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TAPE/AUDIO/VIDEO PAGE 31
HOT 100 PAGE 76
TOP LP'S PAGES 78, 80

Bell Swings In Singles In England

By BRIAN MULLIGAN
Staff Member, Music Week

LONDON—Bell Records, riding a singles sales crest in the U.K., emerged as the new challenger to EMI as the leading singles company in the British Market Research Bureau's April-June survey of sales.

Two Bell hits during the quarter, Gary Glitter's "Hello, I'm Back Again" and Dawn's "Tie a Yellow Ribbon" were listed by BMRB as

(Continued on page 66)

The Quadrasonic Scene:
A Progress Report
On Pages 33-55

WEA Group's 'Q' Sampler

By CLAUDE HALL

LOS ANGELES—The WEA Group of labels is teaming up on a quadrasonic sampler album that will feature nine artists from the Warner Bros., Elektra and Atlantic labels. Jac Holzman, president of Elektra Records and head of the groups' quadrasonic committee, said that the pressing of the sampler will be massive... "as many as the public wants—a lot."

Keitz Holzman of Elektra and Mark Myerson of Atlantic are cur-

(Continued on page 6)

RIAA Launching Hefty Business Practices' Action

LOS ANGELES—The Recording Industry Association of America, through its board meeting here Saturday (21), adopted a comprehensive action program to insure legal and moral principles industry-wide, strongly condemned payola and drug abuse and urged Congress to enact stronger legislation against payola.

The RIAA program (see complete text on page 8) included intracompany investigation for illegal prac-

(Continued on page 8)

EDITORIAL

A Strong Step Forward

We commend the Recording Industry Association of America for setting forth its "Action Program," thus assuring all that this industry will continue its vigilance against payola and other illicit practices.

We commend RIAA for calling on Congress to pass stiffer laws against payola, and we endorse this position.

We further commend RIAA in its call for establishing standards in the compilation of industry press charts, and for isolating those charts from the pressures of advertisers.

More than a decade ago, Billboard called on the industry to establish a system of charting records that could be auditable. (The complete text of the publisher's signed statement urging auditable charts as it appeared in the April 20, 1963 issue is reprinted on p. 8.)

Billboard's chart methodology and its regular weekly compilations have always been open to industry analysis. These charts ARE auditable.

As a service to the industry, in compliance with RIAA's recommendation, Billboard will share in the expense of an industrywide chart system conducted under the auspices of the RIAA.

WEA 'Q' Disks to Activate Other Acts & Labels: Jac

EDITOR'S NOTE: This is an in-depth interview with Jac Holzman, president of Elektra Records and one of the most forward and aggressive spokesmen of quadrasonic as a state of the art. The interview was conducted by Lee Zhitto, editor-in-chief, and Claude Hall, associate news editor.

HALL: I understand that there have been some problems with artists in regards to quadrasonic records...

HOLZMAN: There has been some resistance on the part of some artists to put their product in quadrasonic. Many reasons, I suppose:

- They don't want to be guinea pigs in what is still a new art form.
- They don't know yet what quadrasonic is all about.
- They feel that their particular kind of music won't be as strong when it's spread out.
- A couple of artists felt they didn't want to bear the expense of

(Continued on page 12)

Policy Step-Up Vs. Porno Phono

By EARL PAIGE

CHICAGO—The recent Supreme Court decision that individual communities should judge pornographic content has the effect of placing more censorship burden on the jukebox programmer. The problem of censorship vs. profit becomes acute when big name artists who have been big sellers come out with suggestive material, like the new Conway Twitty, "You've Never Been This Far Before." The lyrics have been rated by programmers as "a little suggestive" to "very suggestive," but because of the artist and air play, they are placing the record

(Continued on page 27)

U.K. Tape Assn. Makes 'Comeback'; 6 Majors Ink

By DAVID LEWIS
Staff Member, Music Week

LONDON—Six major record companies have joined the once-shunned British Tape Industry Association. And more record companies are expected to follow. They now feel they have the go-ahead to join the tape association after having spent two years in the cold following a dispute between the BTIA and the British Phonographic Industry.

(Continued on page 66)

Brockway Cites Court Rule; Cautions Labels

By ROBERT SOBEL

NEW YORK—Robert Brockway, Polygram president, has issued a policy statement to the four Polygram companies calling for the use of caution regarding lyrics "whose language or thrust make them open to question."

Brockway stated in a memorandum to Chappell Music, MGM Records, Polydor Records and Phonogram/Mercury, that "the recent Supreme Court pornography decision affects the film community most immediately. It would be a mistake to assume that certain records will not also be affected."

He said too that "it has not been the practice of Polygram companies to produce material of this kind. If the recent High Court action means what it appears to, record companies should be more on guard than ever against lyrics whose language or thrust makes them open to question." Brockway said that he believes that the decision was almost ignored by the record industry in the favorable reaction to the Supreme

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For Details of
Col/Epic/Col Custom
Labels Convention
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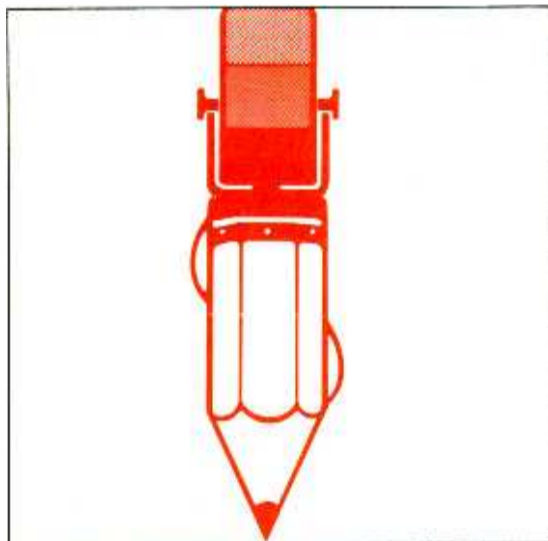
Industry Backs 6-Point Disk Quality Control

By EARL PAIGE

CHICAGO—The Billboard Jukebox Programming Conference quality control push is drawing unprecedented support. Specific recommendations for limiting defective singles hashed out in a subcommittee meeting here will now be studied by the top home hardware group—the 8.2 standards committee of Electronic Industries Association (EIA).

A six-point proposal for additions to the Recording Industry Association

(Continued on page 12)



Registrations are pouring in from all parts of the world for the world's major radio programming educational meeting. See pages 24-25 for details. (Advertisement)



B-A-A-A-N-G. A red hot single has just shot into the American market. "RUBBER BULLETS." BY 10 C.C. It was #1 on the Music Week, Melody Maker, Disc, and New Musical Express charts in the U.K. Bill Gavin says "After a third listen I began to understand why this is Britain's number 1 best selling single." (The Gavin Report, 7/6/73). Try it once, twice—or even three times for yourself. That's "RUBBER BULLETS." BY 10 C.C. On UK Records, distributed by London Records. (Advertisement)

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LA's DA and Sheriff Slate Payola Probe

By ELIOT TIEGEL

LOS ANGELES—Los Angeles District Attorney Joseph Busch and Los Angeles County Sheriff Peter Pitchess announced Friday (27) a joint investigative effort into allegations of payola activities within the county.

Investigators from both organizations will cooperate in the gathering of data about wrongdoings within the record and radio industries.

The DA's investigators working on the project are from the one-year-old special Narcotics and Dangerous Drugs section headed by deputy district attorney Ronald H. Carroll which began its own independent investigation into alleged passing of hard drugs within the two industries two weeks ago (Billboard, July 21).

The investigators from the sheriff's department are from that organization's narcotics branch.

A spokesman for the district attorney's office says there is nothing un-

usual about the two organizations working together on a narcotics investigation.

The investigation begins "effective immediately." Several weeks ago the sheriff's department had chosen to stay out of the way of federal probes conducting investigations into drugola in this part of the country, while still beginning to follow up leads about local trafficking of hard drugs between record and radio personnel (Billboard, June 30).

This combined local effort is the first payola probe running concurrently with other investigations around the country.

In Newark, the federal grand jury investigating payola on a national scale, plans subpoenaing Los Angeles personnel and has already called Robert Price, a concert promoter.

(Continued on page 82)

Wynshaw and Rubino Sued By CBS in Fraud Charge

NEW YORK—The CBS Group has brought suit in New York Supreme Court against former employees David Wynshaw and Anthony Rubino, in an effort to recover an alleged \$300,000 from the defendants which CBS claims was fraudulently diverted to defendants' personal use over a three-year period from 1970 to 1973.

The suit, filed by Cravath, Swaine & Moore, attorneys for plaintiffs, is part of continuing litigation being brought by the CBS Group against a number of former employees in a

series of charges involving misappropriation of company's funds.

The latest suit claims that Wynshaw, who had been employed by CBS since 1960 in various marketing and promotional activities; and Rubino, former director of marketing administration and budget controller for CBS Records, knowingly, and intentionally submitted false, fraudulent and misleading invoices, bills and statements purported to represent legitimate business expenses, and divert the proceeds to

(Continued on page 82)

1-Stop's Daily New LP List To Accounts Ups Sales 50%

By NAT FREEDLAND

LOS ANGELES—Michael Pinto's Sound Music Sales one-stop here has raised by 50 percent the sales of peripheral new releases on the 550 labels he carries, since issuing to his clients a daily printed list of all new albums arriving at his warehouse.

"I am selling out my entire first orders from small labels like Yazoo and RBF now," said Pinto. "There are buyers for all this specialty product, once they know the albums exist."

Lists of titles and order numbers of all new releases are prepared daily and inserted in the shipments to 500 to 1,000 regular customers.

Among owner Pinto's innovative projects is a 50-store network of display windows in Southern California. It has been used for eight campaigns by major labels during its eight-month history. "The idea is to organize smaller retailers so they can get their share of manufacturer advertising," said Pinto.

Chappell Nets 40% Gain

NEW YORK—Chappell Music, at the end of the 1973 six-month fiscal period, had a 40 percent sales gain over the same period in 1972, according to Tony Lenz, head of Chappell's publication department.

Chappell Music's major campaign to enter into new musical areas while maintaining and strengthening its vast standard catalog is reflected in strong print sales.

Representatives of the inroads made by Chappell through its Nashville office, headed by Henry Hurt, are the country songbooks by Kris Kristofferson and "WSM/Grand Ole Opry" artists. Agreements with

major Nashville publishers such as Combine Music, Reseca Music, Grand Ole Opry and Hallnote Music have added to Chappell's country output.

Strong sellers in the Chappell songbook line include George Gershwin, Sir Noel Coward, Cole Porter and James Brown.

In the educational field, Chappell is developing a broad line of method books. The company is currently distributing books in the Experience Group Method series including "The 5-String Banjo Technique by Jim Smoak and Montego Joe's "Conga, Bongos & Rhythm Technique," plus "A Beginner's Approach to Jazz Improvisation."

More Late News
See Page 82

General News Goldblatt's in All-Out Stores' WEA Promotion

CHICAGO—The Warner Communication labels "Superstars of the '70s" record-tape package is being promoted by Goldblatt Bros.' 36-unit chain here throughout the store, including the audio department, marking the first ever such use of software by the giant mass merchandiser.

Tony Dalesandro, manager of Musical Isle's branch here, which is coordinating the program and racks Goldblatt's, said mass merchandising (Continued on page 57)

Buckley Meeting Will Set Details Of Artist Fraud

NEW YORK—Sen. James Buckley, in conjunction with John Phillips, former Mamas & Papas performer, will hold a press conference Monday (30) in Los Angeles, giving a progress report on his investigation of the industry. The conference will also reveal allegations by Phillips that artists and writers have been cheated out of "tens of millions of dollars" by record companies, a Buckley spokesman stated. Phillips had recorded, both solo and with the group, for ABC/Dunhill Records.

Material pertinent to the charges have been placed with Buckley, the source revealed, and will be given to the Herb Stern office on Monday, in Newark, N.J.

The conference will be held at the Century Plaza Hotel, Los Angeles.

Goody, Waxie Kill Merger Deal

NEW YORK—Merger talks between Sam Goody and Waxie Maxie Quality Music Co. have been terminated "by mutual agreement," according to a Goody spokesman. "We just couldn't come to an understanding on future operations," he said. A Waxie Maxie executive failed to offer any comment.

Both firms had agreed in principle for the acquisition by Sam Goody, Inc. of Waxie Maxie for an exchange of stock. (Billboard, June 16.) Under the proposed deal, one share of Waxie Maxie common stock could be exchanged for one share of Goody preferred stock with a \$4.50 par value. The proposed move was discontinued on the executive level. It had been contemplated that arrangements would be made for the continuance of the management and operations of Waxie Maxie, 13-store chain in Washington and the D.C. area. Goody operates 16 home entertainment centers in the New York, New Jersey and Philadelphia area.

Labor Agency in PM/Booker Rule

LOS ANGELES—The California Labor Commission has ruled for Taj Mahal in the entertainer's petition to set aside his contract with Bill Graham's Fillmore Management.

The Commission ruled that it was a violation for Graham's Millard Agency to charge Mahal booking fees while the artist was also managed by Graham and all such fees must be repaid.

Manticore Unveils Initial Releases

NEW YORK—Manticore Records, the label in which the British rock group, Emerson, Lake & Palmer have a financial stake, has announced its first releases. The label is also involved in a one-hour television film of the Emerson, Lake & Palmer European tour in April this year. Offers have already been received for this from Canada.

Manticore, which will release all ELP product, will be distributed by Atlantic Records. Heading up the U.S. operation is Mario Medious, formerly director of special projects and FM promotion for the Atlantic

group. The U.K. arm will be run by Stewart Young.

Manticore consists of Manticore Ltd., which handles the management, film and television business, Manticore Records and Manticore Music, which handles the music publishing.

First releases are by Pete Senfield, formerly connected with the King Crimson group, and PFM, an Italian rock group. September will see product from Jr. Hanson and Stray Dog, an Anglo-U.S. group. Emerson, Lake & Palmer's new album (Continued on page 82)

United, Houston, Drops Indie Dist.; Goes One-Stop

HOUSTON—United Distributing Co. here, an independent labels representative since 1949, has swung completely over to one-stopping.

Steve Poncio, founder-president of the operation, said the move out of label distribution was a carefully-planned transformation, which wound up with Scepter-Wand being

the last label to move to other distribution two weeks ago.

The name of the company will remain the same. Jack Kirby and Pat Quinn are remaining with the firm.

Most of Poncio's labels have switched either to Daily Bros. Dist. here or to Heilicher Bros. of Texas, Dallas.

Geffen & Roberts Splitting Asylum Reins; Build Staff

LOS ANGELES—Asylum Records is expanding its staff to full record company size after achieving remarkable success with a handful of personnel. And to clarify company responsibilities, co-principals David Geffen and Elliot Roberts have agreed to let Geffen administer the label while Roberts helms their Geffen-Roberts Management firm.

First step towards expansion is the hiring of Jerry Sharell as general manager of Asylum. He was previously promotion director of Buddah in New York. Sharell specifically requested that no job applicants con-

tact Asylum, since the staffing will take place gradually over a period of months.

However, the very decision to grow is itself a major step for Asylum, which broke the Eagles and took Joni Mitchell to her highest peak of sales with a total staff of seven. The label is in the unusual position of being distributed by Atlantic via WEA branches, but now owned directly by parent Warner Communications Industries since a capitol gains deal by Geffen and Roberts last year.

Asylum promotion chief Paul Ahearn will have additional staffers and Lita Eliscu, publicity and creative services directory is organizing a department.

"The success of Asylum has made it impossible to accomplish everything that needs doing without more organization," said Sharell. "For the first time, this fall the label will be able to plan a fully organized campaign for its release. However, don't expect there to be any great increase in product. Asylum is always going to be the most selective major label around."

Leon Gets Whoa From Aqueduct

NEW YORK—The board of Aqueduct Race Track here has cancelled Bill Graham's deal to promote an Aug. 11 Leon Russell concert at the facility. Reason given was that they wanted a soft pop act to test concerts on the track before allowing a rocker to perform.

Site of the concert has now been changed to Nassau Coliseum on the same date. Seventeen thousand non-reserved tickets will be sold for a dance-concert style seating arrangement. Potential gross is \$119,000.

NEW FEATURES

With this week's issue, Billboard's Top LP's and Tape Chart will indicate product available in quadrasonic.

CBS Convention Stressed Growth In Quality and Quantity Product

By JIM MELANSON

SAN FRANCISCO—CBS Records president Goddard Lieberon stressed that the four-day convention of Columbia, Epic and Columbia Custom labels at the Fairmont Hotel here, starting Wednesday, July 25, 1973, was a reinforcement of the growth pattern exhibited by the cumulative labels over the years in both quality and quantity of product.

Turning his attention to the everyday label operations, Lieberon credited the "scope and permanence" of Columbia/Epic's catalog as a major reason for their successful market performance through the years in his keynote address. A market performance, he continued, which has utilized originality in product concept and has continually used innovative marketing techniques. He stressed that the labels have remained "contemporary, not just in the rock field, but in the music fields of classical, jazz, rock, R&B and country as well."

Lieberon, who presented the convention's keynote address to some 1,000, said that "in the last few months, the company has lived through disturbing events and a great number of sad developments. I wish that I could tell you that the clamor has ended," he said. "That the clouds of rumor have evaporated and simply gone away, but we would be deluding ourselves if we were to think that was the case. The unfortunate occurrences of the past month have given rise inevitably to an eruption of accusations of innuendoes. Sweeping generalities have taken the place of facts. Much which has been printed or spoken has been speculation, based on sup-

positions, opinions and rumors. I suspect that a cross section of many other businesses, made up of the record business might be very much like a cross section of many other businesses, made up of the same percentages of wise men, idiots, crackpots, thieves, Republicans, Democrats and so on. Know this, it isn't easy to stand by and watch an entire industry characterized by irresponsible and unsubstantiated charges."

Continuing his address, Lieberon declared his "distaste" for both payola and drugola. "We fully support the action program and standards of conduct that has been issued by the RIAA," he said. "I recommend that each of you read and absorb the meaning of that program."

Irwin Segelstein, president of Columbia/Epic Records, took the stage next and reinstated his confidence in the "professionalism and skills" of the labels' staff. He forecasted continued growth for the company, based on a feeling for change as well as company traditions.

Following Lieberon and Segelstein to the podium, Bruce Lundvall, vice president of marketing for the labels, addressed the floor as to the upcoming challenges as well as opportunities, facing Columbia/Epic and the industry as a whole. Describing the recording industry as the "biggest grossing segment of the entertainment market," Lundvall covered a variety of topics, including the fact that more gold records are being awarded yearly; the expansion of rack jobbers into retailing operations; the chain store explosion; the increase of classical releases and sales (see separate story in classical section); the increase of

black consumers on the LP market; and the growing "phenomenon" of jazz, country and r&b product crossing over into other markets. Lundvall also discussed the growing problem of returns and newer ways to market and merchandise product in expanding markets.

"The multi-million unit sale of a single LP that yesterday was the hallmark of a superstar is today more likely to be a million unit sale," Lundvall said, "and yet today we're awarding more gold records per annum than ever before. The rackjobber has become a retailer and the retailer is a multiple location chain. The cut-out has become confused with front-line merchandise, yet the term catalog has been reintroduced as an essential word in our vocabulary. Symphony orchestras may be struggling but classical sales are noticeably up. The black consumer is becoming an album buyer and the white consumer is buying black."

