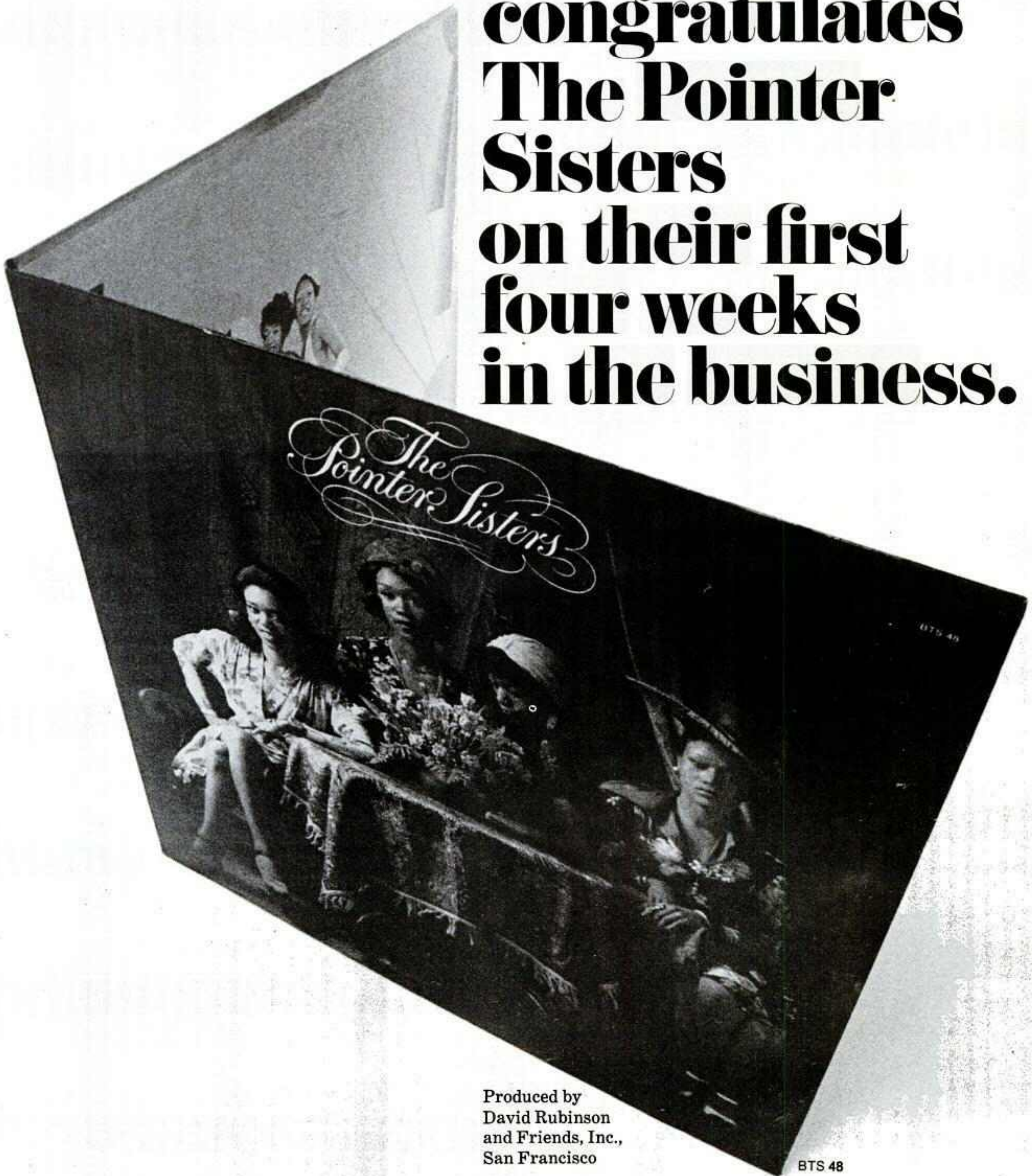
When Answering Ads . . . Say You Saw It in Billboard

Billboard Top 40 Easy Listening

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licensee)
1	1	7	BOOGIE WOOGIE BUGLE BOY Bette Midler, Atlantic 72964 (MCA, ASCAP)
2	2	7	WHAT ABOUT ME Anne Murray, Capitol 3600 (Hudson Bay, BMI)
3	5	6	KODACHROME Paul Simon, Columbia 4-45859 (Charing Cross, BMI)
4	4	6	GIVE ME LOVE (Give Me Peace On Earth) George Harrison, Apple 1862 (Material World Charitable Foundation, BMI)
5	9	4	YESTERDAY ONCE MORE Carpenters, A&M 1446 (Almo/Hammer & Nail/Sweet Harmony, ASCAP)
6	6	7	YOU'LL NEVER GET TO HEAVEN (If You Break My Heart) Stylists, Avco 4618 (Jac/Blue Sea, ASCAP)
7	3	10	MY LOVE Paul McCartney & Wings, Apple 1861 (McCartney/ATV, BMI)
8	12	8	NEVER, NEVER, NEVER Shirley Bassey, United Artists 211 (Peer International, BMI)
9	14	6	SHAMBALA Three Dog Night, Dunhill 4352 (ABC/Dunhill/Speedy, BMI)
10	7	15	AND I LOVE YOU SO Perry Como, RCA 74-0906 (Yahweh, BMI)
11	10	8	BEHIND CLOSED DOORS Charlie Rich, Epic 5-10950 (Columbia) (House of Gold, BMI)
12	13	10	BAD, BAD LEROY BROWN Jim Croce, ABC 11359 (Wingate/Blendingwell, ASCAP)
13	16	5	TOUCH ME IN THE MORNING Diana Ross, Motown 1239 (Stein & Van Stock, ASCAP)
14	15	5	DIAMOND GIRL Seals & Crofts, Warner Brothers 7708 (Dawnbreaker, BMI)
15	11	8	A LETTER TO LUCILLE Tom Jones, Parrot 40074 (London) (MAM, ASCAP)
16	8	12	DANIEL Elton John, MCA 40046 (James, BMI)
17	29	2	GET DOWN Gilbert O'Sullivan, MAM 3629 (London) (Management, BMI)
18	22	3	HE DID WITH ME Vicki Lawrence, Bell 45,362 (Senor, ASCAP)
19	24	3	THE MORNING AFTER Maureen McGovern, 20th Century 2010 (ASCAP/Fanfare, BMI)
20	19	6	ONE OF A KIND (Love Affair) Spinners, Atlantic 45-2962 (Mighty Three, BMI)
21	25	5	LOVIN' NATURALLY Sandalwood, Bell 45,348 (Senor, ASCAP)
22	26	2	HOW CAN I TELL HER Lobo, Big Tree 16, 004 (Bell) (Famous, ASCAP)
23	34	3	SUMMER (The First Time) Bobby Goldsboro, United Artists 251 (Unart. Pen in Hand, BMI)
24	32	2	DELTA DAWN Helen Reddy, Capitol 3645 (United Artists/Big Ax, ASCAP)
25	27	4	SUMMER SONG Lettermen, Capitol 3619 (Unart. BMI)
26	23	5	COME LIVE WITH ME Roy Clark, Dot 17449 (Famous) (House of Bryant, BMI)
27	28	5	I'M GONNA LOVE YOU JUST A LITTLE MORE BABY Barry White, 20th Century 2018 (January/Sa-Vette, BMI)
28	35	4	GYPSY DAVY Arlo Guthrie, Reprise 1158 (TRO-Ludlow, BMI)
29	38	2	NATURAL HIGH Bloodstone, London 45-1046 (Chrystal Jukebox, BMI)
30	30	4	I'D RATHER BE A COWBOY John Denver, RCA 74-0955 (Cherry Lane, ASCAP)
31	33	5	SHAMBALA B.W. Stevenson, RCA 74-0952 (ABC/Dunhill/Speedy, BMI)
32	39	3	FIRST CUT IS THE DEEPEST Keith Hampshire, A&M 1432 (Duchess, BMI)
33	-	1	TEQUILA SUNRISE Eagles, Asylum 11017 (Atlantic) (Benchmark, ASCAP)
34	-	1	SOUL MAKOSSA Manu Dibango, Atlantic 2971 (Rayven/Kooper, BMI)
35	36	2	MY MERRY-GO-ROUND Johnny Nash, Epic 5-11003 (Columbia) (Cayman, ASCAP)
36	-	1	WHERE PEACEFUL WATERS FLOW Gladys Knight & The Pips, Buddah 363 (Keca, ASCAP)
37	-	1	JIMMY LOVES MARY-ANNE Looking Glass, Epic 5-11001 (Spruce Run/Evie/Chappell, ASCAP)
38	-	1	JUST DON'T WANT TO BE LONELY Ronnie Dyson, Columbia 4-45867 (Mighty Three, BMI)
39	-	1	OKLAHOMA CRUDE Henry Mancini & Orchestra, RCA 74-0974 (Colgems/East Hill, ASCAP)
40	40	2	LORD, MR. FORD Jerry Reed, RCA 74-0960 (Vector, BMI)

**Blue Thumb
Records
congratulates
The Pointer
Sisters
on their first
four weeks
in the business.**



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BTS 48



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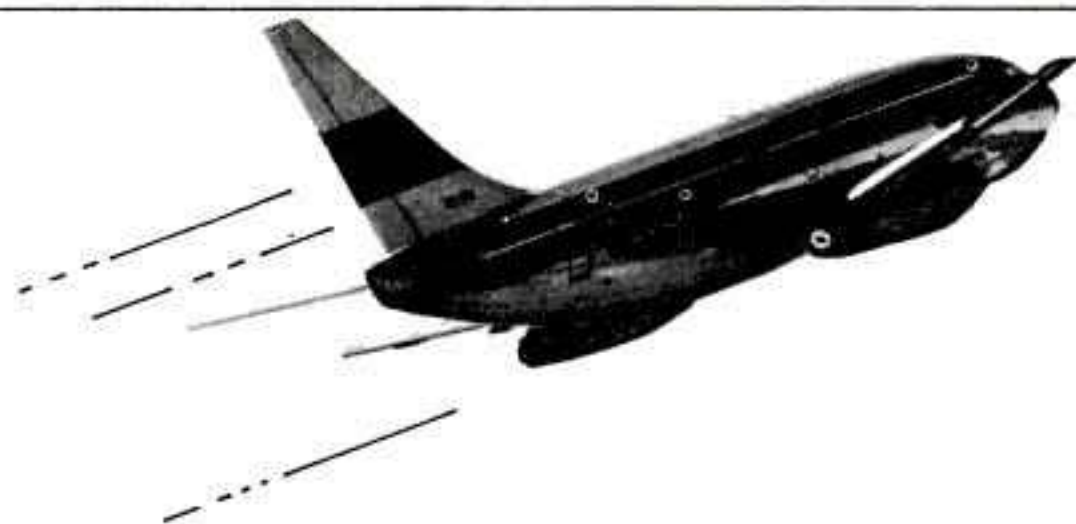
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*The
Printer
Sisters
Summer
Tour*

June 28	Helen Reddy Show — Air date
June 29-30, July 1	Circle Star Theater San Carlos, California
July 3-8	Boarding House San Francisco, California
July 12-15	Troubadour Los Angeles, California
July 17-21	Cellar Door Washington, D.C.
July 19	Helen Reddy Show — Air date
July 20	Midnight Special — Air date
July 25-29	Bijou Cafe Philadelphia, Pennsylvania
July 30	Roseland Ballroom New York, New York
July 31	Mississippi River Festival Edwardsville, Illinois
August 1-2	Top of the Inn Milwaukee, Wisconsin
August 2	Helen Reddy Show — Air date
August 3	Central Park New York, New York
August 6	Schaefer Stadium Foxboro, Massachusetts
August 14-16	McCormick Place Chicago, Illinois
August 16	Helen Reddy Show — Air date



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*Don't forget to be at the
airport at 4:30 a.m.*

*David, Linda & Brad
Adamsdad Management Company
San Francisco*

*I lent you \$3.75 for
lunch two years ago.
Now that it looks
like you have the
money please pay
me back.*

Cheers,

Bill Graham



Gibson & Stromberg are proud to have been associated with The Pointer Sisters these past 28 days.



L.A. TROUBADOUR: on stage for their very first live appearance, Ruth, Anita, Bonnie and June.

"Oakland's Pointer Sisters have the potential to become one of the most important entertainment units in the world. Good-humored, visually awesome in their thrift shop 1940's drag, and technically virtuoso, the four Pointers and their acoustic rhythm trio have gotten better word-of-mouth in the L.A. music community than any new act in months!"

Nat Freedland, BILLBOARD

They are total non-stop energizers, a source of more natural combustion than any one family is entitled to. They all talk at once, gesturing frantically to express their emotions and act as if the world is their very personal stage.

"... An exhilarating experience in pop music vocalese?"

Philip Elwood, S.F. EXAMINER

Rags to riches, Cinderella stories are a mainstay of Hollywood fantasies, but in the case of The Pointer Sisters, the legend takes on realistic proportions. Press agents actually left the bar to watch the show, veteran music publishers returned night after night, bouquets of flowers arrived at their hotel from radio stations and talent agencies, and agents brought their wives back for a second, third and fourth visit.

"They are the most unusual and exciting group I have seen in quite some time."

Dennis Hunt, L.A. TIMES

"... The girls are so obviously enjoying themselves, that their audiences can't help but enjoy them. And that is what real entertainment is all about."

Chris Van Ness, L.A. FREE PRESS



SOLEDAD PRISON: For their very second live appearance, The Pointer Sisters played on a flat-bed truck to thousands of prisoners, many of whom remembered them from high school days in Oakland.

(Advertisement)

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“The girls strolled out in 1940’s Billie Holiday Marcelled-Hair Flower-print Floor-length dresses, decorously hung their coats on a convenient hat rack . . . They shimmied, grinned, bounced, flounced and sang, handling the extremely difficult vocal passages with ease, harmonizing in close-order drill and scatting like it was the word of the Lord herself.”

John Wasserman, S.F. CHRONICLE

“At this point in time there is little doubt that The Pointer Sisters are on their meteoric way to superstardom.”

Chris Van Ness, L.A. FREE PRESS

Long and leggy, stylish with a kind of elan not usually associated with singers, Ruth, Anita, Bonnie and June Pointer prove irrevocably that they are just about the most exciting thing to hit music since Judy came over the rainbow.

“... The most refreshing swing music I’ve heard from a contemporary group.”

Todd Tolces, MELODY MAKER

Dressing exclusively from thrift shops, they’ve brought a new dimension to “antique” clothing, rivaling the styling of both Bette Midler and early Barbra Streisand. Fake flowers, wide brim hats, forties dresses all combine for an effect on stage that is riveting.



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***Thanks for your first four
hits, guys.***

Polo Grounds Music BMI (Sugar)

Polo Grounds Music BMI (Jada)

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Bruce, Jeff, Norman, John Shine & Bing.

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TO FOUR MORE**



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**To Four
of The Greatest
For Four
Of The Greatest**

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Congratulations and Best Wishes

Helen Reddy,

Jeff Wald

And the Helen Reddy Show.

**It's Been
A Great
Four Weeks**

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**YES WE CAN
YES WE CAN CAN
YES WE CAN**

Fred, Jerry and Debbie
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*We're Proud of the 720 Hours
You Have Spent in the
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A hundred of them were spent recording at
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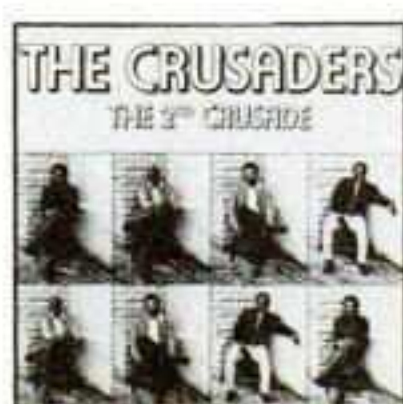
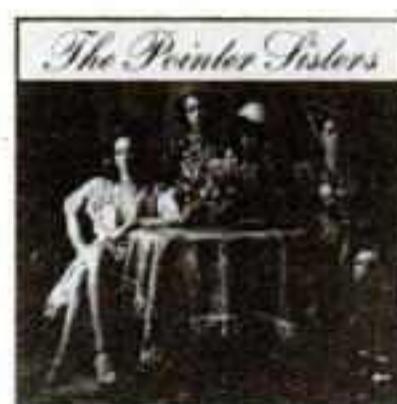
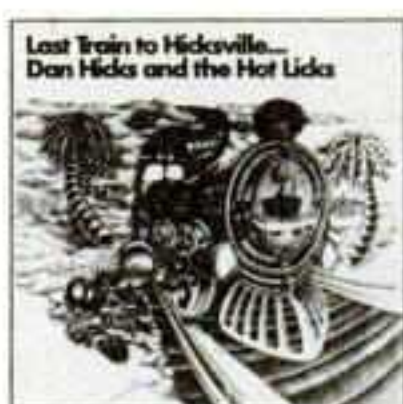
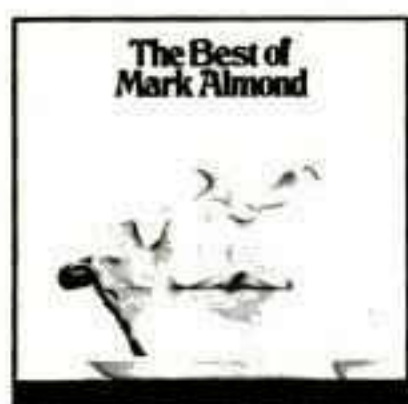


*We're Proud To Have Been
Part Of The Pointer Sisters'
First Four Weeks*



**Columbia Records
Special Products**

Congratulations to The Pointer Sisters from this week's Blue Thumb chart toppers.



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Country Music

Fear of Fuel Crisis Hurting Concert Dates

NASHVILLE—The energy crisis, scattered though it may be, is beginning to take its toll at country music shows in various parts of the nation, a Billboard poll shows.

Hardest hit by the shortage (or threatened shortage) of gasoline is the famed "Wheeling Jamboree" show in West Virginia, broadcast by WWVA.

Attendance at the "Jamboree" had been running 300% higher than a year ago when the neighboring state of Pennsylvania announced it was restricting sales of gasoline to 10 gallons per car, and warned of upcoming shortages. Attendance at the next show fell to about one-fifth of normal, with a few thousand empty seats in the house, despite the featured performance of Charlie Rich, who is riding a crest of popularity.

"It's the gas shortage, and the fear people have of it along the highway,

that has warded people off," a "Jamboree" spokesman said. "Things could get critical in the months ahead. Big names are scheduled in for the weeks ahead, but the cancellations have been pouring in."

Even the greatest of them all, the "Grand Ole Opry" here, has felt some affect. "It's hardly noticeable though," said Mrs. Wilma Briggs, ticket director for the show. "We always have a long waiting list to take any cancellations, and there are always hundreds who come down every week hoping somehow to get into the show." Reservations for the "Opry" in the summer sell out months in advance.

However, Mrs. Briggs said there had been some disturbing signs in recent weeks. "We had as many as 70 cancellations attributed directly to the gasoline shortage," she said. "They came from such places as

Wisconsin, Minnesota, and Maine. The people from New England seem particularly alarmed at making the long drive." Despite this, and the fact there was another mass-cancellation, "Opry" officials foresee no problem. "We had a group of 300 coming in from California," Mrs. Briggs said. Only 80 of them made it. "The other 220 became alarmed at shortages in the west and turned back. Actually it was a blessing, for we had more than 220 people here to take the seats."

Bookers also say they see signs of problems, at least on a small scale, at road appearances. Several big name acts, which normally draw thousands from several hundreds of miles away to shows, have had only hundreds appear for the dates. Explanations given by local promoters (all with good track records) indicate the fear of inability to get enough gas to get home has been a factor.

In sharp contrast to this, however, is Opryland U.S.A., the music theme park located here. Charles Fancher, public relations director for the park, said attendance there is "running some 100,000 over what we had expected to now." Significantly, tourists visiting Opryland have their choice of several country shows each day.

However, a package of well-known artists just returned here from Canada, where they cut short a four-week swing after only three days, due to little attendance. The gas shortage was blamed for this. The same artists a year ago were playing to sell-outs.

UTN to Offer Fiddle Course

NASHVILLE—The University of Tennessee At Nashville, in cooperation with the "Grand Ole Opry" and the Country Music Association, will conduct a six-week "Fiddlers on Fiddles and Fiddlin'" course July 19-Aug. 23.

Referring to it as "untraditional" in music programs, Chancellor Roy Nicks said it is due, in part at least, to a revival in the art of fiddling.

Enrollment will be limited and early registration is encouraged.

"The purpose of the course is to provide for amateur fiddlers and fans of fiddling various demonstrations, discussions and instructions about the art by internationally acclaimed masters," Nicks said.

The two lead instructors for the course will be Howard Forrester,

long a part of the Roy Acuff group and now with the Acuff-Rose Artists Corporation; and Dr. Perry Harris, who has done research papers on fiddling for such groups as the American Medical Association. Artists who will help teach the course include Roy Acuff, Kenny Baker, Vassar Clements, Johnny Gimble, Ramona Jones, Ed Hyde, Doug Kershaw, and Mack Magaha. Course topics will include hoedowns and breakdowns, the folk tradition of the fiddle, bluegrass, western swing, cajun and jazz styles, fiddling techniques, and construction of a fiddle.

UTN last year pioneered, in cooperation with the Nashville Songwriters' Association, an offering in songwriting.

Things Pop on 4th at Dripping Springs

AUSTIN, Tex.—The First Annual Willie Nelson 4th of July Picnic at Dripping Springs, near here, will be recorded entirely by Atlantic Records leading toward a double-LP set.

More than 25,000 persons are expected to attend the affair, which brings together some of the finest artists in country and pop, held at the site of a financially disastrous "Reunion" show more than a year ago.

Nick Hunter, promotion man for Atlantic, said the label now is in the process of obtaining clearances from other companies so the various artists can be heard on the special album.

Already slated to appear with

Willie Nelson are Kris Kristofferson, of Monument; Rita Coolidge of A&M, Waylon Jennings and Jessie Coulter of RCA; Tom T. Hall of Mercury; Charlie Rich of Epic; Sammi Smith of Mega; Billy Joe Shaver of Monument, and John Prine, Doug Sahm and Troy Seals of Atlantic. Hunter said several other names will be added.

The one-day show will begin at 12:30 noon and run to conclusion, "whenever that may be."

Hunter said this action would be the first in what he hoped would be the established policy in Nashville of making more common the lending of artists from one label to another to produce special albums.

Bundle of Acts in Martin Show

NASHVILLE—In what may be the fastest-paced show ever put together, 58 country acts will be seen and heard on the "Dean Martin Summer Show," which will run for a 7-week period.

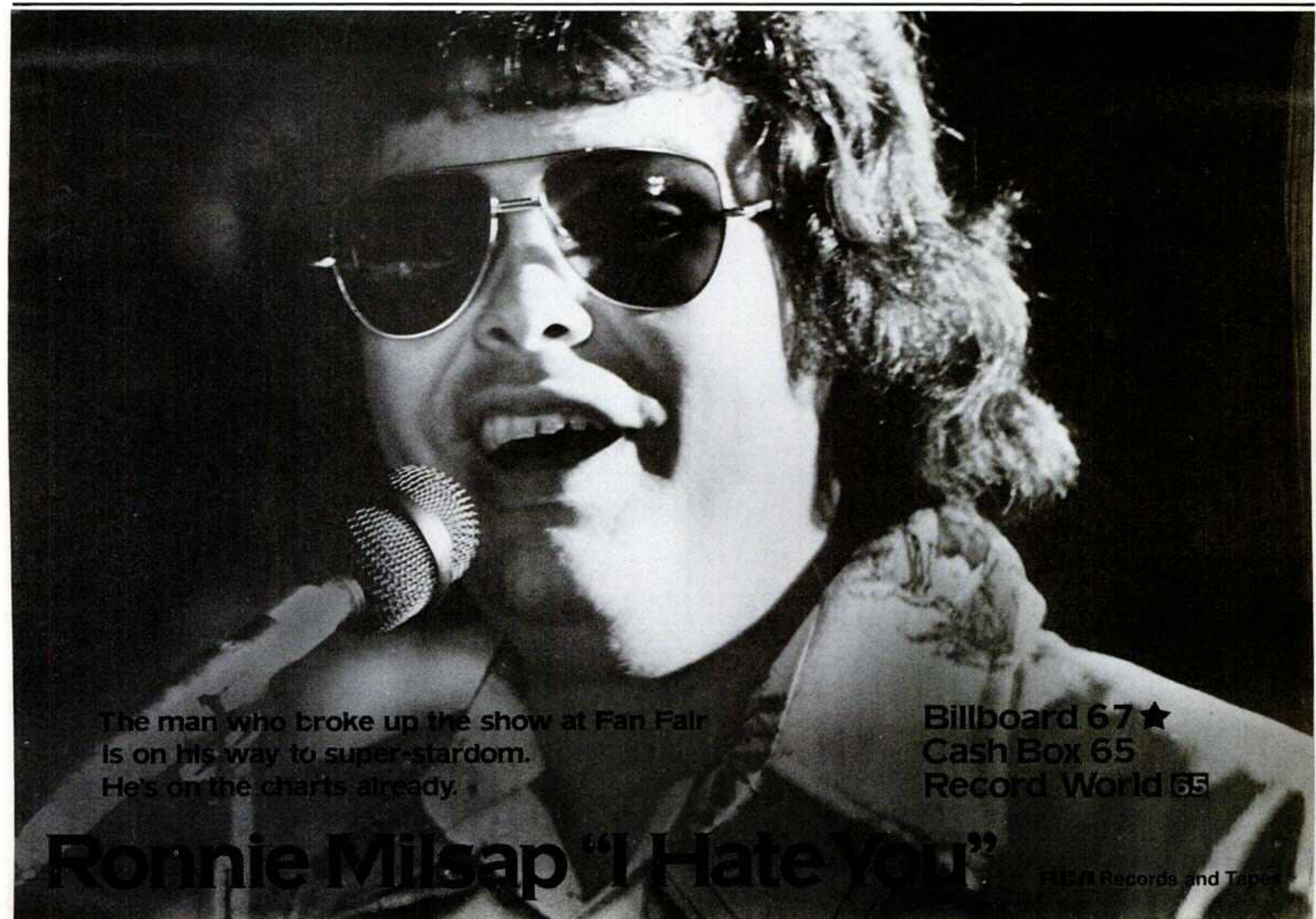
Because of the crowded casting, most of it shot on location in this area, there will be plenty of music and very little dialogue.

Camera crews, working in the heat and humidity with incredible effectiveness, have finished production work, and the show is ready to roll. The remarkable thing about the show is that it shows great balance,

mingling traditional artists with bright new acts, and covering all areas of country music.

Those who will appear are: Johnny Cash, Kris Kristofferson, Lynn Anderson, Jerry Reed, Loretta Lynn, Rita Coolidge, Ferlin Husky, Marty Robbins, Tammy Wynette, George Jones, Donna Fargo, Mac Davis, Doug Kershaw, Conway Twitty, June Carter, Tommy Cash, Skeeter Davis, Doug Dillard, Dave Dudley, Sonny James, Tom T. Hall, Jody Miller, Ray Price, Del Reeves, Charlie Rich, Johnny Rodriguez,

(Continued on page 45)



The man who broke up the show at Fan Fair
is on his way to super-stardom.
He's on the charts already.

Billboard 67★
Cash Box 65
Record World 65

Ronnie Milsap "I Hate It"

Mercury Records and Tapes

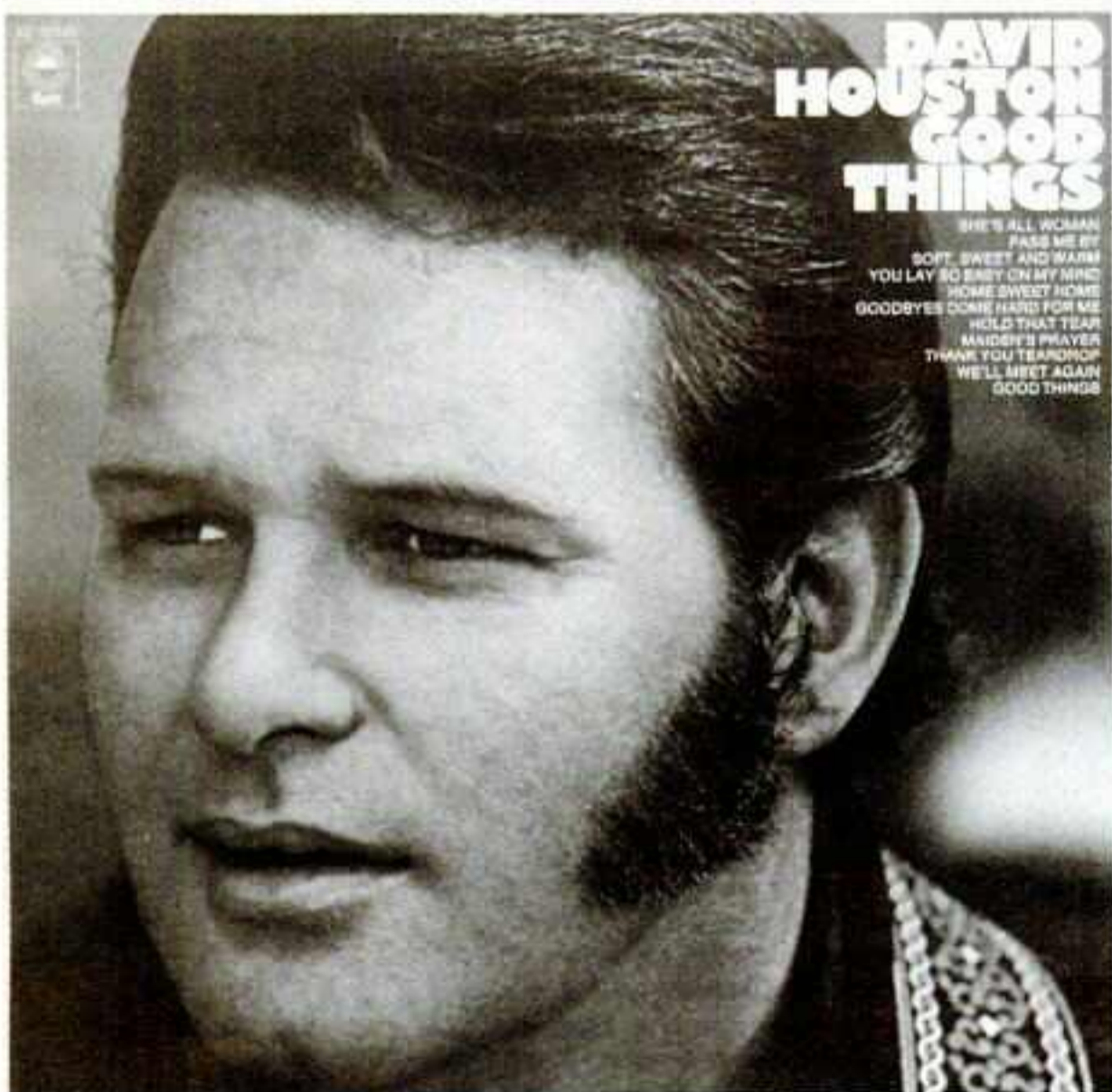
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a chart bustin' single!

'SHE'S ALL WOMAN'

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a red hot album!



DAVID HOUSTON
GOOD THINGS

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PASS ME BY
SOFT, SWEET AND WARM
YOU LAY SO SWEET ON MY MIND
HOME SWEET HOME
GOODBYES DON'T HURT FOR ME
HOLD THAT TEAR
MOTHER'S PRAYER
THANK YOU TEARDROPS
WE'LL MEET AGAIN
GOOD THINGS

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Exclusively on
EPIC RECORDS

Billboard

Hot Country Singles

Billboard SPECIAL SURVEY for Week Ending 6/30/73

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

This Week	Last Week	Weeks on Chart	TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licensee)
★	2	8	DON'T FIGHT THE FEELINGS OF LOVE Charley Pride, RCA 74-0942 (Pi-Gem, BMI)	38	38	9	HERE COMES THE WORLD AGAIN Johnny Bush, RCA 74-0931 (Screen Gems-Columbia, BMI)
2	1	14	SATIN SHEETS Jeanne Pruett, MCA 40015 (Chapin, BMI)	★	44	4	WOMAN WITHOUT A HOME Staller Brothers, Mercury 73392 (Phonogram) (American Cowboy, BMI)
3	4	9	RAVISHING RUBY Tom T. Hall, Mercury 73377 (Phonogram) (Hallnote, BMI)	40	37	8	YOUR SIDE OF THE BED Mac Davis, Columbia 4-45829 (Screen Gems-Columbia/Songpainter, BMI)
★	7	13	WHY ME Kris Kristofferson, Monument 8571 (Columbia) (Resaca, BMI)	★	49	4	A GOOD LOVE IS LIKE A GOOD SONG Bob Luman, Epic 5-10994 (Columbia) (Portfino/Auoyelles, BMI)
5	3	13	KIDS SAY THE DARDEST THINGS Tammy Wynette, Epic 5-10969 (Columbia) (Algee, BMI)	42	42	12	THE FOOL I'VE BEEN TODAY Jack Greene, MCA 40035 (Contention, SESAC)
★	10	7	LOVE IS THE FOUNDATION Loretta Lynn, MCA 40058 (Coal Miner's, BMI)	43	45	7	BORN A FOOL Freddie Hart, MCA 40011 (Jack O'Diamonds, BMI)
7	8	11	SEND ME NO ROSES Tommy Overstreet, Dot 17455 (Famous) (Ricci Mareno, SESAC)	★	52	7	DIRTY OLD MAN George Hamilton IV, RCA 74-0948 (Border State/Pet Mac, BMI)
8	9	11	TOO MUCH MONKEY BUSINESS Freddy Weller, Columbia 4-45827 (Arc, BMI)	★	50	4	IF SHE JUST HELPS ME GET OVER ME Sonny James, Columbia 4-45871 (Jack, BMI)
★	11	10	SOUTHERN LOVING Jim Ed Brown, RCA 74-0928 (Unichappell, BMI)	★	54	4	SLIPPIN' AWAY Jean Shepard, United Artists 248 (Stallion, BMI)
★	15	6	YOU WERE ALWAYS THERE Donna Fargo, Dot 17460 (Famous) (Prima Donna, BMI)	★	59	3	THE GOOD OLD DAYS Buck Owens & Susan Raye, Capitol 3610 (Blue Book, BMI)
11	12	12	RIDE ME DOWN EASY Bobby Bare, RCA 74-0918 (Shaver/Return, BMI)	★	61	2	NOTHING EVER HURT ME (Half as Bad) George Jones, Epic 5-11006 (Columbia) (Tree, BMI)
12	13	9	COME EARLY MORNING Don Williams, JMI 24 (Gold Dust, BMI)	49	47	8	CHARLIE Tommy & the Glaser Brothers, MGM 14516 (Glaser Brothers, BMI)
13	5	13	YELLOW RIBBON Johnny Carver, ABC 11357 (Levine & Brown, BMI)	★	58	3	I USED IT ALL ON YOU Nat Stuckey, RCA 74-0973 (Forrest Hills, BMI)
★	17	9	YOU GIVE ME YOU Bobby G. Rice, Metromedia Country 68-0107 (Harpeth, ASCAP)	★	63	4	MM-MM- GOOD Del Reeves, United Artists 249 (Tree, BMI)
★	21	6	LORD, MR. FORD Jerry Reed, RCA 74-0960 (Vectra, BMI)	52	56	7	LAST WILL AND TESTIMONY Howard Crockett, Dot 17457 (Famous) (Blackfoot/Dime Box, BMI)
16	6	14	SWEET COUNTRY WOMAN Johnny Duncan, Columbia 4-45818 (Chappell, ASCAP)	★	69	2	DREAM PAINTER Connie Smith, RCA 74-0971 (Blue Crest, BMI)
17	18	10	JUST THANK ME David Rogers, Atlantic 45-2957 (Tree, BMI)	★	70	3	HANK Hank Williams, Jr., MGM 14550 (Tree, BMI)
★	23	5	TOP OF THE WORLD Lynn Anderson, Columbia 4-45857 (Almo/Hammer & Nails, ASCAP)	★	—	1	EVERYBODY'S HAD THE BLUES Merle Haggard, Capitol 3641 (Shade Tree, BMI)
★	24	6	TOUCH THE MORNING Don Gibson, Hickory 1671 (Milene, ASCAP)	56	57	7	IF THE WHOLE WORLD STOPPED LOVIN' Eddy Arnold, MGM 14545 (Shelby Singleton, BMI)
20	14	14	YOU ALWAYS COME BACK (To Hurting Me) Johnny Rodriguez, Mercury 73368 (Phonogram) (Hallnote, BMI)	★	74	2	A MAN AND A TRAIN Marty Robbins, MCA 40067 (20th Century, ASCAP)
21	22	10	THANK YOU FOR BEING YOU Mel Tillis, MGM 14552 (Sawgrass, BMI)	58	62	8	THE GREAT FILLING STATION HOLD UP Jim Buffett, Dunhill 4348 (Let There Be Music, ASCAP)
★	26	5	TRIP TO HEAVEN Freddy Hart, Capitol 3612 (Blue Book, BMI)	★	73	2	IF TEARDROPS WERE PENNIES Porter Wagoner & Dolly Parton, RCA 74-0981 (Peer Int'l, BMI)
★	29	6	SLIPPIN' & SLIDIN' Billy "Crash" Craddock, ABC 11364 (Venice/Bess, BMI)	60	65	3	QUEEN OF THE SILVER DOLLAR Doyle Holly, Barnaby 5018 (MGM) (Evil Eye, BMI)
24	16	15	WHAT'S YOUR MAMA'S NAME? Tanya Tucker, Columbia 4-45799 (Altam/Bluecrest, BMI)	61	67	3	DRIFT AWAY Harvel Felts, Cinnamon 763 (N.S.S.) (Almo, ASCAP)
★	32	5	SHE'S ALL WOMAN David Houston, Epic 5-10995 (Columbia) (Algee, BMI)	62	64	6	I MISS YOU MOST WHEN YOU'RE HERE Sammi Smith, Mega 615-0109 (Cherry Tree, SESAC)
26	27	7	TRAVELIN' MAN Dolly Parton, RCA 74-0950 (Dweper, BMI)	★	—	1	WOULD YOU WALK WITH ME JIMMY Arlene Harden, Columbia 4-45845 (Blue Crest/Hill & Range, BMI)
27	20	11	DRINKING WINE SPO-DEE O'DEE Jerry Lee Lewis, Mercury 73374 (Phonogram) (MCA, ASCAP)	64	72	3	I CAN'T BELIEVE IT'S OVER Skeeter Davis, RCA 74-0968 (Ben Peters, BMI)
28	19	14	BABY'S GONE Conway Twitty, MCA 40027 (Twitty Bird, BMI)	★	—	1	PUT ME DOWN SOFTLY Dickey Lee, RCA 74-0980 (Jack, BMI)
★	34	6	I CAN FEEL THE LEAVIN' COMING ON/ LOVED YOU ALL OVER THE WORLD Cal Smith, MCA 40061 (Evil Eye, BMI)	66	68	2	SHE FEELS SO GOOD I HATE TO PUT HER DOWN Ronnie Sessions, MGM 14528 (House of Gold, BMI)
★	35	6	WE HAD IT ALL Waylon Jennings, RCA 74-0961 (Danor, BMI)	★	—	1	I HATE YOU/ALL TOGETHER NOW Ronnie Milsap, RCA 74-0969 (Chess, ASCAP/Dan Penn, BMI)
★	40	4	MR. LOVEMAKER Johnny Paycheck, Epic 5-10999 (Columbia) (Cooper Band, BMI)	68	71	2	SUNSHINE Mickey Newbury, Elektra 4583 (Acuff-Rose, ASCAP)
32	25	12	SOUND OF GOODBYE/THE SONG NOBODY SINGS Jerry Wallace, MCA 40037 (4 Star, BMI/4 Star, BMI)	★	—	1	MY LAST DAY Tony Douglas, Dot 17464 (Famous) (Cochise, BMI)
★	43	5	AM I THAT EASY TO FORGET Jim Reeves, RCA 74-0963 (4 Star, BMI)	70	75	2	LOVE IN THE BACK STREET Little David Wilkins, MCA 40034 (Audiogram, BMI)
34	31	10	FOOL/STEAMROLLER BLUES Elvis Presley, RCA 74-0910 (Chappell, ASCAP/Blackwood/Country Road, BMI)	★	—	1	WATERGATE BLUES/SPOKANE MOTEL BLUES Tom T. Hall, Mercury 73394 (Phonogram) (Hallnote, BMI)
35	33	11	GIVE A LITTLE, TAKE A LITTLE Barbara Mandrell, Columbia 4-45819 (Green Grass, BMI)	★	—	1	AWFUL LOT TO LEARN ABOUT TRUCK DRIVIN' Red Simpson, Capitol 3616 (Dunbar, BMI)
★	46	2	LOUISIANA WOMAN, MISSISSIPPI MAN Loretta Lynn & Conway Twitty, MCA 40097 (Dunbar, BMI)	★	—	1	MR. TING-A-LING George Morgan, MCA 40069 (4 Star, BMI)
37	41	5	WHAT ABOUT ME Anne Murray, Capitol 3600 (Hudson Bay, BMI)	★	—	1	HERE COMES THE SUN Lloyd Green, Monument 8574 (Columbia) (Harrisons, BMI)
				★	—	1	I WISH IT WOULD RAIN O.B. McClinton, Enterprise 9070 (Columbia) (Jobete, ASCAP)

Country Music

Nashville Scene

By BILL WILLIAMS

Thanks to a fellow named **Johnny Cash**, who spends most of his off-duty hours helping other people, **Johnny Western** is back in the recording business. The veteran entertainer has just cut an LP at the House of Cash, and big John now is helping him get it placed with a label. As for the material, again he got the help he needed for his return. Among others he got songs from **Waylon Jennings** and **Tom T. Hall**. That's one of the beautiful things about Nashville: the willingness to help one another. . . . **Porter Wagoner**, his teen-age son, **Charlie**, and his business partner, **Don Warden**, are off on an annual one-month vacation, this time going to Alaska and returning by plane, train, car and boat. . . . **Jeannie Seely** off for a week with her family in California. . . . **Jim Ed Brown's** father-in-law and business associate, **Arthur Perry**, is home from the hospital and intensive care. . . . **Jerry Clower** has been booked into the Orange Bowl in Miami in December. . . . **Chase Webster** supplementing his income and filling free hours by modeling and doing commercials. . . . **Tommy Overstreet** recovering from abdominal surgery.

Tex Clark tells this on himself. Involved in an auto accident on music row, the noise brought people streaming from the buildings. Friend **Ron Manning** remarked that Tex drew a bigger crowd for his accident than he did at a recent shopping center opening in Bowling Green, Ky. . . . The lovely **Acorn Sisters**, who used to sing for Starday, now bill themselves as **Evelyn** and **Goldie**, and are performing the Holiday Inn circuit in the Midwest. They sound better than ever, and now are writing their own material. . . . **Larry Woods**, a very talented young man, really didn't get a fair shake when he was introduced to the Nashville press a couple of weeks ago. They brought him in with **John Wayne** and others to kick off his career with **Candy Records**, but Wayne got all the attention. Yet when Larry signed with Candy, the label didn't know of his acquaintance with Wayne. Larry reveals that others have helped him, too, and stayed in the background, including **Mary Reeves Davis**. But he has an extended contract with the label, the boy can sing, and he's about to get a booking contract as well. What was meant to help him actually overshadowed him. . . . **Hank Thompson** flew in in his private plane for a recording session produced by **Larry Butler**. . . . Butler also will be producing the **Compton Brothers** for Dot in the future.

Jim Ed Brown came up with another break-through, being the first country singer featured at the **Pocano Downs Raceway**, thanks to the booking of **Tandy Rice**. . . . The "A" side of the **Marti Brown** record on Atlantic is "Love Shine," which should be pointed out even though she also has a good "B" side. . . . **Pat Roberts**, whose career is accelerating, now has been booked for 20 fairs during the months of August and September, as soon as he returns from Spain. He's managed by his uncle, former country picker **Jack Roberts**. . . . How big can years be for **Bill Anderson**? Not only are his own records monumental, but he keeps turning out hits for others. By the way, singer **Mary Lou Turner** has been weaned away from **Jamboree Records** and now will record for MCA. It's a pretty nice deal for everyone concerned. The **Wheeling** based organization will continue to get a cut of it all. . . . **David Houston**,

along with **Jeris Ross**, did the Texas Mid-State Fair, booked in by **Shorty Lavender**. . . . **O.B. McClinton**, again giving of himself, helped raise all sorts of money for the Burned Treatment Center of Louisville. In addition to his singing talents and his funny side, there's a serious bit to O.B. . . . Million Recording artist **Mike Lunsford** has made the move to Nashville. He'll have a new release out shortly written by **Autry Inman**. . . . The **Sunshine Sisters**, **Sharon**, **Judy** and **Linda Peck**, will join others at the all-day festival on the fourth of July in Decatur, Ala. Among others in the audience of more than 60,000 will be Senator **Ted Kennedy** of Massachusetts and Gov. **George Wallace** of Alabama.

Tom T. Hall has cut some safety messages for the Kentucky Department of Transportation. . . . **Archie Campbell** has explained his absence at Fan Fair by pointing to his busy, pre-set schedule elsewhere. . . . When **LaWanda Lindsey** cut for Capitol in the Buck Owens studio, part of the Disneyland group came calling on her. That's a switch. . . . The **Buck Owens** stable keeps on growing, and now includes 8 established artists. . . . **Bob Edgar**, who sings for Big Sky Records, performs regularly at the Nashville Restaurant in Salt Lake City. . . . **Ginger Quillen**, an 18-year-old from Clovis, N.M., now is recording for Mountain Records of Colorado, where country music is really beginning to happen. . . . **Robert C. Anderson** has been appointed radio station manager for Opryland U.S.A. He's a veteran of broadcasting, particularly in this region. . . . When **Roy Clark** played Ft. Huachuca, Ariz., every seat in the football stadium was taken, and thousands of others were standing on the ground long before the show ever started.

Bill Gaither, perhaps the greatest living gospel songwriter still active, had made a big move in his switch to ASCAP. It's also significant for the performing rights organization, for it marks a strong move into white gospel music. . . . Capitol artist **Bob-**

bie Roy has completed a new session with producer **Bill Walker**. She's also busy with personal appearances. She joined forces with **Dicky Lee** and **T. Tommy** for a charity show for St. Jude's hospital in Memphis, carried by several radio stations. . . . **Dave Mack** is the new promotion man for Elektra's country division, now headed by **Pete Drake** in Nashville. . . . **Bill Robinson** has signed an exclusive songwriter's contract with SESAC. He will be handled by **Hillous Butrum**, owner of Hill-Phil Music. Robinson will record for Look Records. . . . Time to run corrections. **Lynn Anderson**, of course, is booked by **Bob Neal** and not **Buddy Lee**. **Tommy Cash**, as reported, is booked by Lee. . . . **Glenn Ferguson** denies he has formed a company with **Johnny Paycheck**. He says he is merely trying to help Paycheck with his life as he has done with several other artists. . . . **Ellie Joseph**, president of Talents Unlimited, takes sharp issue with a report that **Johnny Dollar** had signed **Thumbs Carlisle** to a contract. Ellie says Gemini Records signed Thumbs under the production management of **Charles Underwood**. They now are recording part of an album.

Pete Drake will be producing a session on Melba Montgomery at his Pete's Place studio. . . . We started the column with a story on **Johnny Cash**; let's end it that way. Cash discovered the songwriting abilities of **Glen Sherley** when the latter was at Folsom Prison, and brought him to Nashville. Then he did the same with **Harlan Sanders**, who since has moved to Nashville and become a successful writer and publisher. Now the entire group is reaching back to help another prisoner-writer, **David "Cuz" Powers**, who is in San Quentin. Sanders pitched two of Powers' songs. And who recorded both of them? **Johnny Cash**, of course. The pair, "Godshine" and "Tony" will be released soon. **Johnny**, because he is a great human being, can never be taken for granted.

Blues Give Way to C&W in St. Louis

ST. LOUIS—This city immortalized in song is establishing itself as a major country music market, due to a great extent to the efforts of the Ken Keene Group of Companies.

Keene is president and founder of Sea Cruise Productions, Briarmeade Music Unlimited, Keeta Music, and Ken Keene Management.

In the management field, Keene represents artists **Frankie Ford**, **Robert Parker**, **Jimmy Payne**, **Pallardy & Hawkins**, **Carolyn Porter** and **Buddy Stevens**. Payne, the latest to sign, is an artist with Vanguard, and his records are produced in Nashville by **Chuck Glaser** for Glaser Productions. Payne authored the first million-seller for **Gary Puckett & The Union Gap**, "Woman, Woman."

Briarmeade Music (ASCAP) has songs from its catalog recorded by **Loretta Lynn**, **Charley Pride**, **Dale Fox**, **Johnny** and **Jonie Mosby**, **Tommy Floyd**, **Frankie Ford**, **Narvel Felts**, **Rod Bernard**, **Jim Ed Brown**, **Ray Smith**, **Rich Landers**, and **Beckie Massa**.

Keene and **Lewis Willis** also have produced two country records on the Cinnamon label of Nashville, one of the new fast-growing independents. The two now are producing a **Billy Joe Dunival** single for Southern Sound Records of London, England. Keene also has just concluded

a session with **Etta Cox**, cut at **Shad O'Shea's Counterpart Creative Studios** in Cincinnati.

Midwest Recording Studios here also have been active. **Michael Radford**, studio manager, and Keene have worked together on several projects. **Beckie Massa** has just finished her session for **Chaparral Records** there, and other artists are scheduled for recordings.

Finally, Keene, who handles public relations and promotion for **Felts**, has a joint ownership with the Cinnamon artist in **Keeta Music**, a BMI publishing company here.

Martin Show

• Continued from page 43

Joe South, **Joe Stampley**, **Ray Stevens**, **Mel Tillis**, **Dottie West**, **Norro Wilson**, **Connie Smith**, **O.B. McClinton**, **Brush Arbor**, **Johnny Russel**, **Mac Wiseman**, **Barbara Mandrel**, the **Statler Bros.**, **Hank Williams Jr.**, **Diana Trask**, **Barbara Fairchild**, **Jim Ed Brown**, **Bill Monroe**, **Johnny Duncan**, **Bobby Bare**, **Jeannie C. Riley**, the **Stonemans**, **Faron Young**, **Molly Ridgeway**, **Leo Hazelwood**, **Nat Stuckey**, **Waylon Jennings**, **Don Gibson**, **Brenda Lee**, **Boots Randolph**, **Tommy Overstreet**, and **Ronnie Robbins**.

Billboard

Hot

Country LP's

Billboard SPECIAL SURVEY
For Week Ending 6/30/73

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Label & Number (Distributing Label))
1	1	10	BEHIND CLOSED DOORS Charlie Rich, Epic KE 32247 (Columbia)
2	3	8	GOOD TIME CHARLIE Charlie McCoy, Monument KZ 32215 (Columbia)
3	4	8	KIDS SAY THE DARDEST THINGS Tammy Wynette, Epic KZ 31937 (Columbia)
4	2	15	INTRODUCING Johnny Rodriguez, Mercury SR 61378 (Phonogram)
5	5	12	THE SESSION Jerry Lee Lewis, Mercury SRM 2-803 (Phonogram)
★	8	10	DANNY'S SONG Anne Murray, Capitol ST 11172
7	7	12	THE RHYMER AND OTHER FIVE AND DIMERS Tom T. Hall, Mercury SRM 1-668 (Phonogram)
8	6	11	SUPERPICKER Roy Clark, Dot DOS 26008 (Famous)
9	9	13	BRENDA Brenda Lee, MCA 305
★	12	8	YOU LAY SO EASY ON MY MIND Bobby G. Rice, Metromedia Country 1-0186
11	11	15	ENTERTAINER OF THE YEAR Loretta Lynn, MCA 300
12	13	9	THE GOSPEL ROAD Johnny Cash, Columbia KG 32253
★	17	7	THE BLUE RIDGE RANGERS Fantasy 9415
★	18	4	WHAT'S YOUR MAMA'S NAME? Tanya Tucker, Columbia KC 32272
15	16	13	LONESOME, ON'RY & MEAN Waylon Jennings, RCA LSP 4854
16	15	18	ALOHA FROM HAWAII VIA SATELLITE Elvis Presley, RCA VTSX 6089
17	14	14	SHE NEEDS SOMEONE TO HOLD HER Conway Twitty, MCA 303
★	21	4	I KNEW JESUS (Before He Was A Star) Glen Campbell, Capitol SW 11185
19	20	5	DAISY A DAY Jud Strunk, MGM SL 4898
20	10	12	SHE'S GOT TO BE A SAINT Ray Price, Columbia KC 32033
21	19	16	SUPER KIND OF WOMAN Freddie Hart, Capitol ST 11156
22	22	9	MAC DAVIS Columbia KC 32206
★	26	3	DON WILLIAMS, VOL. 1 JMI 4004
★	27	3	AIN'T IT AMAZING, GRACIE Buck Owens, Capitol ST 11180
25	24	15	A SWEETER LOVE Barbara Fairchild, Columbia KC 31720
26	23	25	I'VE FOUND SOMEONE OF MY OWN Cal Smith, Decca DL 75369 (MCA)
27	29	5	GOOD THINGS David Houston, Epic KE 32189 (Columbia)
★	32	4	TOTALLY INSTRUMENTAL WITH ONE EXCEPTION The Strangers, Capitol ST 11141
★	40	2	AM I THAT EASY TO FORGET Jim Reeves, RCA APL1-0039
★	-	1	SATIN SHEETS Jeanne Pruett, MCA 338
31	31	6	I HATE GOODBYES/RIDE ME DOWN EASY Bobby Bare, RCA APL1 0040
32	33	5	TOO MUCH MONKEY BUSINESS Freddie Weller, Columbia KC 32218
★	43	2	CHEATING GAME Susan Raye, Capitol ST 11179
34	34	16	MY SECOND ALBUM Donna Fargo, Dot DOS 26006 (Famous)
★	44	2	BARROWS & POP-A-TUNES Jim Ed Brown, RCA APL1-8172
★	42	2	SWEET COUNTRY Charlie Pride, RCA APL1-0217
37	28	7	NEITHER ONE OF US Bob Luman, Epic KE 32191 (Columbia)
38	37	4	IF IT'S ALRIGHT WITH YOU/JUST WHAT I'VE BEEN LOOKING FOR Dottie West, RCA APD 1-0151
★	-	1	LORD, MR. FORD Jerry Reed, RCA APL1-0238
40	30	27	ROY CLARK LIVE Dot DOS 26005 (Famous)
41	41	51	HAPPIEST GIRL IN THE WHOLE U.S.A. Donna Fargo, Dot DOS 2600 (Famous)
★	-	1	COUNTRY SONGS WE LOVE TO HEAR Guy & Raina, Ranwood 8110
43	36	33	CHARLIE MCCOY Monument KZ 31910 (Columbia)
44	39	24	SONGS OF LOVE Charley Pride, RCA LSP 4837
★	-	1	A WHITE SPORTSCOAT AND A PINK CRUSTACEAN Jimmy Buffett, Dunhill X 50150

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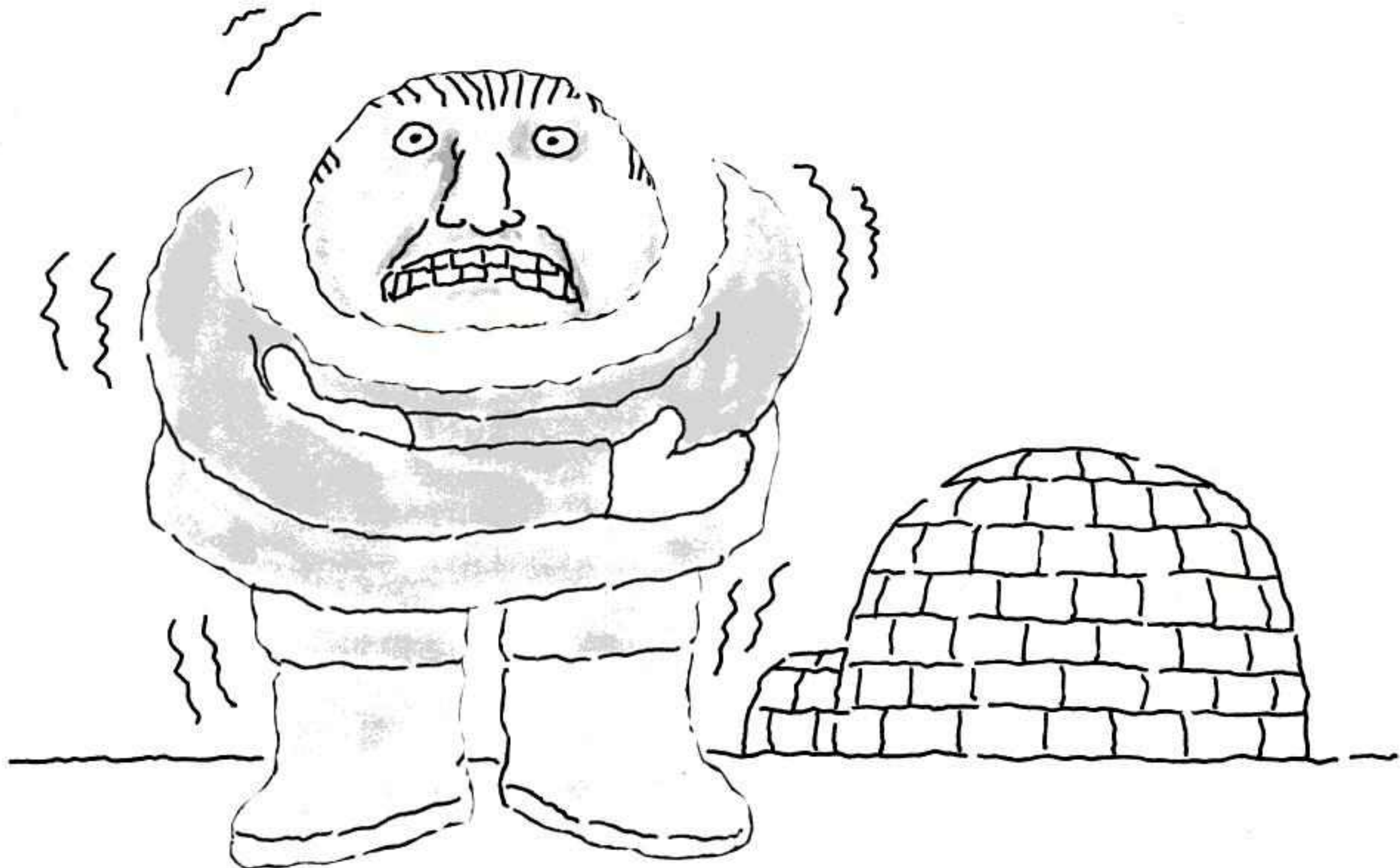
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Superscope Focus on Mass Merchandise Under Own Brand

By BOB KIRSCH

CHICAGO—Superscope is now preparing to fill certain gaps in its product line and reach price points not available in the past in an effort to compete strongly in the mass merchandising market, according to product marketing manager Gary Beckstrom.

"Superscope has always been known as an audiophile company," Beckstrom said, "but you can't really define audiophile now. If anything, he's an opinion changer. He's not the major factor in most firms' strategy anymore. The masses are looking for quality."

Beckstrom added, "We feel our job now is to provide what the masses want, so we've kept things at a high professional level but tried to maintain reasonable prices. Our first strategy was to establish Superscope as a brand name because our future is based on the Superscope line of products. To us there is an unlimited market because leisure dollars are at a higher level than ever." *(Continued on page 51)*

Car Cassette Gains; Auto Reverse Boost

By ANNE DUSTON

CHICAGO—Companies are again adding car cassette units to their lines after having dropped them in the last few years. A spokesman for one company credited the renewed interest in the cassette unit to difficulty in getting bootlegged 8-track tapes, and the development of the automatic reverse feature, which eliminates any advantage the 8-track unit had.

Features in car cassette that were proving most popular at the Consumer Electronic Show were in-dash installation, AM/FM multiplex combinations, the automatic reverse feature, and adjustable shafts for easier installation.

Muntz introduced the #652 model with AM/FM/FM, adjustable shaft, and in-dash or under-dash installation. The master face plate comes with six different sets of inserts, enabling precise adjustment

CATV Software, Hardware Firm

NEW YORK—A new video corporation—DirecTV—has been formed to provide a full line of private television communications services and systems including videocassettes and video publishing, specialized CATV programming, box office closed circuit television and closed circuit conference TV.

DirecTV Corp. is a joint venture company with Robert White as president, Paul Douglas and Ewen Barnett, Jr., all of whom came from the executive staff of Management Television Systems, Inc.

According to White, the company will operate both as a service company serving the television needs of a variety of private and public organizations, and as an entrepreneurial organization which will independently produce and distribute its own properties.

White also disclosed that an existing company, Videoconference Networks, Inc., which specializes in the planning production and networking of closed circuit television meetings and conferences, has been absorbed into the new firm and will operate as a wholly-owned subsidiary. Douglas will head Videoconference Networks as a vice president and general manager.

Latin Boom

(Story in Latin)

JUNE 30, 1973, BILLBOARD

In-Store Duplicating Push

• *Continued from page 1*

which he thinks would be "too involved." As with L. Allan Bazy, head of Make-A-Tape, Masiello believes tape recorder technology has out-paced the anticipation of software manufacturers. (Billboard, June 23.)

Cartridge Club House, Make-A-Tape and Becht Electronics are the three major in-store duplicator firms, which many industry experts believe represents a new dimension in tape duplication.

Not Bootleg

Masiello said many people misunderstand Cartridge Club House and confuse its concept with bootlegging. He said also that there has been a "grey area" situation because Cartridge Club House has not negotiated with tape manufacturers on royalty payment, but that these negotiations are underway.

As to the Supreme Court ruling on tape duplication, he said, "It helps. It will get bootleg tapes off the market and it will make our position much clearer. We can now proceed faster with negotiations on royalty payments."

Cartridge Club intends to pay both mechanical and performance royalties on cartridge moving through its store duplication program. At present, there are no royalty payments being made at the 70 stores, half of which are exclusive Club House operations, the others being stores with regular stocks of tapes as well.

Masiello promises strict enforcement of Cartridge Club's policies and said he is working with an IBM expert on an arrangement for computerized royalty payment machinery.

Cartridge Club House was formed over a year ago by Frank Celeste, president. He and Masiello have been together 15 years, first in the wholesale auction business and then later for a short time as heads of F&J One-Stop in Boston.

Hardware Push

Cartridge Club offers a complete program to retailers and is now negotiating with a large chain, Masiello said. He stressed that the pro-

gram acts as a traffic builder and helps stores sell hardware too.

The program is priced at \$4,500. Membership for customers is \$2 a year. There is an initial library of 150 chart tape albums, but customers bring in their own and build up a library any member can draw from. Masiello likens the program to that of a tape club.

Cartridge Club outlets must buy the blank tape from Cartridge Club (which uses Ampex tape and the Audiopak cartridge housing) at 85-cents (same price for double length sizes). Duplicated tapes sell normally for \$2.49 to \$3. Double packs sell for \$3.49.

Masiello does not think his company's program discourages the sales of new product. "We appeal to that consumer who will never buy first label product." Also, he does not believe the program discourages the sale of blank tape, even though company literature refers to bulk erasing the consumers' old tapes and recycling them.

"This isn't practiced much because of the problem of matching the old tape with the new cartridge the customer wants duplicated."

Masiello said the same problem in matching exists with disk to tape transfer, a concept promoted by Make-A-Tape but of no interest to Cartridge Club House, which is just now working on a cassette system. Masiello said there is no interest in open reel either.

Cartridge Club's program benefits the tape industry, Masiello claimed, because it eliminates the return product problem and allows manufacturers to enjoy royalty income on product they in effect are not really selling.

The program does not include duplication of the cartridge cover art. At the Consumer Electronics Show Cartridge Club exhibited a xerox unit that did duplicate covers, but Masiello admitted it was a "Mickey Mouse" set-up. "We don't really want to duplicate the art—that gets into deception."

See 8-Track Recorder Gaining Momentum

By INGRID HANNIGAN

CHICAGO—Exhibitors at the CES Show specializing in stereo components fell neatly into two groups—those who find it necessary to offer an 8-track recording unit to the public, ever demanding more sophisticated equipment, and those who want or must leave 8-track record units "bigger boys." But they are nevertheless more abundant than ever.