"In the radio community, the very FM station that nurtured a cult audience in the 60's are now edging out the Top 40's in the rating books. And television, which yesterday shunned the idea of programming rock shows, is fast becoming the fireside Fillmore of the 70's."

Inseparable

"For the music and the marketing of the music have become inseparable. You can't just read the wrap-ups, look at the charts, check out the graphics and be done with it. You've got to listen ... to observe ... to know. If you're a full line retailer you've got to know it all or hire those people who do, but you'd better be prepared to train them as businessmen as well. Then your primary mission is to know how to creatively motivate each market segment to buy."

"To the rackjobber who sees only the return problem in the warehouse and lies with the daily fear that his accounts will either go direct or worse, drop their record departments altogether, the challenges are even greater."

New Techniques

"New techniques in advertising and merchandising honing in on every market segment were more than a series of experiments but rather a marketing success story with new concepts in multiple album radio spots, retail TV commercials, full-length television specials and new directions in retail advertising material making up a merchandising arsenal that far outpaced the best of our competition's efforts. And our dealer and rack supplements uncovered a dramatic new way of selling records via the newspaper to consumers of widely varying musical tastes."

(Continued on page 12)

Convention Bars CBS News Team

SAN FRANCISCO—A CBS news team which flew in from New York to cover the 1973 annual Columbia/Epic Records convention was denied admission.

A spokesman for the news team said that CBS officials stated that it has not been the label's policy in the past to admit consumer press and that exceptions would not be made for this convention. The attempts at convention coverage by the CBS news team were part of the network's ongoing investigation into allegations of wrongdoings within the industry.

Promotion Spotlighted At Col/Epic Seminars

SAN FRANCISCO—Among the highlights of the Columbia/Epic convention here last week were the presentations of various work seminars on promotion techniques and merchandising and marketing tactics for various forms of music.

Stan Monteiro, national promotion director for Epic and Columbia custom labels, headed a seminar for local and regional promotion directors and managers of the firm's respective custom labels.

Covering creativity in promotion on the local, regional and national level during the seminar, guest speakers include radio-tip-sheet publisher Bill Gavin, Morris Baumstein, consultant for Columbia on special advertising and merchandising projects, and Sol Rabinowitz, vice president of CBS International, a&r and publishing. Topics covered by the speakers included the problems of timing of single records; television advertising; international publishing rights; and the problems of establishing foreign artists.

In other seminars, directed by Al Teller, vice president of merchandising and product management, and Chris Wright, director of marketing planning and administration, the five music forms of contemporary, country, r&b, MOR, and classical

CBS Girds For Global Coordination

SAN FRANCISCO—Plans for the simultaneous release of product by CBS Records International affiliated throughout Europe have been formulated as part of the International divisions convention here July 23-25, according to Bunny Freidus, director U.S. pop product, CBS International.

The new policy, which will go into effect in South America as well, was in response to the current devaluation of the U.S. dollar overseas, said Miss Freidus. She stated that the release decision will act as a form of protection for the divisions affiliates with their respective price structures.

In another development, the division has instituted a universal internal royalty compensation program. The program, which is planned to facilitate the cross-fertilization of label product and eventual royalty payment, will be coordinated by home office personnel in New York. The division also announced plans to standardize label logos on singles product for all affiliates. The new label will be designed after the Columbia label currently used on the domestic market.

Attending the CBS Records International meeting were: Dan Loggins, United Kingdom; Arnold Golemo, South Africa; Guido Weyprecht, Holland; Jurgen Larsen, Sweden and Denmark; Peter De Rougemont, Europe; Manuel Villarreal, Latin America; Eric Grunberg and Christian Deffe, France; John Williams, Bill Smith, Australia; Rudi Wolper and Jurgen Kramar, Germany; Norio Ohga and Taro Nozak, Japan; Pascal Robiefroid, Belgium; and Tomas Munoz, Spain.

Sol Rabinowitz, international vice president, a&r and publishing operations, conducted international a&r meetings. Other topics covered during the meeting included pop and classical a&r, promotion, merchandising, music publishing, rack jobbing, special products and tape products.

Following the meetings, the delegates participated in the Columbia and Epic Convention.

were spotlighted. Each two-hour session featured an audio/visual slide presentation; a recapping of label activities in that specific field; and a discussion of future marketing challenges for each market.

Label staffers who coordinated each seminar included Don DeVito, and Charles Lourie, contemporary; Rick Dobbis, Jonathan Coffino and Frank Jones, country; Logan Westbrook, r&b; Jim Brown, mor; and Pierre Bourdain, classical.

Col/Epic Preview Parade

SAN FRANCISCO—Several dozen new Columbia/Epic Records LP releases were previewed during the labels' 1973 annual convention here. And as well as the preview of the product on the parent labels, some 17 LP's on Columbia custom labels and Stax Records were released during the convention itself.

Utilizing film and slide presentations, upcoming LP product by artists such as Art Garfunkel, New Riders of the Purple Sage, Dr. Hook & the Medicine Show, Bruce Springsteen, Miles Davis, Eric Andersen, Ramsey Lewis, Johnny Cash, June Carter, Lynn Anderson, Chi Coltrane, Mark-Almond, Vikki Carr, Blood, Sweat & Tears, Mott the Hoople, Azteca, Sonny James and the Earl Scruggs Revue, Home, Florence Warner, Focus, Roger Miller and Dave Mason were featured for the convention's guests.

In the custom label field, newly released LP product on Stax, Invictus, Mums, T-Neck, Tommy, Blue Sky, and Philadelphia International included disks by Harold Melvin and the Blue Notes, the Ebony's, the O'Jays, Billy Paul, Yellow Sunshine, Bobby Taylor, Lyle Swedeen, the Isley Brothers, Rick Deringer, Freda Payne, Lamont Dozier, Chairman of the Board, Spiritual Concept, Three Degrees, The Staple Singers, and The Sweet Inspirations. The release of a new "Sesame Street Live" album was also announced at the convention.

Staffers Get Awards From Columbia/Epic

SAN FRANCISCO—A number of Columbia/Epic Records staffers were the recipients of annual sales and promotion awards during a midweek convention luncheon here.

Recipients included Sal Ingeme, Columbia regional promotion man-

ager of the year, Northeast; Lennie Petze, Epic/Custom Label promotion manager of the year, Northeast; Ed Hynes, Columbia branch promotion manager of the year, Boston; Mike Atkinson, Epic promotion manager of the year, Los Angeles; Bill Craig, r&b promotion manager of the year, Detroit; Jack Chase, Columbia/Epic salesman of the year, Minneapolis; Jim Scully and the Cleveland office, Columbia sales office of the year; John Kotecki and the Detroit office, Epic/Custom label sales office of the year; Paul Smith, special meritorious award, as regional director of sales, East; and Sheila Chlanda, manager, promotion administration for Columbia, received the first annual George Brewer Award—named after the assistant director of Columbia national promotion, who died last year.

In another tribute to field promotion personnel, a special singles audio/visual presentation was featured during the convention.

"There's No Hits Without You," assembled by Steve Popovich, vice president, national promotion, and Stan Monteiro, director of national promotion, Epic and custom labels, highlighted chartmaking singles for the past year, as well single product scheduled for release. The presentation combined a behind-the-scenes look into the working relationships of various artists and field personnel, as well as home office staffers. The presentation was scripted by Bob Adels and narrated by radio station WFIL disk jockey George Michael.

Artists at Col Fete

SAN FRANCISCO—A number of Columbia/Epic Records' artists, as well as artists on the company's custom labels, performed for convention guests in four successive night concerts at the Fairmont Hotel here.

The opening concert on Wednesday (25) featured Clint Holmes, the Isleys, Bonnie Bramlett, Albert Hammond, Kris Kristofferson, and Ronnie Dyson. Thursday's performance featured the O'Jays, Billy Paul, Harold Melvin and the Blue Notes, Three Degrees, and MFSB. Friday's concert saw Bruce Springsteen, Edgar Winter, Mark/Almond, and Chi Coltrane take to the stage. The closing concert of the convention on Saturday featured Roger Miller, Art Garfunkel and Stan Getz.

Also included on the entertainment program for the convention was a special Friday luncheon performance by country artists Tanya Tucker, Johnny Duncan, Barbara Fairchild, Lloyd Green, Charlie McCoy, Charlie Rich, Freddie Weller, Jack Blanchard, and Misty Morgan.

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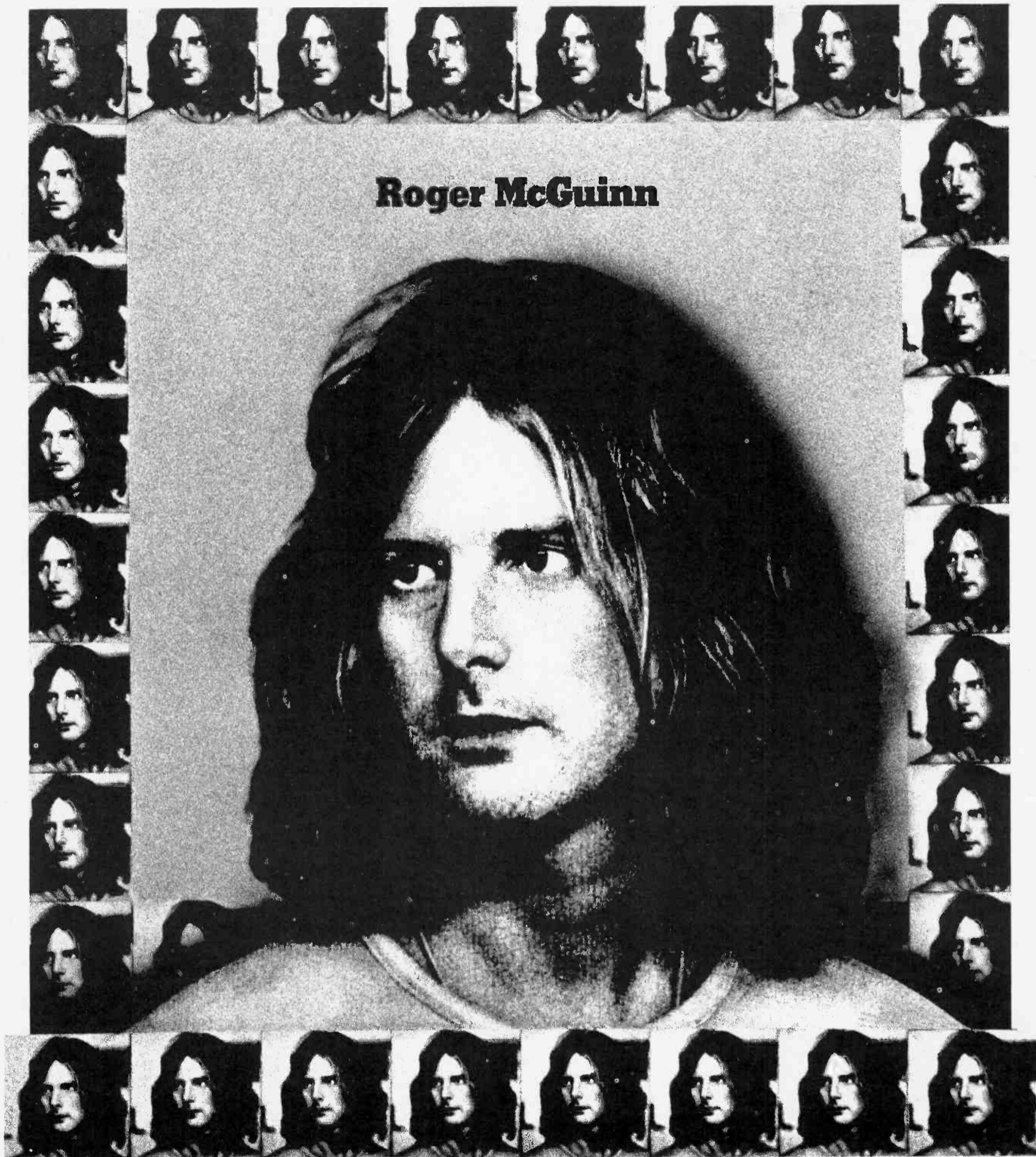
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The Original Byrd, in Solo Flight.



Roger McGuinn

KC 31946

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For almost a decade Roger McGuinn led The Byrds through a series of musical changes that charted the progress of American rock and all its hyphenated offspring. A success story unmatched in consistency and longevity. From "Mr. Tambourine Man" to "Eight Miles High" to "Ballad of Easy Rider."

Now, Roger McGuinn is setting out

on a solo career. Starting with this eclectic and imaginative album simply titled, "Roger McGuinn."

F.M. stations all over the country are programming like it was the beginning of an important new career. You could say that Roger McGuinn is off to a flying start (again).

On Columbia Records and Tapes

Billboard

The International Music-Record-Tape Newsweekly

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Vol. 85 No. 31

General News

Re-Issue 6 MGM Multi-Pak 'Track' Albums

LOS ANGELES—MGM records is reissuing a series of classic movie soundtracks, with five double-end one-triple packs ready Aug. 1. The re-release is especially strong monaural record fare because of the substantial nostalgia merchandising aura, created by John Ireardi and Richard Oliver, who compiled and produced them.

The six LP's are as strong visually as they are aurally. Eye-tractive (correct) authentic 4-color movie show card reductions on a rich black background herald each of the packages and create a continuity, missing in most series releases. The interior double-page liner is loaded with rare stills and excellent descriptive copy from collectors and MGM's vaults.

The \$7.98 two-for-one and their stars sound tracks are paired as follows: "Singin' In The Rain" (Gene Kelly, Donald O'Connor and Debbie Reynolds) and "Easter Parade" (Fred Astaire, Judy Garland, Peter Lawford and Ann Miller); "Seven Brides for Seven Brothers" (Howard Keel and Jane Powell) and Rose Marie (Keel, Ann Blyth, Marjorie Main, Bert Lahr and Fernando Lamas); "Show Boat" (Keel, Kathryn Garyson, Marge & Gower Champion, Ava Gardner and William Warfield) and "Annie Get Your Gun" (Betty Hutton and Keel); "The Pirate" (Judy Garland and Gene Kelly); "Pagan Love Song" (Keel and Esther Williams) and "Hit the Deck" (Vic Damone, Tony Martin, Russ Tamblyn and Misses Powell, Miller and Reynolds); "The Band Wagon" (Nanette Fabry, Jack Buchanan, India Adams and Astaire) and "Kiss Me Kate" (Keel, Tommy Rall, Bobby Vann, Bob Fosse and the Misses Grayson and Miller); and "Till The Clouds Roll By" (Virginia O'Brien, Lena Horne, June Allyson and Martin and the Misses Grayson and Garland) and "Three Little Words" (Red Skelton, Gloria DeHaven, Helen Kane, Anita Ellis, Arlene Dahl and Astaire). JOHN SIPPEL

WEA Group's 'Q' Sampler

• Continued from page 1

rently putting the album together, slated for around Aug. 15.

There are no plans to retail the label at this point. If necessary, WEA might put a \$1-2 price tag on it or give it away, or the labels may put out two sampler records and charge for one of them.

The first album is intended as a demonstration sampler only and will also feature tones so that discrete CD-4 unit owners can tune their demodulators for maximum separation. "In other words, the album will be an educational tool," Holzman said.

Among those artists featured on the LP will be the Jay Giles Band, the Doobie Bros., Carly Simon, and probably Aretha Franklin.

Weiss Bros. Back With Old Town Logo

NEW YORK—Old Town Records label has been reactivated by Sam Weiss, president of Win Records rack jobber here, and veteran music consultant Hy Weiss.

Arthur Prysock, formerly on MGM, returns to Old Town. Also signed to the label is Peggy Scott.

Executive Turntable

John Hammond was named vice-president of label talent and acquisition for Columbia Records. Hammond is probably dean of all a&r men, having started in the industry in 1932. He remained with Columbia except for a military service term during World War II until 1953, when he joined Vanguard for a six-year period. He rejoined Columbia in 1959. He had been director of talent acquisitions for Columbia Records. Hammond is most prominent for his producing and writing in the jazz field.

At Columbia Records, Alvin Teller has been named vice president, merchandising. Teller will report to Bruce Lundvall, vice president, marketing, and will be responsible for directing the creation of merchandising programs for Columbia and Custom Label product and for directing the creation and execution of all advertising, sales promotion and graphic design for the CBS Records Division. Teller will also be responsible for all artist development and artist relations activities, while continuing to direct the division's product management efforts and its college representatives program.

Lundvall has also announced Arnold Levine's new post as vice president, advertising and sales promotion materials. Levine, formerly creative director for that department, will report to Teller and will be responsible for retail advertising. Custom Label advertising, television commercials, preparation of convention films and all other CBS Records audio-visual duties. . . . Also reporting to Teller will be John Berg, named vice president, packaging art and design. Berg had been art director in that department. His responsibilities now include all creative work involved in album and liner art and copy, and will also be responsible for regional art staffs in Los Angeles and Nashville.

★ ★ ★

Marty Feely named Billboard's director of marketing services by publisher Hal Cook. Prior to moving to the newly created post, he served as assistant sales director under Peter Heine. As director of marketing services, reporting to Cook, he has overall responsibility for the supervision of the music popularity charts operation, and will have reporting to him the charts department manager, the charts editor and the research department manager. In addition to supervision of the charts operation, Feely is responsible for supervising account executives in the sale of special single and album research reports (SSRR, SARR), charts sales action reports (CSAR), chart reprint services, licensing of chart reprint rights and other special market studies. Appointment is effective immediately.

Concurrent with Feely's appointment, Steve Lappin was named assistant to sales director Peter Heine. He was an account executive in Chicago and will now headquarter in Los Angeles. Jill Hartwig replaces Lappin as Chicago account executive. Harvey Geller, former sales representative for Daily Variety and Cashbox, joins Billboard's Los Angeles staff as an account executive. These appointments are effective immediately.

★ ★ ★

At Viewlex, Inc., Harry G. Charlston has been named executive vice president of the corporation. In his new capacity, Charlston has general operating responsibility for all corporate matters, including the Buddah Group, the Viewlex Custom Services Division and Electro-Sound. . . . At Chappell Music, Philip B. Wattenberg, counsel to Chappell since 1958, has been named a vice president. Wattenberg, a member of the panel of consultants to the Register of Copyrights in Washington, D.C. on the revision of the copyright law, has been associated with the firm of Wattenberg & Wattenberg, formed by his father and late brother, since 1944.

★ ★ ★

Michael Ochs has joined Shelter Records as director of press and public relations, reporting directly to company president Denny Cordell. Ochs will continue to operate Michael Ochs Man-

(Continued on page 13)

Venture Chain Uses Spots

NEW YORK—The Venture chain of 12 St. Louis area disk outlets has adopted the one-minute radio spot technique for retail promotion of specific product. The chain is racked by Musician Isle of America's St. Louis branch.

Norm Wienstroer, vice president of MIA's St. Louis branch, described the commercials as etched on eight-track tapes with music from the featured album behind the selling message, with customers told at the conclusion where the album can be found in the store.

Those spots may lead to actual on-the-air taped spots adapted for each store's p.a. system, incorporating a trailer identifying the individual outlet and the actual store location of the featured product.

Current target LP is Jethro Tull's "A Passion Play," while recent sets

promoted included sets by John Lennon, the Carpenters, Paul Simon and the "Lost Horizon" soundtrack LP.

Brockway Cites Court Rule; Cautions Labels

• Continued from page 1

Court's decision upholding piracy laws. "But the decision permitting local authorities to set their own standards for pornography could be of equal impact on the industry.