Spokemen at some companies said, "See Superscope, Panasonic, Pioneer, or Telex. We can't spend the effort on what is a slow-moving unit."

Akai offers an 8-track cartridge stereo tape recorder and tuner at \$199.95, suggested retail. The Model CR-81T features one-micron gap head for wide frequency range. Complete with fast forward, automatic stop, and remote control, unit can be used as a public address system.

Claricon, Div. of Gladding showed two 8-track recording decks. The 27140 is an AM/FM stereo receiver with 8-track tape recorder player and two 2-way air-suspension speakers incorporating the feature which allows quadraphonic playback capability after adding two speakers. Complete, this unit retails at \$329.95. Its sister, the 27249 is the same except for a large body, and a built-in Garrard changer and Pickering magnetic cartridge. It also is quad ready, and lists at \$409.95.

Pop Price

At Grundig's exhibit was the CR815 8-track record/playback deck with two omni-direction microphones and an automatic head cleaning each time cartridge is inserted and removed. For retail at \$179.95, the deck has automatic eject and shutoff, four program player/record selector, program repeat switch, slide controls, and walnut enclosure. *(Continued on page 50)*



SANYO and Lloyds were among the over 375 exhibitors that used beautiful girls to show off products at the recent Consumer Electronics Show, which drew a record 37,874. Sanyo's girls (from left) Janice Little, Colleen Darning, Gayle Sacco; Lloyd's (from left) Eddy Cook, Eileen Roth and Toni Sipra.

Big GE Line

CHICAGO—In a move designed to capitalize on the continuing growth of the home electronics industry, the Audio Electronics Products Dept. of the General Electric Co. has released a discrete 4-channel 8-track player, a two-piece portable stereo 8-track player with AM/FM radio, two portable cassette recorders, one with AM/FM radio; one deluxe stereo receiver, one popular-priced stereo receiver with automatic changer, and a modular stereo phonograph, as part of its 1973-74 new product release.

In announcing availability of the new product line Richard T. Gral-

(Continued on page 48)

Accessories Add Impressive Sales

By RADCLIFFE JOE

CHICAGO—Accessories for the consumer electronics industry continue to enjoy tremendous popularity at the CES, with all brands chalking up impressive sales records.

As usual this year, the big sellers were carry cases, headphones, blank loaded cassettes and storage cases; but beyond these, little heralded items like phonograph needles, tape splicing equipment, head cleaners and demagnetizers for both cassette and 8-track equipment, and record cleaners were all enjoying a remarkable amount of buyer appeal.

Jack Friedland of Robins Industries said that buyers have been showing an increasing amount of interest in such little-publicized accessories as the firm's line of cassette tune-up kits, cassette rapid rewinder, the firm's own brand of "Personal Touch" 8-track cartridge head and capstan cleaner, the recently introduced stereo speaker protector, and the stereo dynamic sound enhancer.

Also getting the nod from buyers were Robins "Touch of Velvet" record cleaning kit, the phono record ionizer, replacement anti-static cleaner and

(Continued on page 50)

Lear Jet Push

CHICAGO—Lear Jet Stereo will continue to add emphasis to its car line while maintaining a fairly steady home line, according to firm president Ed Campbell.

"The competition in the car area is hot and healthy, but not quite as strong as in the home area," Campbell said. "We think this offers us the opportunity to make even stronger inroads into the marketplace."

The firm is marketing an auto cassette line for the first time this year, as well as keeping up the 8-track line with which they are so closely identified. "We're really getting the auto line into focus now," Campbell said. "We're dedicated to having a good home line, in tape and phono, but we are going to specialize in car sound."

Campbell said this specialization required the firm to take a close look at car cassettes and radio for the first time this year, and they now have several cassettes in the marketplace.

As far as 8-track 4-channel for the car is concerned, Campbell feels that the configuration is important but perhaps not quite as important as the vast numbers of such models seen here at the Consumer Electronics Show. "I feel it's a necessary item," he said, "but I have a feeling that the main reason so many auto tape people are carrying them is that they are afraid-not to carry one. Nobody really wants to be caught off guard. If these units are moving in any tremendous volume, I would be quite surprised."

Lear Jet has had a car 4-channel unit in its line and has added another one. "Sales haven't been great to date," Campbell said, "but in this type of market it's difficult to predict the future."

As far as trends in auto stereo, Campbell sees in-dash as an extremely important one. "To me," he said, "in dash is the main feature. The consumer wants a unit with a radio and he wants something that will fit right in with the car decor. In cassette, automatic reverse certainly must be considered an important point, and for several reasons. One obvious reason is the convenience factor. But another one is the safety behind auto reverse. With the various government regulations concerning auto safety standards, automatic reverse seems to fit right in."

"There are other features," Campbell continued, "which I like to call satellite features. These are good selling points and I'm not saying they aren't worthwhile, but they aren't completely necessary. Fast forward in 8-track is one of these features. It's nice to have but you don't have to have it. When you come right down to it, the track selector is almost as good."

Another trend Campbell said he has noticed has been the trend of automobile dealers buying cars without a tape player already installed. What they will do is advertise a car and offer a unit free when the car is purchased. This way they save the

(Continued on page 50)

Top Line Cassette Race

By HIDEO EGUCHI

TOKYO—The Sony model TC-6150SD stereo cassette tape deck, rushed to Chicago for a world premiere at the 7th annual Consumer Electronics Show has specifications that will be quoted by the music-record-tape industry well beyond 1974.

Audio frequency range of the new 3-head, closed loop dual capstan model is claimed to be 20-17,000 Hz using standard tape or 20-20,000 Hz with chromium dioxide tape, and signal-to-noise ratio 55 db with the CrO₂ tape. With its Dolby noise reduction system

switched on, the S/N ratio is said to increase by 5 db at 1 KHz, by 10 db at 5 KHz, to 60-65 db.

The marketing date or price of the new hi-fi audio component has not been announced here by its Japanese manufacturer to date. In Japan, however, the unit is believed to be Sony's answer to Matsushita's model RS-279U 3-head, 2-motor "Technica" stereo cassette tape deck that went on sale here last April at 99,800 yen or less than \$380 retail.

In comparison, Matsushita's model is said to have an

audio frequency range of 20-15,000 Hz and an S/N ratio of 58 db with its Dolby level control switch "in." Its wow/flutter is rated at 1.0% wrms, the same as for Sony's new unit.

Meanwhile, the Hitachi model D-4500 stereo cassette tape deck is scheduled for marketing in Japan next month (in July) at 150,000 yen or close to \$600 retail.

Also, the Aiwa model AD-5500 stereo cassette deck is due to appear on the Japanese market in July at the 100,000 yen or \$380 retail price level.

Being marketed in Japan toward the end of this month is the Sanyo Model RD-4600 stereo cassette tape deck.

Without any distortion of fact, any stereo cassette tape deck without the Dolby noise reduction system is now in danger of becoming obsolete in Japan's audio market, although JVC has continued to hold its share with its ANRS (Automatic Noise Reduction System). In fact, all Japan's stereo cassette tape deck manufacturers except JVC have gone Dolby.

GE Mounts Big Audio Push

• Continued from page 47

ton, general manager, GE Audio Electronic Products Dept., cited the estimated \$700 million (excluding console phonographs) in sales which the industry is expected to rack up this year, and said he expects his department to fully participate in this.

The line which will go on display at GE's CES booth includes a deluxe stereo receiver, model RA200, carrying a suggested retail price of \$189.95, the unit has jacks for record changer and tape deck. Its five-position function switch selects AM/FM/FM stereo, as well as phono and auxiliary.

The unit is equipped for what GE calls "QuadraFi" sound system, and has control switches for up to four speaker combinations, as well as volume, treble, bass and balance.

There is also a power switch and controls for AFC, tape monitor, high filter, loudness, and provisions for a headphone jack. The unit operates

on 20 watts (RMS) continuous power, 10 watts per channel at 1 percent total harmonic distortion.

Top of the line is the model SC4205. This latest addition to GE's growing line of 4-channel receivers carries a \$339.95 price tag, and comprises a discrete 4-channel 8-track tape system with AM/FM/FM stereo, as well as four 2-way air suspension speakers. There is also a matrix decoder.

The unit produces 40 watts of peak music power, and can reproduce discrete 8-track tapes, encoded disks, encoded 4-channel broadcasts, and stereo synthesizer.

GE's two-piece portable 8-track stereo tape player model M8617 also features an FM/AM radio, and comes in two halves which lock together for portability. Its heavy-textured, high impact polystyrene cabinet has storage room for an extra 8-track cartridge.

Ore. Rep Sells Car Dealers on Pushing Stereo Units

By KENNETH FITZGERALD

PORTLAND, Ore.—"The automotive market, some 97 percent untapped for other than AM radio installations, offers a tremendous potential for more sophisticated entertainment system sales, and that's the direction we're going," said the owner of Richard R. Legg Co., Inc., Portland, locally based manufacturers' representative who services an area stretching from the California border to Alaska.

Richard Legg is so sold on the rich potential of this market that he doesn't bat an eye when he projects a 100 percent increase in business volume over the next 18-month period. Legg has been in the business for twenty years and is a hard-nosed appraiser when it comes to the statistics of profit and loss. Over the past ten years his business has averaged a gain of 25 percent in year to year growth.

Legg and his salesmen are concentrating their efforts heavily on automobile dealers who, he admits, have been leery of car stereo units in the past and need a lot of convincing. "We're doing considerable missionary work in this field, working with both dealers and installers, and it's paying off," he said. Displays are being set up in dealers' showrooms with emphasis on the variety of systems available and mailings are being sent out, in cooperation with the dealers, to prospective buyers. A strong program of cooperative advertising is also being encouraged.

"Our job is to convince the dealer and, through him, the customer, that much of the enjoyment of driving is being lost through lack of a stereo entertainment system in the car. Dealers generally, I find, are beginning to realize that the availability of such systems can greatly enhance automobile sales. Once we get this point across, the field is practically unlimited."

Legg, with the assistance of his wife, started out as a rep back in 1953 after spending some time as director of purchasing for Pacific Mercury Television Corp. (now Warwick) of Van Nuys, Calif. This experience, he notes, gave him valuable background in marketing, inventory control, and other phases of merchandising—information he is now able to pass on to his customers. Prior to his association with Pacific Mercury, he was a professional musician, specializing in jazz music and some symphony. During this period he was a member of the CBS traveling band. He played reed instruments mostly, along with some brass, piano, and organ.

Legg started out as a rep twenty years ago with one product line (Wilcox-Gay), concentrating on tape recorders and black-and-white television sets. He handled these products for about five years, until Norelco came along in 1958. A vice-president of Norelco, having heard of Legg's Pacific Northwest operation, contacted him by telephone and induced him to come to New York for a conference. He has been with Norelco ever since. At that time, he noted, the New York firm handled only one tape recorder.

It wasn't until the latter part of last year, as a matter of fact, that he added another major line—Lear Jet Stereo. He was prompted to this decision, he says, because of the stabilization of the 8-track business which had been in a state of flux. Lear Jet has introduced an 8-track AM/FM automotive system and has added innovations in home-fi and many other new items that have greatly expanded his market potential.

Legg, of course, handles other lines. One new product that

has surprised him with its general popularity is a novel new headphone, designed to be worn around the back of the head like a neck-pillow, being merchandised under the name Hear-Muffs. Available in both stereo and 4-channel models, Legg said they're selling very well.

Pick Lines

Most of the other lines he carries, Legg observes, have been recommended to him by other reps or by the manufacturers themselves. There's a general exchange of information between reps, he notes. "In this business we find it mutually advantageous to pass on information as to what a particular line does or doesn't do for us with others in the field."

The rep has to be pretty selective in the lines he picks, Legg says. "We're offered in the neighborhood of 200 lines a year and we have to weed through them pretty carefully," he explained. "We have to study the long-range plans of the manufacturer, ascertain the direction he intends to take, appraise his financial stability, determine whether or not there's a conflict with the lines we now handle, and finally, weigh the manufacturer's business policy to determine whether or not he intends to let the representative manage his own territory. This latter point is very important with us."

Some lines offering a possibility of conflict have been turned down regrettably, Legg says, but he's found, he emphasizes, that it pays over the long haul to maintain one's loyalties with the firms that have treated him right in the past.

(Continued Next Week)

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French Tapes Tout Tourists

PARIS—A new cassette and cartridge catalog, aimed specifically at motorists, has been launched by CBS France. The series, called "Special Route" has been launched with an initial release of 30 titles, each providing a varied program encompassing pop, jazz, orchestral and light music.

The series was developed as a result of the success of the new regional FM radio broadcasts aimed at motorists that provide nearly 100 percent music content, short news items, weather forecasts and information about road and traffic conditions.

The FM radio stations, however, have a limited geographical range and this prompted CBS to launch "Special Route." Material for the series has been taken from existing CBS and Epic catalogs.

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New Philadelphia Chain

PHILADELPHIA — Stereo Wholesalers, operating a chain of stereo component stores along the East Coast, moved into the Philadelphia area for the first time with two suburban locations in shopping areas. Under the name of Stereo Sales, the first store was opened at King of Prussia. But with the open-

ing of the second location near the Bucks County Mall at Feasterville, the Stereo Sales name was changed to Stereo Discounters.

Stereo Wholesalers officials said that since the store operation is basically discount, the Stereo Discounters name would be more in keeping with the store identification sought.

Lear Jet to Push Car, Home Players

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extra cost for themselves when they buy the car and can still give the customer a tape unit."

The recreational vehicle market is becoming an increasingly large market according to Campbell, even larger than some initially suspected. Lear Jet offers a unit with a special face plate for recreational vehicles. The plate is basically a trim plate, and Campbell said it helps solve the problem of providing both a car and home unit in one.

Concerning other aspects of the auto industry, Campbell feels that 8-track record and its growth in the home "is one of the main reasons for the continued growth of 8-track in the car. A customer interested in good sound looks at a home unit with 8-track record and he can't help but think of putting one in his car if he doesn't already have one."

Talking about car sound in general, Campbell said, "The car market is getting even more specialized than it ever was in the past. When you realize that only three to five percent of the cars on the road have some sort of car stereo, then you see

the potential. I think you'll see a lot more specialty companies in the future.

"As for features, if a feature pays for itself and is good for the customer, then it's a good feature. If it doesn't, and in some cases fast forward in 8-track doesn't, then it is of no help to the manufacturer or retailer to have the feature. For instance, fine tuning is not that necessary. Obviously a unit is fine tuned when it's purchased. If the consumer fools around with it then he's going to knock it out and have to bring it back, and this just means money spent that didn't have to be spent. Think about it. Who is going to sell a unit out of tune?"

Accessories Add Sales

• Continued from page 47

lubricant for records, and hi-fi-stylus cleaning kits.

Le-Bo too, was enjoying the widening interest of accessory buyers, and according to Leslie Dame, although carry and storage cases and headphones remained the perennial big sellers, yet there was an increasing demand for the smaller items like record and tape care products, plugs, jacks, switches and patch cords.

Wide Array

At the Recoton booth, manned by Peter Wish and Robert Borschardt, there was much satisfaction over the buyer response to the firm's recently released line of audio accessories, which ran the gamut of needles, cartridges, plugs, jacks, patch cords and record and tape care items. Wish said he was encouraged by the response to the line, and assured that plans to push the products will be accelerated.

At the Duotone booth, where the bulk of the accessory business is in phonograph needles, Steven Nester, Duotone's president, was also noting the broadening of interest into tape and record care items and other phonograph and tape accessories.

Duotone is one of the nation's leading manufacturers of phonograph needles, but the Miami-based firm also has a wide ranging accessory catalog which features just about every imaginable accessory needed for the care and maintenance of the growing consumer electronics field.

At the booth of Arista/Enterprises of Hauppauge, N.Y. Mrs. Gertrude Leifer was chronicling the firm's upsurge in sales of adapters, extension cables, microphone jacks, connectors, converters, demagnetizers, plugs, remote control switches, and four channel adapters, as well as tape and record care items.

The firm also manufactures a wide range of mikes, car stereo speakers, headphones, and intercoms, among its seemingly endless array of consumer electronics gadgetry.

Kits

At the booth of Switchcraft, Inc., while representatives of the firm concentrated on pushing the new Quadraswitcher (reported in Billboard earlier this year) many of the

Over a dozen marketing guides for manufacturers are available from the National Electronics Representatives Association (ERA) at 233 E. Erie, Chicago 60611. These include such items as a directory listing 1,250 rep firms, suggested manufacturer/rep agreement, how to evaluate a rep firm and sales forecasting.

Ben Pinz, Adelman-Pinz Sales Corp., Yonkers, was awarded a plaque from Jensen Sound Labs for cooperation and assistance, at the Consumer Electronic Show. This is the second year in a row the firm received the award. Other lines carried include Pickering, Hotel and Royal Sound, in the metro N.Y. and northern N.J. areas. Personnel include Arthur Adelman, Mike Riley and Susan Trotta.

Ken Connor, Anthony DeLosada and Jesse Poe represented Connor Associates at the CES. The company has moved into larger quarters at 845 Malcolm Rd., Burlingame, Ca., and added Jerri Tyler to handle all premium sales, for Sony, Kodak,

less glamorous items were selling themselves, among these were audio accessory kits including a universal adapter kit featuring 11 of the most used audio adapters; an adapter-conductor kit for microphone connector adaptations; a universal connector kit which features all phono plugs and jacks and microphone connectors and receptacles needed for most applications.

In addition to these there was a music makers' kit, and a wide range of hi-fi control switches, microphone mixers and amplifiers, as well as individual audio adapters, special purpose cable assemblies, molded cable accessories, and packaged audio wire.

At Kustom Kreations, Inc., manual and automatic 4-channel speaker switches were being pushed in addition to the new line of tape cabinets and bookshelf speakers.

Emphasis was also being placed on a car stereo home conversion system that changed a car tape player into an attractive woodgrained cabinet for the home.

Also finding favor with buyers at this booth were universal anti-theft lock mounts for car stereos, universal floor mounts, also for car stereos, a mini-mount for theft proof under-dash installations, a mini floor mount counterpart to the mini mount, as well as a number of plugs, connector accessories and speaker switches.

Preferred Sounds, with its line of blank tape products already well-established, was pushing a professional 4-way 8-track headcleaner kit, a professional cassette maintenance kit and the fast pack merchandiser.

Both the cassette and 8-track cleaning kits came blister packed with capstan and head cleaning pads, a track-switching pad and a bottle of cleaning solution. The 8-track cleaning kit carried a suggested retail price of \$4.99, while the cassette kit carried a \$2.99 price tag.

Magnadyne whose catalog of products includes a comprehensive array of accessories was noting appreciable response to its line of slide and transmission mounts for car stereos, extension headphone cables, cartridge cleaners, car stereo switches with mounting plate and hardware, an automatic shrink packaging unit, and a car stereo headphone adapter.

Rep Rap

By EARL PAIGE and ANNE DUSTON

MacGregor, Ronson, and General Electric. CBS Tape has been added to the current line of JVC, Bowmar-All, Boman Astrosonix, Telex, and Wald Sound.

Champagne Sales Co. considered the CES "a very successful show." The firm had reps at the Audiovox booth. Bob Lowrie has joined the staff, and will cover western Mich., with headquarters in Grand Rapids. The company is located in Southfield, Mich.

Charles Scheffler, entertainment chairman for the Hoosier Conference which will be held July 29-August 1, at the French Lick Sheraton, French Lick, Inc., announced that registrations for the D-M-R are coming in at a fast rate from both distributors and manufacturers. Entertainment at the banquet will be provided for by the P.U. Band, and special ladies programs are planned for wives.

Graham Powell, president of Capitol Industries' Audio Services division, and Melinda Cassel, were married June 17. ... Chuck Chorpene, president, BC Electronic Sales, Inc., Kansas City, announced that Jim Moore, manager of the St. Louis operation, has been promoted to vice-president. Moore will continue as general manager at St. Louis, and have full responsibility for outside sales. ... I-C-A Sales Co., Tuckahoe, have represented Sherwood Electronics for 18 years in

metro N.Y., N.J., eastern Pa., Del., Md., Washington, D.C., and Va., and currently keep eight salesmen busy.

William C. Jaudon, president, Stanley K. Wallace Assoc., Inc., have moved to a larger suite 216 at the Carrollwood Village Executive Center, outside Tampa.

Two high fidelity marketing specialists have joined the J.C. Merican Co. sales force in Joppa, Md. Dave Buckley, a graduate electronic engineer, was buyer and manager for a leading dealer in Md. before joining the 17-year-old Merican firm. Brian Wolff also brings an electronic and retail background to his new position. The firm reps Philmore, E.V. Game, Pioneer and Jayell in Md., Va., and D.C.

The DePillis Associates, Inc., Haddonfield, N.J., is a family oriented firm, with sons Russ and Doug joining their father Rex, to rep U.S. Pioneer, Pioneer of America and Jersey Products (speakers) in eastern Pa., south Jersey and Del. Candy DePillis is office manager.

Jack Carter Associates, No. Hollywood, has been appointed rep for Phase Linear amplifiers and pre-amplifiers. The Carter organization covers southern Ca., Ariz., and the Las Vegas, Nev., areas.

Morris F. Taylor Co., 9431 Georgia Ave., Silver Spring, Md., now handles Jensen, Pickering, On-

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Car Stereo

CAR CASSETTE

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Medallion, which sees the cassette field growing, according to product manager Ron Hopp, showed Model 65-487 with automatic reverse and fast forward, for under-dash installation, at a \$79 list. The company plans to add an AM/FM/MPX, in-dash unit later this year.

In-Dash

Audiovox will also be introducing an AM/FM/MPX unit for in-dash installation later this year. At the show, the company offered the C-971, under-dash, with fast forward and eject, and volume and tone controls, at a \$89.95 list. A company spokesman noted that the motors in this year's models have been improved to give more reliable performance.

AIKO showed two new units with 170 less working parts, according to a company representative. The

ACS-310 is an in-dash, AM/FM/MPX unit with adjustable shafts, fast forward and eject, and lists for \$159.95. The ACS-314 features detente tuning for much finer lock-in tuning, AM/FM/MPX, fast forward and eject, and indicator lights, for a \$179.95 list.

Steve Craines, vice-president, sales, for Kraco, said the company dropped high end units a year ago in favor of low end units. The company showed a new under-dash model KS950 with fast forward, eject, and slide controls, for \$49.95 list.

Bowman and its subsidiary, AstroLine, were both showing the same model, an in-dash AM/FM/MPX unit with fast forward, listing at \$169.95.

Magnadyne introduced the Model M808, an under-dash player only with fast forward and eject, and slide balance controls, at a \$49.95 list.

See 8-Track Recorder Gaining Momentum

• Continued from page 47

JVC featured the ED-1261 8-track cartridge player/recorder deck, listing at \$169.95, and the ED-1240 at \$129.95.

Miida's selection, the S-921 8-track tape recorder and player deck with pre-amplifier is listed at suggested retail of \$159.95. All standard features are included.

Sony's line includes the TC-208 listing at \$89.95, the TC-258 at \$119.95, and TC-228 at \$189.95.

Westbury's brand-new 8-track recorder, Model 4101, retails at \$109.95. It arrives from Japan shortly. The firm will begin a quad recorder line within the next year.

Midland has a prototype on which the sales manager could not give a list price. Hopefully, he said, it will be released in the fall. It features 2-channel record, and four playback with tuner and amplifier.

Rhapsody B-6000 by B&B Import-Export, sells for \$100. The recorder/player deck features three-in-one head for recording, erasing and playback. Pioneer's HR-99 8-track deck has manual and automatic level control recording modes, VU meter for each channel, time counter and automatic track change. It lists for \$179.95 and will be available in September.

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Tape Duplicator

Magnetix Corp. of Winter Garden, Fla. has tripled its duplicating capacity according to **John Lory**, president, and **B.H. Loucks**, sales manager. The four-year-old firm duplicates prerecorded music but is basically involved in educational and religious cassettes. Lory said the two additional Electro-Sound duplicating lines gives Magnetix greater flexibility, too. "We can now run simultaneously three different jobs, or, merely by throwing a switch, couple all three lines together to run from one work master in order to duplicate a single large production." He said additional equipment to test for quality control has also been installed.

Other additions include the installation of fully automatic splicing

equipment, which with the new loading equipment, gives Magnetix "the largest duplicating facility in the Southeast." Still other new units include a custom-built piece to print label information directly onto the plastic cassette. Magnetix has also doubled its studio mastering facilities and has added high-speed mailing equipment. Basically, Magnetix is in-house on everything necessary to the duplication of cassettes.

Norman J. Ockene is the new sales manager at **Interswitch**, Burlingame, Calif. He has been with Ampex, Varian and TRW Systems. Interswitch has eight products that are sold to tape duplicators, including readers and printers. It has the world's smallest 10-digit thumb-wheel switch, too.

Finnlevy, a leading Finnish record company, will open its own cassette plant this August. This is a consequence of the company's recently inaugurated policy of expansion, including the acquisition of the highly profitable Scandia recording studio through the purchase of the majority stock in **Scandia Musiikki** and the opening of a separate mixing and dubbing studio.

Finnlevy's cassette duplication operation will be equipped with Elektro-Sound, Otari and Dolby-B facilities. The daily capacity will be about 2,000 cassettes per shift, using three slaves and high-speed production of 240 inches per second. Special attention will be given to the quality of tape used. Finnlevy is the fifth cassette duplicator to have entered the field in the last three years.

Superscope Eyes Mass Merchandisers

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What are some of the things the firm is doing to move more strongly into the mass area? Design is one of them. "There is a certain amount of charisma that takes place with a consumer's first glance at a product," Beckstrom said, "and this is based on attractiveness. The consumer no longer asks the salesman what he needs, he asks for what he wants. So we've got to offer quality and realize that the consumer will pay for it."

Mass Market

Superscope is still involved with the audio specialty dealer, but is making strong moves at the mass market. How does Beckstrom define the mass market? "I call the mass market the general buying public who wants to spend a certain amount but also wants quality merchandise. It's not only us, but most manufacturers have realized this. One thing we do is concentrate on cosmetics as well as quality, because we feel this is important. It's almost on a formula level at the mass market. There is promotion, product exposure in the store and high frequency advertising which we will help any account with.

"What we are doing," Beckstrom continued, "is attempting to establish Superscope as if it were an unknown entity. A year and a half ago, when we had the first line that was really our own, we were almost an orphan. We began with a hi fi line, compact line and tape line. These areas are all aimed at different buyers but they all head at the mass market. Even components, which we

are involved in, are now a mass item. What we really want Superscope to be is the General Motors of the audio industry, with something for everyone."

More Spending

Superscope issues marketing reports prior to the actual release of a product, so the salesperson has some idea of what to expect before the product arrives. These reports cover important features and discuss the competition the product will face. Terminology is in layman's terms whenever possible. The dealer is also given a selling conclusion. Point of purchase material is now being offered with most Superscope product, something not always done in the past. "Our point," Beckstrom said, "is to offer a program for each individual product and to let the dealer know what he's getting before it hits the shelves."

\$1 Mil Ads

The firm is planning on spending a million dollars on advertising between now and March of 1974, with much of this devoted to prime time television and a lot of this concentrating around the fall and Christmas selling season. There will also be strong advertising in specialist and general interest consumer magazines.

Superscope now has 31 products in its line, divided into four categories: stereo and quadrasonic components; tape; compact stereo systems; automotive products; and accessories as a part of each line.

Beckstrom added that the firm is seriously looking at video disk. "This is the most palatable video medium

for the consumer as far as we are concerned," he said. "Disk is a low cost medium, the hardware should not be overly expensive and the dealer and consumer are familiar with the disk format in display and use. It would seem to be the next really viable product for the mass market. In 10 years, I can see the video disk medium gaining total acceptance, with a lot of emphasis on tape as well. We have no set date to promote or show video product, but we are planning."

As for car stereo, Beckstrom calls it a "natural extension of our product line and an extension of home entertainment. The market is in the 18 to 25 age bracket as far as we can tell, and this is the same market responsible for the growth of the cassette. In the auto market 8-track is still the obvious pacesetter, and we will have a 4-channel unit for the car fairly soon. It is our opinion that the auto 8-track and cassette market will be about even within five years."

Superscope is still tied in with Sony in several ways until 1979, and Beckstrom emphasized that the firms are still close and a good relationship is expected to continue at least until 1979.

New Products



NEW LOOK in one of 3M's displays is examined at left while at right Columbia Magnetic's modular display, part of this firm's tie-in merchandising.



'QUASI-QUAD' (left) is BSR's passive matrix enhancer packaged with two rear speakers at \$59.95 for the complete outfit. At right, turntable in the new Panasonic Technics audiophile line.



NUMARK Stereophones utilize thin high-velocity Mylar Diaphragms. Frequency response is 20Hz to 20,000Hz. Ported ear cups, adjustable headband, and foam ear cushions are features of Model HV-101.



SUPER MINI AUTO CASSETTE PLAYER was introduced by Staar to comply with strict size regulations expected in Europe for 1975. The unit is 1½ ins. high, 4 ins. deep and 4¼ ins. wide.

Rep Rap

• Continued from page 50

Guard, Recoton and Teaberry lines, according to **Eugene Wingo**, treasurer, who sent in information to **Rep Rap**. Do you have an item? Send to **Earl Paige**, Billboard, 150 N. Wacker, Chicago, Ill. 60606, or phone (213) 236-9818.

Victor Bellehumer, based in Milwaukee, has joined the sales rep staff of **Irving W. Rose Associates Inc.** The firm now has six men in the field serving the greater Chicago area. Other personnel include **Bill Miller**, vice president of operations, **Bill Steffey**, vice president of sales, **Bill Mowry**, **Rich Shulhafer**, and **Irving Rose**, president. Among the lines carried by Rose Associates are **Sherwood**, **James A. Lansing**, **Dynaco**, **Stanton Magnet**, **TEAC Corp.**, **Maximus Sound**, **Adams Electronics**, **SAE**, **Barzalay**, and **Soundcraftsman**.

Ripley Associates, Minneapolis, was appointed to represent **Miida Electronics, Inc.**, New York, for its line of UTP #25 home entertainment products. **Terry Ripley**, **Pat Kiltse**, and **Jerry Klemenhaugen** are in charge.

Leet Co. has incorporated as **L.L.W. Inc.**, but will still do business under its original name. The com-

pany's new larger quarters are 12443 River Ridge Blvd., Burnsville, MN 55337, and include a full laboratory facility for analysis of amplifiers and tape recorders. The lines Leet handles are **Sansui**, **TEAC**, **TDK** and **Dual**.

Leonard Denaburg joined **Paul Hayden Associates** and will manage the Tennessee area from headquarters in Nashville. Denaburg is a retired U.S. Navy Lt. Commander; his background includes communications duties in the Pacific. Hayden

Associates, based in East Point, Ga., represents **Audio Technica**, **Cartapes**, **Dynaco**, **3M Co.'s Mincom Div.**, **Nikko**, **Sennheiser**, and **Vaco Products Co.**

J. Frank Alexander, Birmingham, Ala., was appointed district manager for **Morris F. Taylor Inc.**, with home offices in Silver Spring, Md. Alexander will service accounts in Miss., Ala., W. Tenn., and Pensacola and Panama City, Fla. The firm reps **Pickering**, **Recoton** accessories, and **Teaberry** products.

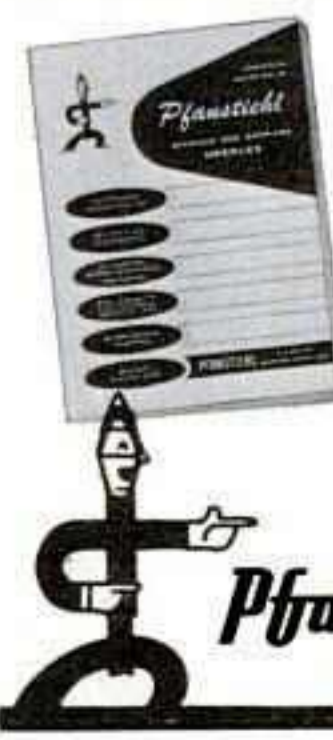
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U.K. Recorded Sales Seen up \$150 Mil at Manufacturers' Price

• Continued from page 1

ure, tape sales accounted for 12-15 percent.