"Chaos has followed the pornography decision. Film producers are concerned over what product investments should be made against the potential hazards of the new decision. Record makers should be just as concerned over the possible impact of this decision on their community standing," Brockway said.

AUGUST 4, 1973, BILLBOARD

The NUT BUSH NEWS

"It's News to Us"

CUT FLOWERS, POTTED PLANTS

FOR ALL OCCASIONS

BEATRICE GARDENS

Flowers telegraphed anywhere.

FLOWERS light a room with joy - color - fragrance.
FLOWERS are the most thoughtful way to send beauty - love - and hope.
If you cannot visit our shop, a phone call will speed your flower order anywhere

F. T. CURLEY, Inc., FLORISTS

428 Stuart St., Memphis
KENmore 6-6256

10 Walnut St., Nutbush
Nutbush 2245

Boy Saves Child From Drowning

Ten year old Alan Metter, son of Mr. and Mrs. Marvin Metter of 5 Summer Street, Nutbush, while a visiting guest at the pool of the Arnold J. Levines, 96 Mountain Street, Nutbush, saved the life of a little two year old youngster who was wading along the edge of the pool and toppled over. By Alan's quick thinking he jumped in and pulled the child out of the water, holding him until older help came. Praise certainly should go to Alan who is a Nutbush Cub Scout and is going into the fifth grade.

Hometown Girl Makes Good (Records)



And isn't it nice to hear Tina (Bullock) Turner and her husband doing so very very well out in Hollywood, California. And isn't it nice to hear that she and Ike remember their old friends and past good times in Nutbush on their brand new single record, NUTBUSH CITY LIMITS. The song is a change in sound for the young couple, who have apparently gone through quite a number of changes since leaving home to seek their fortune. Everyone in Nutbush recalls PROUD MARY with pride, and NUTBUSH CITY LIMITS (CA-XW298-W) is going to be their biggest and best yet! Hooray for you, Ike & Tina, you'll always be number one in Nutbush. With a bullet!

Gays Back From Germany

Mr. and Mrs. Roger Dennett of Highland Street drove to New York to meet their daughter and family, Lieutenant and Mrs. James Gay (former Jean Dennett) and thirteen month old daughter Barbara Louise. The Gays have been in Germany, where Lieutenant Gay was with the Army Engineers. They left Frankfurt Germany: by plane Monday night, September 7 at 8 P. M., and arrived at Idlewild Airport in New York, Tuesday noon at about 12:15 noon. They were four hours late. They received quite a welcome, as the Dennetts had never seen their granddaughter. They arrived in Nutbush late Tuesday night. Mrs. Gay and Barbara will remain here with her parents until Lieutenant Gay receives his orders. He has to report in Sheridan, Illinois: this Saturday.

Adult Education Classes To Start

The adult education committee of the Nutbush P. T. A. met recently at the home of Mrs. Samuel Feldman, chairman. It was voted to start the classes October 7 and 8. Members of the committee attending this meeting were: Mrs. Harold Goober, Mrs. Ralph Winters, Mrs. Howard Keegan, Mrs. Melvin Savage, Mr. and Mrs. F. Roman, Sam Feldman and Harry Furry. Some of the classes offered are to be custom tailoring, woodworking, upholstering, eurythmics, landscape gardening, pottery, basic art and contract bridge.

Mr. and Mrs. Sydney Morgan and three year old daughter Marcia Anne of Suffolk Road, returned after Labor Day from a two weeks' visit with his parents in Burlington, Vermont.

JOSEPH P.
KEATING
FUNERAL HOME

NON-SECTARIAN
46 SO. MAIN ST., NUTBUSH

Elementary Schools To Open Sept. 14

The elementary schools will open on Monday, September 14, and will have the following hours:

Grades IV through VI at all schools—8 A. M. to 2 P. M.

Grades I through III. Morning Session 8.45 A. M. to 12 M.

Afternoon Session—12.45 P. M. to 4 P. M.

Kindergarten Morning Session—8.45 A. M., to 11.15 A. M.

Afternoon Session—12.45 P. M. to 3.15 P. M.

HEIGHTS DIVISION

Pupils in the Nutbush Heights area will be divided into morning and afternoon kindergarten groups. Those pupils living on the east side of South Main Street from Clark Street to (but not including Norfolk Place) will attend the afternoon session. All others will attend the morning session.

The Bohn-Coran Studios

Announces the re-opening of their season

Dancing Dramatics Voice Corrective Speech & Diction Piano

E. Chestnut Odd Fellows Hall Nutbush

Registration and Personal Consultation

Wed. Sept. 23 and Fri. Sept 25 from 3 to 5 P.M.

Classes begin Sept. 26th.

389 In H. S.

The Nutbush High School on its first day of school, Wednesday, September 9 enrolled 389, compared with 304 last year.

Bohn-Coran Re-Opening Studio

Ruth Coran and Lilyan Bohn bring with them a wealth of professional experience in many phases of theater work. Their courses include elementary and advanced ballet, dramatics from kindergarten classes to preparation for stage work, classes in voice, corrective speech and diction.

Ruth Coran, a graduate of the New England Conservatory of Music, has appeared in New York with Charles Coburn, Cornelia Otis Skinner and many other artists. For many years she has been a teacher of dramatics, director of little theater groups, and recently completed her fifth production for the Boston High Schools.

Lilyan Bohn, before entering the professional field, studied at Mass. School of Art, and appeared with the Ford Hall Forum Players. She has been associated with Leonard Bernstein, the musical genius, and is well known throughout Boston in the field of entertainment and directing.

Registration for classes and personal interviews will be held in Nutbush on Wednesday, September 23, and Friday September 25, between 3 and 5 P.M., at Odd Fellows Hall, on East Chestnut Street. Classes begin on Saturday, September 26. For further information call Sharon 3382.

ADVERTISING PAYS—ALWAYS

FOR SALE

Two Full size Violins
Bargain For Quick Sale.
Call Nutbush 2693

Call Sharon 3107

Back to School

Within the next ten days 801,000 children will return to school. Tiny toddlers will thrill to their first school days. Older children will be reminded of their safe walking rules by classroom teachers. The police of your city or town, state police, MDC police and my inspectors will make every effort to protect your children. Mothers and fathers must also share this responsibility. Motor vehicle drivers should slow down!

Miss Clark Showered

Miss Joan Clark of Ames Street, was given a miscellaneous shower by her co-workers of the billing department at the Foxboro Company last Thursday night, September 3. The affair was held at the home of the Misses Jean and Barbara Niklason in North Easton. Mrs. Clifford Corbett of Mansfield was co-hostess. Miss Clark opened her many lovely gifts seated in an attractively crepe paper decorated chair with a white wedding bell overhead. The twenty girls attending enjoyed delicious refreshments. The beautiful shower cake was given by the head of the department, Mrs. Theresa (Deltano) Morini, of Mansfield, a former Nutbush resident.

NOTICE

The Board of Health gives notice that garbage having other materials mixed with it will not be collected.

Signed
Board of Health
Town of Nutbush

W. A. Griffin, M. D.
W. A. Hanscom, Clerk

NICK'S

AT COBB'S CORNER
OPEN from Noon to Midnight
Specializing in Pizzas & Clams

An Action Program for the Recording Industry

Preamble

The Recording Industry Association of America has adopted a program to help insure that business practices within the industry are based on sound legal and moral principles.

It is our belief that the vast majority of the companies and employees in this industry follow ethical and lawful business practices.

Nevertheless, we recognize that serious accusations have been leveled. These accusations taint the innocent along with those who may be guilty. If such reports are correct, there are some offenders in this industry, as there undoubtedly are in most other segments of life, and government action will bring them to justice.

Today the RIAA is taking certain actions and making recommendations that we believe will help eliminate the opportunity for illegal or unethical behavior. Among these acts is the adoption of stringent Standards of Conduct for the guidance of all recording companies and their employees.

We are recommending that each RIAA member conduct thorough intra-company investigations for any illegal practices, with discharge, or appropriate disciplinary action, for any employee found guilty of payola, providing illegal drugs or asking for or receiving kickbacks.

We are also recommending that all recording industry and music publishing employees who contact broadcast stations, as well as appropriate broadcasting employees, be required by their employers to sign "no-payola" affidavits. We believe this practice can be an important element in the process of insuring that all personnel are aware of the law.

The management of individual recording companies is, of course, the province of each individual company. The Association, as such, produces no recordings and cannot direct its members as to what to do or what not to do.

Nevertheless, the Association can and should provide guidance and leadership.

Therefore, the Board, composed of 20 member company presidents, urges all members of the RIAA to reaffirm this action program and to take steps to insure that the standards are followed by all their employees.

Moreover, we urge that all other segments of the recording industry, the music publishing industry and the broadcasting industry, adopt similar standards and practices, insofar as they are applicable.

The RIAA condemns payola in any form. We urge the Congress to consider the necessity of enacting stronger legislation against this odious and illegal practice to serve as an effective deterrent.

We deplore the use and abuse of illegal drugs, and any other form of illegal or illicit behavior.

We affirm that broadcast channels must be kept free and competitive.

We reaffirm to the public and to the government our industry's obligation and commitment to conduct its business affairs in a responsible, ethical and lawful manner.

We also reaffirm our cooperation with the current Department of Justice investigation, as well as other governmental inquiries.

We also ask the public and the media to exercise caution before judging an entire industry on the basis of the broad-brush media reports concerning the activities of a few.

This is an industry that brings culture, education and entertainment to millions of people throughout the world. We record a wide range of music to meet the varying taste of individuals. While one man's favorite may be objectionable to another, it is still his choice. Recordings are a mirror of our society.

We believe strongly in the right of individuals to choose for themselves the forms of artistic output that are meaningful to them.

We believe in freedom for the creative artist to express himself.

Our Association has continuously demonstrated its concern over the problem of drug abuse. The RIAA was among the first industry groups to volunteer and contribute its expertise, creativity and facilities to the government, back in 1969, to help in the fight against drug abuse. Similarly, many individual companies, artists and writers have volunteered their time and talents to create and record anti-drug abuse songs.

We have long shared the national concern with the drug abuse problem. However, drugs are a problem of the total society, and it is unfair and unrealistic for anyone to attempt to seek a scapegoat for the drug problem in either the manufacturers of recordings, or the creators of recordings, or the performers.

We urge law enforcement agencies to continue efforts to investigate and prosecute corrupt practices. We urge particular priority to efforts to protect this industry from any possible infiltration by organized crime.

The RIAA adopts this Action Program. We urge that similar programs of action be adopted by all other individuals, companies and constituencies—corporate and independent—whose commercial, professional and creative interests interrelate with sound recordings.

I. RIAA Member Company Self-Investigation

1. Conduct thorough intracompany investigations for any illegal practices.
2. Strengthen internal procedures and controls, with contin-

uous monitoring, to assure adherence to the law and to ethical business practices.

3. Ensure that all current personnel and all new employees are fully informed of the law and instructed on details of ethical business practices.
4. Discharge or appropriately discipline any employee guilty of payola in any form; any employee who provides illegal drugs to any person; any employee who asks for or receives kickbacks.

II. RIAA Standards of Conduct

A. Objectives

1. To reaffirm lawful and ethical standards of business conduct within the recording industry.
2. To affirm to the public and the government our commitment to adhere to these standards.

B. Recording Companies and Their Employees Shall Not . . .

1. Engage in payola practices of any kind, as defined and prohibited in the Federal payola statutes.
2. Ask for or receive kickbacks from artists, producers, or others.
3. Provide illegal drugs to any person, or cause them to be provided.
4. Attempt to influence in any illegal or unethical manner trade media chart ratings or reviews.

C. Recording Companies Shall . . .

1. Require employees who maintain contact with broadcasting stations and personnel to sign "no-payola" affidavits.
2. Seek "no-payola" statements from those independent entities which have commercial or contractual arrangements with a recording company and which maintain contact with broadcasting stations and personnel.
3. Maintain adequate internal procedures and controls, with continuous monitoring, to assure adherence to the law and to ethical business practices.
4. Ensure that all personnel, including new employees, are fully informed of the law concerning payola and instructed on details of ethical business practices.
5. Discharge or appropriately discipline any employee guilty of payola in any form; any employee who provides illegal drugs to any person; any employee who asks for or receives kickbacks.
6. Identify all products intended for promotional or review use to make clear that such product is intended for promotional or review use only.

III. Action by Non-RIAA Industry Constituencies

Because RIAA's 55 member manufacturing companies comprise only one portion of the recording industry, unilateral action by RIAA is not enough. Other entities, companies, constituencies, and individuals also are called upon to complement RIAA's action by parallel programs of self-regulation:

1. Where an active trade or professional association operates within an industry constituency, that association is urged to develop a program of investigation and standards of conduct parallel to RIAA's program described herein.
2. Where no such association operates within an industry constituency, then leading companies and/or individuals within that activity are urged to initiate independent action.
3. Special ad hoc constituency conferences are suggested to develop and launch such programs within the following interest groups which are closely interrelated with the recording industry:
 - a. Music publishers
 - b. Radio broadcasters
 - c. Radio program services
 - d. Performers and musicians
 - e. Artist managers and representatives
 - f. Talent agencies
 - g. Independent producers and production companies
 - h. Independent promotion specialists
 - i. Trade media and subscriber sheets
 - j. Record distributors and merchandisers

IV. Joint Action With Broadcasters

1. Stations and elements within the broadcasting industry—both independents and those of the National Association of Broadcasters—are called upon to initiate parallel internal investigations and other actions as detailed in Sections I and III.
2. The National Association of Broadcasters will be invited to participate with RIAA in a joint study to develop a program to help eliminate the periodic recurrence of payola problems. The results of such a study might include action by the affected industries through the NAB Code and the RIAA Standards of Conduct and/or FCC action.

V. Media Action

1. RIAA encourages industry trade media to develop standards for compilation of "popularity" charts to assure their credibility and authenticity.

2. Action is also encouraged by the media to insure no form of advertising purchase or other consideration artificially influences charts, reviews, or editorial coverage.
3. Parallel standards are also urged for industry subscriber "tip sheets."

SAMPLE AFFIDAVIT

I, _____, hereby swear that I have read Sections 317 and 508 of the Federal Communications Act of 1934, as amended, and the rules and regulations promulgated thereunder. I further swear that I will not engage in payola practices of any kind contrary to law, and I fully understand that should I do so I am subject to the legal penalties set forth in 47 United States Code S 508 of a fine up to \$10,000 and imprisonment up to one year or both.

/s/ _____

ADDRESS _____

Billboard BACKSTAGE

Should Record Charts Be Audited?

WHEN I first started selling for Capitol Records in Northern Illinois back in 1948, I found it invaluable to use Billboard's best seller charts in convincing dealers that they should be stocking Capitol hits. In those days, Billboard charted 10 records each in pop, country, r.&b., plus five best selling albums in both popular and classical. In 15 years, charts in trade papers such as ours have vastly increased coverage and have become of prime importance to the marketing of records.

Ratings have become a big item in other industries, too. And the current House investigation into television and radio ratings has created a stir that is being felt by everybody including audiences.

I wonder if it isn't time for our industry to have its rating service—that is, our charts of best sellers—audited for authenticity by an accredited group. Possibly a responsible group such as the Record Industry Association of America (RIAA) would consider taking on such a monitoring assignment. Billboard would welcome such a move.

Popularity charts for records first appeared in Billboard in 1935 when we polled juke box operators on which records were receiving most play. From the beginning we took great pride in the reliability and honesty of our information.

As the record industry grew up, the charts took on added significance until today they are vital to the creative and marketing forces in every record company. And virtually everyone, including consumers, record dealers, distributors, publishers, artists, songwriters, have a keen interest in what the charts say. It is of concern to all these components of our trade that the charts, which serve as programming and buying guide lines, be as accurate as humanly possible.

If charts are unduly influenced by economic considerations, a false market condition is created. We at Billboard know this. So our people who are involved with the compiling of best selling charts are continually alert to be sure that the charts passed on to our editorial department are fully and unflinchingly accurate. Our system for chart compilation is always open to inspection by responsible individuals.

Honest and reliable compilation means additional sales and marketing activity for the truly rated best selling record. An independent audit of our industry's rating systems (or best selling charts) will make it unnecessary for government agency or any other outside body to be concerned about the authenticity of the industry's rating systems.

Hal B. Cook

PUBLISHER

RIAA Launching Hefty Business

• Continued from page 1

tices and appropriate disciplinary action; adherence to standards of conduct; an appeal to correlated segments of the recording and music publishing industry to adopt similar standards and to undergo similar self-examination; action jointly with broadcasters to help halt payola; and a pitch to industry trade media to develop standards for pop chart compilation.

Present at the pivotal meeting, chaired by RIAA President Stan Gortikov, were: Alan Bayley, GRT; Mike Curb, MGM; Jac Holzman and Mo Ostin, WEA Group; Art Kass, Buddah; Rocco Laginestra, RCA; Jay Lasker, ABC/Dunhill; Goddard Lieberman, CBS; Mike Maitland, MCA; Tony Martell, Famous Music; Jarrell McCracken, Word; Bhaskar Menon, Capitol; Jerry Moss, A&M; Hal Neely, Starday-King; Jerry Schoenbaum, Polydor; I. H. Steinberg, Phonogram; Mike Stewart, UA; D. H. Toller-Bond, London; Larry Utal, Bell; Maynard Solomon, Vanguard.

**Of the 10 or so
Number-One-Rated
(ARB) Major Market
Stations Who Still
Have the Guts to
Program New
Singles, Three of Them
Are Helping Us Break
Four New Hits.**

*WRKO in Boston has added The Marshall Tucker Band's "Can't You See" (Capricorn single CPR 0021) as a Hitbound and is playing Napoleon XIV's "They're Coming to Take Me Away, Ha-Haa!" (Warner Bros. single WB 7725).

*KJR in Seattle has charted Robin Trower's "Man of the World" (Chrysalis single CHS 2009) in its Top 20 and has added and charted America's "Muskrat Love" (Warner Bros. single WB 7725). The local ABC rack has supported this airplay by ordering 10,000 copies of the America single.

*WFIL in Philadelphia is playing Debbie Dawn's "Hands" (Warner Bros. single WB 7721), supported by an order of 10,000 copies through WEA's local branch.

**Hits Are Born
at Warner Bros., CAPRICORN®
and Chrysalis™
Hits Are Made by
Stations Like
WRKO, KJR and WFIL.**

Off the Ticker

RCA, New York, reported record second quarter and six-month earnings in many areas of its diversified operations.

The company believes it will equal or possibly exceed this year the all-time adjusted earnings record of \$179.1 million established in 1968. Last year earnings totaled \$158.1 million.

BELL & HOWELL CO., Chicago, increased quarterly dividend to 21 cents from 16.2 cents a share, payable Sept. 1 to shareholders of record Aug. 15.

TRANSAMERICA CORP., San Francisco, reported most of its subsidiaries shared in the profit improvement of the company. It posted the highest first-half revenues and operating earnings in its history.

AMERICAN BROADCASTING COMPANIES, New York, reported its earnings from operations surged to second quarter and first half records. The results reflected improvement in both broadcasting and non-broadcasting operations. ABC, a diversified company, owns ABC Records and ABC Record & Tape Sales Corp., among other subsidiaries.

KUSTOM ELECTRONICS INC., Kansas, is being reorganized into three separate divisions: music, data communications and radar.

GENERAL CASSETTE CORP., Phoenix, ended its fiscal year with the highest sales and gross profits in its history. Sales increased 61 percent over the last fiscal year, from \$179,026 to \$291,584, with a gross profit of \$62,445 in fiscal 1973 compared to a gross profit of \$12,330 in the year before period.

Although the company's net loss was \$37,832, or 7 cents a share, compared to a net loss of \$71,426, or 16 cents a share, in fiscal 1972, it was a 47 percent reduction in losses.

Bill Johnson, president, said the company's only debt, \$50,000, was extended to May 1976 and is convertible to stock at \$1.15 a share.

He also reported that 55 percent of General Cassette's business came from duplicating and production, 35 percent came from resale merchandise, like cassette recorders, and 10 percent came from blank cassettes.

General Cassette recently gained a \$60,000, 5-year secured loan through the United Bank of Arizona.

WCI's Music Net Takes Dip

LOS ANGELES—Warner Communications Inc. reported higher second quarter and six month sales and earnings.

However, an earnings decline in the second quarter was reported for the music business, to \$50,643,000 from \$53,770,000. That decline, said Steven J. Ross, chairman, was "temporary." Warner Communications owns Warner-Elektra-Atlantic Records.

Sales in the music division for the six month period were up to \$108,946,000 from \$104,332,000.

Earnings Reports

PICKWICK INTERNATIONAL INC.

Year to April 30:	1973	1972
Sales	\$146,044,806	\$119,889,055
Net income	7,774,309	6,230,533
Average shares	4,270,480	4,210,973
Per share	1.82	1.48

BELL & HOWELL CO.

2nd qtr. to June 30:	1973	1972
Revenues	\$100,726,000	\$89,494,000
Net income	5,042,000	4,475,000
Per share	.89	.78

TRANSAMERICA CORP.
(United Artists Records)

2nd qtr. to June 30:	1973	1972
Revenues	\$515,503,000	\$492,945,000
Income	21,570,000	20,978,000
Cap gain	2,199,000	2,400,000
cNet income	23,769,000	23,378,000
aPer share	.33	b.31
Average shares	66,816,000	67,213,000

WABASH MAGNETICS INC.

2nd qtr. to June 30:	1973	1972
bSales	\$8,073,604	\$7,139,650
Net cont. oper.	432,273	c309,916
Loss disc. oper.		114,829
Net income	432,273	195,087
Per share	.24	.11

AMERICAN BROADCASTING COMPANIES
(ABC Records, ABC Record & Tape Sales Corp.)

2nd qtr. to June 30:	1973	1972
Revenues	\$216,301,000	\$206,164,000
Income	14,888,000	10,224,000
Special item	c30,000	d55,000
eNet income	14,918,000	10,169,000
aPer share	.88	b.59

WARNER COMMUNICATIONS

2nd qtr. to June 30:	1973	1972
Revenues	\$134,777,000	\$122,049,000
Net income	12,609,000	12,218,000
Per share	.57	.54

WABASH MAGNETICS INC.

2nd qtr. to June 30:	1973	1972
Revenues	\$279,073,000	\$242,860,000
Net income	27,185,000	24,593,000
Per share	1.21	1.09

Market Quotations

As of closing, Thursday, July 26, 1973

1973	High	Low	NAME	P-E	(Sales 100's)	High	Low	Close	Change
27	7 1/2		Admiral	6	495	12 1/2	11	12 1/2	+ 1/4
40	21 1/2		ABC	0	1499	27 1/2	25 1/2	27 1/2	+ 2 1/2
15 1/2	5 1/2		AAV Corp.	6	22	7 1/2	6 1/2	6 1/2	+ 1/4
15 1/2	3 1/2		Ampex	64	532	5 1/2	5	5	- 1/4
8 1/2	2		Automatic Radio	8	78	4 1/2	2 1/2	2 1/2	- 1/4
20 1/2	8 1/2		Avco Corp.	4	461	11 1/2	10 1/2	11 1/2	+ 1
15	7		Avnet	0	942	8 1/2	8 1/2	8 1/2	+ 3/4
73 1/2	22 1/2		Bell & Howell	9	1202	30 1/2	28 1/2	28 1/2	+ 1/4
14 1/2	6 1/2		Capitol Ind.	13	183	13	11 1/2	11 1/2	- 1/4
107	30 1/2		CBS	0	2223	35 1/2	31 1/2	35 1/2	+ 3 1/2
14 1/2	4 1/2		Columbia Pictures	0	1157	6 1/2	5 1/2	6 1/2	+ 1/2
8 1/2	2 1/2		Craig Corp.	7	836	3 1/2	2 1/2	3 1/2	+ 3/4
14	4 1/2		Creative Management	7	62	6	4 1/2	5 1/2	- 1/4
123 1/2	71 1/2		Disney Walt	57	1905	92 1/2	87 1/2	92	+ 1 1/2
6	2 1/2		EMI	14	35	3 1/2	2 1/2	3 1/2	- 1/4
74 1/2	56 1/2		General Electric	21	3993	63 1/2	61 1/2	63 1/2	+ 1 1/2
44 1/2	21 1/2		Gulf & Western	0	884	25 1/2	25 1/2	25 1/2	+ 1/4
16 1/2	7 1/2		Hammond Corp.	8	57	10 1/2	9 1/2	9 1/2	Unch.
42 1/2	6 1/2		Handleman	0	672	10 1/2	9	9 1/2	+ 1 1/2
7	1 1/2		Harvey Group	40	92	2	1 1/2	1 1/2	+ 3/4
62 1/2	29 1/2		ITT	0	8109	33 1/2	32 1/2	33 1/2	+ 1 1/2
40 1/2	8 1/2		Lafayette Radio Elec.	8	480	12 1/2	11	12 1/2	+ 1 1/2
35 1/2	18 1/2		Matsushita Elec. Ind.	0	1628	27 1/2	27	27 1/2	+ 3/4
34 1/2	4 1/2		Mattel Inc.	0	1132	5 1/2	5 1/2	5 1/2	+ 1/4
35 1/2	18 1/2		MCA	9	686	23 1/2	22 1/2	22 1/2	- 1/4
27 1/2	13 1/2		MGM	21	78	19 1/2	16 1/2	19 1/2	+ 3 1/2
32 1/2	12 1/2		Metromedia	0	2083	13 1/2	12 1/2	13 1/2	+ 3/4
88 1/2	74 1/2		3M	0	3404	85	83 1/2	85	+ 1 1/2
40 1/2	10 1/2		Norse Electro Prod.	8	432	16 1/2	15 1/2	16 1/2	+ 2 1/2
57 1/2	42 1/2		Motorola	0	2280	57 1/2	52	57 1/2	+ 8 1/2
39 1/2	20 1/2		No. American Philips	0	505	23 1/2	22 1/2	23 1/2	+ 1 1/2
51 1/2	22		Pickwick International	18	431	32 1/2	29 1/2	32 1/2	+ 4 1/2
25 1/2	6 1/2		Playboy Enterprises	6	396	9	8 1/2	8 1/2	+ 1/4
45	22 1/2		RCA	0	3357	26 1/2	25 1/2	25 1/2	- 1/4
57 1/2	38 1/2		Sony Corp.	43	3310	49 1/2	48 1/2	49 1/2	+ 2 1/2
30 1/2	11 1/2		Superscope	9	1650	30 1/2	27	30 1/2	+ 2 1/2
49	15 1/2		Tandy Corp.	13	2287	22 1/2	18 1/2	22	+ 3 1/2
23	4 1/2		Telecor	7	109	7 1/2	6 1/2	6 1/2	- 1/4
14 1/2	2 1/2		Telex	29	754	4 1/2	2 1/2	3 1/2	- 1/4
10 1/2	2 1/2		Tenna Corp.	0	89	2 1/2	2 1/2	2 1/2	+ 1/4
32 1/2	11		Transamerica	0	1947	12 1/2	12 1/2	12 1/2	+ 1/4
20	11 1/2		Triangle	0	134	14 1/2	13	14 1/2	+ 1 1/2
17	6		20th Century	11	1590	9 1/2	8 1/2	8 1/2	+ 1/2
50	13 1/2		Warner Communications	7	3190	16 1/2	15	15 1/2	Unch.
20 1/2	10 1/2		Wurlitzer	0	48	12 1/2	11 1/2	11 1/2	- 1/4
12	1 1/2		Viewlex	0	88	1 1/2	1 1/2	1 1/2	Unch.
56 1/2	34 1/2		Zenith	13	1596	38 1/2	35 1/2	38 1/2	+ 2 1/2

As of closing, Thursday, July 26, 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.	22	2 1/2	2 1/2	2 1/2	Memorex	0	4	3 1/2	4
Bally Mfg. Corp.	1353	53 1/2	48	53 1/2	Mills Music	5	7 1/2	7	7 1/2
Cartridge TV	0	1/2	1/2	1/2	Recoton	16	2 1/2	2 1/2	2 1/2
Data Packaging	47	5 1/2	5 1/2	5 1/2	Schwartz Bros.	32	2 1/2	2	2
Gates Learjet	97	8 1/2	7 1/2	8 1/2	United Rec. & Tape	0	1 1/2	1	1 1/2
GRT	197	2 1/2	2 1/2	2 1/2	Wallich's M.C.	0	3/4	3/4	3/4
Goody Sam	9	2	1 1/2	1 1/2	Omega-Alpha	157	3	2 1/2	3
Integrity Ent.	0	0	0	0	MMC Corp.	0	1 1/2	1 1/2	1 1/2
Koss Corp.	42	11 1/2	11 1/2	11 1/2	Seeburg	834	20	17 1/2	20
Kustom	128	7 1/2	6 1/2	7 1/2	Orrox	9	3 1/2	3 1/2	3 1/2
M. Josephson	4	9	8 1/2	9					

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

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 3. Radio/TV Management & Broadcasters
 4. Mfrs./Producers of Records, Tapes, Equipment
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6. Schools, Colleges, Libraries, Audiophiles
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Quadrasonic Reviews

By CLAUDE HALL
Associate News Editor

Altruistically, when two quadrasonic authorities get together to debate and argue the merits of the systems and whether matrix or discrete is best, they talk in terms of acoustics or mathematical formulas. The relative merits of the quadrasonic album artistically and whether the particular music fits the system are seldom mentioned. In this column, we will review quadrasonic albums. For CBS and other SQ matrix product, we will use a Sony SQ Decoder SQD-2020 provided by CBS Labs. For Quadradisc discrete product, we will use a hand-made CD-4 demodulator built by Lou Dorren, research director of Quadra-cast Systems and inventor of the Dorren discrete broadcasting system now pending before the Federal Communications Commission. Both demodulator and decoder are virtually the state of the art today for disk quadrasonic systems.

THE BUDDY MILES BAND—“Chapter VII,” Columbia (SQ matrix), CQ32048. This album is probably a perfect example of SQ matrix as an art form. The driving, pulsing, ear-ripping thunder, often chaotic, always pumping and surging of the Buddy Miles Band fits within the SQ mold like a hand within a glove. “Elvira” sounds as if tailored for quadrasonic. “Hear No Evil” is better lyrically, but not a good quadrasonic work; much better than stereo, of course; in fact, stereo is passe once you hear Miles in quadrasonic, because all of the music surrounds you and carries you away. But there is less instrument directionality on this particular tune. “Love Affair” far outshadows the tunes mentioned above as a quadrasonic vehicle. And I would say it's as good in SQ matrix as many discrete tunes, meaning that the producer obviously accomplished everything he wanted to accomplish. It should be pointed out here that many discrete records today take only advantage of that particular system about as much as poor matrix. In other words, this album succeeds completely in its musical aims. Most of the music is frontal, but you get enough surround effect to really bring life to the music. On “Life Is What You Make It, Part 2” you can also sense music instru-

ments placed in the rear, definitely an organ. The horns, the erupting organ, the congas are an experience... a life form that would be impossible to capture in stereo. In fact, once you've heard this song in quadrasonic, you won't want to listen to it in any other manner. Incidentally, I find the music more interesting if you turn the rear channels up just slightly. This gives a better sense of direction to the music and aids the “surround” effect. Perhaps record producers will encode records with this in mind in the future.

JUDY COLLINS—“The Best of Judy Collins,” Elektra (CD-4 discrete). This is one of the first discrete releases by the WEA group of labels and, of course, producers put their heart and soul into the mixing processes to make sure that it was absolutely the best possible, since the eyes, (ears, if you will) of the entire industry will be upon these first albums. I have to state flatly that WEA succeeded in achieving virtual acoustic masterpieces. “Amazing Grace” comes off with the sound and feeling of the listener being inside a huge, vaulted-ceiling church and Judy Collins is leading the congregation from up front while all around you people are singing. “Both Sides Now” is beautiful but not quite a distinctive quadrasonic effort. It's well mixed; the drums are in the rear, as if on purpose (an argument has always been by discrete advocates that matrix records could not do this). You really become enmeshed in the complexities of the music. But “Suzanne” is really the best quadrasonic song on the LP; it seems to have been recorded from the very first with quadrasonic in mind. The separation is excellent. The guitar in back left speaker feeds the whole theme of the music. Logically, the quadrasonic song becomes even more than an ordinary song in that it's very important where you put the instruments and other musical elements. In “Suzanne” the placements were virtually perfect for the song. “Someday Soon” also put the drums in rear center. There doesn't really seem to be any reason to do this; perhaps producers in the future will build in more than one drummer for quadrasonic.

CBS Convention Stressed Growth In Quality and Quantity Product

• Continued from page 4

“Even our sales tools took new form with the introduction of Playback, the new artist Playbook, new Inventory Control catalogs, a new concept for Buyways and of course, our audio visual machines and filmed sales presentations. Recognizing the importance of all of the

Funk Grant Vs. Knight

NEW YORK—The U.S. District Court in Knoxville granted Grand Funk Railroad's motion against Terry Knight by vacating Knight's default taken by Knight against Grand Funk's corporation, GFR Enterprises, Ltd.

The District Court also granted relief to the members of Grand Funk to stay Knight's Trade Mark action by transferring the case in Knoxville to the U.S. District Court in New York.

ABC in for Dunhill in TDN Tiff

LOS ANGELES—ABC Records has replaced Dunhill Records as plaintiff in a \$3½ million suit against Three Dog Night. The lawsuits, both filed in Superior Court here, claimed monetary damages for Three Dog albums delivered late or still owed. Also an injunction is sought to keep the popular group from recording for any other label. The original suit by Dunhill was covered in Billboard when it was filed in March. Dunhill has since had the suit “dismissed without prejudice.”

The new lawsuit with ABC as plaintiff repeats the original suit practically word for word. The only major change is that ABC, as parent company of Dunhill, is now named as the allegedly injured party. Three Dog Night's ABC/Dunhill contract called for them to deliver an album July and Dec. 18 of 1971-73.

Houston Gets NAMM Show

CHICAGO—The 73rd annual All-Industry Music Convention and Exposition, which has been a fixture here for many years, moves in 1974 to Houston's Astorhall June 15-18.

Bill Gard, executive vice president of the National Association of Music Merchants, who sponsor the show, said the show will return here in 1975.

Headquarters hotel will be the Houston Shamrock, he added.

Industry Backs 6-Point Disk Quality Control

• Continued from page 1

ation of America (RIAA), already involved in the push, will be spelled out in detail by committee member C. B. Bedford of General Electric, who first alerted record manufacturers of problems related to home phonographs.

Calling for thicker disks, improved drive radius, better paper-label friction and adhesiveness, a possible serrated drive rim, limits on stylus drag force requirements and a small hole, Bedford's recommendations will go to RIAA president Stan Gortikov and Philco-Ford executive Orland Taraborrelli, who heads P-8.2.

Moreover, Billboard Jukebox Programming editor Earl Paige will review the entire conference effort at the next P-8.2 meeting Sept. 10 at the Waldorf Astoria in New York.

Small Hole

Bedford said he knows the small hole recommendation is controversial for jukebox people, and subcommittee members from jukebox firms said other issues should be settled first (see separate story).

Here representing Taraborrelli were Earnest Tatter, Warwick Electronics, former P-8.2 chairman; Grant Hubbell and John Virva, Admiral Corp. Jim Andrews, Ampex Music Division was also among those present.

A chief concern of the group here is that RIAA affiliated labels probably press no more than 50 percent of the product. A way must be found to involve all pressing plants and recording studios and as well to develop a monitoring system among users, subcommittee members agreed.

Watergate Disk No Fun To WGN, Which Bans It

NEW YORK—The single, “Haldeman, Ehrlichman, Mitchell and Dean” on the Mr. G label, distributed by Audio Fidelity Enterprises, has been banned by Chicago radio station WGN. In a staff memo signed by WGN music director, Charlie Allan, the disk was described as “totally unacceptable for airplay.”

Allan's memo was scored on July 16 when composer-producer Bob Warren appeared in Chicago on the

station's “Wally Phillips Show.” Warren labeled WGN's action “censorship of the worst kind.”

Audio Fidelity president Herman Gimbel defended the record as “more good clean fun than social commentary, and we know people are accepting it as that.” Gimbel has sent copies to leading congressional figures, including the select Senate Committee investigating the Watergate affair for “a moment of relaxation.”

WEA ‘Q’ Disks to Activate Other Acts & Labels: Jac

• Continued from page 1

quadrasonic mixing as part of their royalty earnings.

• Too, some artists have literally taken control of their product and they may be too embarrassed to admit that they don't know what it's all about.

HALL: When I demonstrate quadrasonic at the office to the recording artists who come by, they're really knocked out by it... but you're right, they usually don't know much about it.

HOLZMAN: As Edward Tatnall Canby mentions in a pamphlet we've prepared... in quantity... we've got a quarter-of-a-million of these things and they're being given out. There's an article on quadrasonic in general and an article on our 4-channel CD-4 discrete standard... that the home listening environment is the ideal acoustic situation to present quadrasonic.

HALL: In regards to matrix...

HOLZMAN: In the advertising campaign that the WEA Group has planned, our ads refer to matrix in analogy as the wire recorder... nice try, but forget about it.

HALL: We had a story a couple of weeks ago about the first quadrasonic product coming out from the WEA Group. What's the future beyond that?

HOLZMAN: More product. We feel that the first group of releases will make the other artists who've been reluctant within the Warner Bros., Elektra, and Atlantic group of labels to participate in quadrasonic... might get a little more excited. It might also, in turn, show the possibilities of quadrasonic to everybody. From the standpoint of the industry, the actual release of product is the culmination of what until now has been merely words and press releases. When you show you've licked the gremlins that the nay-sayers have been waiting to smite us down with CD-4 and you back it up with a sensible, properly-gearred positive marketing campaign, then you go a long way.

HALL: That brings up something else. Why are several labels, so far, reluctant to get into quadrasonic?

HOLZMAN: I don't know. I think perhaps the maintenance of a double inventory might scare some away from realizing the opportunities. At the beginning, quadrasonic is specialized product. No question about that. The same way that cassettes, 8-track cartridges, or the quadrasonic cartridges are specialized additive products. As quadrasonic increases its influence and people become more comfortable with the new concept, it will become increasingly strong and eventually become more than just an add-on, specialized item.

ZHITO: Probably, some record companies feel, too, that they'd rather let someone else pave the road for them.