Apart from softish sales just before the introduction of Value Added Tax, due to a trimming of stocks by retailers, a Billboard survey of record companies at the half-year mark revealed that sales this year have remained at a particularly encouraging level. All companies reported substantial increases in business—from 20 percent upwards—over the equivalent five-month period of 1972. In many instances comment was made on the contribution being made by tape towards higher volume and at least one company reported that sales of classical music had played an important part in higher sales.

A sales graph supplied by British Market Research Bureau, based on returns from 300 shops, shows that album sales started 1973 10 points higher than the previous year (taking January 1972 as 100) and that 1972's decline, which wasn't reversed until May, was considerably less marked in the first five months of this year, with an upturn in sales recorded in April.

Singles, however, although starting off 15 points below January 1972 have, with the exception of April, sustained consistent sales—but there are indications of a possible slowing-up of a market which gained a new vitality with the return of the weeny-bop heroes. However, this could be a seasonal decline, rather than a definite sales trend.

Capitol Canada, Century 11 Deal

TORONTO—Arnold Gosewich, president of Capitol Canada, has signed a "major" distribution contract with Edmonton's Century II Studios Ltd. Capitol will manufacture and distribute the Century II label. The first releases under the new deal are scheduled for late summer and early fall. Artists already signed by Century II include Terry McManus, Privilege and Banks himself.

Production will take place at Century II's recently completed Edmonton 16-track studios. The acoustic and electronic design of the studio was directed by Welton Jetton of Auditorics Inc. in Memphis.

The first album release will be West Coast group Privilege.

A&M Canada Hot on International Front

TORONTO—A&M Records of Canada is enjoying its heaviest ever international activity on domestically-produced repertoire. A&M Canada managing director Gerry Lacoursiere said this week that a total of five Canadian artists had current albums in release in at least one foreign market.

Keith Hampshire's debut album "The First Cut Is the Deepest" has so far been released in Britain, France, Germany, Holland, Italy, Sweden, Japan, South Africa, Brazil and Australia.

Lorence Hud's debut album has been released in Britain and is being exported to several other European markets. It has also been issued in South Africa, Barbados and Japan.

JUNE 30, 1973, BILLBOARD

Most impressive sales performance is the one reported by Polydor—which in the first five months of this year had outpaced its 1972 figures by no less than 112 percent.

Donny Osmond

"We really took off from June last year when Donny Osmond broke and were fortunate in having a lot going for us right through to Christmas and beyond," said Polydor managing director John Irvin. "In the eight months from May, the Osmonds accounted for \$5 million in retail business. But I must say that the general level of the market has sustained this year far longer than I would have expected." He described the tape market as being "particularly healthy."

Polydor was one of the companies hit by manufacturing difficulties as a result of the sales explosion last summer and imported large quantities of records, but due to improvements at the Walthamstow factory and the Ilford distribution center, Fruin was able to report that Polydor is not utilizing custom facilities at the moment.

The other half of the Polygram team, Phonogram was also able to make an up-beat report of a 60 percent improvement in sales over the first five months of 1972. Sales manager Fil Towers noted, "One of the big areas of increase is in our classical albums and we have also noticed much improved business in cassettes." Towers pointed out that the Phonogram performance did not take into account the 20 Original Chart Hits, tv-promoted compilation album. "We are already past the break-even point on that one and there are lots more sales to come," he added.

Tape Sales

Further indication of the way tape sales are thrusting ahead was given by Walter Woyda, managing director of Precision. "Our biggest month last year was November—but our April figures this year were better than those," he said. In his capacity as joint deputy managing director of Pye, Woyda said that on its own material company turnover was "well over two and one-half times up on January-May last year and taking into account our distributed labels we are just on double."

RCA's story on tape was also encouraging. Marketing manager Geoff Hannington disclosed that sales of cassettes and cartridges were

50 percent up on the first five months of 1972. Singles were running 30 percent ahead of last year and albums 24 percent. He spoke, too, of a "phenomenal June so far" with sales during the first two weeks 50 percent ahead of budget—a reflection of six albums in the Top 50 this week.

"The interesting thing is that our sales are being reflected right across the board, from David Bowie through Jack Jones to John Denver and with much more tape business in the record shops than before."

A statistician's view of the U.K. market this year was provided by Roger Stubbs, EMI's business planning manager. Stubbs estimated that the total U.K. record and tape market was up between 15 and 25 percent so far this year, with the most dramatic increase being evident in the full-price album sector, but with tape also showing powerful gains. But Stubbs reckoned that growth of the singles market appears to be slowing up.

Cliff Busby, general sales and distribution manager, revealed that EMI had been having a particularly good second quarter and reported that after last year's problems brought about by the move to the new manufacturing and distribution center, EMI's share of the LP and singles market was "back to where it should be." However, Busby claimed that singles business was better now than at the same time last year. It is estimated that during April and May about 50 percent of the U.K.'s total singles production came out of the Uxbridge Road factory and that Wizzard's "See My Baby Jive" is close on hitting the 500,000 mark—making it a probable first for the award of a BPI gold disk.

Two of the independents, Transatlantic and Island, were as able as the majors to reflect on a prosperous five months. Transatlantic managing director Nat Joseph, told Billboard that sales, all via the company's own distribution network, had shown a 20 percent increase on last year, with business this year showing an improvement from month to month. David Betteridge, Island's managing director, was also able to report a 20 percent improvement on the company's five-month turnover.

Decca director Bill Townsley described business as "buoyant and very much better than months ago," while CBS deputy managing director Maurice Oberstein commented, "We have never had a busier period than we have been having during this second quarter of the year. We are running at the same increase this year as last May and June, when our figures were on the level we would normally expect in October and November."

"Our factory is running three shifts a day, six days a week and we are unable to take on additional work which has been offered to us."

So while the sun has been shining on the sales front this year, manufacturers will be watching developments if the present hot spell develops into a summertime scorcher.

"I feel that the weather last summer had a lot to do with the heavy sales. It was bad generally and people spent much more time indoors. But if we have a long, hot spell then I would expect sales to come down—but if it returns to the seasonal norm, then I think business will continue as last year," said John Fruin.

From the Music Capitals of the World

MEXICO CITY

Spanish singer Raphael has started his own record company Zesta Enterprises and has released his first album, "Le Ilaman Jesus" (They call Him Jesus). Raphael stated he intends to sign only six artists, including himself to the company, which will also include a publishing arm. Among the first signings is U.S. singer Lilly Fields. Raphael has just finished a concert tour of Mexico and is starting a 90 concert tour of Spain. . . . Zola Taylor and the Platters are performing at Cardini's while the Goldiggers appear at the Fiesta Palaca. . . . Luis Baston, general manager Polydor SA, returned from a business trip to Europe. . . . Jaime Diaz de Sandi resigned as advertising and promotion manager, CBS Records. Also resigned is a&r director for Musart, Jaime Sanchez Rosaldo, replaced by Enrique Elizando. . . . Brothers Jorge and Xavier reorganized the group, Los Hermanos Castro for Raff Records and made their first recording. Each cut a single as solo artist, employing overdubbing. . . . Greek singer-composer Denny Rousso will appear in Mexico City next week, arriving from Puerto Rico. . . . Debut single for CBS, "I Remember You" released featuring Mexican singer Tanicho. The singer formerly worked in Spain. ENRIQUE ORTIZ

LONDON

Island is nearing conclusion of discussions with EMI which will result in the independent company taking over exclusive sales responsibility for its own product, while leaving EMI handling certain aspects of distribution. Negotiations between Island chief David Betteridge and EMI managing director Gerry Oord—which have already brought about a transfer of Island's tape marketing and distribution from Precision with effect from Aug. 1—are expected to be concluded within three weeks. The new deal which is being worked on will relieve the EMI sales force from giving Island back-up support into smaller shops but will keep distribution on a split basis.

George Meyerstein-Maigret, president of Chappell France, has been named Chappell U.K. chairman. He succeeds Jacques Chabrier who retains his title of senior vice-president of—Polygram Inc.

Phonogram has introduced a new

budget label, Checker, on which much of the vast back catalog from the Chess label will be released. The label will sell at around \$3, and this price tag has been achieved because Chess has agreed to lower its royalty rate. The catalog includes material by Woody Herman, Kenny Burrell, Rotary Connection and sufficient gospel product for several compilation albums. . . . Polydor's new single by Slade called "Skweeze Me, Please Me" will be the first single promoted using a television advertising campaign. Two commercials, made by the Knight Keeley agency, will be screened in the Thames, ATV, Granda and Central Scotland areas. In the Thames and ATV areas the commercial will be 15-seconds long and will include information on the Earls court Concert Slade are giving on July 1. . . . Chrysalis is also planning its most lavish promotion campaign on the forthcoming albums by Jethro Tull and Ten Years After, which is expected to include TV advertising.

Max Bygraves has been presented with two gold disks for sales of this two Pye albums, "Sing Along With Max" and "The Golden Hour of Max Bygraves" by the Australian Astor label. . . . Carlin Music has formed a new company, Solid Gold Records which will be used as an outlet for the firm's rock'n'roll songs in its catalog. The company has as its directors Mike Collier, who joined Carlin last year to look after the firm's U.S. product, U.S. lawyer Marty Machat and U.K. lawyer David Nicholls. First release through the new company is a version of the old Crystals hit, "Da Doo Ron Ron" by Grumble on RCA. . . . Colin Hadley's McKinley Marketing consultancy has been retained by E.A. Wood, the Birmingham based record wholesaler, specializing in servicing records to mail-order houses such as Littlewoods which prefers to hive-off the handling of disk product to an outside organization rather than managing this side of their respective operations internally.

PHILIP PALMER

TORONTO

Keith Hampshire's Canadian chart topper "First Cut is the Deepest" was released by A&M in Britain last week. . . . Polydor's James Last is meeting with great success on his

(Continued on page 54)



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WEA in U.K., to Be Split Into Four Autonomous Companies

• Continued from page 1

their staffs from new premises, WEA itself will function as a sales and distribution company, servicing the three labels and also providing accounting and other unified services. This company will remain under the direction of Ralfini and will also control the recently-formed U.K. offshoot, Raft. The WEA sales force will handle all product and the New Oxford Street base will be retained.

Not affected by the split is Larry Yaskiel, appointed in February as international director of a&r for Warners, based in London. He will continue to work from his offices in Berners Street.

The reason given for the decision to split the company is to bring about "a stronger penetration of the market and a more competitive a&r search for British talent."

It's almost four years exactly since Ralfini laid the foundations for WEA in Britain, by starting up independent operations on behalf of Warner-Reprise. At that time, the company was much admired and envied for its success in developing a "happy family" atmosphere, for its enlightened promotion of artists and for its immediate success with both British and American talent.

Competitive

An attempt was made to maintain the original atmosphere as the company grew with the addition first of the Elektra label and then the Atlantic catalog, but the competitive nature of Warners-Elektra-Atlantic in America inevitably had the effect of changing the function of the British company away from the direction as originally envisaged. It had always been Ralfini's belief that despite the increasing size of the company and the steamroller success of the WEA group in America it should be possible to smoothly plot the development of the labels in the U.K. within one co-ordinated company.

And, it is believed, there are some high level executives in the U.S. who also continue to subscribe to this view. But it was not to be and the changes now proposed are a direct

reflection of the insistence of the heads of the U.S. labels to be able to make their own decisions in matters concerning British talent.

There were signs, back at the beginning of the year, that concessions were being made in this direction, with the decision to appoint separate press and promotion staffs and a general manager for each label.

The decision to make the final break was, it is understood, conveyed to London two weeks ago by WEA International president Neseuhi Ertegun. Since then, there has been much behind-the-scenes activity in an attempt to persuade the Americans to think again, but without success.

Exactly how and when the split of

the operation will take place has yet to be completed. "It is too early to tell when the companies will be working separately. It depends on when the new managing directors are appointed."

The statement was received with dismay at the New Oxford Street headquarters, especially by those members of the staff who function there in a supervisory capacity on behalf of WEA and have no direct label affiliations. All were wondering what the future holds in store for them, while Ralfini himself would make no comment on his future plans apart from saying, "I shall continue to keep things going until such time as the other managing directors are appointed."

Blank Tape Sales In Finland Soars

HELSINKI—Sales of blank tape loaded cassettes have soared enormously in Finland in the past few years, although it is impossible to estimate accurately their annual sales in the absence of any reliable import statistics. Figures computed by the Board of Customs valued the 1972 blank tape imports at 11.8 million Finnmark (\$2.9 million), but a large proportion comprises expensive tape used in computers and on television and radio broadcasts and for similar professional purposes.

"We estimate that some 800,000 blank tape loaded cassettes will be sold in 1973," said Bror-Erik Haesto, department director of Agfa-Gevaert, one of the leading blank tape wholesalers in Finland. "The annual growth rate has been in the region of 20 percent, and the million mark should be reached next year. I can only speak for the specialized wholesalers like ourselves, Mercantile (BASF), 3M (Scotch) and some others, and not for the number of odd jobbers who import and sell in thousands."

If Haesto's estimate is correct, it means that sales of blank and pre-

recorded cassettes are almost equal, and that three records and pre-recorded cassettes are sold per one blank cassette. Unlike many other countries, the Finnish bestseller is C-60 and not C-90. The latter accounts for some 10 percent of total sales while C-60 maintains a firm 80 percent. C-30 is virtually non-existent, but C-120, which is primarily intended for professional use by reporters and others, is almost equal with C-90 because of wrong buying habits.

"The retailing situation is very mixed up," continued Haesto. "There are no recommended retail prices, and dumping sales—like C-60 sold for under \$1—are very frequent. The quality of tape is a secondary thing, because most of the customers don't understand the meaning of terms such as low noise and high energetic. Poor quality cassettes and second-hand equipment cause a hell of a mess."

Rather than confuse the issue with technical terms, Agfa-Gevaert is utilizing colors for identifying product. A red cassette is for parties, and a green one is for high quality sound, etc. The company employed this color scheme idea in its recent TV advertising, and the response has been very good.

Efforts are being made, however, to educate consumers. The Federation of Radio and TV Stores, which has some 360 specialist members in Finland, has prepared a 500-page book, Guide to Home Leisure Electronics. It contains comprehensive information about stereo amplifiers, tuners, record players, tape playback equipment, loudspeakers, microphones, headphones, blank tape, etc., and most of the well-known

(Continued on page 56)

Million LP's For Woodhouse

AMSTERDAM—John Woodhouse, the Dutch accordionist, will soon become the first artist in the history of the Dutch record industry to sell one million LP's in his native country.

To mark this achievement, a television spectacular has been planned for October during which John himself will press the millionth album.

Woodhouse first hit the headlines when he won the world accordion championship as a boy of 15. Since then every record he has made has been a best-seller. He has won 12 gold, four platinum and three diamond-platinum disks.

From the Music Capitals of the World

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current 18-date Canadian tour, reports Al Katz. ... 18,000 turned out to see Jethro Tull at the Gardens this week for Marty Onrot. ... Ampex national promotion director John Driscoll off to Los Angeles next week to present gold disk awards to Michael and Jermaine Jackson. ... He then returns to the studios to cut a new single with horn band, Young.

WEA has its first Canadian-made hit in quite a while with the Michael Tarry single of "Rosalie"—it was rush-released in the U.S. this week. ... WEA has also issued an edited version of the J. Geils Band's "Give It To Me." ... CHQM Vancouver reporter ready to switch to a rock format. ... Gord Lightfoot on an SRO tour of Britain. ... Tower of Power at the Colonial Tavern next week.

Donald Tarlton is to be married (9) in Grand Falls, Newfoundland. ... Martin Melhuish has been appointed Canadian representative for the Miami Beach International Song Festival. ... "Don't Bother Me I Can't Cope" opens at the Royal Alex (14). ... Don Hunter donned makeup and a pair of silver tights to pose for an ad and poster layout for the new Guess Who single, "Glamor Boy," a putdown of fag rock.

Electric Light Orchestra at Massey Hall (16). ... Quality's Lime-lighters drew standing ovations at the Queen Elizabeth Theatre in Vancouver. ... Chilliwack on a tour of Western Canada. ... Longines Symphonette Society's Dick Friedenberg considering TV spots for the "Maple Music" albums. ... Philippe de Gaspé Beaubien has been appointed chairman of the Canadian Association of Broadcasters, succeeding CKLG's Don Hamilton. ... Elwood Glover celebrated 35 years with the CBC his week. ... George Hamilton IV on a Canadian tour. ... Polydor has released a Canon single by the Incredible Bongo Band, a remake of Preston Epps' "Bongo Rock." RITCHIE YORKE

COPENHAGEN

"Ring Ring" by the Swedish group Bjorn & Benny, Agnetha & Frida has hit the No. 1 spot in the chart here in its English version with lyrics written by Neil Sedaka. ... Kim Larsen, vocalist with the Danish rock group Gasolin, is making his first solo album for CBS. ... Concert by Rod Stewart and the Faces at Falconer Theater here cancelled apparently by ICO because Ronnie Lane left the group. ... Special BMI award for Bengt-Fabricius Bjerre to mark the millionth airing on U.S. radio of his "Alley Cat" composition.

Pianist Kenneth Knudsen of Burning Red Ivanhoe named Danish jazz musician of the year for 1973. ... Rock group Sir Henry and His Butlers celebrated their 10th anniversary at an EMI reception, and their latest album entitled "Listen" comprises compositions written by the group. ... Rock revival fostered by Danish groups attracting healthy business around the small concert halls. ... Top Danish bands lined up for June 29 festival at Roskilde, but the promoters have to seek new main attraction as a result of the Strawbs splitting, although Fumble and Fairport Convention will be there for the three-day event.

BBC disk jockey Tom Browne made his TV debut here by singing a song in the Musical Friends program produced by Sten Bramsen. ... Danish disk jockey Michael Bundesen has also bowed as a singer with a chart hit called "Red Rock."

... Middle of the Road in Aalborg, Aarhus and Morkov for concerts, and will also open two big discotheques. ... Only 200 people showed up for Copenhagen concert by Pretty Things and Mungo Jerry. ... Rock group Alrune Rod have started their own record label called Mandragora with distribution by mail order and a consequent saving for purchasers of five Danish kroner (90 cents). KNUD ORSTED

HAMBURG

Polydor has released a single of the theme song from the three-part TV series, "The Red Scarf" by trumpeter Heinz Schachtner. The original score is written by Hans Jonsson and published by the Aberbach affiliate Liliton. The producer of the disk is Hans Bertram. ... German and Austrian sub-publishing rights of "Soul Makossa" have been acquired from the French publisher Grand Avenue by Aberbach. The original version by Manu Dibango is to be released by Teldec.

Metronome is launching Heinrich Walcher soon with an album "Ich Male Meine Welt." ... Teldec is to present Klaus Wunderlich with eight gold disks for worldwide sales of his albums. ... Al Martino recently toured Germany backed up by a major campaign. ... The Les Humphries Singers are scheduled to record for new albums for the German market at the end of the month. The sessions will take place at the Winrose studio. ... Aberbach has acquired German, Austrian and Swiss rights to original material written by Rare Bird. The company picked up rights from Peter Rice of London. ... The Singers Unlimited were in Villigen to record two albums for the MPS label, one of them with accordionist Art Van Damme. WOLFGANG SPAHR

MADRID

Roberto Carlos (CBS) performed the two TV programs Estelar and Tarde Para Todos. ... The English group, Geordie, (Poplandia-RCA) performed at the M&M disco of Madrid. During their stay they appeared on the TV show "A Tode Ritmo" promoting their latest Spanish release, "All Because Of You." ... New single released by Junior (RCA), "Perdoname" (Forgive Me) which he has recorded in Spanish and English. ... CBS has released the Spanish version of the winning song at the last Eurovision Song Contest, "Tu Te Reconocieras," by Anne-Marie David, under the title of "Te Reconoceras." The French version has already been released a few weeks before. ... Movieplay has released the latest recording by children's group, La Pandilla, with a song written by Juan Pardo, "Ruestra Pandilla" (Our Gang). The group is presently appearing each week on TVE in their own show. ... Italian singer Rita Pavone (RCA) came to Madrid to record an LP with songs written by Fernando Arbex, who is also the producer. During her stay she appeared on the TVE program, "La Gran Ocasión," as a guest star.

Jorge Cafrune (CBS) started a series on May 24 of recitals at the Testro De La Comedia, accompanied by 13-year-old Marito with whom he has recorded a single, "Virgen India" (Indian Virgin), which was released last year by CBS in Spain. ... Mac and Katie Kissoon (Poplandia-RCA) are promoting their latest song "Sing Along" on Radio and TV. ... Redbone (CBS)

(Continued on page 56)



EMIAL ARTIST Gregoris Bithiketsis (left) has been named Artist Of The Year by PEEME, the Panhellenic Union of the Music Merchants in Athens, and awarded a gold disk in recognition of his contribution to music as a composer, lyricist and performer. The disk was presented to him at a reception in his honor held recently in Athens by Y. Lymneos, president of the Union. Special mention was made at the reception of Bithiketsis's much-acclaimed album, "Alph-Omega" (Columbia). During his recording career, Bithiketsis has recorded songs by top composers such as Manos Hadjidakis and Mikis Theodorakis. Among his recent best-selling singles were "Episimi Agapimeni," "O Panagiotis Ap Tin Mani," "Mis Yineka Phevgi" and "Stou Belami To Ouzeri." PEEME's gold disk was instituted last year when it was awarded to Minos artist Mariza Koch. The main aim of the Union is to promote cooperation and the mutual interchange of ideas among Greek composers and artists.

U.K. Tamla Motown Develops Own Acts

LONDON—Tamla Motown's first stage in establishing a roster of local talent via its U.K. production company will be the release of a single, "Teenage Lovesong" by Joey Heatherington, produced by Roger Watson through his Fineland company.

First straight U.K. signing is of Phil Cordell who is joining as producer, songwriter and artist. Cordell, it is planned, will form the main creative center of the new project. He has been working on four of his own songs and Motown will select one for release in late July.

John Marshall, deputy international director said, "We have no obvious policy, except that we do not intend to develop British Motown simply as a reflection of America. Our intention, obviously, is to develop artists for the album market

McBride Quits Lighthouse

TORONTO—Singer Bob McBride has quit Lighthouse. A statement from the group's publicist, Gino Empry, said that McBride has "left Lighthouse permanently mainly due to exhaustion. A replacement will be made shortly but will not be a lead singer." Lighthouse drummer/leader Skip Prokop plans to move into the vocal spot. McBride had recently launched a solo recording career with a Capitol album, "Butterfly Days."

and our immediate task is to find the right ones for Phil Cordell to work with." But both Marshall and a&r director Trevor Churchill stress that Motown U.K. will not be a specialist label for heavy groups, but without ruling out the possibility of signing one if it looked right. The British-produced material will be released on the Mowest label, except where musically it might be bettered accommodated on the Tamla or Rare Earth outlets.

Commented Churchill, "Our deal with EMI leaves us quite a lot of room for doing things we want. We are planning to be very active in Europe because we already have our contacts and if necessary can promote releases direct."

Meanwhile, a strong promotion campaign has been readied by EMI for the release of three Motown albums—"Skywriter" by the Jackson 5, "Masterpiece" by the Temptations and "Neither One Of Us" by Gladys Knight—under the slogan Tamla Motown Triple Pack.

A special promotion disc featuring selected tracks from the three albums has been made and 4000 copies will be available for the retail trade which will also be supplied with the usual point-of-sale aids. Additionally, EMI is placing 250 window displays in key sales outlets.

A consumer competition has also been put into operation, with the first prize being a week's visit for two people to Los Angeles.

International Turntable

EMI—London chief executive **John Read** has been appointed deputy chairman in a broadroom reshuffle which also brings **Bhaskar Menon**, president and chief executive of Capitol Industries on to the main board along with **Michael Vernon**, chairman and chief executive of Spillers, the milling firm. **Memon** and **Vernon** replace two retiring board members, **Sir Ian Jacob** and **John Burnett**. **Jacob** becomes a consultant and remains a director EMI Records, while **Burnett** will continue as chairman of EMI Australia in a nonexecutive capacity. EMI has appointed **Anders Holmstedt**, formerly director rest of the world operations, as regional director Scandinavia and Eastern Europe, effective July 1, reporting to **Oscar Hamilton**, resident director Europe. Also effective from July 1 is the appointment of **Paddy Duffell** as managing director international operations, reporting directly to **Read**. **Duffell** will continue his present responsibility for planning and co-ordinating the expansion of EMI's consumer durable interests throughout the world. **Duffell** has also been made a divisional director of EMI along with **Gerry Oord**, managing director of EMI Records.

Owe Skioeld, has been appointed managing director of Phonogram AB, Sweden. **Skioeld**, who is currently manager of the Philips recording studio in Stockholm, succeeds **Boo Kinntorph** who is moving from Stockholm to Gothenburg on Aug. 1 to take up an appointment as
(Continued on page 56)

Norwegian Musical to Get A Staging in Germany

OSLO—A Norwegian musical is to be staged in another country for the first time. It is "Ungen" with music by Egil Monn-Iversen and lyrics by Harald Tusberg, and is currently playing at Det Morake Theater here.

It will be produced at the Wurttemberger Staatstheater in Stuttgart, Germany, following a visit to Oslo on June 12 by the Staatstheater's artistic director Alfred Kirchner.

"Ungen (The Child)" was premiered on April 7, and a cast album was recorded by Polydor. Polydor's Norwegian chief Totto Johannessen sent a copy to the company's pub-

lishing house Ronny Verleg in Hamburg, and meanwhile Tutte Lemkow, Norwegian-born London-based artist and director who was working on a show in Buchum, Germany, played the LP to Kirchner.

He was sufficiently impressed to accept an invitation to Oslo to see the show, and hopes to stage it in Stuttgart during the theater's next season in the fall of 1974.

It is the second Monn-Iversen/Tusberg musical to be produced in two years. Last year's show was Boer Boerson, also recorded by Polydor, and it won the 1972 Spellemann award.

Ungen has been adapted from a play by Oskar Braaten set among factory workers in Christiania (Oslo) at the beginning of this century.

Mariposa Folk Fest Lineup

TORONTO—Organizers of the 13th annual Mariposa Folk Festival, a perennial of the Canadian music scene, this week announced the talent lineup for this year's event (July 6-8).

Mariposa press officer Dick Flobil said that the organizers were hoping to keep attendance down to 8,000 people per day to avoid losing the "laid back flavor" of the festival.

This year's talent lineup includes, among a list of some 50 acts: Salome Bey, Edith Butler, Arthur "Big Boy" Crudup, Michael Cooney, the Dog Rib Indian Dancers, Steve Goodman, John Hammond, Vera Johnson, Murray McLauchlan, Myles and Lennie, Adam Mitchell, John Prine, Leon Redbone, Marie-Claire and Richard Seguin, and Rural Delivery.

CBC to Ease Spots on Nets

TORONTO—The Canadian Broadcasting Corporation (CBC) plans to cut almost all commercials on both its English and French radio networks next January.

CBC president, Laurent Picard, said a test-run of non-commercial radio started June 4 on CBO in Ottawa to survey both audience reaction and the effects on the actual operation.

Barring any major shocks from the CBO experiment, Picard said that both English and French networks would become basically non-commercial at the first of the year.

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Brazil Phonogram Lauds Fest Results

RIO DE JANEIRO—Brazil's Phonogram chiefs expressed much satisfaction with the promotional results of their three-day, 30-artist, "Song of the People" festival held in a Sao Paulo exposition hall.

However, the Phonogram directors haven't made up their minds as to whether they will make the one-company festival, first of its kind in Latin America, an annual event. It cost money, but it was an "investment in image," they believe.

The festival jammed the 3,500-seat Anhembi Park Exposition hall for three night shows and one matinee. Three live-recorded LPs were produced along with a colored documentary film for use in cinemas, on television and other promotion.

Armando Pittigliani, Phonogram promotion director, who organized the festival under the leadership of Phonogram general-manager Andre Mideni, said the company spent about \$165,000 in paying artists, renting the hall and publicity. Ticket sales amounted to some \$30,000.

Sales of the records and use of the film will help cut the difference between costs and sales. However, Pittigliani believed that the festival's promotion value would more than compensate for the cost, many times over.

Tickets were sold in music stores and at the box office, at prices ranging from 80 cents to \$6.00, for the Friday night, Saturday night, Sunday matinee and Sunday night shows. On the last night, 5,400 fans filled the hall to 2,000 over capacity.

The 30 artists who make up a large part of Brazil's top layer, got tumultuous exposure which the records and film will project into the future.

The list of artists was most impressive. It included Chico Buarque, best-known internationally for his "The Band," Caetano Veloso, Elis Regina who has performed at Midem, Erasmo Carlos, Gilberto Gil, Gal Costa, samba-king Jair Rodrigues, Jorge Ben, Maria Bethania, Marcus Pitter, the MPB-4 group, the Mutantes group, Sergio Sampaio

Safran Tie on Hollander Tour

TORONTO—Shel Safran of Sheldon Safran Productions signed an exclusive agreement with Xaviera Hollander to produce her first Canadian concert tour.

The recent release by GRT of her first album "Xaviera!" has created further need for a skillfully-produced concert tour, Safran said. Miss Hollander will be augmented by 30 of Canada's top musicians on the tour, which will take place this fall.

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who scored at carnival, the Quinteto Violado, Wilson Simonal and new artist Odair Jose whose "Stop Taking the Pill, It keeps Our Baby from Being Born," has soared in popularity and promotion. Poet lyric writer Vinicius and composer-interpreter Toquinho were the only figures from outside Phonogram. They were borrowed from RGE for the occasion.

Not all of the artists who took part in the festival were included in the three LPs—there wasn't room for everybody. However, the records were stamped with some twenty being used.

Censorship interrupted the show by taking action against Chico Buarque, a frequent target. Chico's mike was cut off when he started singing his "Calice" (The Wine-glass) which was barred previously. Gilberto Gil handed him his mike and Chico went on to sing his "baioque," innocent of malice, but a bit louder and stridently than is his wont.

As a result, the jacket for the three records makes a veiled reply to censorship. "Who has the nerve to say what the people should or have to hear?" the jacket asks. "We are open to all of the music written in Brazil. And there is a lot of music written in Brazil. Because there are a lot of people in Brazil, wanting to hear music, people of widely varied feelings."

'Traitor' Charges Disavowed by Canadian Expatriate Artists

TORONTO—Expatriate Canadian artists such as Neil Young and Joni Mitchell do not share a particularly fond view of their homeland, claims their personal manager Elliot Roberts of the Geffen/Roberts Co.

Their outlook, he said has been influenced by the derogatory attitude adopted by Canadians about people who had to leave to develop their artistic careers.

Yet even huge talents like Young and Mitchell may never have blossomed if they had remained in Canada, Roberts feels.

"For some inexplicable reason," says Roberts, "Canadians are somehow ashamed of artists who have to go to the U.S. They view them as traitors. I think it should be the other

Castlebar Entries

DUBLIN—Songs from 39 countries have been submitted for the eighth Castlebar International Song Contest, which will take place from Oct. 1-5 at the Royal Ballroom, Castlebar, County Mayo.

In all, there were 800 entries covering the contest's four categories: pop, folk/ballad, country music, straight songs. The 36 finalists, nine in each section, will be announced shortly.

Last year there were entries from 17 countries. At the finals, songwriters from eight countries were represented.

This year, about one third of the songs were received from Irish songwriters, followed in terms of volume very closely by the UK, and then by South Africa, the U.S., Malta, Poland, France and Canada.

Apart from all the European continental countries, the organizers, Castlebar Chamber of Commerce, received entries from Australia, Brazil, Bolivia, Bulgaria, Ceylon,

40 Nations in Olympiad Fest

ATHENS—Forty countries will be participating in this year's 6th Olympiad Of Song, Greece's international song festival which is being held at the 60,000-seater Panathenean stadium here July 13-15.

Among the guest artists at this year's event will be Johnny Hallyday (Philips), Sylvie Varten (RCA), Peppino di Capri (CBS), Rocky Roberts and Digno Garcia (Polydor) and his group, who come from Paraguay.

The festival's director is George Economides aided by joint director Takis Cambas. The event is organized by the Ministry of Civilization and Sciences.

Malando Gets Royal Award

AMSTERDAM—Dutch tango king, bandleader Malando, has been given a personal award, Knight of the Order of Oranje Nassau, by Queen Juliana of the Netherlands, on the occasion of his 65th birthday.

This is a high order in Holland, particularly for a popular music artist.

Phonogram artist Malando, whose real name is Arie Maasland, came to prominence 25 years ago with his own composition "Ole Guapa" and has since written nearly 150 compositions. Later this year he makes his fifth tour of Japan, where the tango is enjoying a boom.

By RITCHIE YORKE

way around. The acts who leave are doing something positive about getting their music to the world.

"Many of the major Canadian artists now living in America are not as vocal about their nationalistic feelings on Canada because they have been branded as traitors by some short-sighted people back home. Neil doesn't talk about Canada anymore at concerts.

"The whole thing is ludicrous. Had Neil or Joni's success come now, there would be a lot more interest in them in Canada. But people keep taking pot shots at them. Nobody put Picasso down in Spain because he lived in France. The whole trip is so senseless.

"So what if Neil and Joni and

Czechoslovakia, Ecuador, Hungary, Iceland, India, Iran, Japan, Puerto Rico and Zambia.

Over 200 songs have been entered for the folk/ballad and straight sections, with the pop section a close third. But there has been a decrease in the number of country music entries—about 130 this year.

Finland Sales

Continued from page 54

trademarks are included. The book sells at \$6, however, which is somewhat expensive for the teen and 20 buyers, who tend to select what suits their income or pocket money.

Finland also has a specialist magazine, Tekniikan Maailma, which periodically holds impartial tests and comparisons between trademarks. The results are widely quoted in promotion campaigns with a consequent effect on potential buyers.

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were in Madrid last month for a week. They appeared on the TVE show "Estudio Abierto" and promoted their latest single, "We All Were Wounded In Wounded Knee." ... RCA has released a single by **Patty Pravo** with a double-A side. Both songs are sung in Spanish. They are "Una Locura" (A Foolish Thing) and "Noskros" (Us).

... **Gigliola Cinquetti** (CBS) performed on the "Tarde Para Todos" show. ... **Tony Christie** (Movieplay) came to promote his latest Spanish release, "No Vayas A Reno" (Don't Go To Reno) in Spanish and English versions. During his stay he performed on the TV show, Estudio Abierto. ... Classical pianist **Alicia De Larrocha** (Columbia) gave recitals at the Testro Real. Recent international tours of hers included the US during April and now she is off to UK, New Zealand, Puerto Rico, Japan and Australia. ... **Mari Trini** (Hispanavox) performed live last month at the Palacio de la Musica. ... A new record label in Spain is **Benzo**, owned by **Salvador Luis Benzo**. The first two records released are by **Merce and Borys**. ... **Osibisa** (Movieplay) were in Madrid on May 8 to play on the TVE show, Estelar. ... **Massiel** (previously with Ariola) has signed a contract with **Alain Milhaud** for the Companin Fonografica Espanola. Her first

record has been recorded in London under the title of "Corriendo, Corriendo, Corriendo" (Running, Running, Running) and will be released on the Explosion label, distributed by RCA. ... Philips has released a record by **Elen Wills** with a song by **Pedro Gene**, "Quiero Decirte Adios" (I Want To Tell You Goodbye), sung in Spanish with arrangements by **Manolo Gas**. ... **Al Green** (Columbia) stayed in Madrid for a week to promote his latest release, "Call Me."

New single from **Formula V** (Philips) written by **Herrero and Armenteros**, "Eva Maria." ... Hispanavox has released a new single by **Jeanette** titled "Palabras Promesas" (Words Promises) produced by **Rafael Trabuchelli**. ... **Demis Reussos** (Philips) appeared at the Estudio Abierto TV show to promote his record, "Velvet Morning" which has just entered the Top 10. ... CBS has released the Spanish version of "I Say Goodbye," by **Turkish Blend**, under the title of "Y Digo Adios." ... Polydor undertaking a heavy promotion campaign on **Los Puntos** new single, "Cuando Salga La Luna" (When the Moon Will Rise).

MARIA DOLORES ARACIL

DUBLIN

Family Pride, the session group who had a hit on Columbia last year with their reworking of a traditional Irish tune, "Give Me Your Hand," with lyrics added by member **Des Smyth**, switch from EMI to Irish Record Factor's Rex label for their follow-up. It's another traditional number, "King of the Fairies," again with words added by Smyth. The group launched it on the last "Late, Late Show" of the season on RTE Television. The B side of the single is "I'll Remember," which they sang in this year's National Song Contest. The first Family Pride album will be issued in July. ... **Jerry Hughes**, who arranges and produces Family Pride, as well as being a guitar-playing member of the group, is also active with the Tara label. He worked on "Sounds of Sunset ... with **Basil Henriques**," which offers interpretations on steel guitar of a wide variety of material, such as "South Sea Island Magic," "Something," "Castle of Dromore," "Rose Garden" and "Brahm's Lullaby." He also produced the forthcoming album by **Jimmy Brewer**, a country singer-songwriter, four of whose songs were published by Acuff-Rose in Nashville. Some of Brewer's work was featured a couple of years ago on RTE Radio's "Songs and Sounds of Tomorrow." ... The new album from **Big Tom and the Mainliners** is "Ashes of Love" on Denver. Titles include "Down by the Old River," "Far Away Places," "Mary Don't You Weep" and "Falling Leaves." **KEN STEWART**

International Turntable

Continued from page 55

managing director of the Liseberg AB amusement park.

Bob Ringe, who for the last two years has worked as a producer and a&r man with RCA, has joined the William Morris Agency (U.K.) Ltd. as head of the music department, handling such artists as Lou Reed, Miles Davis, Stevie Wonder, Richie Havens, Genesis, Sha-Na-Na, the Jackson Five and David Cassidy.

Billboard Hits of the World

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ARGENTINA

(Courtesy of Escalera A La Fama)
*Denotes Local Origin

- This Week
- 1 MON AMOUR MI BIEN MA FEMME—Sabu (M Hall)*
 - 2 HEARTS OF STONE—Blue Ridge Rangers (RCA)
 - 3 TU ERES ESA CHICA ENAMORADA—Marcelo San Juan (Polydor)
 - 4 LA MONTANA—Roberto Carlos (CBS)
 - 5 TU SANGRE ES MI SANGRE—Graciela Yuste (Philips)*
 - 6 TIE A YELLOW RIBBON ROUND THE OLD OAK TREE—Dawn (Philips)
 - 7 LES PLAISIRS DEMODESS—Charles Aznavour (RCA)
 - 8 TU BALLI SUL MIO CUORE—Gigliola Cinquetti (CBS)
 - 9 LADY BANANA—Tony Ronald (M Hall)
 - 10 SI POR ESAS COSAS QUE TIENE LA VIDA—Juan Marcelo (RCA)

AUSTRALIA

(Courtesy of Go-Set)
SINGLES

- This Week
- 1 TIE A YELLOW RIBBON—Dawn (Bell)
 - 2 TWELFTH OF NEVER—Donny Osmond (MGM)
 - 3 DAISY A DAY—Jud Strunk (MGM)
 - 4 ALSO SPRACH ZARATHUSTRA—Deodato (CTI)
 - 5 GET DOWN—Gilbert O'Sullivan (MAM)
 - 6 PART OF THE UNION—Strawbs (A&M)
 - 7 DON'T EXPECT ME TO BE YOUR FRIEND—Lobo (Philips)
 - 8 DOONDIWINDI GREY—Tex Morton (Picture)
 - 9 DANIEL—Elton John (DJM)
 - 10 HEAVEN IS MY WOMAN'S LOVE—Col Joye (ATA)

LPs

- This Week
- 1 HOUSES OF THE HOLY—Led Zeppelin (Atlantic)
 - 2 HOT AUGUST NIGHT—Neil Diamond (MCA)
 - 3 DON'T SHOOT ME, I'M ONLY THE PIANO PLAYER—Elton John (DJM)
 - 4 DIVINE MISS M—Bette Midler (Atlantic)
 - 5 MADE IN JAPAN—Deep Purple (Purple)
 - 6 DARK SIDE OF THE MOON—Pink Floyd (Harvest)
 - 7 NO SECRETS—Carly Simon (Elektra)
 - 8 RED ROSE SPEEDWAY—Paul McCartney (Apple)
 - 9 ALADDIN SANE—David Bowie (RCA)
 - 10 SIX WIVES OF HENRY VIII—Rick Wakeman (A&M)

BELGIUM-FRENCH

(Courtesy of Telemoustique)
SINGLES

- This Week
- 1 UN CHANT D'AMOUR, UN CHANT D'ETE—Frederic Francois
 - 2 RIEN QU'UNE LARME—Mike Brant
 - 3 ET SURTOU NE M'OUBLIE PAS—Crazy Horse
 - 4 A LA MOUTOULLE—Tribal Moustachol
 - 5 VIENS, VIENS—Marie Laforet
 - 6 GET DOWN—Gilbert O'Sullivan
 - 7 SI TU SAVAIS COMBIEN JE T'AIME—Christian Adam
 - 8 LET'S GO TOGETHER—Cats 9

STUCK

- This Week
- 1 IN THE MIDDLE—Stealers Wheel LPs
 - 2 DARK SIDE OF THE MOON—Pink Floyd
 - 3 FOREVER AND EVER—Demis Roussos
 - 4 GRAND HOTEL—Procol Harum
 - 5 FAUT PAS PLERUER COMME CA—Daniel Guichard
 - 6 JE SUIS MALADE—Serge Lama
 - 7 BILLION DOLLAR BABIES—Alice Cooper
 - 8 VIENS, VIENS—Marie Laforet
 - 9 HOUSES OF THE HOLY—Led Zeppelin
 - 10 ALADDIN SANE—David Bowie

BRITAIN

(Courtesy: Music Week)
*Denotes local origin

- This Week
- 1 RUBBER BULLETS—*10 CC (UK) Strawberry
 - 2 ALBATROSS—*Fleetwood Mac (CBS) Fleetwood (Mike Vernon)
 - 1 CAN THE CAN—*Suzi Quatro (RAK) Chinnichap/RAK (M. Chapman/N. Chinn)
 - 6 GROOVER—*T. Rex (EMI) Wizzard Artists (Tony Visconti)
 - 18 WELCOME HOME—*Peters & Lee (Philips) MAM (Laurie Mansfield)
 - 3 SEE MY BABY JIVE—*Wizzard (Harvest) Roy Wood/Carlin (Roy Wood)
 - 12 SNOOPY VERSUS THE RED BARON—Hot Shots (Mooncrest) Schwartz (Clive Crawley)
 - 8 STUCK IN THE MIDDLE WITH YOU—Stealers Wheel (A&M) Baby Bun/Ricochet (Lieber & Stoller)
 - 4 ONE AND ONE IS ONE—*Medicine

Head (Polydor) Biscuit (Tony Ashton)

- 10 11 GIVE ME LOVE (Give Me Peace On Earth)—*George Harrison (Apple) Charitable Foundation (George Harrison)
- 11 7 AND I LOVE YOU SO—Perry Como (RCA) United Artists (Chet Atkins)
- 12 10 WALKING IN THE RAIN—Partridge Family (Bell) Screen Gems/Columbia (Wes Farrell)
- 13 14 TIE A YELLOW RIBBON—Dawn (Bell) A. Schroeder (Dave Appel/Tokens)

- 14 15 LIVE AND LET DIE—*Wings (Apple)—McCartney/United Artists/ATV Music (Paul McCartney)
- 15 20 SWEET ILLUSION—Junior Campbell (Deram) Camel (Junior Campbell)
- 16 16 ARMED AND EXTREMELY DANGEROUS—First Choice (Bell) Carlin
- 17 9 YOU ARE THE SUNSHINE OF MY LIFE—Stevie Wonder (Tamla Motown)

- 18 25 FRANKENSTEIN—Edgar Winter Group (Epic) Copyright Control (Rick Derringer)
- 19 28 BORN TO BE WITH YOU—*Dave Edmunds (Rocfield)—E.H. Morris (Dave Edmunds)
- 20 31 CAN YOU DO IT—*Geordie (EMI) Red Bus (E. Elias/R. Danova)
- 21 29 ROCK-A-DOODLE-DOO—Linda Lewis (Raft) Warner Bros. (Linda Lewis/Jim Cregan)

- 22 38 HONALOOCHIE BOOGIE—*Mott the Hoople (CBS) Island (Mott the Hoople)
- 23 30 I'M GOING TO LOVE YOU JUST A LITTLE MORE BABY—Barry White (Pye) A. Schroeder Music, Ltd. (Barry White)
- 24 36 TAKE ME TO THE MARDI GRAS—Paul Simon (CBS) Pattern (Paul Simon)
- 25 27 HALLELUJAH DAY—Jackson 5 (Tamla Motown)—Jobete/Carlin (F. Perren/F. Mizell)

- 26 26 STANDING ON THE INSIDE—Neil Sedaka (MGM) Kirshner/Warner Bros. (Neil Sedaka)
- 27 21 HELL RAISER—*Sweet (RCA) Chinnichap/RAK (Phil Wainman)
- 28 13 WALK ON THE WILD SIDE—Lou Reed (RCA) Warlock (David Bowie/Mick Ronson)
- 29 17 BROKEN DOWN ANGEL—*Nazareth (Mooncrest) Mountain/Carlin (R. Glover)
- 30 24 POLK SALAD ANNIE—Elvis Presley (RCA) KPM
- 31 32 HELLO HELLO I'M BACK AGAIN—*Gary Glitter (Bell) Leeds (Mike Leander)

- 32 49 STEP BY STEP—Joe Simon (Mojo) Intersong (Rayford Gerrald)
- 33 23 ALSO SPRACH ZARATHUSTRA (2001)—Deodato (Creed Taylor) Britico
- 34 22 COULD IT BE I'M FALLING IN LOVE—Spinners (Atlantic) Copyright Control (Thom Bell)
- 35 19 YOU WANT IT YOU GOT IT—Detroit Emeralds (Westbound) Carlin
- 36 42 GOODBYE IS JUST ANOTHER WORD—*New Seekers (Polydor) Copyright Control (Mike Lloyd)
- 37 33 NEITHER ONE OF US—Gladys Knight & the Pips (Tamla Motown) KPM (Joe Porter)
- 38 34 NEVER NEVER NEVER—Shirley Bassey (United Artists) Southern (Noel Rogers)

- 39 37 WONDERFUL DREAM—Ann-Marie (Epic) Louvigny Marquee
- 40 35 GIVING IT ALL AWAY—*Roger Daltrey (Track)—Blayndale/Compass (Adam Faith)
- 41 39 OVER AND OVER—*James Boys (Penny Farthing) Stirling McQueen (Larry Page)
- 42 43 MEAN GIRL—*Status Quo (Pye)—Valley (John Schroeder)
- 43 — FINDERS KEEPERS—Chairmen of the Board (Invictus) KPM (General Johnson/Jeffrey Bowen)
- 44 — RANDY—*Blue Mink (EMI) Cauliflower/Cookaway (David McKay/Blue Mink)

- 45 44 TWEEDLEE DEE—Jimmy Osmond (MGM)—Robbins (Mike Curb/Don Costa)
- 46 48 GOOD GRIEF CHRISTINA—*Chicory Tip (CBS)—ATV (R. Easterby/D. Champ)
- 47 — PILLOW TALK—Sylvia (Lond) Burlington (Robinson/Burton)
- 48 45 NO MORE MR. NICE GUY—Alice Cooper (Warner Bros.) Copyright Control (Bob Ezrin)
- 49 47 BIG EIGHT—*Judge Dread (Big Shot) Mooncrest (Sinclair/Bryan/Shrowder)
- 50 — HYPNOSIS—*Mud (RAK) Chinnichap/RAK (Mike Chapman/Nicky Chinn)

FINLAND

(Courtesy of Intro)
*Denotes Local Origin

- This Week
- 1 TOM TOM TOM—*Marion (Columbia)

- 2 TAKA TAKA—Joe Dassin (CBS)
- 3 POWER TO ALL OUR FRIENDS—Cliff Richard (EMI)
- 4 CROCODILE ROCK—Elton John (DJM)
- 5 LE MOSQUITO—Joe Dassin (CBS)
- 6 TU TE RECONNAITRAS—Anne-Marie David (Epic)
- 7 TAKA TAKA—*Frederik (CBS)
- 8 PUHU HILJAA RAKKAUDESTA—*Fredri (Philips)
- 9 BLOCKBUSTER—The Sweet (RCA)
- 10 HELLREISER—The Sweet (RCA)

ALBUMS

- This Week
- 1 BILLION DOLLAR BABIES—Alice Cooper (Warners)
 - 2 DON'T SHOOT ME—Elton John (DJM)
 - 3 HOUSES OF THE HOLY—Led Zeppelin (Atlantic)
 - 4 SLAYED—Slade (Polydor)
 - 5 DARK SIDE OF THE MOON—Pink Floyd (Harvest)
 - 6 ALADDIN SANE—David Bowie (RCA)
 - 7 TOM TOM TOM—*Marion (EMI)
 - 8 NIIN PALJON KUULUU RAKKAUTEEN—*Fredri (Philips)
 - 9 WHO DO WE THINK WE ARE—Deep Purple (Purple)
 - 10 JOE—Joe Dassin (CBS)

FRANCE

(Courtesy Centre d'Information et de Documentation du Disque)
*Denotes local origin

SINGLES

- This Week
- 1 ET SURTOU NE M'OUBLIE PAS—*Crazy Horse (Disc'AZ)
 - 2 UN CHANT D'AMOUR, UN CHANT D'ETE—*Frederic Francois (Vogue)
 - 3 MAMAN —*Romeo (Carrere)
 - 4 MANHATTAN —*C. Jerome (Disc'AZ)
 - 5 UNE BAGUE, UN COLLIER—*Ringo (Carrere)
 - 6 VIENS, VIENS—*Marie Laforet (Polydor)
 - 7 RIEN QU'UNE LARME—*Mike Brant (CBS)
 - 8 MALADIE D'AMOUR—*Michel Sardou—Philips
 - 9 FOREVER AND EVER—*Demis Roussos (Philips)
 - 10 NOUS IRONS A VERONE—*Charles Aznavour (Barclay)
 - 11 GET DOWN—Gilbert O'Sullivan (MAM-Decca)
 - 12 TU TE RECONNAITRAS—*Anne Marie David (Epic)
 - 13 QUE FAIS-TU CE SOIR—*Il Etait Une Fois (Pathe-Marconi)
 - 14 HEY MAMMA—*M. Chevalier (Aber/Discodis)
 - 15 JE VAIS ME MARIER, MARIE—*Patrick Juvet (Barclay)

LPs

- This Week
- 1 DARK SIDE OF THE MOON—Pink Floyd (Harvest/ Pathe-Marconi)
 - 2 INSOLITUDES —Johnny Hallyday (Philips)
 - 3 FOREVER AND EVER—Demis Roussos (Philips)
 - 4 LA MUSICA—Patrick Juvet (Barclay)
 - 5 JE SUIS MALADE—Serge Lama (Philips)
 - 6 LA REVOLUTIONS FRANCAISE—Le Choeurs de l'Opera (Vogue)
 - 7 THIERRY CHANTE—Thierry Le Luron (Pathe-Marconi)
 - 8 C'EST MA PRIERE—Mike Brant (CBS)
 - 9 RED ROSE SPEEDWAY—Wings (Apple/Pathe-Marconi)
 - 10 MAXIME LE FORESTIER—Maxime Le Forestier (Polydor).

GREECE

(Courtesy of Hellinikos Vorras and Epikera)
SINGLES (International)

- This Week
- 1 VELVET MORNINGS—Demis Roussos (Philips)
 - 2 SUZANNE, SUZANNE—Pop Tops (Carrere)
 - 3 MY REASON—Demis Roussos (Philips)
 - 4 SLAG SOLUTION—Jo Buffalo's Band (Pathe) Jeremiah et the Slags (Decca)
 - 5 AUNTIE—Vicky Leandros, Demis Roussos, Enrico Macias, Sandra et Andres, Hildegard Knef, Alice Babs (Philips)
 - 6 TAKA TAKA TA—Joe Dassin (CBS)
 - 7 BLOCKBUSTER—The Sweet (RCA)
 - 8 POP CORN—Various Artists
 - 9 I GOTCHA—Joe Tex (Mercury)
 - 10 PAPA WAS A ROLLING STONE—Temptations (Tamla-Motown)

- This Week
- 1 TARZAN—Themis Andreadis (Columbia) Yiannis Dounias (Polydor)
 - 2 ASPRA, KOKINA, KITRINA, BLE—Vicky Moskolou (Olympic)
 - 3 O HAROS VYIKE PAGANIA—Dimitris Mitropanos (Philips)
 - 4 OLI THA ZISOUME—Yiorgos Kinousis (Lyra)
 - 5 O DASKALOS—Stratos Dionysiou (Columbia)
 - 6 DRINKI DRINKI MANA MOU—Marinella (Philips)
 - 7 MARIA ME TA KITRINA—Dimitra Galani (Columbia)
 - 8 MES TOU VOSPOROU TA STENA—Yiorgos Dallaros (Minos)

- 9 O BATIRIS O LOUKAS—Grigoris Bithikotsis (Columbia)
- 10 PATERAS KE IOS—Paskalis Arvanitides (Philips)

HOLLAND

(Courtesy Radio Veronica)
and Bas Mul
SINGLES

- This Week
- 1 TIE A YELLOW RIBBON—Dawn (Bell)
 - 2 DO YOU LOVE ME—Sharif Dean (CBS)
 - 3 WE WERE ALL WOUNDED AT WOUNDED KNEE—Redbone (Epic)
 - 4 POWER TO ALL OUR FRIENDS—Cliff Richard (Columbia)
 - 5 WAIKIKI MAN—Bonnie St. Claire and Unit Gloria (Philips)
 - 6 HELL RAISER—The Sweet (RCA)
 - 7 ERES TU—Mocedades (Omega Int)
 - 8 GINNY COME LATELY—Albert West (CBS)
 - 9 IK BEN GERRIT—Gerrit Dekzeil (Darkanivap Rec)
 - 10 IMMER WIDER WONNTAGS—Cindy & Bert (BASF)

LPs

- This Week
- 1 ALLE 13 GOED NR 5—Diverse Artiesten (Philips)
 - 2 THE BEATLES/1962-1966—The Beatles (Apple)
 - 3 BILLION DOLLAR BABIES—Alice Cooper (Warner Bros.)
 - 4 THE BEATLES/1967-1970—The Beatles (Apple)
 - 5 FOREVER AND EVER—Demis Roussos (Philips)
 - 6 INTROSPECTIONS —Thijs van Leer (CBS)
 - 7 RED ROSE SPEEDWAY—Paul McCartney & Wings (Apple)
 - 8 WEERZIEN IN PANAMA—Neerlands Hoop in Bange Dagen (Imperial)
 - 9 OSMONDS GREATEST HITS—The Osmonds (MGM)
 - 10 DESPERADO —Eagles (Asylum)

HONG KONG

(Courtesy of Radio Hong Kong)

- This Week
- 1 POWER TO ALL OUR FRIENDS—Cliff Richard (Columbia)
 - 2 SING—The Carpenters (A&M)
 - 3 PINBALL WIZARD—The New Seekers (Polydor)
 - 4 TIE A YELLOW RIBBON ROUND THE OLE OAK TREE—Dawn (Bell)
 - 5 SAW A NEW MORNING—The Bee Gees (RSO)
 - 6 KILLING ME SOFTLY WITH HIS SONG—Roberta Flack (Atlantic)
 - 7 LETTER TO LUCILLE—Tom Jones (Decca)
 - 8 FOOL—Elvis Presley (RCA)
 - 9 MY LOVE—Paul McCartney (Apple)
 - 10 IF WE TRY—Don McLean (UA)

JAPAN

(Courtesy of Music Labo)

- This Week
- 1 AKAI FUSEN—Miyoko Asada (Epic)
 - 2 KIKEN NA FUTARI—Kenji Sawada (Polydor)
 - 3 KIMI NO TANJOUBI—Garo (Denon)
 - 4 KIZUTSUKU SEDAI—Saori Minami (CBS/Sony)
 - 5 AKATONBO NO UTA—Anonone (Aard-vark)
 - 6 YOUSEI NO UAT—Agnes Chan (Warner)
 - 7 MORI O KAKERU KOIBITOTACHI—Megumi Asaoka (Victor)
 - 8 WAKABA NO SASAYAKI—Mari Amachi (CBS/Sony)
 - 9 HISHOCHI NO KOI—Cherish (Victor)
 - 10 KOI NI YURETE—Rumiko Koyanagi (Reprise)

SINGAPORE

(Courtesy of Rediffusion)

- This Week
- 1 YOU ARE THE SUNSHINE—Stevie Wonder (Tamla)
 - 2 TWELFTH OF NEVER—Donny Osmond (MGM)
 - 3 TIE A YELLOW RIBBON—Dawn (Bell)
 - 4 MY LOVE—Paul McCartney & Wings (Apple)
 - 5 THE RIGHT THING TO DO—Carly Simon (Elektra)
 - 6 GOOD GRIEF CHRISTINA—Chicory Tip (CBS)
 - 7 NEVER NEVER NEVER—Shirley Bassey (UA)
 - 8 NO MORE MR. NICE GUY—Alice Cooper (WB)
 - 9 PLAYGROUND IN MY MIND—Clint Holmes (Epic)
 - 10 STUCK IN THE MIDDLE—Stealers Wheel (A&M)

SOUTH AFRICA

(Courtesy of Springbok Radio)
*Denotes Local Origin

- This Week
- 1 NEVER NEVER NEVER—Shirley Bassey (United Artists)
 - 2 CAN'T KEEP IT IN—Cat Stevens (Island)
 - 3 WE BELIEVE IN TOMORROW—Freddy Breck (EM/Brigadiers)
 - 4 GET DOWN—Gilbert O'Sullivan (MAM)
 - 5 THE MORNING AFTER—Maureen McGovern (Gallo)
 - 6 THE LOVE IN YOUR EYES—Vicky Leandros (Philips)
 - 7 TOY TRAIN—John Edmond (MAP)*
 - 8 DANIEL—Elton John (DJM)
 - 9 KENTUCKY BLUES—Lauren Copley (MAP)*
 - 10 LONG HAIRD LOVER FROM LIVERPOOL—Little Johnny Osmond (MGM)

SWEDEN

(Courtesy of Radio Sweden)
*Denotes Local Origin

- This Week
- 1 THERE GOES RHYMIN SIMON—Paul Simon (CBS)
 - 2 HOOKED ON A FEELING—Bjorn Skifs & Blablues (Columbia)
 - 3 MAMA LOO—The Les Humphries Singers (Decca)
 - 4 ERES TU—Mocedades (Metronome)
 - 5 POWER TO ALL OUR FRIENDS—Cliff Richard (EMI)
 - 6 RED ROSE SPEEDWAY—The Wings (Apple)
 - 7 TIE A YELLOW RIBBON—Dawn (Bell)
 - 8 I AM AN ASTRONAUT—Rick Wilde (UK)
 - 9 DING DONG—Lars Bergahagen (Polydor)
 - 10 URIAH HEPP LIVE—Uriah Hepp (Island)

WEST GERMANY

(Courtesy of Der Musikmarkt)

- This Week
- 1 GET DOWN—Gilbert O'Sullivan (MAM)
 - 2 HELL RAISER—The Sweet (RCA)
 - 3 GOODBYE, MY LOVE, GOODBYE—Demis Roussos (Philips)
 - 4 POWER TO ALL OUR FRIENDS—Cliff Richard (Columbia)
 - 5 DIE BOUZOUKI KLANG DURCH DIE SOMMERNACHT—Vicky Leandros (Philips)
 - 6 FLYING THROUGH THE AIR—Oliver Onions (RCA)
 - 7 MAMA LOO—The Les Humphries Singers (Decca)
 - 8 WHISKY IN THE JAR—Thin Lizzy (Decca)
 - 9 DER JUNGE MIT DER MUNDHARMONIKA—Bernd Cluver (Hansa)
 - 10 HELLO! HELLO! I'M BACK AGAIN—Gary Glitter (Polydor)



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Two weeks ago, ABC-TV repeated the made for television feature "Learn to Say Goodbye" starring Susan Hayward. There was a very catchy title tune sung by Dusty Springfield which composer Hugo Montenegro fashioned with the help of lyricist Bradford Craig. The song was included in Dusty's ABC LP which came out several months ago and it lay there unnoticed.

But when ABC-TV repeated the film, switchboards at its network affiliated stations began to light up with people calling for information about the song. This public interest was passed along to the record division which last week issued the song—which is one of our pop picks this week. It is worth listening to for it accurately captures the sadness and despair one can feel upon the loss of a loved one.

On a more upbeat note, Perry Como's album "And I Love Her So" is a starred 42, up from 64. This is his first super LP since "It's Impossible" two years ago. Naturally, the key to the success of the LP has been the single of the same name which is 29 on our survey, up from 31.

Perry has always been one of the best interpreters of ballads in the business

Chartalk

and it reaffirms the faith that beautiful music can sell in large portions if done by the right artist. The people at RCA must be joyously happy, for all of Perry's successes down through the years have been with that company.

Blue Thumb Records has always been somewhat of an off-beat operation, due specifically to the goals set for it by founder, president Bob Krasnow. The label has chosen a small release schedule and a tight roster of artists and now for the first time in its "short" history, the company has six albums on our national best-selling survey.

And they reflect the kinds of projects which Krasnow and his associates believe in. The Crusaders' "The Second Crusade" is in 55th position. This is a happy blending of jazz with soulfully funky charts which enables the Los Angeles based band to cross into many communities.

Dan Hicks' "Last Train to Hicksville" is a starred 89. Dan and his merry band play a quasi-country cum rock brand of infectiousness—quite different from the sounds of the Crusaders.

Dave Mason's "Is Alive" is 160. Dave is the former Traffic power generator whose virtuoso guitar playing is well known.

Mark/Almond's "Best Of" is 182. This is an outstanding British jazz band which uses sophisticated techniques and is not afraid to experiment.

The Pointer Sisters LP of the same name is 173 with a star. This is a quartet of fine voices which goes for the off-fashion in fashion and relies of such singing techniques as scatting for effect along with its natural abilities.

And finally, there is the original cast from the National Lampoon's production of "Lemmings"—a play which has as its setting a large outdoor music festival which we all know is supposed to be Woodstock. The songs are very cutting while the language is as gutter as can be. The LP lacks the obvious visual impact of the actors onstage, but it is still a very interesting work.

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.

CAROLE KING—Believe In Humanity (3:22); producer: Lou Adler; writer: Carole King; Colgems, ASCAP. Ode 660635 (A&M). This song has an infectious drive and lilt to it, which is a marked contrast to the other side of the single, "You Light Up My Life" which is also culled from Carole's new LP, "Fantasy." Both songs are gaining fast airplay. "Humanity" is the uptempoed of the two. "Life" is a beautiful ballad, offering programmers and listeners two contrasting qualities of this fine songwriter/singer. The credits are the same for "You Light Up My Life" whose time is 3:12.

DUSTY SPRINGFIELD—Learn To Say Goodbye (2:48); producers: Steve Barri, Dennis Lambert, Brian Potter; writers: Bradford Craig, Hugo Montenegro; Pamco, BMI. Dunhill 4357. (ABC). This is one of the most beautiful, touching songs to be written this year or any year. Hugo Montenegro's sensitive music and Bradford Craig's lyrics provide the perfect vehicle for Dusty's touching, involving inter-

JERRY LEE LEWIS—No Headstone on My Grave (3:22); producer: Steve Rowland; writer: C. Rich; Hi-Lo, BMI. Mercury 73402.

LES EMMERSON—Cry Your Eyes Out (3:14); producer: Ted Gerow, Les Emmerson; writer: Les Emmerson; 4 Star, Galeneye, BMI. Lion 155 (MGM).

JUD STRUNK—Next Door Neighbor's Kid (2:53); producer: Mike Curb, Don Costa; writer: Jud Strunk; Pierre Cossette; Every Little Tune, ASCAP. MGM 14572.

MARVIN GAYE—Let's Get It On (3:58); producers: Marvin Gaye, Ed Townsend; writer: Ed Townsend; Jobete, ASCAP, Sherritown, BMI. Tamla 5423 (Motown). This is a male tear-jerker, Marvin asking his baby to let her "love come out" and get on with the business of loving. There is lots of vocal energy emerging from Marvin's pleas as well as supporting voices and a large orchestra which adds to the pleadings. Flip: no info available.

MANDRILL—Hang Loose (3:30); producers: Alfred V. Brown, Mandrill; writers: Claude (Coffee) Cave; Mandrill, Intersong, Chappell. ASCAP. Polydor 14187.

EARTH, WIND AND FIRE—Evil (3:09); producer: Joe Wizzert; writers: M. White, P. Bailey; Hummit, BMI. Columbia 4-45888.