HOLZMAN: True. There's the old theory that the first scout through the pass catches all the arrows... and I agree with that theory. But we've ended up knowing more by paving that road. We know more about quadrasonic records now than anybody, with the possible exception of the Victor Company of Japan or RCA Records. And we may know some things they don't know and they may know things we don't know. Because our material is unique to us. Neither RCA or Japan Victor have any experience with the kind of long, heavy running bass lines that, say, Atlantic will have on one of its records. Or the highly complex wave forms that might be involved in a “Star Drive” album... with an unusual synthesizer which is not a standard piece of equipment at all. So we have opportunities for all kinds of experimentation. Every new record just adds to the fund of knowledge. We have had, of course, our teething problems with CD-4, but those have been mostly with getting a laboratory set up here. JVC has been actively engaged, as you mentioned in a recent Billboard article, in reducing the complexity of the CD-4 electronics. Eventually we'll have CD-4 electronics no more obvious in the rack and lacquer channel chain than a Dolby unit is. That's the ideal... you stick it in and you forget about it. And that is an achievable ideal.

HALL: I understand that JVC America had to recut some of the WEA masters a few times.

HOLZMAN: It wasn't so much a problem of technology and producer-recording engineer involvement. Most producers tell the lacquer channel exactly what it is they want... it's rare that a record is cut absolutely flat from the master tape. Well, we had a communications gap, in that the very skillful Japanese engineers—and I'd like you to give them all of the credit we can—have to be shown the American way of cutting masters. In Japan, the producer sits in the back of the room during the recording session and he never touches the tape. It's a much more highly segregated way of making records in Japan than it is here, where you have everybody tripping all over themselves with their involvement. We gave them the master tapes to see what they could do. Obviously, by letting them cut straight, we didn't get what we wanted. Because most masters are never cut straight in the first place. Even though you have a tape that may sound exactly the way you want it to sound, there are things that occur in the mastering process as you transfer electrical energy into mechanical energy that cannot be predicted by listening to the tape alone.

EDITOR'S NOTE: Release plans, recording techniques and quadrasonic marketing plans will be discussed by Holzman next week.

Executive Turntable

• Continued from page 6

agement, which he formed a year ago. Prior to that, he was West Coast publicity manager for Columbia Records for three years. . . . At Elektra Records, Ric Aliberte has been named east coast regional promotion director. He'll report to John Davis, national director of promotion.

Daniel Markus, formerly of Bedno/Wright & Associates, has joined the Warner-Elektra-Atlantic branch in Chicago as local Atlantic promotional representative. Markus will be responsible for promotion in Chicago and Milwaukee. . . . In Hollywood, Norma Goldstein has been named administrator, artists and repertoire department, at United Artists Records, Inc. She will be responsible for reviewing all recording budgets and session costs, coordinating and overseeing all recording sessions and handling other administrative duties relative to the a&r department. . . . Also at United Artists, Pam Starke has joined the advertising department as media buyer, following 18 months on the national advertising department for Warner Bros. Records. In her new post, she will report to Freddy DeMann, director of creative merchandising.

At United Artists Records, Barbara Scott DeWitt has rejoined the publicity department, following a leave of absence to give birth to a child. She will report to Lloyd Leipzig, director of publicity and artist relations, at the Hollywood office. . . . Russ Bach has replaced Ted Rosenberg as WEA Corp. Los Angeles branch manager. Bach left a post as vice president of Musical Isle of America's Los Angeles headquarters. He will now be responsible for distribution and marketing in 11 western states. . . . Jay Leishman has joined the James C. Pagni Co., San Diego concert promoters, and will participate in several aspects of the operation. He was formerly a baseball executive in San Diego and Kansas City.

The David Forest Agency in Los Angeles has made three new appointments. Terry Persons will become a western regional booker, while Rick Bloom assumes responsibility for the college division and Greg Mundy has been placed in charge of publicity and promotion. . . . Carole Bayer Sager has been resigned as a staff writer for Metromedia Publishing Co. Her material has been recorded by Helen Reddy, Bette Midler, the Monkees (whom she also helped produce), Bobby Sherman, Beverly Bremers and Melissa Manchester, with whom she has collaborated on material. She is also expected to record for Metromedia Records, and to score several motion picture projects.

★ ★ ★

Joseph A. Badamo has been named Comptroller of Ringling Bros. and Barnum & Bailey music/record complex, following his work at CBS Records. He now will work in administrative capacities with Ringling Bros. and Barnum & Bailey Records, Feld Brothers Management Corp., Trapeze Music (ASCAP), Ringling Bros. and Barnum & Bailey Music (BMI), Wheel Records, Sweet Fortune Records and Trapeze Productions. . . . At Philly Groove Records, Varnell Johnson, formerly with A&L Distributing, has assumed the post of national promotion director. Johnson will also be responsible for special projects and advertising there. . . . Susan Steeb has been named personal assistant to John Apostol, president of Apostol Enterprises, Ltd. She will work directly with Apostol on artist and tour coordination, booking and travel arrangements and stage management for their artists. She comes to Apostol following work with Betty Sperber at Action Talent and Betty Sperber Management, where she was involved with television production and artist relations.

In New York, Dennis Ganim joins Brut Records as general manager. He was formerly with Claridge Music, and prior to that had held promotional posts with Liberty Records and Mercury.

ALBUM SERIES:

MGM's 6-LP Newport Set

LOS ANGELES—The Newport Jazz Festival has just about presented every top name in the business. MGM/Verve, with its own long association with jazz, has leaned on Newport as the concept idea behind a series of six LP's all released under the umbrella of "The Newport Years." Actually, the year of all the recordings is 1957.

All of the material was previously released on Verve when Norman Granz was the owner. Now, under Eric Miller's direction, the series presents a number of influential names, all taped during Newport performances, but with new, modern covers the LP's have a refreshing new look.

Volume one spotlights Ella Fitzgerald and Billie Holiday. Of the two, Ella sounds smoother and more appealing. Billie's voice was, by this time in 1967, 'shot.' On both sides the singers are accompanied by small groups and Ella's highlights are "Body and Soul" and "April in Paris" while Billie's are "My Man" and "Lady Sings the Blues."

Volume two infuses Gerry Mulligan's baritone sax with pianist Teddy Wilson's trio. Mulligan is also heard with his own quartet featuring Bob Brookmeyer on several tracks. Wilson's clean, two-handed runs are complemented by Mulligan's own clean phrases, which turned such old tunes as "Stompin' at the Savoy" and "Sweet Georgia Brown" into modern experiences.

Volume three showcases the fiery Oscar Peterson trio with Herb Ellis, Ray Brown and Jo Jones. This jazz chamber group is joined on side two by Sonny Stitt and Roy Eldridge and they all groove together warmly and affectionately on "Willow Weep for Me" and "Autumn in New York."

Volume four presents such all-stars as Coleman Hawkins, Eldridge, Pete Brown, Jones, Ray Bryant and Al McKibbon. Working with evergreens like "Day By Day" and "Embraceable You" they create new faces for the songs.

Volume five presents Dizzy Gillespie's big band (featuring Lee Morgan, Melba Liston, Al Gray, Bennie Golson, Wynton Kelly, Charlie Persip, among others) ram-paging through "Doodlin'," "Manteca," and "I Remember Clifford."

Volume six is the excitement of the Basie band with guests Jimmy Rushing, Lester Young, Jo Jones, Il-

(Continued on page 82)

NMC, Handleman Rack Deal Is Confirmed

NEW YORK—Jesse Selter, president, NMC Corp., has confirmed NMC's recent agreement with the Handleman racking operation as reported in last week's Billboard.

Selter's statement disclosed NMC's plans to cease its racking activities in the record and tape departments of 25 Topps department stores and its operation of 17 White Front Stores' record and tape departments on the West Coast.

Prior to January of this year, NMC had operated retail record and tape departments in more than 70 stores in the Interstate Stores Buying Corp. chain, which includes both the Topps and White Front chains.

Selter stated that the closing of 28 of those stores, including 20 large volume White Front stores, "made it uneconomical for NMC to continue its relationship with Interstate and, as recently reported, has resulted in substantial losses to NMC. Sales from the remaining stores could not absorb the warehouse expenses and overhead incurred to service the more than 70 stores originally included in our arrangement with Interstate."

The move results in NMC's termination of its activities as a rackjobber and retail operator. Selter also revealed that NMC has agreed to sell its inventory of records and tapes in the 42 Interstate stores, along with its Gardena, Calif. warehouse in-

ventory, to Handleman Co. Selter further noted that the sale will be "contingent upon the satisfaction of specified conditions," expected in August.

Selter also noted that plans are expected to center on "purchase and sale of promotional records and tapes and other merchandise in special situations."

UA Pub in Hot Streak

NEW YORK—United Artists Music Publishing Group is experiencing its heaviest surge of activity, according to Murray Deutch, president of the company. One of the few publishing firms in the industry to own its international branches, the United Artists Music Publishing Group has additionally tripled its income from overseas in the last six months in addition to its U.S. chart activity, noted Deutch.

In singles, the firm is represented by five songs in the Hot 100, five on the Easy Listening chart and two on Hot Soul Singles chart. Artists represented include Helen Reddy, Clarence Carter, New Birth, Bobby Goldsboro and Paul McCartney's Wings.

United Artists Music is also included in 14 current chart albums on 10 different labels.

Bell Lets 50's Push Roll On 'Good Times' Soundtrack

NEW YORK—Bell Records is combining 1950's style stunts with contemporary marketing techniques to provide the Bell soundtrack "Let the Good Times Roll."

The label's strategy has been to tie in heavy promotions with the film company the night before the film opens. Sponsored have been hula-hoop contests, old car parades, phone booth stuffings and pie-eating contest—all in keeping with the nostalgic motif of the picture.

Once the film has opened, Bell makes multiple radio and TV buys. Markets where this schedule has already been implemented are in New York and Boston. As the movie opens other markets will be announced. Distributors, dealers and radio stations have been serviced with T-shirts, bumper stickers and paste-ons. Posters will ship shortly.

A further part of the label's special drive on "Let the Good Times

Roll" double LP package has been Bell's spot participation segments on the television special "Coliseum Concert" starring Stevie Wonder.

The syndicated show is already set for Houston, Seattle, Norfolk, Dallas, Kansas City, Denver, Nashville, New Orleans, Los Angeles, Phoenix, San Diego, Portland and Sacramento.

Marks Music in 2 Agreements

NEW YORK—E.B. Marks Music has entered into two separate co-publishing agreements, one with arranger Joe Renzetti, on behalf of material recorded by Georgia-born artist Jimmy Smiley, and the other with producer Bob Gilligan for material recorded by "Forest."

Marks Music plans a major promotional campaign on the releases.



REHOBOTH, Mass.—The first annual convention of the New England Record and Tape Distributors and sub-distributors July 16 was held at Francis Farm, Rehoboth, Mass., for an all-out, old fashioned clambake. As hosted and sponsored by industry veteran, Rube Zeidman, president and treasurer of Rhody Record & Tape Service in Providence, the event kicked off at noon with a clam cakes and chowder lunch.

Softball prevailed during the afternoon as two games found the distributors vs. the subs with "Grandpa umpire" Manny Germaine officiating. The double-header ended in a split and the teams trickled into various games of catch, basketball and volleyball. Lobster, barbecued chicken and hundreds of steaming, baked clams were served as the main course as the clambake got underway after the physical activities.

Zeidman reported the turnout an "excellent" one with about 135 industry members traveling from as far as New York and New Jersey with the greater number coming from the surrounding areas of Rhode Island, Connecticut and Pennsylvania.

Record companies represented at the function included Columbia, RCA, Capitol, Warner Bros., Elektra, Atlantic, Epic, Motown, Bell, MCA, Uni, MGM, Fantasy, Polydor, MGM, London, Mercury, DGG, Sire, Audio-Devices, Stax/Volt, A&M, United Artists, ABC/Dunhill, in addition to Music Merchants of N.E., Music Suppliers of N.E., UDC and Seaboard and U.S. Records.

The response generated by the clambake prompted Zeidman to already prepare for next year's convention. Many distributors attributed the success and representation of the affair to the high esteem Zeidman is held in by his fellow associates in the business.

Studio Track

By SAM SUTHERLAND

Apparently Los Angeles studios have been, and are, the scene of some of the more promising sessions of the summer. A phone call from **Michael Cuscuna**; there to produce the second **Eric Kaz** album for Atlantic, offered glimpses of activity at the L.A. **Record Plant**, **Warner Bros. Studio** (the old Amigo rooms) and the **Burbank Studio**.

Cuscuna brought good news with the note that **Randy Newman** has just laid down the first two tracks for his next album at the Burbank Studio, working with Warner producer **Russ Titelman**. At the other Warner rooms, Warner Bros. Studio, **Bonnie Raitt** is finishing up her third for Warner Bros., this one something of a production odyssey, since that slot was shifted several times. Various tracks are produced by Little Feat's **Lowell George**, Bonnie herself, **Van Dyke Parks** and **John Hall**, guitarist and writer (whose own band, Orleans, recently finished their first for ABC at Muscle Shoals Sound).

Her support includes contributions from members of **Little Feat**, her bassist and buddy **Freebo**, **James Booker**, **Earl Palmer** and **Jim Keltner**. Tunes are by **Eric Kaz**, **Randy Newman**, **Joel Zoss** and **Chris Smither**, along with a cover of "Party Lights."

Cuscuna himself has been working out of the Record Plant, where **Dave Mason** has reportedly completed his first for Columbia and **Booker T. and Priscilla** have been working on solo albums. Producing those sessions were **Bob Margoueff** and **Malcolm Cecil**, with musical support from a broad range of folks: **Jackie De Shannon** and **Donna Weiss** contributed background vocals, session musicians ranging from **Chris Ethridge** to **Bob Dylan**, who handled some harp parts.

Margoueff and Cecil also worked with Cuscuna on the **Eric Kaz** album, programming their massive synthesizer for Kaz, who had done basic tracks back in New York with **Bernard Purdie**, **Gordon Edwards**, **Ray Lucas**, **Bob Babbitt**, **Dr. John**, **John Hall**, **Cornell Dupree** and **Todd Rundgren**. In the Record Plant, Kaz did additional work with drummer **Jim Keltner**.

Cuscuna clearly wasn't spending his time in Los Angeles hanging out at other sessions. He's hurrying back to New York to work on upcoming sessions with **Dave Brubeck**, the **Art Ensemble of Chicago**, **Buzzy Linhart** and **Cornell Dupree**, all working on their next Atlantic LP projects. And two earlier Cuscuna productions are on the way, expected for release this fall. Those include **Robin Kenyatta's** next, cut with **Byron Lee's** session veterans at **Dynamic Studios** in **Kingston, Jamaica**, boding well for the further conquest of reggae.

Chris Smither's third album for **Poppy** (and third with **Cuscuna**) is also due, having been handled at **Bearsville Studio** and at **New York's Hit Factory**. Those sessions again showed strong interplay between Los Angeles stalwarts and New York men, with **Richard Davis** on bass; **Ray Lucas** on drums; keyboards from **Eric Kaz**, **Bill Payne** (of **Little Feat**), **Pat Rebo** and **Dr. John**; **Robin Kenyatta** on flute; **Dave Holland** on bass; and **Jackie Lomax**. Tunes will include a version of **Ron Davies' "It Ain't Easy"** and a **Randy Newman** tune first (and, apparently last) performed by the composer on Cuscuna's radio show in New York a few years back. That track is "Guilty," also cut recently by **Bonnie Raitt**.

Out at **Sound 80** in Minneapolis, **Joyce Bosak Meyer** has noted the turn-out for a party there during the quarterly meetings of the **Country Music Association's** officers and directors in Minneapolis earlier this month. Mrs. Meyer, assistant to **Sound 80** president **Herb Pilhofer**, had formerly lived and worked in the Nashville music community, and since coming to the Midwest has represented **CMA** at the annual **Music Operators of America** convention.

Goal was to alert **CMA** members to the strong **Country** market in the Midwest and in the Minneapolis area proper, and the guest list included representatives from all phases of the area's music industry. Among those, and other professionals in the industry, were **Amos** and **Ira Heilicher**, **Heilicher Bros.** Distributing; Mrs. **Jo Walker**, **CMA** executive director; **Tex Ritter**; **Rex Allen**; **LeRoy Van Dyke**; **Bob Austin** of **Record World**; **Lee Zhit** of **Billboard**; **Wade Pepper**, **Capitol Records**; **Bill Lowery**, **Lowery Music**; **Bill Denny**, **Cedarwood Publishing**; **Hutch Carlock**, **Music City Record Wholesalers**; **Bud Wendell**, **Grand Ole Opry** director; **John Wiedenmann**, **Metromedia Records** head; **Joe Talbot**, **Precision Record Pressing**; **Bill Farr**, **Polygram**; **Frank Mancini**, **RCA Records**; **Wesley Rose** of **Acuff-Rose**; **Jim Schwartz**, **Schwartz Brothers Distributing**; **Charles Scully**, **SESAC**; **A. Torio**, **Victor Music, Japan**; **Frances Preston** of **BMI** and many others.

Out at the **Village Recorder** in Los Angeles, **Studio B** has been closed down for three weeks for renovations. General manager **Dick LaPalm** is being secretive about the new equipment being installed, so we'll have to wait and see.

The other rooms there are running, though, with sessions including **Lou Rawls**, working on an album for **MGM** with producer **Keg Johnson** and engineer **Jim Shiflet**, who have also been working on rhythm tracks for the **Osmonds**.

Also in: **Sisters Love**, produced for **Motown** by **Eddie Theodore** and engineered by **Rick Heenan**; **Joe Schermie**, former **Three Dog Night** bassist, producing a new band and playing bass with **Rob Fraboni** engineering; **Cisum**, cutting debut album for **Johnny Nash Productions**, with **Tony Reale** producing and engineering; **Bill Justis**, cutting a group with engineer **Bob Brown**; and **Willie Hutch**, recording string tracks for his next **Motown LP** with **Rick Heenan** engineering.

Meanwhile, the **Village** has some new gold for the display case: **Bloodstone's** last single has received **RIAA** certification, as has **Steely Dan's** "Do It Again."

Talent Moody Blues Int'l Tour

NEW YORK—The **Moody Blues**, **Threshold Records'** artists, embark on a two-month international concert tour in September, playing dates in Europe, England, the U.S. and the Far East.

Tour begins in Europe, with performances in **Stockholm** and **Göteborg**, Sweden; **Copenhagen**; **Frankfurt**; **Bern**, Switzerland; **Munich**; **Brussels**; **Paris**; **Rotterdam** and **Hamburg**. Dates in the U.K. will follow, with the U.S. and Far East tour, encompassing at least 16 dates, to begin in late October and run through **Nov. 10**.

Actual cities and dates on the U.S. and Far East appearances will be announced later. Also appearing on the tour will be **Nicky James**, also with **Threshold**.

Signings

Hot Tuna, **Grunt Records** rock act, has left **APA** and signed with **Magna Artists** for personal management. . . . **John Stewart**, **RCA Records**, has signed with **Athena Enterprises, Inc.** for booking. . . . **Antonio Carlos Jobim** returns to popular recording with an **MCA** contract after several years of classical composition. . . . **Bobby Rush** has signed with **Jewel Records**. . . . **Michael Tilson Thomas** has signed an exclusive contract with **Columbia Records**. The young classical conductor will record exclusively for the **Columbia Masterworks** label. . . . **Joe Clonick**, **Chicago** born musician-composer, has been signed to **Chicorel Music Corporation's** **Beechic Publishing Co.**

Pierce Turner and **Larry Kirwan** have signed with **Audio Fidelity's** **Thimble Records**. The rock duo has performed extensively in **Wexford, Ireland** and is now working summer resorts in the upstate **New York** area while rehearsing for a fall album debut. Production is being supervised by **Bob Hinkle**. . . . **Sharks** has signed with **MCA Records** for **North America**. Group cuts for **Island** in their native **England**. . . . **Simon Stokes Black Whip Thrill Band**, **Columbia** act, signed for management with **Skip Taylor Productions**. . . . **Midtown Market**, a six piece group from **Colorado**, has signed with **ISA Management**. The group hails from **Colorado Springs** and plays rock, blues and jazz.