DON WILLIAMS—Amanda (3:08); producer: Allen Reynolds; writer: Bob McDill. Gold Dust (BMI); JMI 24. From the "B" side of an earlier hit comes this excellent rendition. This man has started building an unbelievable following, and it's because he has it. Flip: No info available.

RAY STEVENS—Nashville (3:05); producer: Ray Stevens; writer: Ray Stevens; Ahab Music (BMI); Barnaby 5020. More in the country vein than some of his earlier offerings, Stevens has written a very catchy tune about the city of his choice, out of his forthcoming album on the label. Flip: Golden Age. Same credits.

LAWANDA LINDSEY—Today Will Be the First Day of the Rest of My Life (2:29); producer: Buck Owens; writer: Buddy Alan, J. Shaw; Blue Book (BMI); Capitol 3652.

JEANNIE C. RILEY—Hush (2:10); producer: Jim Vienneau; writer: Joe South; Lowery (BMI); MGM 14554.

Pop

pretation of this title song from the ABC-TV movie of the same name, which was just given its second national showing. This song falls in the same class of powerful ballad as "First Time Ever I Saw Your Face," which was one of last year's most significant hits.

WINGS—Live And Let Die (3:10); producer: George Martin; writer: Paul McCartney; McCartney, ATV, BMI., United Artists, ASCAP. Apple 1863. A bit of distinctively sweet McCartney melody, a sudden booming uproar of massed symphony orchestra, a snatch of reggae and some more bombast a la "1812 Overture." The

best 007 movie theme of all and one of McCartney's two or three most satisfying records ever. Flip side: "I Lie Around" (5:00); producer and writer, Paul McCartney.

DAVID GATES—Clouds (2:45); producer: David Gates; writer: David Gates; Kipahulu, ASCAP. Elektra 45857. All the best of the delightful Bread sound is distilled into the first solo disk of the disbanded group's mainstay. If you think "Two Sides Now" said all there was on poetic clouds imagery, Gates has got a lovely surprise for you. Flip Side: No info available.

MELANIE—Seeds (3:59); producer: Peter Schekeryk; writer: M. Safka; Neighborhood, ASCAP. Neighborhood 4212 (Famous). Mellow than her most successful recent outings but still unmistakably Melanie, with that casual pogo-stick beat behind an earth-motherly invitation to "put your seeds in her garden" any time. Flip side: No info available.

also recommended

SYLVIA—Didn't I (3:25); producer: Sylvia Robinson, Michael Burton; Writers: S. Robinson, M. Burton, A. Goodman, B. Brown; Gambi, BMI. Vibration 524 (All Platinum).

B.J. THOMAS—Songs (3:39); producer: Steve Tyrell; writer: C. Weil, B. Mann; Screen Gems-Columbia, Summerhill, BMI. Paramount 02187. (Famous).

ANDY & DAVID WILLIAMS—One More Time (3:00); producers: Wes Farrell, John Bahler; Writers: Austin Roberts, Chris Welch; Every Little Tune, ASCAP. MCA 40085.

NEIL SEDAKA—Standing On the Inside (2:58); producer: Neil Sedaka; writer: Neil Sedaka; Don Kirshner, BMI. MGM 14564.

FAMILY CHILD—He (3:20); producer: Peter Peters; writers: Michael, L. and P. Sebastian; Fox Fair, BMI. Anthem NAMI 2012.

VANITY FARE—Take It, Shake It, Break My Heart (2:15); producer: Easterby, Champ; writers: G. Moroder, P. Bellotte; ATV, BMI. 20th Century 2036.

Soul

LLOYD PRICE—Trying To Slip (Away) (3:27); producers: Frederick Knight, Lloyd Price; writers: L. Price, F. Knight; Lori Jay, Low Ban, BMI. GSF 6904. Lloyd comes across impressively on this energed shouter about holding onto one's love who seems to want to slip away. There is a slight feeling of reggae in the arrangement, but the emphasis is on commercial funk. Flip: no info available.

HOLLAND-DOZIER Featuring BRIAN HOLLAND—Slipping Away (3:24); producer: Rolland Dozier; writers: Holland, Dozier, Holland; Gold Forever, BMI. Invictus 1253. Hang on, take my hand; that's the message in this plea for solidarity. The songwriters turned singers do a good job of exploiting their story of breaking love. Strong instrumental backing jack hammers the melody behind the voices. Flip: "Can't Get Enough" (2:36); producers: Holland-Dozier-Holland; writers: same; publisher: same.

also recommended

THE CLASSIC SULLIVANS—A Ring Don't Mean A Thing Without Love (2:44); producer: M. T. Productions; writers: Eddie Sullivan, Marshall Thompson; Ruzamu, Julio Brian, BMI. Kwanza 7715 (Warner Bros.).

THE INDEPENDENTS—Baby I've Been Missing You (3:44); producers: Chuck Jackson, Marvin Yancy; Butler, ASCAP. Wand 11258 (Scepter).

First Time Around

(These are new artists deserving airplay and sales consideration)

EVERYDAY PEOPLE—I Like What I Like Part 2 (2:25); Producer: Steve Kennedy; writer: B. Wheaton; Overlea, Rummy, BMI. (Catchy dance song which is all melody and repeat phraseology).

Country

CHARLIE MCCOY—Shenandoah (2:57); producer: not listed; writer: traditional; Glass Slipper (ASCAP); Monument 8576. No one plays the harp like McCoy, and this is one often requested, for good reason. He makes the old song come alive again. Flip: No info available.

DIANA TRASK—It's a Man's World (2:36); producer: Norro Wilson; writers: N. Wilson, C. Taylor, G. Sutton; Flagship/Algee (BMI); Dot 17467. Probably her best yet, and she's had some good ones. A fast-moving song which should get much air play, with a string arrangement by Cam Mullins. Flip side: No info available.

DUANE DEE—You've Been Handed Down to Me (2:42); producer: Ron Chaney; writer: Larry Gatlin; First Generation (BMI); ABC 11372. Chancey already has proven himself an excellent producer with his work with others. Now he brings out the best in Dee, and it's a strong, well-written tune. Flip side: No info available.

also recommended

RED STEAGALL—If You've Got the Time (2:48); producer: Joe Allison; writers (Billy Davis, B. Backer); Shada (ASCAP); Capitol 3651.

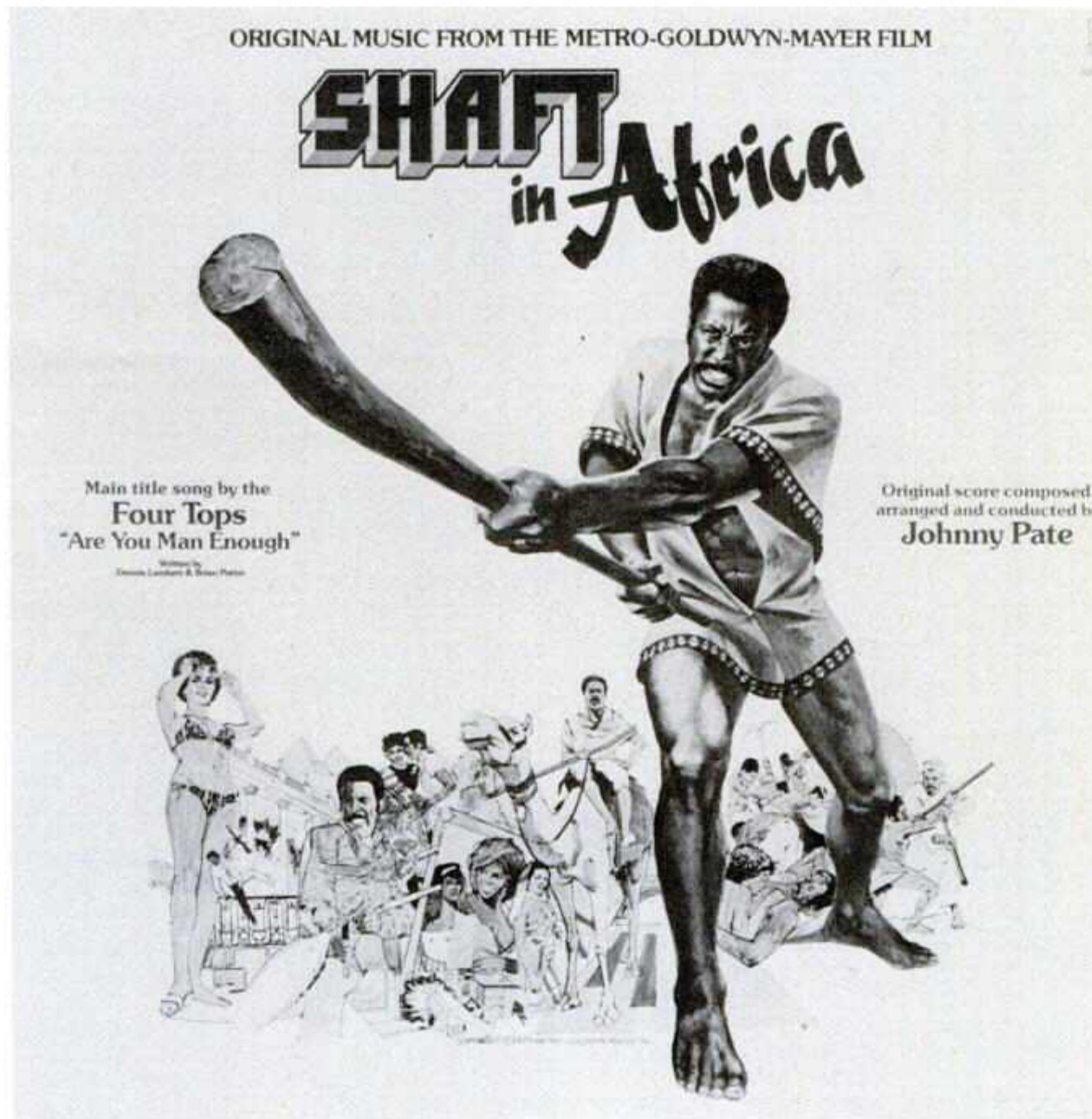
JOE DOUGLAS—Wild World (2:41); producer: Robin Hood Brians & Randy Fouts; writers: Cat Stevens; Irving (BMI); Swamp Fox 708.

JOSH NOLAND—Rhapsody In Blue (2:54); producer: Josh Noland; writer: George Gershwin; New World (ASCAP); Empire 03.

EDDY RAVEN—Arkansas Sun (2:51); producer: Don Gant; Writer: J. Lea; Moss Rose (BMI); ABC 16431-S.

ARE YOU MAN ENOUGH

THE THEME FROM "SHAFT IN AFRICA"
SUNG BY THE FOUR TOPS



PRODUCED BY STEVE BARRI, DENNIS LAMBERT & BRIAN POTTER
AN ALBUM OF ORIGINAL MUSIC FROM THE MOTION PICTURE



Billboard's Top Album Picks

Number of LP's reviewed this week 56 Last week 55

JUNE 30, 1973

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Pop

THE OSMONDS—The Plan, MGM SE 4902. The Osmonds' identity as a standard pop music act is hereby changed with this package. The five brothers have moved into the field of spectacular productions far away from anything anyone has ever associated with them. This LP is their concept for a concept album including electronic instruments, electronic effects, a large symphonic string section, some Beatles sounding arrangements ("Movie Man") and repertoire which includes narratives. The act has been moving more and more toward this direction, and once you get past the avant-gardish opening cut, "War In Heaven" you are rewarded with richly produced songs of solid value. "Let Me In" represents the brothers at their collective finest. All the songs questioning and analyzing one's life are written by Alan, Wayne and Merrill Osmond. Three arrangers have provided sterling sweetening: Tommy Oliver, Pete Carpenter and Reg Powell.

Best cuts: "Movie Man," "One Way Ticket to Anywhere," "Are You Up There" (with tingling strings).

Dealers: "Going Home" (the best funky upbeater in the LP).

Dealers: Good clean graphics of the cover provides a fine display.

CHICAGO VI, Columbia KC 32400. This band continues to progress in terms of musical expansion. Once it was the first band in the shadow of Blood, Sweat and Tears, combining rock tempos with jazz solos. Now it has become more vocally oriented, offering a pastoral sound which leads into temporal solos. It's nice to hear the sound of the horns, of course, but they aren't overpowering. All instruments play with a controlled exuberance, but it is the strength of the ensemble singing which shines through. "In Terms of Two" almost sounds like a Gilbert O'Sullivan inspirations! effort, with a harmonica adding a new trill to the band's blowing abilities.

Best cuts: "Feelin' Stronger Every Day," "Hollywood," "Just You 'n' Me."

Dealers: the band is riding on a new hot single, "Feelin' Stronger Every Day," so there is an awareness of Chicago.

THE GUESS WHO—#10, RCA APL1-0130. Canada's steller and stolid quintet retains its grasp on what makes good stellar and stolid pop music. Burton Cummings' lead vocals and his own four compositions (plus collaborations on two others) are standouts. When he sings in unison with the four others, their blend is strong and positive. There is no formula for this LP in terms of continuity. The eight tracks are all individually strong, varying in tempo and overall impact from thumping rock 'n' roll to stomping quasiblues to sarcastic humor on "Lie Down" which opens with the happy statement to "have a disease free summer in Asia." There is ample room for solo expression and the GW have a ball. Guitarists Don McDougall and Gary Peterson play fuzzy and blues lines; Bill Wallace's bass is firmly established and Gary Peterson's drums are right in the middle of all the energy, holding down the fort. Cummings' delicate and tempered piano playing adds a fresh sound to the guitar dominated sound.

Best cuts: "Miss Frizzy," "Glamour Boy," "Just Let Me Sing."

Dealers: this band is a consistent seller and although its personnel has changed, it remains solid entertainment fare.

THE PARTRIDGE FAMILY—Crossword Puzzle, Bell 1122. With even greater television exposure—the half-hour TV show about the Partridge Family is moving into a better prime-time spot on ABC-TV network this next season—virtually all Partridge Family product has built-in sales guarantees. This particular LP focuses on David Cassidy fairly strong. And, though many may criticize Cassidy's vocal approach, he has something that appeals strongly to the younger demographic set.

TEN WHEEL DRIVE, Capitol ST-11199. It would be unfair to say that Ann E. Sutton, the group's new vocal lead, is a copy of the exited Genya Raven. But they are both high-voltage fem singers and the group is obviously continuing in its previous direction while remaining an especially versatile big horn aggregation. Best cut: "Why Am I So Easy to Leave?"

J.J. CALE—Really, Shelter SW 8912 (Capitol). All the casual excellences of the progressive country-rock singer-writer are on display in this loose-limbed set which is also an all-star anthology of outstanding southern studios and studio musicians. Best cut: "Lies."

BUFFY SAINTE-MARIE—Quiet Places, Vanguard VSD 79330. The folk-protest princess sounds almost like Melanie on many cuts of this neatly commercial Nashville-recorded package. Very pleasurable in its unassuming good-timey approach. Best cuts: "Quiet Places," "No One Told Me."

SONNY JAMES—Young Love, Capitol 11196. The label has reached back into the cans to release some of the James hits over the years in an attractive album which might be labeled "Love Ballads." Starting with his smash hit of some 16 years ago, it brings him almost up to date. And they are done to perfection.

Best cuts: "Young Love," "True Love Lasts Forever," "Keeper of My Heart."

Dealers: Many of the cuts are hard-to-get previous releases.

GLADYS KNIGHT AND THE PIPS—All I Need Is Time, Soul S 739L (Motown). Love stories are always the best kind of material, songs which talk about a million tears, can be understood by everyone. Gladys has been singing about "a million tears" for many years, and she is now becoming a major interpreter of ballads after 12 years in the business. These are songs which reflect her intensity, her driving vocal prowess, her searing ability, her communicative skill. The music is so broad in its sonic sweep that one can almost feel surrounded by the voices on all sides. The lead song is masterfully done. Arranger Artie Butler's charts enable Gladys to propel across the orchestra's instruments without tripping on anyone. Her three associates sing tenderly and round out the sound. The group's collective strength, its ability to swing is typified by "Heaven Makes You Happy." H.B. Barnum, Tom Baird, James Carmichael, Paul Riser and David Van DePitte, all contributed arrangements to this collection of probing songs.

Best cuts: "All I Need Is Time," "Thank You (Falletin Me Be Mice Elf Agin)," "Here I Am Again."

Dealers: Exciting music from America's super soul quartet.

Best cuts: "As Long as There's You," "It Means I'm in Love With You."
Dealers: LP features crossword puzzle about the show and Cassidy... a cut gimmick that will attract considerable attention to the LP in any bin.

BRADY BUNCH—Phonograph Album, Paramount PAS 6058. TV's "other family" is a happy collective blending of rich harmonies and finely honed voices. This is an easy to take collection of pop tunes which will appeal to a specific audience which knows and enjoys this act. All the music is straight out in the open; there are no hidden messages or subliminal effects. Rather the instrumental sound of the orchestra is driving and as modern as can be developed. Producer Jackie Mills has skillfully handled all the components with an affection which is matched by arranger Al Capps who fires up the orchestra.

Best cuts: "I'd Love You to Want Me," "A Simple Man," "Parallel Lines."

Dealers: this act appeals to young kids who are loyal to the TV series and who come out in droves for their concerts.

COUNTRY JOE McDONALD—Paris Sessions, Vanguard VSD 79328. Arguably Country Joe's best album ever. Certainly his three-fourths all-girl band are far better musicians than the old Fish group. Joe has become the leading male apologist for Women's Lib and though his lyrics get a bit heavy-handed now and then, he is hitting on a lot of powerful truths which have been ignored far too long. As often in the past, there are a lot of poo-poo words in the songs, but he is using them with better socio-artistic impact than ever.

Best cuts: (Will need lots of words bleeped for airplay) "Movieola," "Sexist Pig," "Colorado Town."

Dealers: If your clientele likes the raunchiness of Cheech & Chong, they could go ape for this.

CARLOS SANTANA/JOHN McLAUGHLIN—Love, Devotion, Surrender, Columbia KC 32034. These two powerful names in guitar playing have been drawn together by a spiritual bond and their music reflects this bond. All of the power, virtuosity and majesty of McLaughlin's energized playing is complimented by the Latin fired up solos of Carlos Santana, very much a driving rock guitarist in his own right. This is a very percussive LP, with the influences strongly driving, thanks to Billy Cobham (of the Mahavishnu Orchestra), Armando Peraza, the veteran conga man who played on Carlos' last LP, plus the efforts of Don Alias, Jan Hammer and James Lewis. Santana and McLaughlin are now spiritual brothers and this union of rock with jazz and Latin spices is a new venture for both of them. They pay tribute to John Coltrane by playing two of his tunes, thus associating anew with avant-garde jazz.

Best cuts: "Naima," "The Life Divine."

Dealers: both musicians have loyal followings; stock in their individual bins.

JOAN BAEZ—Hits/Greatest & Others, Vanguard VSD 79332. America's leading female folk singer is fortunate in having a recording company platform from which to express herself. This best of LP compiles the past few years of country/pop songs and the straight pop interpretations she has offered for the works of Paul McCartney and John Lennon, Kris Kristofferson and Bob Dylan. Her distinctive sounding voice, gentle, but always persuasive, has over the years been the battle flag for activists and this music has its humanistic undertones in "The Night They

Drove Old Dixie Down," "Help Me Make It Through the Night," "Blessed Are," "Let It Be," "I Pity the Poor Immigrant," "Eleanor Rigby." This is Vanguard's goodbye album and the production work is by Norbert Putnam, Maynard Solomon and Jack Lothrop.

Best cuts: "Let It Be," "Love is Just a Four Letter Word," "The Night They Drove Old Dixie Down."

Dealers: Joan is now on A&M; this is a good greatest hits package from her pristine label.

ROGER McGUINN—Columbia KC 31946. An auspicious new start for a McGuinn no longer burdened with Byrds image and free to be his own artist. Cuts show versatility with soft ballads, fast-moving rockers and even a traditional folksong. But dominant tone is a wryly dark satire which point to an encouraging direction for McGuinn to follow in establishing himself as a solo artist, a somewhat more accessibly Randy Newman. Production by McGuinn and anonymous musicians are predictably outstanding.

Best cuts: "Draggin'," "Bag Full of Money," "Hanoi Hannah."

Dealers: As Jim McGuinn, artist was a leading force of the Byrds and new action may move group's catalog titles.

DAVID CLAYTON-THOMAS, RCA APL1-0173. Solo singer, ex-patriot from Blood, Sweat and Tears, David paints a collage of broad sweeping images on this, his debut LP for his new label. At the center core is, of course, David's voice surrounded by some fine studio cats plus a subtle vocal quartet. David is subdued most of the time, choosing instead of hystronics, controlled dynamics and fine phrasing, which allows the meaning of the lyrics to emerge unscathed. David seems headed on the right track in terms of his vocal sound which is a combination of mellowness and funkiness. The marriage works well because the artist has the talent with which to function. Gabriel Mekler's production touch of class with commercial appeal, enables the music and the musicians to feel secure, one with the other.

Best cuts: "Sweet Fantasy," (some Latin, some country guitar licks), "Harbor Lady," "When Something Is Wrong With My Baby."

Dealers: Vocalist is known for his work with BS&T and should collar dollars.

SUPER FLY T.N.T. SOUNDTRACK, Buddah BDS 5136. This is a phenomenal album in that while no particular tune leaps out at you, all are extremely good. The LP jacket focuses on the movie and its star; in small type is the key to the high quality of the music on the LP—Osibisa did the music. And the music motif smacks of jazz, of Africa, of jungle rhythms. The flute seems to be the main instrument, but drums of various types also standout.

Best cuts: "Brotherhood," "La Ila I La La," "Oye Mama."

Dealers: This LP hinges on a successful movie series, thus you're assured of built-in sales impetus.

DICK CLARK—20 Years of Rock 'n' Roll, Buddah BDS 5133-2. With the nostalgia craze at full storm, this album is a natural. And the worldwide name value of Dick Clark is also a winner. But the big bonus here is 30 hits ranging from the Shangri-Las with "Leader of the Pack" and the Orioles with "Crying in the Chapel" to "Wooly Bully" by Sam the Sham and "Hang on Sloopy" by the McCoys. You wonder why some of these tunes were hits, but they were... giant ones.

Best cuts: All of them.

Dealers: Special bonus is a record featuring "inside" stores with Dick Clark. LP jacket also features a montage of pictures from the show over the years.

also recommended

RENA SINAKIN—Make Music, Capitol ST-11201. Richie Havens co-produced with the artist on a promising newcomer album. Singer generally manages to sound interesting and warm without being syrupy. Best cuts: "New York City," "Bad Luck Child."

ROBERT STOLZ AND HIS ROMANTIC SYMPHONY ORCHESTRA—Tango-Festival, BASF BB 21347. Lush, plush and extremely pleasant sounds for evening listening pleasure. Best cuts: "La Cumparsita," "Jalousie," "La Paloma."

DON CHERRY—The World Of..., Monument KZG 32334 (Columbia). Warm, casual renditions, all repackages, by one of the better voices in show business. Best cuts: "Take a Message to Mary," "The Nearness of You."

JIM HORN—Jim's Horns, Shelter SW 8918 (Capitol). Another debut from a Hollywood studio superstar. LP rocks and drives along, sensibly featuring Horn's reed instrumentals in punching arrangements. But when he sings, the vocalizing has the surprisingly effective sound of a hesitant Jim Morrison. Best cut: "Moody."

THE ODD COUPLE SINGS, London XPS 903. Possibly the best and funniest comedy/singing packages based on a hit TV series. The between-songs patter is weird without being silly. As Tony Randall sings out and Jack Klugman destroys all melodies. Best cuts: "When Banana Skins Are Falling," "You're So Vain."

SHAFT IN AFRICA SOUNDTRACK, ABC ABCX-793. A highly satisfying and evocative collection of themes by Johnny Pate, with the Lambert-Potter song, "Are You Man Enough?" sung dramatically by the Four Tops.

Country Picks

ARTHUR SMITH-BATTLING BANJOS, Monument 32259. This has a lot going for it: the current bluegrass banjo craze; the fact that Arthur Smith got the whole duelling and feuding banjo trend started many years ago; and his fine talents and excellent suggestion.

Best cuts: "Feudin' Banjos," "Down Yonder," "Ringing Banjos."

Dealers: This should be particularly popular around campuses.

MAYF NUTTER—The First Batch, Capitol 11194. This man of many talents wrote 8 of the 10 cuts, produced the LP himself, and came up with some excellent work. Nutter bears watching because of his unquestioned abilities, and this album can't do anything but improve his fortunes.

Best cuts: "Another Cup of Memories," "I'll Try to Make It Home Next Sunday Night."

Dealers: It's his first album, and a promotional pitch would help.

INTRUDERS—Super INTRUDERS—Super Hits, Gamble KZ 32131 (Columbia). Once a group has a hit, in this case, "Cowboys to Cowgirls," it obtains a loyalty from the people who became emotionally involved with that hit. So that this LP has the largest with which to claim ears. This Philadelphia based quartet, under the artistic guidance of Gamble-Huff, offers music in a simple, often bland manner. But in a style which is the current rage—falsetto lead voice, soft vocals, lots of oohs and repeats of phrases in a soft sounding blending which strays far from masculinity. But which apparently appeals to the brothers on the street as well as to their gals. The arrangements by Bobby Martin and Joe Renzetti meld strings delicately with the voices.

Best cuts: "We'll Be United," "A Love That's Real."

Dealers: This is one of the soft soul acts which can be easily merchandised.

THE SYLVERS—THE SYLVERS II, Pride PRD 0026 (MGM). Family shows itself off to excellent advantage in its second powerhouse album. They create a soft, harmonious sound on most tracks, however a handful of bubbly bouncers are included for good effect. The single success of family's junior member, Foster, should aid as an extra sales feature.

(Continued on page 63)

Soul

SMOKEY ROBINSON—Smokey, Tamla T 328L (Motown). This is Smokey's first solo LP after leaving the Miracles. For a guy who is supposed to have retired from singing, Smokey is shown here very actively engaged. He sings a program of pop and soul songs with an ease which is his trademark. He and Willie Hutch are the co-producers and the combination of their collective musical skills, turns this songfest into a delightful listening experience. Flutes and strings soar in the background, a conga acts as a heartbeat. The rich strings coat all the material which runs the gamut of humanistic statements. There is a cleve utilization of the medly from in attaching "Never My Love" to "Never Can Say Goodbye." Smokey's gentle vocal range hooks in perfectly with the sonorous sound of the instrumentation.

Best cuts: "Never My Love/Never Can Say Goodbye," "Silent Partner In a Three-Way Love Affair," "Just My Soul Responding."

Dealers: Smokey's solo LP signals a new artist with an established identity.

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- 6-7 GOT OFF
- 8-9 PHILADELPHIA, PA.
- 10 ROANOKE, VA.
- 11 WILLIAMSBURG, VA.
- 12-15 GOT OFF
- 16 FAYETTEVILLE, N.C.

- 17 CHARLOTTE, N.C.
- 18 CLEMSON, S.C.
- 19 GOT OFF
- 20 JACKSON, MISS.
- 21-22 GOT OFF
- 23 ATLANTA, GA.
- 24 COLUMBIA, S.C.
- 25 GOT OFF
- 26 BOSTON, MASS.
- 27 HERSHEY, PA.
- 28-29 GOT OFF
- 30 INDIANAPOLIS, IND.

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- 3 GOT OFF

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- 8 FORT WAYNE
- 9-10 CHICAGO, ILL.
- 11 GOT OFF
- 12 LINCOLN, NEB.
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- 15 LAWRENCE, KAN.
- 16-19 GOT OFF
- 20-21 MIAMI, FLA.
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- 23-24 GOT OFF

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- 28 DALLAS, TEX.
- 29 HOUSTON, TEX.
- 30 GOT OFF

MAY

- 1 OKLAHOMA CITY, OKLA.
- 2 TULSA, OKLA.
- 3-4 GOT OFF
- 5 TUCSON, ARIZ.
- 6 SAN DIEGO, CAL.
- 7-10 GOT OFF
- 11 L.A. (INGLEWOOD), CAL.
- 12 SAN BERNARDINO, CAL.
- 13-14 GOT OFF
- 15 AMARILLO, TEX.
- 16 WICHITA, KAN.

JUNE

- 1-2 GOT OFF
- 3 NEW YORK CITY, N.Y.
- 4 GOT OFF
- 5 NASSAU (UNIONDALE), N.Y.
- 6 GOT OFF
- 7 PROVIDENCE, RI.
- 8 SCHOOLS OUT !!

- 17 GOT OFF
- 18-19 DENVER, COLO.
- 20-23 GOT OFF
- 24 PORTLAND, ORE.
- 25 SEATTLE, WASH.
- 26 VAN COUVER, B.C.
- 27-29 GOT OFF
- 30 MINNEAPOLIS, MINN.
- 31 MILWAUKEE, WIS.



Billboard's four-channel sound spotlight is coming in the August 4 issue.

Way back in 1971, Billboard published its first spotlight on four-channel sound. We knew then that quadrasonic sound would become the newest and most commercially accepted sound innovation on the market since stereo. That's why we've been spotlighting the four-channel sound boom every year since then. Four-channel sound is well on its way now. The systems are more sophisticated and are readily accepted on the consumer level as the ultimate in the home entertainment experience.

If you've been reading Billboard over the last two-year period, you know just about all there is to know on the burgeoning business of four-channel sound. Not because Billboard carries just one annual spotlight on the quadrasonic industry, but simply because Billboard covers the quadrasonic explosion each week — 52 weeks a year. In fact, we're the only "music" newsweekly with a complete Tape/Audio/Video Department devoted entirely to consumer electronics, and that includes four-channel sound.

And to top it off, we still publish an annual Four-Channel Sound Spotlight to recap the developments in producing quadrasonic product. This year, Billboard's August 4 issue again focuses on the industry with its annual Four-Channel Sound Special. You'll get a complete, up-to-date report on how far quadrasonic sound has advanced.

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Billboard's Top Album Picks

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Soul

• Continued from page 60

Best Cuts: "We Can Make It If We Try," "Let It Be Me," "Stay Away From Me."
Dealers: This family is catching on with the soul cloud and should draw customers as a result.

FUNKADELIC—Cosmic Slop, Westbound WB 2022 (Chess/Janus). Those soul weirdos, the alter egos of the reasonably straight Parliaments group, have another collection of psychedelia and social protest set to the most contemporary of War—"Shaft" instrumental backing. Let's hope they keep it up long enough for audiences to catch on to their very special blend of humor and musicianship.

Best cuts: "Nappy Dugout," "Trash a Go-Go," "Cosmic Slop."
Dealers: Remarkably bizarre cover art will draw humor-oriented customers and perhaps repel others.

UNDISPUTED TRUTH—Law of the Land, Gordy G 9631 (Motown). There are established titles and new ones in the format and the combination by this vocal group produces a well balanced diet. Norman Whitfield's dramatic touch as producer is evident all throughout (but how many times do we have to read his name on the jacket?), and that's a plus. The lead cut, which is out as a single, has the same kind of echoey, wavy trumpet solos as we heard on the Temptations "Plastic Man" single which Whitfield also produced and wrote. One song, "Mama I Gotta Brand New Thing (Don't Say No)" is a happy, positive statement, and the group swings it with a soulful conviction. It's like a flag waver to the black community.

Best cuts: "Law of the Land," "Mama I Gotta Brand New Thing (Don't Say No)," "Love and Happiness."
Dealers: stock in soul groups. This is music with conviction.

Jazz

CHUCK MANGIONE—Friends & Love, A Chuck Magione Concert, Mercury SRM 1-681. Mercury's one and only top jazz name has his first "greatest hits" type package herewith. This is a reshaping of the flugelhorn leader's concert in 1970 with Rochester Philharmonic which came out as a double package. Now we have four tunes from that concert and the tightening up of the LP lets it flow in an easy, relaxed manner. "Hill Where The Lord Hides" had some success last year and is a flowing, melodic work, easily enjoyed. The separation of instruments is exciting in stereo—and a reminder how effective two-channel can be. Mangione's ability to meld, blend and intersperse a core of jazz soloists with the symphony is one of the best examples of how the worlds of jazz and classical music can co-exist without looking foolish. The colors of the orchestra are given ample room to establish themselves with the listener and the jazz solos are zesty and refreshing.

Best cuts: "Hill," "Friends and Love Theme."
Dealers: this is fresh, contemporary jazz which touches on classical as well as modern improvisation.

LUIZ BONFA—Jakaranda, Ranwood R-8112. Not too much has been heard from

lately from the Brazilian-Latin school. Master guitarist Bonfa can change all that. This LP captures all the gentle beauty of South America, the changing tides and ebbing breezes, the lolling effects of chords and progressions all emerging from his 6 and 12 string acoustic guitar. Eumir Deodato arranged and conducted the orchestra which gives Bonfa the finest of support. There is much pop easy listening appeal to this album, for Bonfa is a gentle force in music. Ray Barretto and Airtio are a dynamic duo on Latin percussion, with Phil Bordner's flute and Sonny Boyer's tenor sax infusing spice.

Best cuts: "Apache Talk," "String Message," "Danse V" (an unusually gutsy guitar performance).
Dealers: stock in jazz and Latin. Bonfa is recognized for this bossa nova work.

SONNY STITT—12! Muse MR 5006. Veteran tenorman Stitt is currently appearing at the Newport Jazz Festivals on both coasts because he is a venerable player with stature in the business. He is also available on many disks. This newest effort with a small group, emphasizes the open blowing of the mainstream cats. Sonny plays alto and tenor here, assisted by Barry Harris on piano, Sam Jones on bass and Louis Hayes on drums. Stitt represents jazz which is strong and virile and full of blues energy. His musical inspirations are Charlie Parker, John Coltrane and Count Basie. This music is perfect for afternoon broadcasting.

Best cuts: "Blues at this Tempo," "Every Tub."
Dealers: Stitt is a bastion of fluid ideas and his playing is at the middle ground of expression. Which means it's easy to take.

Bubbling Under The HOT 100

- 101—BAD WEATHER, Supremes, Motown 1225
- 102—BRA, Cymand, Janus 215
- 103—FRIEND OF MINE, Bill Withers, Sussex 2571 (Buddah)
- 104—SMOKE, SMOKE, SMOKE, Commander Cody & His Lost Planet Airmen, Paramount 0216 (Famous)
- 105—MOONSHINE (Friend of Mine), John Kay, Dunhill 4351
- 106—BABY COME BACK HOME, Eddie Kendricks, Tamla 54236 (Motown)
- 107—BONGO ROCK, Incredible Bongo Band, Pride 1015 (MGM)
- 108—LORD, MR. FORD, Jerry Reed, RCA 74-0948

- 109—ROLAND THE ROADIE & GERTRUDE THE GROUPIE, Dr. Hook & the Medicine Show, Columbia 4-45878
- 110—LA. FREEWAY, Jerry Jeff Walker, MCA 40054
- 111—LOVIN' NATURALLY, Sandalwood, Bell 45348
- 112—YOU CAN CALL ME ROVER, Main Ingredient, RCA 74-0939
- 113—I WAS CHECKIN' OUT SHE WAS CHECKIN' IN, John Covay, Mercury 73385 (Phonogram)
- 114—GYPSY DAVY, Arlo Guthrie, Reprise 1158
- 115—SWEET HARMONY, Smokey Robinson, Tamla 54233 (Motown)
- 116—SUNSHINE, Mickey Newbury, Elektra 45853

- 117—GRAND HOTEL, Procol Harum, Chrysalis 2013 (Warner Brothers)
- 118—THE ANSWER (Should I Tie A Yellow Ribbon 'Round The Ole Oak Tree?), Connie Francis, GSF 6901
- 119—WOULDN'T I BE SOMEONE, Bee Gees, RSO 404 (Atlantic)
- 120—IT'S FOREVER, Ebonys, Philadelphia International 73529 (Columbia)
- 121—WATERGATE BLUES, Tom T. Hall, Mercury 73394 (Phonogram)
- 122—THEY SAY THE GIRLS ARE CRAZY, Invitations, Silver Blue 801 (Polydor)
- 123—ONE TIN SOLDIER, Coven, MGM 14308
- 124—COSMIC COWBOY, Nitty Gritty Dirt Band, United Artists 263
- 125—JIMMY LOVES MARY ANNE, Looking Glass, Epic 5-11001 (Columbia)

Bubbling Under The Top LP's

- 201—NILSSON, Sings Newman, RCA APO 1-0203
- 202—RAY CONNIFF, You Are The Sunshine of My Life, Columbia KC 32276
- 203—JOHN ENTWISTLE'S RIGOR MORTIS, Sets In, MCA/Track 321
- 204—JOAN BAEZ, Hits Greatest & Others, Vanguard VSD 79332
- 205—CYRIL ORNADEL & THE LONDON SYMPHONY ORCHESTRA, The Strauss Family, Polydor PD 2-300
- 206—PARTIRIDGE FAMILY, Crossward Puzzle, Bell 1122
- 207—EARL SCRUGGS, Dueling Banjos, Columbia C 32268

- 208—JOHN KAY, My Sporting Life, Dunhill DSX 50147
- 209—MICK COX BAND, Capitol ST 11175
- 210—MARSHALL TUCKER BAND, Capricorn CP 0012 (Warner Brothers)
- 211—JIMMY CLIFF/SOUNDTRACK, The Harder They Come, Mango SMAS 7400 (Capitol)
- 212—LARRY CORYELL, The Real Great Escape, Vanguard VSD 79379
- 213—COPPERHEAD, Columbia KC 32250
- 214—BOBBY WOMACK, The Facts of Live, United Artists UA LA043F

- 215—SOFT MACHINE, 6, Columbia KC 32260
- 216—SPEEDY KEEN, Previous Convictions, MCA 331
- 217—JOEL GRAY, LIVE, Columbia KC 32252
- 218—ROY WOOD'S WIZZARD, Wizzard's Brew, United Artists UA LA042 F
- 219—ROXY MUSIC, For Your Pleasure, Warner Brothers BS 2696
- 220—TYRONE DAVIS, Dakar, DK 76904 (Brunswick)
- 221—B.J. THOMAS, Songs, Paramount PAS 6052 (Famous)
- 222—BONNIE BRAMLETT, Sweet, Columbia KC 31786
- 223—ALBERT HAMMOND, The Free Electric Band, Epic KZ 32267 (Columbia)

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

ALBUQUERQUE: KRST-FM, Steve Suplin
ATLANTA: WRAS-FM, Drew Murray
BABYLON, N.Y.: WBAB-FM, John Vidaver
BALTIMORE: WKTK-FM, Barry Richards
CHICAGO: WBBM-FM, Jim Smith

DENVER: KZL-FM, Max Floyd
HARTFORD: WHCN-FM, Paul Payton
ITHACA: WVBR-FM, Ric Browde
MIAMI: WBUS-FM, Coz McTravler
PHILADELPHIA: WDAS-AM, Harvey Holliday

PROVIDENCE: WRBU-FM, Andy Ruthberg
ROCHESTER: WCMF-FM, Bernie Kimball
SACRAMENTO: KZAP-FM, Robert Williams
SAN FRANCISCO: KSN-FM, Bonnie Simmons
ST. LOUIS: KSHE-FM, Shelley Grafman

TALLAHASSEE: WGLF-FM, Daryl Stewart
TORONTO: CHUM-FM, Benij Karch
TUCSON: KWFM-FM, Allen Browning
UTICA, N.Y.: WOUR-FM, Tony Yoken & Steven Huntington
VALDOSTA, GA.: WVVS-FM, Bill Tullis

ARTHUR HURLEY & GOTTLIEB, "Arthur, Hurley, & Gottlieb, Columbia: WBUS-FM
BANG, "Bang Music," Capitol: KSHE-FM
BLACK FOOT SUE, "Nothing To Hide," Jan (Import): KSHE-FM
BLACK GRASS, "Black Grass," Shelter: WKTK-FM
BLACK SUGAR, "Black Sugar," Sono Radio: WVBR-FM
BONNIE BRAMLETT, "Sweet Bonnie Bramlett," Columbia: WOUR-FM, KSN-FM
JULIUS BROCKINGTON, "The United Chair," Perception: WRAS-FM
JOE BROUKAS, "Good-Bye Joe Drake," Sweet Fortune: WVVS-FM
JIMMY BUFFETT, "A White Sports Coat & A Pink Crustacean Dunhill: WVBR-FM, CHUM-FM
CASHMAN & WEST, "Moondog Serenade," Dunhill: WBAB-FM
CHICAGO, "VI" Columbia: WBBM-FM, WRAS-FM, KSHE-FM, WDAS-FM
CLEAN LIVING, "Meadowmuffin," Vanguard: WRAS-FM, WHCN-FM
COMMANDER CODY & HIS LOST PLANET AIRMEN, "Country Casanova," Paramount: WVBR-FM
NICK COX BAND, "Nick Cox Band," Capitol: KSN-FM, WKTK-FM, WBAB-FM
JOHN DENVER, "Farewell Andromeda," RCA: KLZ-FM
MANU DIBANGO, "Soul Makossa," Atlantic: WKTK-FM, WOUR-FM, WBAB-FM
JOHN ENTWISTLE, "Rigor Mortis Sets In," Track: WKTK-FM, WRAS-FM, KWFM-FM
JOHN FAHE, "Fare Forward Voyagers," Takoma: WRBU-FM
VIRGIL FOX, "Live At Carnegie Hall," RCA: WBUS-FM
FUNKADELIC, "Cosmic Slop," Westbound: WDAS-FM
GEORGIE, "Hope You Like It," MGM: WKTK-FM
GREEN SLADE, "Green Slade," Warner Bros.: KSME-FM
CLAIRE HAMILL, "October," Island: WRBU-FM, WCMF-FM
ALBERT HAMMOND, "The Free Electric Band," MUMS: WVVS-FM
GEORGE HARRISON, "Living In The Material World," Apple: KSAH-FM
KEEF HARTLEY, "Lancashire Hustler," Deram: WCMF-FM, WBUS-FM, KSN-FM, WBAB-FM, KWFM-FM, WGLF-FM, WVVS-FM, KZAP-FM
JIMMY HENDRICKS, "Jimmy Hendricks Soundtrack," Reprise: WHCN-F, WBAB-FM

DAN HICKS & HIS HOT LICKS, "Last Train To Hicksville, Blue Thumb: WVBR-FM
GARY HIGGINS, "Red Hash," Rufusmoon: WHCN-FM
NICK HOLMES, "Soulful Crooner," Just Sunshine: WHCN-FM, KRST-FM
JIM HORN, "Jim's Horns," Shelter: WVVS-FM
PAUL KANTNER, GRACE SLICK, & DAVID FREIBERG, "Baron Von Tollbooth & The Chrome Nun," Grunt: WOUR-FM, WBAB-FM
BILL KING, "Good-Bye Super Dad," Capitol (Canadian): CHUM-FM
CAROLE KING, "Fantasy," Ode: KWFM-FM, KLZ-FM, KSN-FM
FREDDIE KING, "Woman Across The River," Shelter: KWFM-FM, WVVS-FM, KSN-FM, WCMF-FM, WKTK-FM, WOUR-FM, WRAS-FM
DANNY KORTCHMAR, "Kootch," Warner Bros.: WBAB-FM
COUNTRY JOE McDONALD, "Paris Session," Vanguard: WOUR-FM, WHCN-FM, KZAP-FM
MEGAN McDONOUGH, "Keepsake," Wooden Nickel: WBUS-FM, WBBM-FM
ROGER McGUINN, "Roger McGuinn," Columbia: WCMF-FM, KRST-FM, KZAP-FM, KSHE-FM
MICHEL McMIGINNIS, "Rodeo Gypsies," 20th Century: KWFM-FM
MELISSA MANCHESTER, "Home To Myself," Bell: CHUM-FM
CURTISS MAYFIELD, "Back To The World," Curtom: WOUR-FM, KSN-FM
MUDDY WATERS, "Mud In Your Ear," Muse: WVVS-FM
MARTIN MULL, "And His Fabulous Furniture In Your Living Room," Capricorn: WKTK-FM, KZAP-FM, WRBU-FM
MARK MURPHY, "Bridging The Gap," Muse: WVVS-FM
NATIONAL LAMPOON, "Lemmings," Banana: KLZ-FM, WVVS-FM, WVBR-FM, WRAS-FM
WILLIE NELSON, "Shotgun Willie," Atlantic: WBAB-FM, WRAS-FM
NILSSON, "A Little Touch Of Schmilsson In The Night," RCA: WGLF-FM
KELLEE PATTERSON, "Maiden Voyage," Black Jazz: WGLF-FM
THE POINTER SISTERS, "The Pointer Sisters," Blue Thumb: WBUS-FM
JIM POST, "Rattlesnake," Fantasy: KWFM-FM
PUZZLE, "Puzzle," Motown: WBBM-FM
RARE BIRD, "Epic Forest," Polydor: CHUM-FM, WBUS-FM

RARE EARTH, "Ma," Rare Earth: WGLF-FM
JOHNNY RIVERS, "Blue Suede Shoes," United Artists: WGLF-FM, KWFM-FM
RICK ROBERTS, "Windmills," A & M: WVBR-FM
LEON RUSSELL, "Leon Live," Shelter: WRAS-FM, KSN-FM, WVVS-FM, WRBU-FM, WKTK-FM, WHCN-FM, WCMF-FM, WBUS-FM, KWFM-FM, WBBM-FM, KZAP-FM
BUFFY-SAINTE MARIE, "Quiet Places," Vanguard: WVBR-FM
CARLOS SANTANA & JOHN McLAUGHLIN, "Love, Devotion, & Surrender," Columbia: WCMF-FM, WBUS-FM, WRBU-FM, WVBR-FM, WOUR-FM, KWFM-FM, WHCN-FM, KZAP-FM, WDAS-FM
SAVOY BROWN, "Jack The Toad," Parrot: CHUM-FM, WBUS-FM
BEN SIDRAN, "Puttin' In Time On Planet Earth," Blue Thumb: WGLF-FM, KZAP-FM
RINA SINAKIN, "Make Music," Capitol: WCMF-FM
SLY & THE FAMILY STONE, "Fresh," Epic: KSN-FM, KLZ-FM, CHUM-FM, KZAP-FM, KRST-FM
SOUNDTRACK, "Let The Good Times Roll," Bell: WKTK-FM
SOUNDTRACK, "Shaft In Africa," ABC/Dunhill: WDAS-FM
SPIRIT OF ATLANTA, "The Burning Of Atlanta," Buddah: WGLF-FM
CAT STEVENS, "Foreigner," A & M: WHCN-FM
ROD STEWART, "Sing It Again," Mercury: WBUS-FM
SUPERFLY, "TNT," Buddah: WKTK-FM, WDAS-FM
TEN WHEEL-DRIVE, "TWD," Capitol: WCMF-FM
TEN YEARS AFTER, "Recorder Live," Columbia: CHUM-FM
TOWER OF POWER, "Tower Of Power," Warner Bros.: KSN-FM
JACK TRAYLOR & STEELWIND, "Child Of Nature," Grunt: WBUS-FM
MARSHALL TUCKER BAND, "Marshall Tucker Band," Capricorn: WOUR-FM
JOE WALSH, "The Smoker You Drink, The Player You Get," Dunhill: KLZ-FM, KRST-FM
GROVER WASHINGTON JR., "Soul Box," KUDU: WVVS-FM, KZAP-FM
WBCT, "Watergate Primer," Waterfall: WHCN-FM
TONY JOE WHITE, "Home Made Ice Cream," Warner Bros.: WRBU-FM, WBAB-FM
CHRIS YOULDEN, "Nowhere Road," London: KLZ-FM

Live & Let Die, Paul McCartney & Wings (Apple 1863)
Clouds, David Gates (Elektra 45857)
You Light Up My Life/Believe In Humanity, Carole King (Ode 86035 (A&M))
SEE TOP SINGLE PICKS REVIEWS, page 58

Records Industry Association of America seal of certification as "million seller" (Seal indicated by bullet.)

STAR PERFORMERS: "This Week" and "Last Week" stars are conveyed to show records that have the greatest increase in point values.

Main chart table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, Artist (Producer) Label, Number (Distributing Label). Includes entries like 'GIVE ME LOVE (Give Me Peace On Earth)', 'MY LOVE', 'WILL IT GO ROUND IN CIRCLES', etc.

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)

Index table listing song titles and their corresponding chart positions, such as 'And I Love You So (Mayday/Yahweh, BMI) 29', 'Brother's Gonna Work It Out (Jobete, ASCAP) 67', etc.

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.

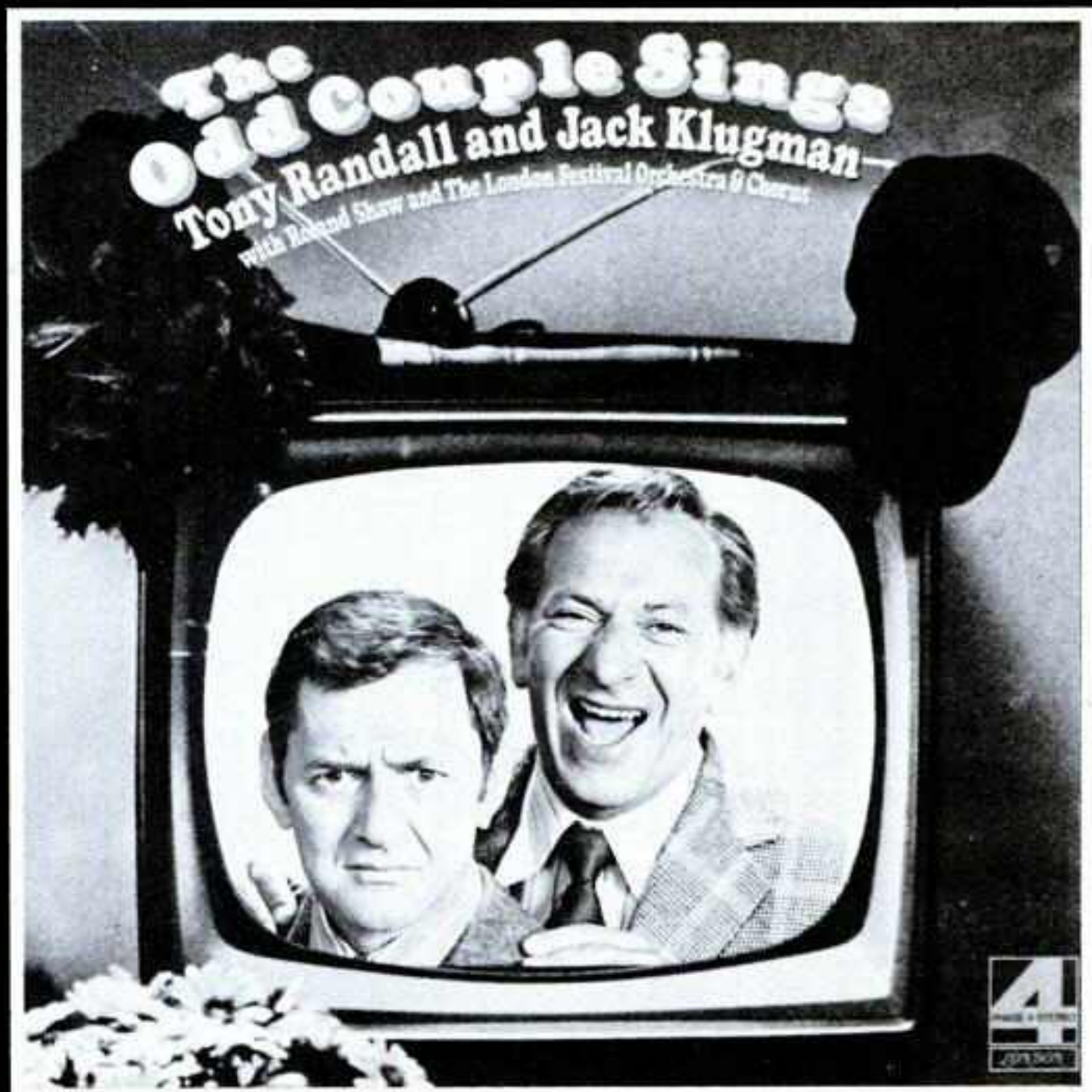


THE ODD COUPLE SINGS.

Yes, sings! Felix and Oscar—the world's most beloved couple—have just recorded an album of some of their favorite music. Songs they've been singing for years (in the shower etc.) Some of today's best known songs. And some songs that have been written especially for this auspicious event.

"The Odd Couple Sings" recorded in phase 4 stereo. It's so amazing that the Odd Couple themselves couldn't even believe it.

You gotta hear it.



Including: You're So Vain; When Banana Skins Are Falling (I'll Come Sliding Back To You); Applause. Applause; and The Odd Couple Opera.

**YOU SEE THEM ON TV.
NOW HEAR THEM ON LP.**



XPS 903

Billboard TOP LP's & TAPE

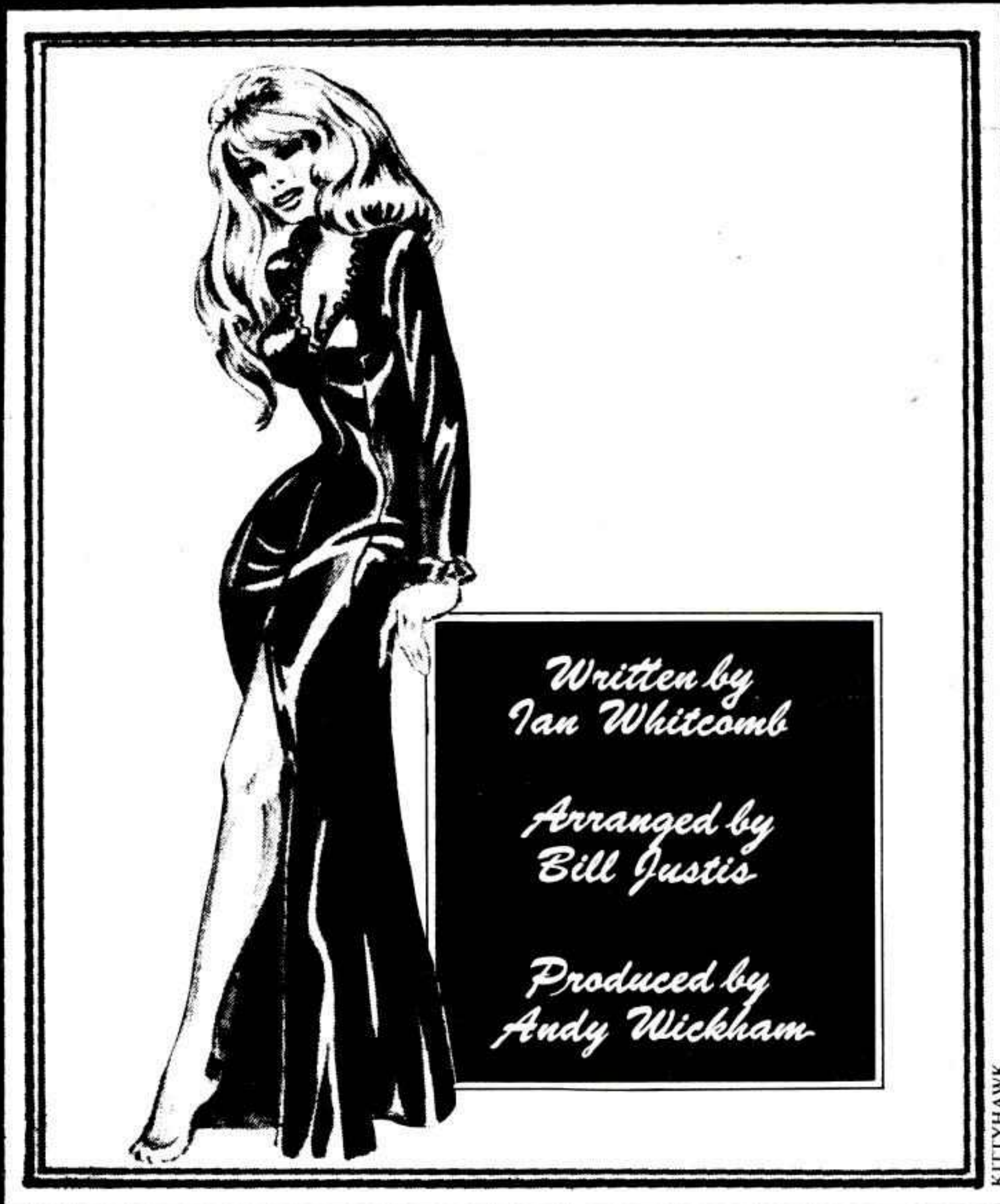
THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	SUGGESTED LIST PRICE				THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	SUGGESTED LIST PRICE				THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	SUGGESTED LIST PRICE					
				ALBUM	8 TRACK	CASSETTE	REEL TO REEL					ALBUM	8 TRACK	CASSETTE	REEL TO REEL					ALBUM	8 TRACK	CASSETTE	REEL TO REEL		
1	1	3	GEORGE HARRISON Living In The Material World Apple SMAS 3410	•	5.98	6.98	6.98	36	33	20	MANDRILL Composite Truth Polydor PD 5043	•	5.98	6.98	6.98	71	72	20	SLADE Slayed? Polydor PD 5524	•	5.98	6.98	6.98		
2	2	8	PAUL McCARTNEY & WINGS Red Rose Speedway Apple SMAL 3409	•	5.98	6.98	6.98	37	35	12	FOCUS 3 Sire SAS 3901 (Famous)	•	9.98	9.95	9.95	☆	82	5	SYLVIA Pillow Talk Vibration, VI 126 (All Platinum)	•	5.98	6.98	6.98		
3	4	6	PAUL SIMON There Goes Rhymin' Simon Columbia KC 32280	•	5.98	6.98	6.98	38	38	9	URIAH HEEP Live Mercury SRM 2-7503 (Phonogram)	•	7.98	9.95	9.95	73	69	44	SEALS & CROFTS Summer Breeze Warner Bros. BS 2629	•	5.98	6.97	6.97		
4	3	12	LED ZEPPELIN Houses of the Holy Atlantic SD 7255	•	5.98	6.97	6.97	☆	45	21	BILLY PRESTON Music Is My Life A&M SP 3516	•	5.98	6.98	6.98	74	71	37	AL GREEN I'm Still in Love With You Hi XSHL 32074 (London)	•	5.98	6.98	6.98		
5	7	16	PINK FLOYD The Dark Side of the Moon Harvest SMAS 11163 (Capitol)	•	5.98	6.98	6.98	☆	47	12	BLOODSTONE Natural High London XPS 620	•	5.98	6.98	6.98	75	66	32	DIANA ROSS/SOUNDTRACK Lady Sings the Blues Motown M 758 D	•	7.98	7.98	7.98		
6	5	12	BEATLES 1967-1970 Apple SKBO 3404	•	9.98	11.98	11.98	41	42	9	EAGLES Desperado Aoylum SD 5068 (Atlantic)	•	5.98	6.98	6.98	76	67	9	KING CRIMSON Larks' Tongues in Aspic Atlantic SD 7263	•	5.98	6.98	6.98		
☆	18	5	CARPENTERS Now & Then A&M SP 3519	•	5.98	6.98	6.98	☆	64	6	PERRY COMO And I Love You So RCA APL 1-0100	•	5.98	6.98	6.98	77	70	15	HUMBLE PIE Eat It A&M SP 3701	•	7.98	7.98	7.98		
8	8	11	DEEP PURPLE Made in Japan Warner Brothers ZWS 2701	•	9.98	9.97	12.95	43	36	17	TEMPTATIONS Masterpiece Gordy G 965 L (Motown)	•	5.98	6.98	6.98	78	77	34	LOGGINS & MESSINA Columbia KC 31748	•	5.98	6.98	6.98		
9	9	30	EDGAR WINTER GROUP They Only Come Out at Night Epic KE 31584 (Columbia)	•	5.98	6.98	6.98	44	37	15	DAWN featuring Tony Orlando Tuneweaving Bell B 1112	•	5.98	6.98	6.98	79	75	17	DOBE GRAY Drift Away Decca DL 7-5397 (MCA)	•	4.98	6.98	6.98		
10	10	7	AL GREEN Call Me Hi XSHL 32077 (London)	•	5.98	6.98	6.98	45	41	11	SHA NA NA The Golden Age of Rock N' Roll Kama Sutra KSBS 2073-2 (Buddah)	•	7.98			80	79	16	THREE DOG NIGHT Recorded Live In Concert— Around the World With Dunhill DSY 50138	•	9.96	9.95	9.95		
☆	14	14	DOOBIE BROTHERS The Captain & Me Warner Brothers BS 2694	•	5.98	6.97	6.97	8.95	46	50	10	DONALD BYRD Black Byrd Blue Note BN LA047 F (United Artists)	•	5.98	6.98		81	78	10	VICKI LAWRENCE The Night the Lights Went Out in Georgia Bell 1120	•	5.98	6.98		
12	6	11	SEALS & CROFTS Diamond Girl Warner Brothers BS 2699	•	5.98	6.97	6.97	8.95	☆	52	6	ROGER DALTRY Daltrey Track/MCA 328	•	5.98	6.98	6.98	82	74	29	LOU REED Transformer RCA LSP 4807	•	5.95	6.95	6.95	7.95
13	11	12	BEATLES 1962-1966 Apple SKBO 3403	•	9.98	11.98	11.98	48	44	33	WAR The World Is a Ghetto United Artists UAS 5652	•	5.98	6.98	6.98	7.95	83	81	16	JERRY LEE LEWIS The Session Mercury SRM 2-803 (Phonogram)	•	9.96	9.95	9.95	
14	15	7	ISAAC HAYES Live at the Sahara Tahoe Enterprise ENS 2-5005 (Columbia)	•	7.98	9.98	9.98	☆	68	4	EARTH, WIND & FIRE Head to the Sky Columbia KC 32194	•	5.98	6.98	6.98	84	83	30	HELEN REDDY I Am Woman Capitol ST 11068	•	5.98	6.98	6.98		
15	12	6	YES Yessongs Atlantic SD 3-100	•	11.98	12.97	12.97	50	48	17	GLADYS KNIGHT & THE PIPS Neither One Of Us Soul S 737 L (Motown)	•	5.98	6.98	6.98	85	87	7	SPOOKY TOOTH You Broke My Heart So I Busted Your Jaw A&M SP 4385	•	5.98	6.98	6.98		
16	13	10	J. GEILS BAND Bloodshot Atlantic SD 7260	•	5.98	6.98	6.98	51	46	17	NEW BIRTH Birth Day RCA LSP 4797	•	5.98	6.98	6.98	7.95	86	93	83	LED ZEPPELIN Atlantic SD 7208	•	5.98	6.98	6.98	
☆	43	2	CAROLE KING Fantasy Ode SP 77018 (A&M)	•	5.98	6.98	6.98	52	34	11	FACES Ooh La La Warner Brothers BS 2665	•	5.98	6.97	6.97	7.95	87	85	17	ALLMAN BROTHERS BAND Beginnings Atco SD 2-805	•	6.98			
18	16	11	BARRY WHITE I've Got So Much To Give 20th Century T-407	•	5.98	6.98	6.98	53	55	24	DEEP PURPLE Who Do We Think We Are! Warner Bros. BS 2678	•	5.98	6.97	6.97	7.95	☆	120	4	DAN HICKS & THE HOT LICKS Last Train to Hicksville Blue Thumb BTS 51 (Famous)	•	5.98	6.95	6.95	
19	19	14	BREAD The Best Of Elektra EKS 75056	•	5.98	6.97	6.97	7.95	54	39	14	DONOVAN Cosmic Wheels Epic KE 32156 (Columbia)	•	5.98	6.98	6.98	90	88	30	NEIL DIAMOND Hot August Night MCA 2-8000	•	9.98	10.98	10.98	11.95
20	17	8	DAVID BOWIE Aladdin Sane RCA LSP 4852	•	5.98	6.98	6.98	55	53	17	CRUSADERS The 2nd Crusade Blue Thumb BTS 7000 (Famous)	•	7.98	7.95	7.95	☆	107	7	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		
☆	28	57	DEEP PURPLE Machine Head Warner Bros. BS 2607	•	5.98	6.97	6.97	8.95	56	57	31	STEELY DAN Can't Buy a Thrill ABC ABCX 758	•	5.98	6.98	6.98	92	90	12	JEFFERSON AIRPLANE 30 Seconds Over Winterland Gruft BFL 1-0147 (RCA)	•	5.98	6.98	6.98	
22	20	16	ALICE COOPER Billion Dollar Babies Warner Brothers BS 2685	•	5.98	6.97	6.97	8.95	57	54	30	CARLY SIMON No Secrets Elektra EKS 75049	•	5.98	6.97	6.97	7.95	☆	105	6	WEATHER REPORT Sweetnighter Columbia KC 32210	•	5.98	6.98	6.98
23	22	21	ELTON JOHN Don't Shoot Me I'm Only the Piano Player MCA 2100	•	5.98	6.98	6.98	7.95	58	56	12	GODSPELL Soundtrack Bell 1118	•	5.98	6.98	6.98	94	91	15	LIZA MINNELLI The Singer Columbia KC 32149	•	5.98	6.98	6.98	
24	24	15	DR. JOHN In the Right Place Atco SD 7018	•	5.98	6.97	6.97	59	51	9	THE BLUE RIDGE RANGERS Fantasy 9415	•	5.98	6.98	6.98	☆	149	2	TEN YEARS AFTER Recorded Live Columbia AL 32290	•	7.98	9.98	9.98		
25	23	11	SPINNERS Atlantic SD 7256	•	5.98	6.97	6.97	60	49	12	JACKSON FIVE Skywriter Motown M 761 L	•	5.98	6.98	6.98	96	94	48	KENNY LOGGINS w/JIM MESSINA Sittin' In Columbia C 31044	•	5.98	6.98	6.98		
26	21	24	FOCUS Moving Waves Sire SAS 7401 (Famous)	•	5.98	6.98	6.98	61	58	10	ANNE MURRAY Danny's Song Capitol ST 11172	•	5.98	6.98	6.98	97	95	33	MOODY BLUES Seventh Sojourn Threshold THS 7 (London)	•	5.98	6.95	6.95		
27	25	13	JEFF BECK, TIM BOGERT & CARMINE APPICE Epic KE 32140 (Columbia)	•	5.98	6.98	6.98	62	62	11	ELECTRIC LIGHT ORCHESTRA II United Artists UA LA040-F	•	5.98	6.98	6.98	98	96	27	NITTY GRITTY DIRT BAND Will the Circle Be Unbroken United Artists UAS 9801	•	11.95	11.95	11.95	15.95	
28	29	33	STEVIE WONDER Talking Book Tamla T 319 L (Motown)	•	5.98	6.98	6.98	63	59	14	PROCOL HARUM Grand Hotel Chrysalis CHR 1037 (Warner Bros.)	•	5.98	6.97	6.97	8.95	99	103	5	QUINCY JONES You've Got It Bad Girl A&M SP 3041	•	5.98	6.98	6.98	
29	27	13	JOHNNY WINTER Still Alive & Well Columbia KC 32188	•	5.98	6.98	6.98	64	63	11	BILL WITHERS Live At Carnegie Hall Sussex SXBS 7025-2 (Buddah)	•	7.98			☆	—	1	SLY & THE FAMILY STONE Fresh Epic KE 32134 (Columbia)	•	5.98	6.98	6.98		
30	31	15	RICK WAKEMAN The Six Wives of Henry VIII A&M SP 4361	•	5.98			65	73	30	BETTE MIDLER The Divine Miss M Atlantic SD 7238	•	5.98	6.97	6.97	101	89	10	FLEETWOOD MAC Penguin Reprise MS 2138	•	5.98	6.98	6.98	7.95	
31	30	19	ELVIS PRESLEY Aloha From Hawaii Via Satellite RCA VPSX 6089	•	7.98	9.98	9.98	66	61	21	MAHAVISHNU ORCHESTRA Birds of Fire Columbia KC 31996	•	5.98	6.98	6.98	☆	151	2	NILSSON A Touch of Schmilsson In The Night RCA APLI-0097	•	5.98	6.98	6.98		
☆	40	4	CURTIS MAYFIELD Back to the World Curton CRS 8015 (Buddah)	•	5.98	6.95	6.95	6.95	☆	86	6	SHIRLEY BASSEY Never, Never, Never United Artists UA LA055 F	•	5.98	6.98	6.98	103	98	22	TRAFFIC Shoot Out at the Fantasy Factory Island SW 9323 (Capitol)	•	5.98	6.98	6.98	
33	26	8	STEPHEN STILLS & MANASSAS Down The Road Atlantic SD 7250	•	5.98	6.98	6.98	68	65	10	WISHBONE ASH Wishbone Four MCA 327	•	5.98	6.98	6.98	104	100	38	CAT STEVENS Catch Bull at Four A&M SP 4365	•	5.98	6.98	6.98		
34	32	50	CABARET Soundtrack ABC ABCD 752	•	6.98	7.95	7.95	☆	84	20	JIM CROCE Life & Times ABC ABCX 769	•	5.98	6.98	6.98	105	97	18	JAMES BROWN/SOUNDTRACK Black Caesar Polydor PD 6014	•	6.98	7.98	7.98		
☆	60	3	JOHN DENVER Farewell Andromeda RCA APLJ 0101	•	5.98	6.98	6.98	70	76	5	TOWER OF POWER Warner Brothers BS 2681	•	5.98	6.98	6.98	106	104	10	COLD BLOOD Thriller Reprise MS 2130	•	5.98	6.98	6.98	7.95	