Sarah Rernochan, singer-songwriter-filmmaker, best known for co-producing the film "**Marjoe**" and winning an **Oscar** for it, has signed an exclusive contract with **RCA Records**. She is currently recording on her debut **RCA** album in the label's **New York** studios and is being produced by **Don Beckman**. The album will contain all original material and is scheduled for fall release.

Gospel Concert Philadelphia

NEW YORK—**Eric Mercury**, **Johnny Taylor**, the **Soul Stirrers**, and **Rance Allen** will headline the "World's Greatest Gospel Concert," slated for the **Philadelphia Spectrum** for **Tuesday (31)**.

Concert was created by **Louise Bishop** of area station **WDAS**. Title for the show is taken from **Eric Mercury's** **Enterprise** album, "**Love Is Taking Over**." Other **New York** and **Philadelphia** gospel groups are slated to appear.

Chicago Concert Is Losing Proposition

By INGRID HANNIGAN

CHICAGO—**Target Productions**, fledgling concert producers here, failed in their attempt to produce a successful rock concert here, the first since the infamous **Grant Park** riots four years ago following a **Sly & The Family Stone** performance.

The novice company, organized by **Al Lewis**, fell short on promotion, planning, foresight and funds, while observers felt the **July 22** show was much too long on price, with tickets set at **\$6.50**.

Target tried to produce the show without informing the city's chief of special events, **Jack Reilly**, or the police. Advertising was limited to one brief listing in the **Sun-Times' Weekend Guide**, several spots on three **FM** stations the day before and posters along the street near **Hansen Park**, the isolated concert site.

Benefit Goal

The initial idea was good: to establish a reputation for **Target** as rock promoters while donating 30 percent of the income to **Nationwide Funding, Inc.** **Nationwide** president and founder **Phil Belanger** explained the dispersal of funds this way: "**St. Procopius**, a church in a disadvantaged **Chicago** area, would receive 20 percent for its youth group; a **Monterey, Mexico**, **Boy's Town** would get 10 percent; and **Nationwide** would get 6 percent for financing. In theory, the festival should have made money, the acts we signed were popular enough to bring in crowds, but unfortunately, I'll take a terrible loss today," he said during the show.

Belanger had hoped for attendance of 8,000 to 10,000 persons; he actually drew between 700 and 800. "I didn't want to go the usual route in advertising because of the benefit nature of the show. We only had \$800 for promotion. I guess that was not enough," he continued.

Roster Dwindles

Fourteen acts, including the **Siegel-Schwall Blues Band** and **Styx**, signed contracts to appear in the

benefit performance. Promoter **Lewis** had signed six local black acts he manages, but only two of those actually appeared. Only four other acts performed. The rest were sent home.

The affair began badly, continued that way and ended worse. electricians, dissatisfied with the sound hook-up, left an hour before the appointed noon kick-off. Emergency service finally got the show underway at 3:45.

Crowd & Performer: Aftermath

When told that they had paid **\$6.50** each to wait hours, for a show actually lasting only five hours, instead of the projected 10, the crowd went wild, throwing bottles and setting two small fires in the city stadium.

The "ridiculous" cost of tickets, said one promoter, was set to keep out the "more undesirable elements." When queried at the early close, **Al Lewis** said they had to stop because there was no nighttime lighting. He refused to say why there were no lights. Spokesmen for acts who spent all day and all evening at the park, only to find they were cancelled, said they did not get paid, except in two cases.

Surfers Stomp At Palladium

LOS ANGELES—In what may start a new trend for nostalgia package shows, the **Hollywood Palladium** will hold the **First Surfers Stomp Spectacular** Aug. 26.

On the show will be such early '60s **California** beach names as **Dick Dale** and his **Del-Tones**, **Dean Torrence** (of **Jan & Dean**) with the **Legendary Masked Surfers**, the **Surfaris**, the **Challengers**, the **Marketts** and **Blue Pacific**.

The surf revival was organized by **KMET-FM** disk jockey **Jim Pewter** who has been playing the era's records on his shows.

Neal Agency to Be Morris Affiliate in Nashville

NEW YORK—The **William Morris Agency** has joined forces with the **Nashville-based Neal Agency** to become the first international talent agency to establish operations in the **Nashville** market.

William Morris president **Nat Lefkowitz** and **Bob Neal**, president of the **Neal Agency**, made the announcement, which sets **Neal's** operation as a **Morris** branch operation and brings to that agency **Neal's** roster. **Neal's** clients include **Sonny James**, **Connie Smith**, **Lynn Anderson**, **Bobby Bare**, **Tom T. Hall**, **Wanda Jackson**, **Barbara Mandress**, **Johnny Paycheck**, **Johnny Rodriguez**, **Freddy Weller** and **Brian Collins**.

Neal will head the **William Morris Agency Nashville** office, working with associates **Sonny Neal** and **Dave Barton**.

In announcing the move, both **Lefkowitz** and **Neal** both stressed that representation for **Nashville-based** artists, via **Neal's** operation, will cover television, films, nightclubs, hotels, fair bookings, college concerts, and foreign bookings. The **William Morris Agency** will also focus on increasing the volume of television production in **Nashville**,

and will promote that city's professional services and facilities to other, non-country **Morris** clients.

The **William Morris Agency** has offices in **New York**, **Beverly Hills**, **Chicago**, **London**, **Paris**, **Rome**, **Madrid**, and **Munich**, as well as **Nashville**.

Stones Slate Large Tour

NEW YORK—The **Rolling Stones** kick off their most extensive tour of the U.K. and Europe in seven years on **Sept. 1**. Tour is the first **British** tour for the group in three years.

U.K. appearances will include major cities of the three home countries. Appearances there may also be extended.

Peter Rudge, who handled the last U.S. and Australian tours, also noted that the group will work toward keeping the ceiling price on tickets "at as reasonable a level as possible."

Also being considered is a tour of **Iron Curtain** countries next spring.

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Who/Where/When

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

ERIC ANDEHSEN (Columbia): The Egress, Vancouver, B.C.; August 14-18.

LYNN ANDERSON (Columbia): Chipewewa Falls, Wisc., Aug. 3-4; Sikeston, Mo., Aug. 9-12; Hamburg, N.Y., Aug. 17.

PAUL ANKA (Buddah): Warwick Music Theatre, Warwick, Rhode Island, July 29; Oakdale Theatre, Wallingford, Ohio, Aug. 6-12; Melody Fair Music Theatre, North Tonawanda, N.Y., Aug. 13-19.

JOAN ARMATRADING (A&M): Paul's Mall, Boston, Mass., Aug. 29-31; Kenny's Castaways, New York, Aug. 2-6; Mainpoint, Philadelphia, Aug. 8-13; Cellar Door, Washington, D.C., Aug. 15-19.

ARTHUR HURLEY & GOTTLIEB (Columbia): Great Southeast Music Hall, Atlanta, (with Proctor/Bergman), July 31-Aug. 5; Suffolk Downs, Boston, Aug. 11; Chautauqua Institute Music Fair, Chautauqua, N.Y., Aug. 13.

ROY AYERS (Polydor): Gillis Club, Dayton, Ohio, July 29; The Gallery Tavern, Seattle, Wash., Aug. 6-11; Whiskey Au Go Go, Los Angeles, Aug. 15-19.

AZTECA (Columbia): Benefit (TENT.),

Salinas, Calif., Aug. 5; Merriweather Post Pavillion, Columbia, Md., Aug. 14; Blossom Music Festival, Cuyahoga Falls, Ohio, Aug. 15; Watts Summer Festival, Los Angeles, Aug. 19.

JOAN BAEZ (A&M): Coliseum, Oakland, Calif., Aug. 3; Long Beach Arena, Long Beach, Calif., Aug. 17.

THE BAR-KAYS (Stax/Volt): Berkeley Community Theatre, Berkeley, Calif., July 29; Whisky Au Go Go, Los Angeles, Aug. 1-5; "Soul At The Center," Lincoln Center, New York, Aug. 11; Ario Ballroom, Camden, N.J., Aug. 12; The Wonder Garden, Atlantic City, Aug. 16-19.

BARTHOLOMEW (Wright): Carlisle War College, Carlisle, Pa., Aug. 11; Grace Lutheran Hall, Camp Hill, Pa., Aug. 14.

BLACK OAK ARKANSAS (Atco Records): Celebrity Theater, Phoenix, Arizona, Aug. 11; To be advised (TENT.), San Diego, Aug. 12.

BLUE OYSTER CULT (Columbia): Convention Center, Tucson, Aug. 3; Coliseum, Denver, Colo., Aug. 4; Cotton Bowl, (TENT.), Dallas, Aug. 5; Palladium, Los Angeles, Aug. 11; Jefferson Stadium, Houston, Aug. 12; Riverside Theatre, Milwaukee, Aug. 14; Stadium,

(TENT.), Tampa, Fla., Aug. 18.

DELANEY BRAMLETT (Columbia): Boarding House, San Francisco, Aug. 14-19.

DAVID BROMBERG (Columbia): Schaefer Music Festival, Central Park, New York, Aug. 15, (Rain date Aug. 16). Lenox Arts Festival, Lenox, Mass., Aug. 17-18.

JIM ED BROWN SHOW (RCA): Stearns County Fair, Salk Centre, Minn., July 29; Hardin County Fair, Eldora, Iowa, July 31; Davis County Fair, Bloomfield, Iowa, Aug. 1; Gift of Waters Pageant & Rodeo, Thermopolls, Wyoming, Aug. 4; Phillips County Fair, Dodson, Montana, Aug. 5; Tri County Fair, Phillip, South Dakota, Aug. 6; Ridley County Fair, Manhattan, Kansas, Aug. 7; Winneshiek County Fair, Decorah, Iowa, Aug. 10; Dakota County Free Fair, Farmington, Minn., Aug. 11; Frontier County Fair, Stockville, Nebraska, Aug. 12; Nemaha County Fair, Auburn, Nebraska, Aug. 14; Ft. Leavenworth, Kansas, Aug. 15; Missouri State Fair, Sedalia, Missouri, Aug. 16; Cotillion Ballroom, Wichita, Kansas, Aug. 17; Coffey County Fair, Burlington, Kansas, Aug. 18.

DAVE BRUBECK (Atlantic): Grandstand, Ionia Free Fair, Ionia, Michigan, Aug. 1; Baldwin Pavilion, Oakland University, Rochester, Michigan, Aug. 8; Ravinia Festival, Highland Park, Illinois, Aug. 9; Music Park, Grove City, Ohio, Aug. 10; Merriweather Post Pavilion, Columbia, Md., Aug. 15.

JERRY BUTLER (Mercury): Artist Production, Chicago, July 30-Aug. 2; James Brown, Augusta, Georgia, Aug. 3-9; New York Philharmonic Hall, New York, Aug. 11.

GLEN CAMPBELL (Capitol): Musicarnival, Inc., Cleveland, Ohio, July 29; Houston Music Theatre, Houston, Aug. 1-4; Memorial Auditorium, Dallas, Texas, Aug. 5; Civic Auditorium, Springfield, Mass., Aug. 10; Yale Bowl, New Haven, Conn., Aug. 11; Indianapolis Starlight Theatre, Indianapolis, Ind., Aug. 13-19.

CARPENTERS (A&M): Pine Knob, Independent Township, Mich., July 29; Amphitheatre, Universal City, Calif., Aug. 13-19.

CARTER FAMILY (Columbia): Carnival Grounds, Clear Springs, Md., Aug. 1; Blue Grass Park, Camp Springs, N.C., Aug. 4; Sunset Park, West Grove, Pa., Aug. 5; Pine Knob Theatre, Pontiac, Mich., Aug. 10; Civic Center, Providence, R.I., Aug. 12; Garden State Art Center, Holmdel, N.J., Aug. 13-18.

JOHNNY CARVER (ABC): Grandstands, Boise, Idaho, Aug. 2; Lubbock, Texas, Aug. 4; Mobile, Ala., Aug. 8-9; Jackson, Miss., Aug. 10; Memphis, Tenn., Aug. 11; Ft. Lauderdale, Fla., Aug. 15-16; Savannah, Ga., Aug. 17-18.

JOHNNY CASH (Columbia): Blossom Music Festival, Cuyahoga Falls, Ohio, Aug. 8; Pine Knob Theatre, Pontiac, Mich., Aug. 10; Civic Center, Providence, R.I., Aug. 12; Garden State Art Center, Holmdel, N.J., Aug. 13-18.

CHICAGO (Columbia): Veteran's Mem. Aud., Des Moines, Iowa, Aug. 15; Civic Center, St. Paul, Minn., Aug. 16; Arena, Milwaukee, Wisc., Aug. 17; Stadium, Chicago, Ill., Aug. 18-19.

JERRY CLOWER (MCA): Greenville H.S., Greenville, Ala., July 31; City Park, Lafayette, Alabama, Aug. 4; Effingham County Fair, Altamont, Illinois, Aug. 5; Perkins County Fair, Grant, Nebraska, Aug. 7; Neshoba County Fair, Philadelphia, Miss., Aug. 9; Rivermont Hotel, Memphis, Tenn., Aug. 10; Jaycee Fairgrounds, Athens, Ala., Aug. 13; Kiel Aud., St. Louis, Mo., Aug. 15; Texas Tech. Campus, Lubbock, Texas, Aug. 18.

JUDY COLLINS (Elektra): Suffolk Downs, Boston, July 30; Music Park, Columbus, Ohio, Aug. 3; Ravinia, Highland Park, Illinois, Aug. 5; Mississippi River Festival, St. Louis, Mo., Aug. 7; Pine Knob, Detroit, Michigan, Aug. 8; Merriweather Post Pavillion, Columbia, Md., Aug. 10; Garden State Art Center, Holmdel, N.J., Aug. 11; Red Rocks, Denver, Colorado, Aug. 17; Santa Monica Civic Auditorium, Santa Monica, Calif., (TENT.), Aug. 18-19.

COMMANDER CODY (Paramount): Peace Love Blues and Bluegrass Festival, Aunt Minnie's Farm, County Roads Park, Greenville, W. Va., July 29; American Theatre, St. Louis, Mo., Aug. 3; Auditorium Theater, Chicago, Ill., Aug. 4; Auditorium, Minneapolis, Minn., Aug. 5; Marineland, San Bruno, Calif., Aug. 11.

THE CREDIBILITY GAP (Warner Bros.): The Ash Grove, Los Angeles, July 29-31, Aug. 12.

THE CRUSADERS (Chisa): San Diego Civic Center, San Diego, Calif., Aug. 11.

BOBBY DARIN (Motown): Starlight Musical, Indianapolis, Ind., Aug. 6-12; Starlight Theatre, Kansas City, Mo., Aug. 13-19.

DANNY DAVIS & THE NASHVILLE BRASS (RCA): Elkhart 4-H Fair, Goshen, Indiana, Aug. 2; Fair, Keene, New Hampshire, Aug. 3; Fair, Stanhope, New Jersey, Aug. 4; Fair, Allentown, Penna., Aug. 5; Ozark Empire Fair, Springfield, Missouri, Aug. 7; Fair, Chattanooga, Tennessee, Aug. 10; Fair, Burwell, Nebraska, Aug. 11; Fair, Berrien Springs, Michigan, Aug. 16; Midland Empire State Fair, Billings, Montana, Aug. 18.

MAC DAVIS (Columbia): Scope Theatre, Hampton, Va., Aug. 11; Warwick Musical Theatre, Warwick, R.I., Aug. 12; Kentucky State Fair, Louisville, Aug. 16.

MILES DAVIS (Columbia): Merriweather Post Pavillion, Columbia, Md., Aug. 2; Miami Beach, Fla., Aug. 3; Curtis Hixon, New Orleans, La., Aug. 5.

THE DELLS (Chess/Janus): Carter Bar-

ron Theatre, Wash. D.C., Aug. 13-19.

DION (Columbia): Schaefer Music Festival, Central Park, New York, Aug. 10.

THE DOLLS (Phonogram): Cleveland, July 29; Boston Club, Boston, Mass., July 31-Aug. 2; Felt Forum, New York, Aug. 3; My Father's Place, Roslyn, N.Y., (TENT.), Aug. 9-11; Frogs Club, Salisbury, Mass., Aug. 16-18.

RONNIE DYSON (Columbia): Newport Hotel, Miami Beach, Fla., Aug. 7-13.

EARTH, WIND AND FIRE (Columbia): Municipal Aud., New Orleans, Aug. 8; Jai Ali Fronton Palace, Miami, Fla., Aug. 10; Fort Hesterly Armory, Tampa, Fla., Aug. 11; The Omni, Atlanta, Ga., Aug. 16; Coliseum, Oakland, Calif., Aug. 17.

JONATHAN EDWARDS (Atco): Yale Bowl, New Haven, Conn., Aug. 4; Cellar Door, Washington, D.C., Aug. 13-18.

EL ROACHO (Columbia): Town & Country Lodge, Elen Lomond, Calif., Aug. 2-3.

BARBARA FAIRCHILD (Columbia): Plantation Hall, Millford, Ohio, Aug. 4; Frontier Park, Napoleon, Michigan, Aug. 5; Ozark Empire Fair, Springfield, Mo., Aug. 7-8; Country Music Cabaret, Fort Lauderdale, Florida, Aug. 15-16; High School, St. Joe, Ill., Aug. 18.

MAYNARD FERGUSON (Columbia): St. Louis, Mo., Aug. 1; Omaha, Neb., Aug. 2; Evergreen, Colo., Aug. 3; Concrd, Calif., Aug. 4; Denver, Colo., Aug. 13-14.

FIFTH DIMENSION (Bell): Red Rocks, Denver, Colorado, July 31; Montana State Fair, Great Falls, Aug. 2-4; Pine Knob, Detroit, Mich., Aug. 6-7; Garden State Art Center, Holmdel, New Jersey, Aug. 9-10; Arie Crown Theatre, McCormick Place, Chicago, Ill., Aug. 11; Illinois State Fair, Springfield, Ill., Aug. 13; Wisconsin State Fair, Milwaukee, Wisc., Aug. 14-15; Central Canadian Exhibition, Ottawa, Aug. 17-18.

ROBERTA FLACK (Atlantic): Nassau Coliseum, Uniondale, L.I., N.Y., Aug. 5; Coliseum, Oakland, California, Aug. 10; Civic Theater, Sacramento, California, Aug. 11.

FOCUS (Sire): Jackson County Fair, Jackson, Michigan, Aug. 11; Race-track, Waterford, West Virginia, Aug. 12; Music Hall, Cincinnati, Ohio, Aug. 17; Ellis Auditorium, Memphis, Tennessee, Aug. 18.

CRYSTAL GAYLE (MCA): Alaskan Tcur, July 27 thru Aug. 4; Kenosha, Wisc., Aug. 9-10; Winter, Wisc., Aug. 11-12; Canyonland Park, Ft. Payne, Alabama, Aug. 18.

BOBBY GOLDSBORO (U.A.): Fair, Springfield, Ill., Aug. 8; Fair, Springfield, Mo., Aug. 15-16; Fair, Berrian Springs, Michigan.