Every care for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions.

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Debbie* Dawn

Lay your money down for the hottest touch in town!



Hands

RECORD NO. 7721



TOP LP's & TAPE

POSITION 107-200

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	ALBUM	8 TRACK	CASSETTE	REEL TO REEL
107	102	13	SKYLARK Capitol ST 11048	5.98	6.98	6.98	
108	101	10	ARLO GUTHRIE Last of the Brooklyn Cowboys Reprise MS 2142	5.98	6.98	6.98	8.95
109	118	117	CAROLE KING Tapestry Ode SP 77009 (A&M)	5.98	6.98	6.98	
110	108	9	A LITTLE NIGHT MUSIC Original Cast Columbia KS 32765	5.98	6.98	6.98	
111	92	9	MICHAEL JACKSON Music & Me Motown M 767 L	5.98	6.98	6.98	
112	110	7	QUICKSILVER Anthology Capitol SVB8 11165	6.98	9.98	9.98	
113	106	14	FOGHAT Bearsville BR 2136 (Warner Bros.)	5.98	6.97	6.97	7.95
114	113	19	OHIO PLAYERS Pleasure Westbound W 2017 (Chess/Janus)	5.94	6.98	6.98	
115	99	23	DELIVERANCE Soundtrack Warner Bros. BS 2683	5.98	6.97	6.97	7.95
116	109	8	MELANIE At Carnegie Hall Neighborhood NRS 49001 (Famous)	7.98	8.95	8.95	
117	115	34	STYLISTICS Round 2 Arco AV 11006	5.98	6.98	6.98	
118	122	3	TOM JONES The Body & Soul Of Parrot XPAS 71060 (London)	5.98	6.98	6.98	6.98
119	111	15	DONNY OSMOND Alone Together MGM Kolob SE 4886	5.98	6.95	6.95	
122	112	24	EUMIR DEODATO Prelude/Deodato CTI 6021	5.98	6.98	6.98	6.98
123	114	15	BYRDS Asylum SD 5058 (Atlantic)	5.98	6.97	6.97	
124	130	78	ROLLING STONES Hot Rocks, 1964-1971 London ZPS 606/7	9.98	11.98	11.98	
141	5	5	SERGIO MENDES & BRASIL '77 Love Music Bell 1119	5.98	6.95	6.95	6.95
126	131	6	CLINT HOLMES Playground In My Mind Epic KE 32269 (Columbia)	5.98	6.98		
127	129	7	INDEPENDENTS First Time We Met Wand WD 694 (Scepter)	4.98	6.98	6.98	
139	3	3	COMMANDER CODY & THE LOST PLANET AIRMEN Country Casanova Paramount PAS 6054 (Famous)	5.98	6.95		
144	3	3	RARE EARTH Ma Rare Earth R 546 L (Motown)	5.98	6.98	6.98	
130	135	5	WILLIE HUTCH/SOUNDTRACK The Mack Motown M 766 L	5.98	6.98	6.98	
131	128	82	MOODY BLUES Days of Future Passed Deam DES 18012 (London)	5.98	6.98	6.98	
132	137	9	MAIN INGREDIENT Afrodesiac RCA LSP 4834	5.98	6.98	6.98	
133	123	53	CHEECH & CHONG Big Bambu Ode SP 77014 (A&M)	5.98	6.98	6.98	
146	3	3	MIKE BLOOMFIELD, DR. JOHN, JOHN PAUL HAMMOND Trumvirate Columbia KC 32172	5.98	6.98	6.98	
135	124	31	CREEDENCE CLEARWATER REVIVAL Creedence Gold Fantasy 9418	5.98	6.95	6.95	
150	3	3	EDDIE KENDRICKS Tania T 327 L (Motown)	5.98	6.98	6.98	
137	117	8	FOUR TOPS Best Of Motown M 764 D	5.98	6.98	6.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	ALBUM	8 TRACK	CASSETTE	REEL TO REEL
138	121	33	DAVID BOWIE Space Oddity RCA LSP 4813	5.98	6.98	6.98	7.95
139	133	7	INTRUDERS Save the Children Gambie KZ 31991 (Columbia)	5.98	6.98	6.98	
140	147	45	DOOBIE BROTHERS Toulouse Street Warner Bros. BS 2634	5.98	6.97	6.97	7.95
180	2	2	JOE WALSH The Smoker You Drink The Player You Get Dunhill DSX 50140	5.98	6.95	6.95	
142	116	9	NICKY HOPKINS The Tin Man Was A Dreamer Columbia KC 32074	5.98	6.98	6.98	
143	138	7	JOAN BAEZ Where Are You Now, My Son? AMM SP 4390	5.98	6.98	6.98	
144	132	42	JOHN DENVER Rocky Mountain High RCA LSP 4731	5.98	6.98	6.98	7.95
186	2	2	DELLS Give Your Baby A Standing Ovation Cadet CA 50037 (Chess/Janus)	5.95	6.95	6.95	
146	125	13	SEIGEL-SHWALL BAND/SAN FRANCISCO SYMPHONY ORCHESTRA/ SEIJI OZAWA Symphonic Dances From "West Side Story" - Three Pieces for Blues Band and Orchestra Deutsche Grammophon 2530 309 (Polydor)	6.98			
147	119	10	MALO Evolution Warner Brothers BS 2702	5.98	6.98	6.98	7.95
169	3	3	NEW YORK CITY I'm Doing Fine Now Chelsea BCL1 0198 (RCA)	5.98	6.98	6.98	
149	134	88	FIDDLER ON THE ROOF Soundtrack United Artists UAS 10900	9.98	9.98	9.98	
150	142	31	AMERICA Homecoming Warner Bros. BS 2655	5.98	6.97	6.97	7.95
151	154	4	FRAMPTON'S CAMEL AMM SP 4389	5.98			
152	127	16	JO JO GUNNE Bite Down Hard Asylum SD 5065 (Atlantic)	5.98	6.97	6.97	
153	157	3	JERMAINE JACKSON Come Into My Life Motown M 775 L	5.98	6.98	6.98	
154	143	14	TODD RUNDGREN A Wizard, A True Star Bearsville BR 2133 (Warner Bros.)	5.98	6.97	6.97	10.95
155	159	4	GLEN CAMPBELL I Knew Jesus (Before He Was A Star) Capitol SW 11185	5.98	6.98	6.98	
156	126	8	SPINNERS Best Of Motown M 769 L	5.98	6.98	6.98	
157	155	23	BEACH BOYS Holland Brother/Reprise MS 2118	5.98	6.97	6.97	7.95
158	152	26	AL GREEN Green Is Blues Hi SHL 32055 (London)	5.98	6.98	6.98	
159	153	55	DAVID BOWIE The Rise & Fall of Ziggy Stardust & the Spiders From Mars RCA LSP 4702	5.98	6.95	6.95	
160	140	11	DAVE MASON Is Alive Blue Thumb BTS 54 (Famous)	5.98	6.95	6.95	
161	161	27	ROLLING STONES More Hot Rocks (Big Hits & Fazed Cookies) London ZPS 626/7	9.98	11.98	11.98	
162	156	16	BLACK OAK ARKANSAS Raunch N' Roll-Live A&O SD 7019	5.98	6.97	6.97	
179	2	2	PAUL KANTNER, GRACE SLICK & DAVID FREIBERG Baron Von Tollbooth & the Chrome Nun Grant BFL1 0148 (RCA)	5.98	6.98	6.98	
164	162	43	O'JAYS Back Stabbers Philadelphia International KZ 31712 (Columbia)	5.98	6.98	6.98	
166	145	9	JUD STRUNK Daisy A Day MGM SE 4898	5.98			
168	164	31	DR. HOOK & THE MEDICINE SHOW Sloppy Seconds Columbia KC 31622	5.98	6.98	6.98	
168	164	31	FOCUS In & Out Of Sire SAS 7404 (Famous)	5.98	6.98	6.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	ALBUM	8 TRACK	CASSETTE	REEL TO REEL
170	168	45	CURTIS MAYFIELD/SOUNDTRACK Superfly Curton CRS 8014 ST (Buddah)	5.98	6.95	6.95	
171	178	4	JUDY GARLAND & LIZA MINNELLI "Live" at the London Palladium Capitol ST 11191	5.98			
190	2	2	JOHNNY MATHIS Killing Me Softly With Her Song Columbia KC 32258	5.98	6.98	6.98	
190	2	2	THE POINTER SISTERS Blue Thumb 48 (Famous)	5.98			
174	171	55	ELTON JOHN Honky Chateau Uni 93135 (MCA)	5.98	6.98	6.98	6.95
191	3	3	AFRIQUE Soul Makossa Mainstream MRL 7267	5.98	6.95	6.95	
189	2	2	VIKKI CARR Ms. America Columbia AL 32251	5.98	6.98	6.98	
177	184	3	HERBIE MANN Hold On I'm Comin' Atlantic SD 1632	5.98	6.98	6.98	
193	2	2	NATIONAL LAMPOON Lemmings Banana/Blue Thumb BTS 6006 (Famous)	6.98			
181	148	10	THE CECIL HOLMES SOULFUL SOUNDS The Black Motion Picture Experience Buddah BOS 5129	5.98	6.95	6.95	
182	177	6	MARK-ALMOND Best Of Blue Thumb BTS 50 (Famous)	5.98	6.95	6.95	
183	158	11	MAC DAVIS Columbia KC 32206	5.98	6.98	6.98	
184	172	5	LEE MICHAELS Nice Day For Something Columbia KC 32275	5.98	6.98	6.98	
185	175	13	JOHNNY RODRIGUEZ Introducing Mercury SR 61378 (Phonogram)	4.98	6.95	6.95	
186	1	1	MORT SAHL Sing A Song Of Watergate GNP Descendo GNPS-2070	5.98	6.98	6.98	
187	176	5	HERBIE HANCOCK Sextant Columbia KC 32212	5.98	6.98	6.98	
188	1	1	HUBERT LAWS Carnegie Hall CTI 6025	5.98	6.98	6.98	
189	194	4	SONS OF CHAMPLIN Welcome to the Dance Columbia KC 32341	5.98	6.98		
190	195	3	BILL COSBY Fat Albert MCA 333	5.98	6.98	6.98	
191	1	1	CYMANDE 2ND Time Around Janus JLS 3064	5.98	6.98	6.98	
192	192	10	T. REX Tanx Reprise MS 2132	5.98	6.98	6.98	7.95
193	1	1	MANU DIBANGO Soul Makossa Atlantic SD 7267	5.98	6.97	6.97	
194	181	4	TOM T. HALL Rhymers & Other Five & Dimers Mercury SRM 1 668 (Phonogram)	5.98	6.95	6.95	
195	199	2	MELISSA MANCHESTER Home to Myself Bell 1123	5.98	6.98	6.98	
196	197	2	MANFRED MANN'S EARTH BAND Get Your Rocks Off Polydor PD 5050	5.98	6.98	6.98	
197	183	7	JOSE FELICIANO Compartments RCA APD 1 0141	5.98	6.98	6.98	
198	185	4	RICHIE HAVENS Portfolio Stormy Forest SFS 6013 (MGM)	6.98	7.95	7.95	
199	200	2	LETTERMEN Alive Again - Naturally Capitol SW 1183	5.98	6.98	6.98	
200	198	5	MERLE SAUNDERS Fire Up Fantasy 9421	5.98	6.98	6.98	

TOP LP's & TAPE

A-Z (LISTED BY ARTISTS)

Afrique	175
Allman Brothers Band	87
America	150
Joan Baez	143
Shirley Bassey	67
Beach Boys	157
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Beck, Bogert & Appice	27
Black Oak Arkansas	162
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Cheech & Chong	133
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Commander Cody & Lost Planet Airmen	128
Perry Como	42
Alice Cooper	22
Bill Cosby	190
Creedence Clearwater Revival	135
Jim Croce	69
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Cymande	191
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Neil Diamond	90
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Jose Feliciano	197
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Peter Frampton	151
Judy Garland & Liza Minnelli	171
J. Geils Band	16
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Al Green	158, 74, 10
Arlo Guthrie	108
Tom T. Hall	194

Herbie Hancock	187
George Harrison	1
Richie Havens	198
Isaac Hayes	14
Dan Hicks	89
Cecil Holmes	181
Clint Holmes	126
Nicky Hopkins	142
Humble Pie	77
Independents	127
Intruders	139
Jackson Five	60
Jermaine Jackson	153
Michael Jackson	111
Jefferson Airplane	92
Elton John	174, 23
Jo Jo Gunne	152
Quincy Jones	99
Tom Jones	118
Scott Joplin	91
Paul Kantner, Grace Slick	163
Eddie Kendricks	136
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Gladys Knight & The Pips	50
Vicki Lawrence	81
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Led Zepplin	4, 86
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Jerry Lee Lewis	83
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Melissa Manchester	195
Manfred Mann	196
Herbie Mann	177
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Dave Mason	160
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Mark/Almond	182
Johnny Mathis	172
Curtis Mayfield	32
Melanie	116
Sergio Mendes & Brazil '77	125
Lee Michaels	184
Bette Midler	65
Liza Minnelli	94
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Anne Murray	61
National Lampoon	178
New Birth	51
New York City	148
Nilsos	102
Nitty Gritty Dirt Band	98
Ohio Players	114
O'Jays	164
Donny Osmond	119
Pink Floyd	5
Pointer Sisters	173
Elvis Presley	31
Billy Preston	39
Procol Harum	63

Quicksilver	112
Rare Earth	129
Helen Reddy	84
Lou Reed	82
Charlie Rich	121
Johnny Rodriguez	185
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Todd Rundgren	154
Mort Sahl	182
Merle Saunders	200
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Siegal-Schwab Band	146
Carly Simon	57
Paul Simon	3
Skylark	107
Slade	71
Sly & The Family Stone	100
Sons of Champlin	189

Superfly	170
Spooky Tooth	85

GRAND FUNK

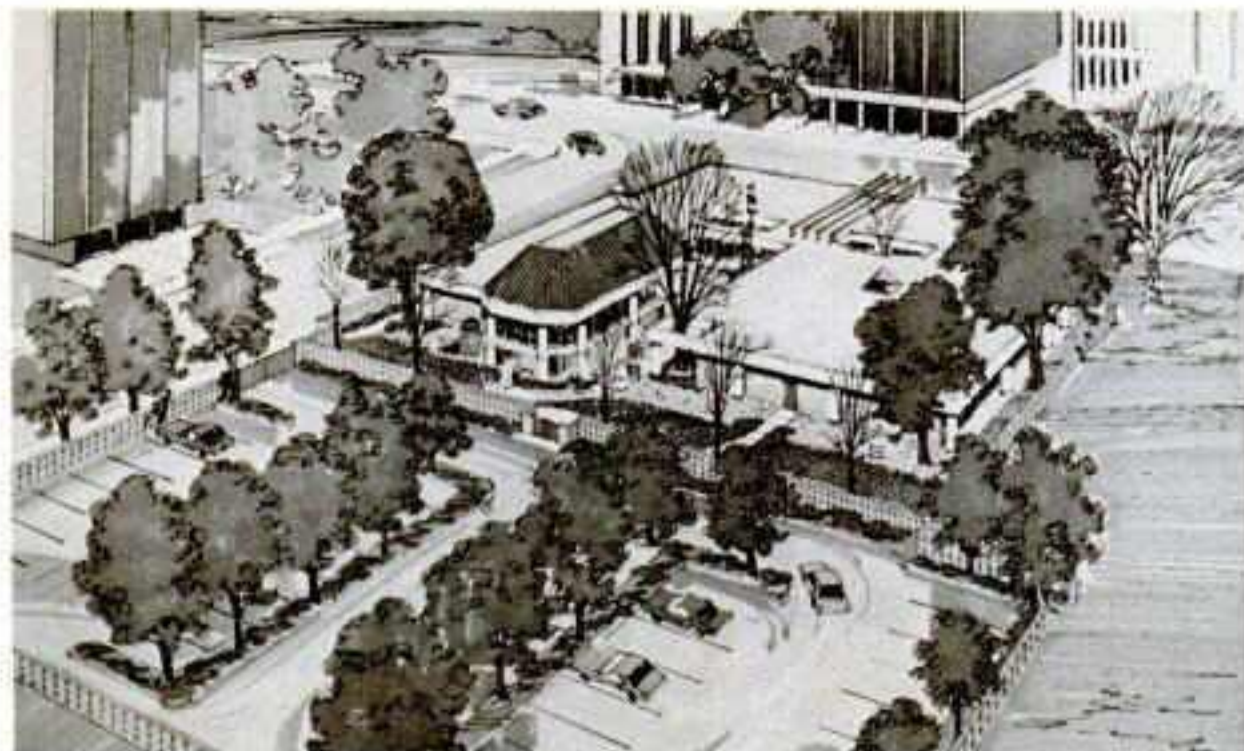
We're An American Band



3660

**a new single that's already gold
from their next gold album
on Capitol.**

Inside Track



THIS is the artist's rendering of the expanded BMI offices in Nashville, triple the size of the existing facility. Completion is expected in early 1974.

5-4 Supreme Court OK's State Piracy Laws

• Continued from page 1

sional limiting of copyright duration in federal law. (Billboard, Dec 16 and Dec. 23, 1972).

The Burger opinion was strongly partisan to states' rights to legislate copyright protection in cases where federal law leaves unprotected an area like the recordings made previous to Feb. 15, 1972. The economic loss to the industry was frankly a factor: "The California statutory scheme evidences a legislative policy to prohibit tape and record piracy ... that may adversely affect the continued production of new recordings, a large industry in California." In a similar situation, the majority opinion notes, a 1912 Congress gave federal copyright protection to motion pictures because of the extremely valuable property rights involved.

Dissenters' Comments

Dissenting opinions of Justice John Douglas and Thurgood Marshall, joined by Justices William Brennan and Harry Blackmun, bore down hard on the "unlimited" and perpetual copyright the state antipiracy law grants to recordings. The minority said that although piracy is "distasteful," the constitution makes federal law pre-emptive in copyright, to provide a uniform system of protection. Also, federal law was to promote science and the arts "by reserving for limited times" the exclusive rights of authors and inventors.

Dissent argued that congressional silence on categories of patent or copyright (such as record copyright

before 1972) was deliberate. By leaving certain classes or items unlisted in the federal law, congress meant them to be freely used by the public. The principle was affirmed in the 1964 Sears and Comco cases, where the court struck down an attempt to protect unpatented pole lamps under a state law against unfair competition.

One of the biggest questions concerning protection of older, non-copyrighted records, was left untouched by the majority opinion. The opinion did not answer the unlicensed tape duplicator's claim that it is legal to copy the older records under federal law, by complying with Section 101(2) requirements of notice and mechanical royalty to be given the composers of the copyrighted music on the record.

Justice Burger's opinion touches on this freedom-to-copy aspect only obliquely, and somewhat inconclusively. It states that antipiracy laws like California's do not impinge on the rights of other states, because citizens of states without antipiracy laws "remain free to copy within their borders." Rather surprisingly, he adds that individuals who wish to buy a copy of a pre-Feb. 15, 1972 recording protected in their own state "will be able to buy unauthorized copies in other states where no protection exists."

This very aspect of crossing-the-border with tapes or records subject to piracy penalty in one state, but not in the other, was condemned in the Douglas and Marshall dissents. They cited it (in a quotation from Jude Learned Hand) as another reason why federal law must prevail to give copyright protection national consistency.

The majority opinion also defended the state antipiracy law because it does not hamper creativity in any way. It leaves petitioners free to record the same music, "even using the same artists as the original," so there is no restraint "on the use of an idea or concept."

Meanwhile, back in California, unauthorized tape duplicators Donald Goldstein, Ruth and Donald Koven, who traded as Mobile Stereo, remain convicted of violation of the state statute. Section 645b of the California criminal code makes the copying of recordings without the permission of the original owner a misdemeanor. The duplicators pleaded nolo contendere, and their Los Angeles attorney, Arthur Leeds, exhausted all recourse at state level. Leeds won a Supreme Court review by petition for certiorari in 1971, argued the case in December 1972, and has lost the decision—but he did win agreement from four of the nine justices that the California antipiracy law was invalid.

Braille passage on the back cover of Paul McCartney's "Red Rose Speedway" reads "We love you Stevie"—tribute to Motown's Stevie Wonder. ... Another black performer moves into soundtrack action—Joe Simon wrote, arranged, produced and recorded the theme from black action film, "Cleopatra Jones." The single will be packaged in a special sleeve tying in with the film which opens in July. ... Cecil Steen, North Eastern record distribution veteran, is operating a health and tennis club with restaurant complex near Tewksbury, Mass. ... WNEW-FM disk jockey Dave Herman's listener poll (three albums to take on a desert island) had the Beatles first, followed by the Allman Brothers Band, Rolling Stones, Grateful Dead and Moody Blues. ... New York's Rainbow Room's New Orleans food and jazz month has jazz expert Jack Bradley playing rare tapes from Louis Armstrong's own collection on Monday (25). ... Billy Eckstine was presented a scroll by ASCAP for his contributions to the music world on his 35th anniversary in the business.

Charles Fox and Norman Gimbel have completed production on Lori Lieberman's second Capitol album for July release. ... Roy Clark sent more than 100 "thank you" six and a half gallons cans of popcorn as gifts to employees at the Frontier Hotel, Las Vegas after his engagement there. ... Producer Norman Bergen and wife Cecelia have a son Jon Edward, born June 8. ... KMET-FM, Metromedia progressive rocker in Los Angeles hosted 500 listeners to Catalina Island with a mariachi band aboard their "Last Great Boat Ride." ... Simon Stokes and his Black Whip Thrill Band lunched with Hollywood porno publishers. ... Murray the K hosted the opened concert of the Shaefer Music Festival in New York's Central Park, featuring Bill Cosby and Little Anthony and the Imperials. Cosby stated that it would be his only New York appearance this year and he would play the Festival last year. ... Fastest selling concert in this year's Newport Jazz Festival—New York was the Benny Goodman Reunion concert, now completely sold out.

Jerry Leiber and Mike Stoller to produce the next Flash Cadillac and the Continental Kids album in New York next month. ... Richie Havens departed June 19 on an eight city tour to promote his new "Portfolio" package on his Stormy Forrest-MGM label. The album includes 10 original lithographs drawn by Havens who will stop off in New York, Philadelphia, Washington/Baltimore, Boston, Cleveland, Detroit and Chicago. ... Columbia's

Bruce Lundvall taking personal interest in collection of W.C. Fields' tapes recently made available for LP release. ... London Records West Coast promotion chief, Mel Turoff and wife Nancy have sold their Laurel Canyon home and moved on to their yacht in a Los Angeles marina. ... Ralph Story, one time CBS network disk jockey and now host of the daily ABC-TV show, "The A.K. Show" on Channel 7, Los Angeles, features news from Billboard every Tuesday morning on his show. ... Singer Bob Anderson opened at the Nugget in Reno with Nancy Sinatra, will guest in July with Mike Douglas and discuss recording with Stax Records. ... Bee Gee Barry Gibb, not brother Maurice, who is expecting an offspring. ... Jerry Garcia, leader of the Grateful Dead was indicted in Mount Holly, N.J. and charged with possession. He did not appear before the jury and his \$2000 bail was continued. The indictment was a result of a State Police search of his auto in March this year.

Label status of Electric Light Orchestra and Roy Wood's Wizzard confusing disk jockies in major cities as ELO continues current tour. ... Paramount will release a Billie Holiday album, "Songs and Conversations," which features songs and conversation with accompanist, pianist Jinny Rowles, recorded just before her death. Paramount will offer pre-release copies at the Jazz Adventures return to St. Regis Hotel, Friday noon (29). ... Glen Campbell returned to the U.K. to begin taping two television specials with Burt Reynolds and Sonny and Cher as his guests. The shows will be screen in the U.S. ... Dawn's "Tie A Yellow Ribbon" a hit in Malaysia, Singapore, Australia, Holland, Hong Kong, Belgium and the U.K. ... Led Zeppelin fans will sit on the grass for the first time when the U.K. rock group plays in Pittsburgh's Three Rivers Stadium, July 24. The stadium has allowed 6000 tickets for seats on the grass. ... Gospel disk jockies around the country prodded Nina Simone into making her first gospel album, "Gospel According To Nina Simone" for Stroud Records. ... On his current U.S. tour Maynard Ferguson is featuring his superbone—a combination valve and slide trombone made for the trumpet player by Holton. ... Film score to "Slaughter's Big Rip Off" a black action film is written by James Brown, the artists second film soundtrack. His first was "Black Caesar." The "Slaughter" album will be shipped next week by Polydor—the film score is Roy Ayers who did the soundtrack to "Coffy."

Test Case Dismissed; Convict L.I. Pirate

NEW YORK—In two separate piracy actions, a Federal District Court judge has dismissed a suit challenging the constitutionality of the Tennessee Tape Piracy Act of 1971; and Edward B. Smith, owner of Broadway Tapes and Records, Hicksville, N.Y., has been convicted of selling pirated 8-track cartridge tapes.

The Tennessee suit, brought by Charles A. Schafer and Custom Recording Co., Inc., of North Augusta, S.C., of which Schafer is president, had followed Schafer's arrest after he and an associate were indicted by a Davidson County Grand Jury on charges of illegal distribution and wholesaling of pirated

tapes. U.S. District Court Judge L. Clure Morton ruled against Schafer and Custom, stating that it would be improper to enjoin a pending state proceeding and that plaintiffs do not have standing to raise issues relating to seizure and deprivation of property under the Tennessee statute. A similar suit brought by Custom, in March of this year, was also dismissed by Morton.

Smith, found guilty under Section 561 of New York State's General Business Law, was tried in the First District Court of Nassau County, N.Y., faces sentencing July 18. Judge William Gitelman presided in the case.

'Tin Soldier' Marches On

LOS ANGELES—Certain additional facts have become known in the complex dual label situation on Coven's "One Tin Soldier," a hit record for the second time (Billboard, June 23).

Coven is no longer under contract to MGM, which re-released their single and is coming up with a "One Tin Soldier" album. The group, with its manager, Michael Ochs, is actively exploring deals with other labels.

The MGM "One Tin Soldier" and other Coven material was cut approximately a year ago. The group was then managed by Tom Laughlin, producer-star of "Billy Jack," which used Coven singing "One Tin Soldier" as title theme. Laughlin's Sunshine Snake production company apparently still has a piece of the MGM Coven royalties, aside from outright ownership of "Billy Jack" soundtrack rights which he got back from Warner as part of a lawsuit settlement.

Ochs says he campaigned actively for several weeks to get MGM to reissue it after KHJ-AM, dominant Southern California top 40 station, began playlisting it as an oldie with the astonishing success of "Billy Jack" saturation re-release in this market.

Moody's Re-Mix

NEW YORK—The Moody Blues have remixed their six most recent albums in quadrasonic tape for release by Ampex. "Seventh Sojourn," their latest album, is first to be released with the five others to follow, according to producer Tony Clarke.



TONY ORLANDO, lead singer of Bell Records group Dawn, is surrounded by winners of the Tony Orlando Look-Alike Contest, that culminated in a gala evening for the men and their dates during Dawn's recent engagement at the Copacabana. Bell Records' executive vice president Irv Biegel, lower right, is joined by winners, left to right, Dan Patrisso, Will Willis, Orlando, John Fanelli and Mike Betrano. All are college students from New York and New Jersey.

Carpenters' Gold

NEW YORK—The Carpenters have struck double gold with two of their current recordings. The brother and sister duo's A&M album, "Now and Then," together with the single taken from the album, "Sing," have each been certified gold by the RIAA.

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