GRAND FUNK (Capitol): Cincinnati Football Stadium, Cincinnati, Ohio, July 29; Memorial Aud., Greenville, South Carolina, Aug. 9; Omni, Atlanta, Ga., Aug. 10; Municipal Aud., Birmingham, Ala., Aug. 11; Varsity Stad., Aug. 16; Forum, Montreal, Canada, Aug. 17; Roosevelt Stad., Jersey City, N.J., Aug. 18.

AL GREEN (Hi): Merriweather Post Pavilion, Columbia, Md., Aug. 3-4; San Diego, Calif., Aug. 17; The Arena, Long Beach, Calif., Aug. 18.

JACK GREENE/JEANNIE SEELY (MCA): Marion County Fair, Salem, Illinois, Aug. 3; Country Paradise Park, Kittinging, Pa., Aug. 5; Fairgrounds, Brownstown, Indiana, Aug. 9; State Fair, Tulsa, Oklahoma, Aug. 11; Morrow Park Grandstand, Peterborough, Ont., Canada; Aug. 17; Norwalk H.S., Norwalk, Conn., Aug. 18.

JOHN HAMMOND (Columbia): Long Island, N.Y., Aug. 3-5.

DR. HOOK AND THE MEDICINE SHOW (Columbia): Jubilee Aud., Calgary, Canada, Aug. 1; Gonzaga Univ., Spokane, Wash., Aug. 2; Marine World, Redwood City, Calif., Aug. 4; Convention Center, Anaheim, Calif., Aug. 11; Coliseum, Oakland, Calif., Aug. 12.

JACKSON FIVE (Motown): Richmond Coliseum, Richmond, Va., Aug. 3; Roads Coliseum, Hampton, Va., Aug. 4; Civic Center, Baltimore, Md., Aug. 5; Coliseum, Greensboro, N. Carolina, Aug. 7; Memorial Aud., Nashville, Tenn., Aug. 9; Carolina Coliseum, Columbia, S. Carolina, Aug. 10; Atlanta, Ga., Aug. 11; Convention Center, Miami, Aug. 12; Mid-South Coliseum, Memphis, Tenn., Aug. 17; Kiel Aud., St. Louis, Mo., Aug. 18.

STONEWALL JACKSON (Columbia): Deadwood, S.D., Aug. 4; Hugo, Minn., Aug. 5; Tripp, S.D., Aug. 10; Martn, S.D., Aug. 11; Webster, S.D., Aug. 12; Garden City Minn., Aug. 14; Parker, S.D., Aug. 15; Mound City, Kan., Aug.

(Continued on page 19)

Thanks Black Oak Arkansas

For packing Barton Coliseum with screaming, applauding, happy fans! For grossing over \$28,000.00 to be used to fund the YMCA mini-bike program and to fund day care centers in the state through the Mental Retardation Developmental Disabilities Services. For caring so much for the youth of Arkansas.

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Creative Trends

NGDB + C/M Pioneers = 3 LP Gold & Rustic Gigs

By NAT FREEDLAND

LOS ANGELES—The Nitty Gritty Dirt Band's three-disk United Artists set, "Will the Circle Be Unbroken," is more of the four packages, priced at \$11.95, to go gold.

The set was certainly a unique project, putting the Dirt Band in Nashville studios with the cream of country-folk pioneers who dominated the field circa 1930-1950. The cast included everyone from Mother Maybelle Carter to Roy Acuff. The material covers most of the acoustic standard songs from this period and was recorded in traditional country style in one or two takes with no overdubbing.

Bill McEuen, Dirt Band manager, was the man most responsible for putting the project together. "I'm happy that the reception of the album has justified the faith UA had in our instincts," he said. "It wasn't easy for them to go along with a release that had manufacturing and packaging costs of over one dollar in front."

McEuen admits that the unusual

nature of the project raised many problems, especially in getting the Nashville pioneers to appear on the album. "We had to really convince everybody that we weren't going to ask them to play rock 'n' roll, or even electric music," he said. "Doc Watson, who's from a second generation of country-folk pickers, much younger and more liberal in his thinking than the others, was a great help as a go-between in difficult cases."

Old-Timers Won Over

Once the tone of the collaboration was set, the star pickers, who weren't even scheduled for a particular session, began to come around and sit in. The album was originally supposed to contain only two records. But the artists came up with 37 cuts they felt deserved to be recorded. UA went along with designing a jacket for three disks.

The only song which didn't make the album was a version of the banjo showcase, "Foggy Mountain Breakdown," which was felt to be not as

good as other renditions. The album also includes interesting snatches of studio conversation between takes, such as the first in-person meeting between Merle Travis and Doc Watson, two artists who had followed each other's recordings for years.

The key to success of the whole undertaking was the marketing philosophy for the record which McEuen laid out for all concerned. "The Dirt Band, like so many other rock musicians, has studied the country-folk picking greats since they were kids," he explained. "Certainly this package was our tribute to the idols we sincerely admire, as well as perhaps the last chance to assemble all of them together in one place."

Acoustic Interest

"But in terms of marketplace realities, we felt this record would be a catalog mainstay for the next 10 or 20 years. One of my main selling points was that the sales of acoustic guitars is at an all-time high. Here are all these young musicians who have got to be interested in the great picking techniques for their instruments. It would be really an educational tool to bring together the classic songs and great masters of this style, in a hopefully commercial packaging."

Still another indication that there was a contemporary market for the kind of country-folk music which hasn't been an airplay factor for decades was the response of Dirt Band audiences to old bluegrass banjo or fiddle showpieces in their act. "People seem to respond instantly at gut level to this music when they

(Continued on page 18)

Limelinters Return; Draw Spurs Label

LOS ANGELES—Since the Limelinters have returned to the concert circuit after ten years of retirement, they played to over 75,000 in the western U.S. since mid-February. They plan to work several months a year from now on, for fun and profit.

The folk-satire trio is attempting to buy back their masters from RCA, in order to sell them at their concerts and via a mail-order list built from their concert audiences. "I suppose we may eventually just tape one of our concerts and put out a record of the way we sound now," said Alex Hassilev of the group.

The Limelinters have been handing out questionnaires to their audiences. The heavy return convinces them they could move 50 to 75,000 units of their old LPs via their own in-house distribution such as Rod McKuen does with his Stanyan Records.

Original Fans Back

"Our original fans are coming back to see us. We're also getting their children who grew up with our records in their homes," said bassist

Lou Gottlieb. "We've had no trouble filling any of the 3,000-seat auditoriums we've been playing."

Lead tenor Glenn Yarbrough, who achieved a distinguished solo career after the Limelinters disbanded, performs on his own during the first half of the concert. Both Yarbrough and the trio now perform with several back-up musicians to give their songs the more driving beat expected today.

"What we'd like to find now is another Shel Silverstein or Tom Lehrer to write satirical folkie tunes for us," said Hassilev. "We feel there could be Limelinter comedy-material hits again if we found the right songs."

Another goal of the Limelinters is to organize a folk-nostalgia package of the top acoustic groups of the early '60s. "We feel that our ability to make a good living as soon as we returned to work should help make other folk groups think about reuniting," said Gottlieb. "As a matter of fact, we've had some encouraging talks about this very possibility with the biggest folk act of all, the Kingston Trio."

Give Top Soul Awards

LOS ANGELES—Al Green and Roberta Flack were named top male and female singers at the second annual Soul and Blues Awards here.

Song of the year was "Me and Mrs. Jones," Stevie Wonder's "Talking Book" was named top album. Other award winners were the O'Jays, male group; Honey Cones, female group; Gladys Knight & the Pips, mixed group; Crusaders, jazz group; Barry White and Zulima, new vocalists.

Soul and Blues Awards are voted by the officers of the new academy plus a 15-member board of music professionals in Los Angeles and New York. Record company sales figures are also considered in selecting the winners, it was stated.

Los Angeles voting members are Carole King, Warner; Tom Rodden,

20th Century; Bessie Haynes, Stax; Lance Freed and Brenda Andrews, A&M; Eric McCaskill, Sussex; Bernard Comas and Bob Brock, EWW Associates, and Joe Hartsfield, publicist.

New York members are Tom Draper, RCA; Logan Westbrooks, Columbia; Boo Frazier, Perception; Cecil Holmes, Buddah; Dede Dabney, Record World and Marty Ostrow, Cashbox.

Officers of the Academy of Soul and Blues are TV producer Chuck Mann, president; Edward K. Burbridge, vice-president; Buddy Harper, secretary-treasurer. UA promotion man Bill Chappell is executive producer of the awards ceremony, which was taped for possible sale as a television special.

Talent in Action

VAN MORRISON ARTHUR, HURLEY & GOTTLIEB ALICE STUART

Philharmonic Hall, New York

Van Morrison has clearly established himself as a potent pop auteur, carefully developing a mercurial vocal style and an impressionistic writing style that have, in recent years, moved beyond the boundaries of an earlier cult status. Those gifts drew an appropriately excited, even joyful audience to Morrison's first appearance here in awhile, but, despite the frenzy of the final encores, despite spontaneous applause for familiar phrases in classic Morrison songs, the performance itself was sadly flawed.

Morrison's last appearance here is admittedly a tough act to follow. Last year's band was a tight, yet fluid unit that provided ample support for the front man. And the man himself was a looser, happier, more open man than he had seemed. At Philharmonic Hall, the vocalist was again sullen, introverted, singing mostly to his band and to himself and opening up only during the final numbers.

As for the Caledonia Soul Orchestra, his latest band, their playing was chaotic. A string quartet provided some lovely, rich moments, but also posed problems as well when trying to work effectively with the r&b arrangements at hand. As for the horn men, that duo was simply sloppy. The overall effect, further crippled by mediocre p.a. sound, was disappointing.

Also appearing, and reviewed earlier in Billboard, were Arthur, Hurley & Gottlieb, Columbia Records act, who were nicely buoyed by a warm audience response and the solid support of Rick Marotta on drums, and guitarist David Spinozza. The trio itself scored well in their first appearance in Philharmonic, winning an encore.

Also appearing was Alice Stuart and her band, which record for Fantasy.

EDWIN STARR BACHMAN-TURNER OVERDRIVE

Whisky a Go Go, Los Angeles

Strong soul singers don't often play the rock club circuit, and when one such as Edwin Starr comes along, it's a satisfying and welcome change of pace.

Starr, long a staple on the Motown roster, comes from the line of vocalists who can shout and scream and still maintain a highly organized, musical atmosphere. Backed by an eight piece band, he showed himself during his stay here to be a versatile performer who does indeed do a lot of shouting but can also handle ballads using his own unique arrangements. Best received material was still the uptempo material, particularly his major hits such as "War" and "25 Miles to Go," in extended club versions featuring strong solos from various members of the band. Ballad efforts including "Walk On By," with the soul arrangement and lengthy talking-singing arrangements also went over well. Considering Starr does not generally appear before this type of audience, he displayed a fine rapport and should be able to find a niche on the rock club circuit as well as the more traditional outlets for soul music.

Bachman-Turner Overdrive, recently reviewed in Billboard, opened the show with a strong set of hard rock material paced by Randy Bachman's excellent guitar work and C.F. Turner's lead vocals.—BOB KIRSCH

DON RENO, BILL HARRELL & THE TENNESSEE CUTUPS OSBORNE BROTHERS COUNTRY GENTLEMEN

Philharmonic Hall, New York

For the first time in more than a decade, bluegrass made its way onto a major New York stage last Wednesday (18). And in the Philharmonic Hall program, Don Reno-Bill Harrell and the Tennessee Cutups (Starday), the Osborne Brothers (MCA), and the Country Gentlemen (Vanguard) generated more excitement and enthusiasm in the two-thirds full house than has been evident in many recent SRO events combined.

Reno (on banjo) and Harrell (on guitar and lead vocals) were the "traditionalists" on the show, playing the least modernized set of the concert. Working through such standards as "Charlotte Breakdown," "Kansas City Railroad Blues" and the original "Feudin' Banjos" (which Reno co-authored with Arthur Smith, and on which he played both tenor and five-string banjo parts), the quartet proved its virtuosity in tune after tune, and the audience roared its approval continuously.

The Osborne Brothers, using amplified banjo and guitar as well as drums, took some time warming up to the audience, though once they got to "Earl's Breakdown"

and "Country Roads (Take Me Home)," they were working at full capacity, with Bobby Osborne's vocals as the focal point. It was their set, however, which suffered most from use of the house sound system.

The Country Gentlemen have recently added Rick Skaggs on fiddle and Jerry Douglas on dobro, though dobro player Mike Auldridge (Takoma) replaced Douglas for most of this set. The Gentlemen have a sense of instrumental and vocal balance which is unmatched by any working bluegrass band heard in recent years, with Doyle Lawson's mandolin playing, at this point in time, easily rivaling Bill Monroe's. Auldridge's tasteful licks were featured on "Tennessee Stud," and the set climaxed with the usual "Orange Blossom Special," highlighted by Skaggs and Lawson trading solos.

As a grand finale, all three bands joined forces, with David Bromberg coming up from his audience seat. Hopefully the success of this show is a positive sign of the potential for bluegrass here, and hopefully future shows will take care of the sound problems as well.

IRA MAYER

CHUCK MANGIONE WITH THE HAMILTON, ONT., PHILHARMONIC ORCHESTRA

Massey Hall, Toronto

Chuck Mangione, the Rochester-based flugelhornist who earned a Grammy nomination two years ago, is generally considered to be a jazz musician who happens to work frequently with symphony orchestras. The truth of the matter, or at least the truth as evidence by his performance here with the Hamilton Philharmonic Orchestra in a supporting role, is just the opposite. Mangione is obviously a man with his heart in orchestras, even if his training is primarily in jazz.

Titled "The Best of Chuck Mangione," the concert (slated to provide the main event for his next Mercury album) featured now familiar Mangione numbers like "Legend of the One-Eyed Sailor," "Hill Where the Lord Hides," and, of course, "Friends and Love," together with a variety of new material including the lovely "Land of Make-Believe." And all of it, save for the solo spots taken by Gerry Niewood, Gap Mangione or Chuck himself, had about as much to do with jazz as Glenn Miller.

Highlights of the performance included flute solos from Niewood, an electric piano spot from Gap Mangione, and vocals by Esther Satterfield, a woman with an uncanny vocal resemblance to Dionne Warwick, though with better intonation.

The musicians from the Hamilton Philharmonic, in their third collaboration with Mangione, threw themselves body and soul into the performance. The brass section, undoubtedly influenced by Mangione's own background, were particularly involved. And all the musicians participated vigorously in a portion of the program which called for a rhythmic chant. The performance demonstrated why the HPO is rapidly becoming recognized as one of the best young orchestras on the continent (Mangione calls it "the best anywhere").

JIM SMITH

More Talent
See Page 21

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Latin Scene

NEW YORK

Jerry Masucci, Fania Records president and promoter of the Yankee Stadium Latin concert on Aug. 24, has added soul artists **Sylvia** of "Pillow Talk" fame, Platinum recording artist, in addition to **The Moments**, who record for Stang Records, to the roster. Permission has been granted by **Joe Robinson**, president of Platinum and Stang to film and record these acts at Yankee Stadium. . . . **Mario Oliverio**, Parnaso Records executive, visiting label branches in Argentina. . . . "Our Latin Thing" now in Chicago theaters. . . . Latin American entertainer, **Hugo Del Carril** made his U.S. night club debut at Bobby and Danny Lopez's Chateau Madrid on Thursday (26) headlining a brand new show. Del Carril, Argentinian star, director and producer, has made 48 films and was named top Latin Film Director in 1968. On RCA Victor and Odeon Records, he has sold over 12 million records.

Argentina favorites **Pablo**, El

Greco and **Polo Marquez** have been signed by **Roger Lepez** and will shortly begin recording for Paruaso Records. . . . **Sergio Mendez** in town last week to meet the press and prepared for his Schaefer Music Festival concert in Central Park Wednesday (25). . . . On Monday (23) at Schaefer an all Latin show showcased **Ray Barretto**, **Machito & Orchestra** with **Graciola** and **Willie Colon**. . . . **Mongo Santamaria** and his band will participate at Yankee Stadium along with **The Fania All Stars** this month. Mongo will sit in on conga with **Ray Barretto** on some of the All Star tunes. . . . **The Fania All Stars** and **El Chicano** set for Chicago concert on Saturday (4).

PHIL GELORMINE

MIAMI

T.R. Records is continuing in the name of the late **Tito Rodriguez** as a memorial to him and his lifetime contribution to latin music, and their release of a new single by **Tipica Novel** is expected to be a good mover

here. . . . The latest Pulse ratings show **WFAB** as the leader of the Spanish language stations. . . . **Mongo Santamaria** opened at the Montmatre July 31. His latest LP, "Fuego" on Vaya is starting to move locally, and there will be a concentrated press effort to present Santamaria to the American club goer as well as the "Latino." **Sonido y Discos**, Vaya distributor and the Club Montmatre will host a press dinner opening night. On the same bill will be popular songstress **Sophy** (Velvet).

Nydia Caro has a new LP on Alhambra Records. The Puerto Rican singer won best singer award in Argentina's recent song festival. . . . **Joe Cuba** (Tico) and **Rolando LaSerie** (Teca) appeared together at a big latin dance Saturday (21) at the Deauville Hotel on Miami Beach. Also playing will be **Jovenes del Hierro** (Sound Triangle) and **Conjunto Universal** (Velvet). . . . **Angel Martin** will be working at Channel 51 and devoting only part time to WCMQ. "La Epidemia Musical." . . . **Orchestra Suprema** (Sound Triangle) appears Sundays on Channel 51.

Record men in New York and Puerto Rico wonder why Miami doesn't make the hits like NY and PR? A simple reason may be that the three top stations here usually pick different songs off one LP of an artist, ignoring the choice marked for them by the record people. A good case in point is the big new hit by Perry Como "Te Quiero Asi." Well, here in Miami, they're playing side B, "Ahora Que Soy Libre." The instrumental side of **Willie Colon's** new hit on Fania "Calle Luna, Calle Sol" is being played by one local station also. A look at the three station's hit parades sums it all up: there isn't one song that is on all three hit parades! **ART (Arturo) KAPPER**

Maranta Into Distrib Deal

NEW YORK—An agreement has been reached between Creative Dynamics, Inc. and Maranta Records, production and music publishing affiliates for Creative Dynamics to distribute and manufacture all product on Maranta worldwide. Under the new agreement several Latin-rock albums are set for immediate release.

An anthology of Latin-rock featuring **Guamani**, **Vagabonds**, **Challengers** and **Child**; album by **Bandolero**, and **Samos**, are set as first releases. Future product includes releases by **Requiem**, **Big Lee** and **Clancy Morales**, head of Maranta Records.

Gold & Rustic

• Continued from page 17

hear it live, even if they don't know anything about it," said McEuen.

A welcome by-product of the album for the NGDB is that they are now in demand to headline at the bluegrass folk festivals which have been mushrooming across the country this year. Often the Dirt Band finds themselves playing with some of the same artists they had to coax into appearing on "Will the Circle Be Unbroken."

At a list price of \$11.95, it took just over 275,000 units for the set to turn gold. Sales are holding steady. UA now expects a total goal of at least 500,000 units as the word passes from one student folk guitarist to another.

Intl Music Festival 'Palante' at Stadium

By **ROBIN LOGGIE**

NEW YORK—The first International Latin Music Festival was "palante" at Shea Stadium, July 21, presented by Concert Corporation of America in conjunction with Vitelect, Inc., and coordinated by Joe Bataan. Sponsored for the benefit of the Roberto Clemente Memorial Foundation, S.E.R.A., Aspira, and the Children's Cancer Fund of America, only half of the 24 luminaries slated to appear were actually presented during the four hours emceed by **Dizzy Izzy Sanabria**, **Ralph Lew** and **Disino Lois**.

But the near-capacity audience was happy with the artists who did make it to the second-base stage: **Tito y Los Caballos**, featuring **Chambo**; **Machito y Graciola**; **Dakota Staton**; **Orquesta Colon**; **Rosetta Stone**; **Ray Rodriguez**; **Rey Roig**; **Ocho**; **Joe Bataan**; **Eddie Palmieri**; **Ismael Quintana**; **Jorge Santana's Malo**; and **La Lupe**, backed by **Machito**.

La Lupe was the perfect climax to an evening of enthusiastic whistle blowing and match-lighting tributes to the late **Roberto Clemente**. But, due to time restrictions, she per-

formed only two numbers. This curtailment and the nonappearance of other talent happened primarily because **Santana's Malo** was 'malo.'

Taking stage before **La Lupe**, they played five numbers and invited the crowd onto the field. At this point, the audience was requested by the sponsors to return to the stands, and all equipment was unplugged for their protection, since the field was still damp. The re-grouping and reset killed forty minutes, thus depriving the following artists of performance time: **Tay Barretto**; **Willie Colon** and **Hector Lavoe**; **Ismael Miranda**; **Frankie Dantes Orquesta Flamboyant**; **Tony Pabon y La Protesta**; **Joey Fastrana**; **Paul Ortiz**; **Orquesta Son**; **Jungle Rats**; **Landy Nova**; and **Azteca**.

It's **Joe Bataan's** hope that the International Latin Music Festival will become an annual event, and if the high caliber of professionalism and social consciousness displayed by most of the talent at this concert is any indication of future appeal, next year's should be just as successful, provided everyone stays off the grass.



ROBERTO (TATA) VAZQUEZ, director of La Orquesta Cucumay, left, is joined by his lead vocalist, **Felix Santini**, center, and **Caytronics** president **Joe Cayre**, right, as they sign a recording contract with **Mericana Records**. Overseeing the event is **Mericana** general manager, **Ralph Lew**.

Hispanic '2' Items Hot

By **RADCLIFFE JOE**

HIALEAH, Fla.—Musical Tapes, Inc., one of the innovators of 4-channel sound recordings for the Hispanic market, has reported an unprecedented demand for quadrasonic 8-track Hispanic product both in the United States and abroad.

According to **Angel Tamargo**, head of Musical Tapes, Inc., the major buying markets at this time are Florida and Puerto Rico. "The demand," said Tamargo, "has been so great, we have upped the number of 4-channel titles to 23, and are considering adding several more."

Tamargo said that judging from

the growing demand for 4-channel Hispanic records and tapes, this lucrative ethnic market must be upgrading and converting most of its stereo hardware to 4-channel sound equipment.

The 4-channel tapes are all stereo compatible, and drawn largely from best-selling Hispanic music around the country.

Feather Culling Old MCA Jazz

LOS ANGELES—Some of the best jazz ever recorded will come to new life in a re-issue series on MCA Records, now being put together by **Leonard Feather**, jazz critic.

Mike Maitland, president of MCA Records, said that **Decca**, **Coral**, and **Brunswick** labels will be culled to provide historic sessions of **Art Tatum**, **Joe Turner**, **Nat (King) Cole**, **Red Nichols**, **Benny Goodman**, and others.

Winter Gets Gold

NEW YORK—The **Edgar Winter Group** has struck gold for the second time this year with an RIAA certification for their Epic single, "Frankenstein." The award follows the group's first gold record, which was presented in April for the album, "They Only Come Out at Night." The LP contains the gold single.

Billboard SPECIAL SURVEY for Week Ending 8/4/73

Billboard Hot Latin LP's Special Survey

IN CHICAGO

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	YOLANDA DEL RIO "La Hija De Nadie," Arcano 3202	6	E. GORME/LOS PANCHOS "Amor," CYS 1361
2	VICENTE FERNANDEZ "Volver, Volver," CYS 1333	7	JUAN GABRIEL "No Tengo Dinero," Arcano 3023
3	JULIO IGLESIAS "Rio Rebelde," Alhambra 10	8	VIRGINIA LOPEZ "Volvera El Amor," GAS 4073
4	VICTOR ITURBE "Veronica," Miami 6043	9	LOS GALOS "Album De Oro," Parnaso 1110
5	LOS DIABLOS "Que Vuelva Conmigo," Musimex 5030	10	SONNY OZUNA "El Internacional," KL 3017

IN N.Y.

1	PELLIN RODRIGUEZ "Mi Amor Por Ti," Borinquen 1244	6	LUCHO BARRIOS "Mi Amor Por Ti," Futuro 277
2	ISMAEL RIVERA "Vengo Por La Mazeta," Tico 1311	7	LOS ANGELES NEGROS "Vol. 5," Parnaso 1096
3	SOPHY "Locura Tengo Por Ti," Velvet 1464	8	EDUARDO ZURITA "Vol. 10," Rimo 1596
4	JOHNNY PACHECO "Tres De Cafe Y Dos De Asucar," Fania 436	9	EDDIE PALMIERI "Sentido," Mango 103
5	GRAN COMBO "Enaccion," EGC 004	10	TITO PUENTE ORCH. "Live In Concert," Tico 1308

IN MIAMI

1	GRAN COMBO "Enaccion," EGC 004	6	ROBERTO LEDESMA "Amor," MU 1611
2	TIPICA 73 "Manono," Inca 1031	7	JULIO IGLESIAS "Rio Rebelde," Alhambra 10
3	CONJUNTO UNIVERSAL "Que Se Sepa," Velvet 1466	8	SOPHY "Person," Velvet 1474
4	LOS ANTIQUES "Dias Como Hoy," Funny 502	9	PELLIN RODRIGUEZ "Amor Por Ti, Borinquen 1244
5	MARCO A. MUNIZ "Y Entonces," Arcano 3214	10	JULIO IGLESIAS "Asi Nacemos," Alhambra 12

IN TEXAS

1	SUNNY & THE SUNLINERS "El Internacional," KL 3017	6	YOLANDA DEL RIO "La Hija De Nadie," DKL1 3202
2	LUCHA VILLA "Volver, Volver," Musart 1598	7	LOS CACHORROS VILLAREAL "Vol. #3," CR5031
3	FREDDIE MARTINEZ Y SU ORQ. "Fardito De Amor," Freddie 1009	8	ANTONIO AGUILAR "Dos Corazones Errantes," DM 1569
4	VICENTE FERNANDEZ "La Misma," CYS 1359	9	RAMON AYALA Y SUS BRAVOS "Tus Pucheros," Texmex 7012
5	IRENE RIVAS "Tonto," Cash 1008	10	AGUSTIN RAMIREZ "Te Quiero Carinito," Zarape 1076

IN L.A.

1	VICENTE FERNANDEZ "Volver Volver," CYS 1333	6	ESTELA NUNEZ "Iremos La Mano," Arcano
2	JULIO IGLESIAS "Rio Rebelde," Alhambra 10	7	LAS POTRANQUITAS DEL NORTE "Abre El Corazon," Columbia
3	LUCHA VILLA "Puro Norte Vol. 2," MU 1518	8	LOS MUECAS "Que Ironia," CYS 1351
4	VICKI CARR "En Espanol," Col. KC 31470	9	HERMES NINO "Cangrejito Player," Latin Inter. 2013
5	LOS CAMPEROS "La Bikina," Latin Inter. 2003	10	LOS BRONCOS "Mi Ultima Carta," Peerless 25100

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Campus News

What's Happening

By SAM SUTHERLAND

Billboard's Programming Forum

Many student programmers have called regarding **Billboard's Sixth Annual Radio Programming Forum**, set for Aug. 16-18 at the **Century Plaza Hotel in Los Angeles**. Most are curious about what that forum offers for the student broadcaster, while others are understandably anxious about the fee.

Hence, from **Claude Hall**, Billboard's radio editor, comes the good news that Billboard will help campus delegates out by trimming the fee to \$50.00 for students. Since this gathering is aimed at professionals, there will be limited student enrollment, so, if you decide you'd like to attend, call Hall in L.A. now.

As for the value in attending the forum, students should realize that the main focus is, of course, on commercial radio today: whether that emphasis will be of value to a non-commercial broadcaster is arguable, but most college stations attempting to succeed with a commercial status should obviously find topics of immediate interest. Equally important, students aiming for a radio career will have a chance to see what that entails, and meet many professionals who are leading the industry now.

Further information is available from Hall in the L.A. office of Billboard, while registration blanks have appeared in the magazine for several weeks.

★ ★ ★

Service Station: At **WQMC**, Queens College, **Al Citarella** has taken over as program director and **Donna Balopole** now handles the music director slot. . . . Up at **Phillips Exeter Academy** in Exeter, N.H., **WPEA** has completed its move to the Davis Student Center. Address is the same, although the phone number is now (603) 778-0162. **Joe Walker** is now music director, **Ed Ross** is general manager and program director and all will be on hand when the station returns to the air in September.

WVUH-FM, the non-commercial public radio station run by students at the U. of Hartford, Conn., is now trying to broaden its audience with a transmitter and antenna move—to Avon Mountain, where the station will use space offered by **WTIC**, Hartford commercial station, pending FCC approval.

★ ★ ★

PICKS AND PLAYS: **WEST—California—KALX-FM**, U. of California, Berkeley, Pelsel and Stevenson reporting: "Extensions of A Man," (LP), **Donny Hathaway**, Atco; "Songs That Made America Famous," (LP), **Patrick Sky**, Adelphi; "Piano Music By George Gershwin," (LP), **William Bolcom**, Nonesuch. . . . **KCSB-FM**, U. of California, Santa Barbara, Brooks Frank reporting: "A Passion Play," (LP), **Jethro Tull**, Chrysalis; "Baron Von Tollbooth & The Chrome Nun," (LP), **Paul Kantner**, **Grace Slick & David Freiberg**, Grunt; "Love, Devotion, Surrender," (LP), **Carlos Santana & John McLaughlin**, Columbia. . . . **KZSU-FM**, Stanford U., Stanford, Paul (The Lobster) Wells reporting: "Mott," (LP), **Mott The Hoople**, Columbia; "Closer To It," (LP), **Brian Auger's Oblivion Express**, RCA; "Tres Hombres," (LP), **Z. Z. Top**, London. . . . **Oregon—KLCC-FM**, Lane Community College, Eugene, Dave Chance reporting: "October," (LP), **Claire Hamill**, Island; "Brenda Patterson," (LP), **Brenda Patterson**, Playboy; "New Songs For Old Friends," (LP), **Tom Paxton**, Reprise. . . . **Wyoming—KUWR-FM**, U. of Wyoming, Laramie, Rick Barry reporting: "The Late Great Townes Van Zandt," (LP), **Townes Van Zandt**, Poppy; "O Lucky Man," (LP), **Alan Price**, Warner Bros.; "Moses," (LP), **Jerry Hahn**, Fantasy.

★ ★ ★

MIDWEST—Minnesota—WMMR, U. of Minnesota, Minneapolis, Michael Wild reporting: "I Understand," (LP), **Gene Chandler**, Curtom; "El Chicano," (LP), **El Chicano**, MCA; "Leaving You," **Sourdough**, Metromedia. . . . **Wisconsin—WSSU-FM**, U. of Wisconsin, Superior, Ray Oakes reporting: "Gonna Hustle You," **Legendary Masked Surfers**, United Artists; "There Is A Breeze," (LP), **Michael Johnson**, Atco; "The King of Rock and Roll," **Cashman & West**, Dunhill. . . . **Illinois—WKDI**, WKDI-FM, Northern Illinois U., Dekalb, Sheri Reeser reporting: "Triumvirate," (LP), **Bloomfield**, **Hammond & Dr. John**, Columbia; "Love, Devotion, Surrender," (LP), **Santana & McLaughlin**, Columbia; "Bachman-Turner Overdrive," (LP), **Bachman-Turner Overdrive**, Mercury. . . . **Michigan—WMUK-FM**, Crankcase, Western Michigan U., Kalamazoo, Beth Rosengard reporting: "In April Came The Dawning Of The Red Suns," (LP), **Ramatam**, Atlantic; "Mick Cox Band," (LP), **Mick Cox Band**, Capitol; "Countdown To Ecstasy," (LP), **Steely Dan**, ABC. . . . **Ohio—WUJC**, John Carroll U., University Heights, Tim Iacofano reporting: "First Water," (LP), **Sharks**, MCA; "12," (LP), **Sonny Stitt**, Muse; "My Merry-Go-Round," (LP), **Johnny Nash**, Epic. . . . **WKSU-FM**, Kent State U., Kent, Mike Reisz reporting: "Cous Cous," (LP), **Jayson Lindh**, Metronome; "Chameleon," (LP), **Peter Hammill**, Charisma; "Have A Good Time," (LP), **Big Walter Horton**, Alligator.

★ ★ ★

SOUTH—Alabama—WAPB, Livingston U., Livingston, George McCabe reporting: "July Morning," **Uriah Heep**, Mercury; "Kamikaze," (LP cut, Copperhead), **Copperhead**, Columbia; "Cross Country," (LP), **Cross Country**, Atco. . . . **WUAL**, WUAL-FM, U. of Alabama, University, Edd Davis reporting: "Make Me Twice The Man," **New York City**, Chelsea; "Tres Hombres," (LP), **Z. Z. Top**, London; "Saturday Night's Alright For Fighting," **Elton John**, MCA. . . . **Tennessee—WRVU-FM**, Vanderbilt U., Nashville, Steven Bond reporting: "Countdown To Ecstasy," (LP), **Steely Dan**, ABC; "Never Again," (LP), **James Moody**, Muse; "Moon Germs," (LP), **Joe Farrell**, CTI. . . . **WTGR**, Memphis State U., Memphis, Cecil Holmes reporting: ". . . And His Fabulous Furniture In Your Living Room," (LP), **Martin Mull**, Capricorn; "Subway Serenade," (LP), **Looking Glass**, Epic; "Longdancer," (LP), **Longdancer**, MCA. . . . **Louisiana—WTUL-FM**, Tulane U., New Orleans, John Abbott reporting: "Fire Up," (LP), **Merl Saunders**, Fantasy; ". . . Greenslade," (LP), **Greenslade**, Warner Bros.; "Life Is Round," (LP), **Compost**, Columbia.

Who/Where/When

• Continued from page 16

16; Wichita, Kan., Aug. 17; David City, Neb., Aug. 18.

SONNY JAMES (Columbia): Chippewa Falls, Wisc., Aug. 2; Jamesville, Wisc., Aug. 3; Davenport, Iowa, Aug. 5; Vancouver, Wash., Aug. 10; Chehalis, Wash., Aug. 11; Billings, Mont., Aug. 12; Grants Pass, Ore., Aug. 15; Ontario, Ore., Aug. 16; Eugene, Ore., Aug. 17-18.

WAYLON JENNINGS (RCA): Shady Grove, Md., July 30; Marine World, Redwood City, Calif., Aug. 11.

JIMMY & VELLA (Atlantic): Schaefer Festival, Central Park, New York, Aug. 11.

THE KENDALLS (Dot): CB Jamboree Grounds, Addison, New York, Aug. 5; Carroll County Fair, Milledgeville, Ill., Aug. 7; Palos Hills, Ill., Aug. 11.

ROBERT KLEIN (Buddah): Smiling Dog Saloon, Cleveland, Ohio, Aug. 3-5; Central Park, New York, Aug. 8; Miami Beach, Brut Convention, Miami, Fla., Aug. 12.

GLADYS KNIGHT & THE PIPS (Buddah): Fisher Theatre, Detroit, Michigan, July 29; Club Harlem, Atlantic City, N.J., Aug. 3-12; Central Park, New York, Aug. 13; Columbia, Md., Aug. 17-18.

LEO KOTKIE (Capitol): Central Park, New York, Aug. 3; Lenox Arts Festival, Lenox, Mass., Aug. 11; Ravinia Music Fair, Ravinia, Illinois, Aug. 16.

RAMSEY LEWIS (Columbia): Bastille, Houston, Tex., Aug. 3-5; The Inn, Sun Valley, Idaho, Aug. 7-12; Trojan Horse, Seattle, Wash., Aug. 13-25.

LIGHTHOUSE (Polydor): Minot, N.D., July 29.

LOGGINS AND MESSINA (Columbia): Merriweather Post Pavilion, Columbia, Md., Aug. 7; McCormick Place, Chicago, Ill., Aug. 9-10; Allen Theatre, Cleveland, Ohio, Aug. 11; Pine Knob Theatre, Detroit, Mich., Aug. 12; Miss. River Festival, Edwardsville, Ill., Aug. 15; State Fair of Wisconsin, Milwaukee, Wisc., Aug. 18.

LORELEI (MGM/Verve): Municipal Opera, St. Louis, July 30-Aug. 4; Music Hall, Dallas, Texas, Aug. 6-11; Auditorium, Denver, Colo., Aug. 13-18.

MAHAVISHNU (Columbia): Ellis Aud., Memphis, Aug. 3; War Memorial, Nashville, Aug. 4; Civic Center, Saginaw, Mich., Aug. 10; Civic Aud., Grand Rapids, Mich., Aug. 11; Civic Aud., South Bend, Ind., Aug. 12; Memorial Aud., Kansas City, Mo., Aug. 13; Miss. River Festival, Edwardsville, Ill., Aug. 14; Schaefer Music Festival, Central Park, New York, Aug. 17-18.

HENRY MANCINI (RCA): London, England, July 31-Aug. 2; St. Louis Symphony, St. Louis, Missouri, Aug. 12; San Francisco Symphony, San Francisco, Aug. 17-18.

BARBARA MANDRELL (Columbia): Chippewa Falls, Wisc., Aug. 1; Jamesville, Wisc., Aug. 3; Cedar Lake, Ind., Aug. 4; Showlow, Ariz., Aug. 8; Phoenix, Ariz., Aug. 9; Fountain, Colo., Aug. 10-11; Billings, Mont., Aug. 12; Coffeyville, Kan., Aug. 14; Dubuque, Iowa, Aug. 16; Wichita, Kan., Aug. 17.

MANDRILL (Polydor): Municipal Aud., New Orleans, La., July 29; Municipal Aud., Mobile, Ala., July 30; Municipal Aud., Nashville, July 31; Convention Center, Louisville, Ky., Aug. 4; IMA Aud., Flint, Mich., Aug. 5; War Memorial, Buffalo, N.Y., Aug. 8; Felt Forum, New York, Aug. 10; Spectrum, Philadelphia, Pa., Aug. 11; Public Auditorium, Cleveland, Ohio, Aug. 12; Columbia Coliseum, Columbia, S.C., Aug. 17; Charlotte Coliseum, Charlotte, N.C., Aug. 18.

THE MANHATTANS (Columbia): Henry's Club, Detroit, Michigan, July 26-29; Mickey's, Rego Park, Queens, New York, Aug. 2; Soul '73, Alice Tully Hall, N.Y.C., Aug. 7; Golden Cocktail Club, Cleveland, Ohio, Aug. 17-19.

MARK/ALMOND (Columbia): Civic Center, Los Angeles, Calif., Aug. 3; Civic Theatre, San Diego, Calif., Aug. 5; Travelodge, Phoenix, Ariz., Aug. 9; Winterland, San Francisco, Calif., Aug. 10; Ice Palace, Las Vegas, Nev., Aug. 12; Club, Denver, Colo., Aug. 13; Masonic Aud., Detroit, Mich., Aug. 17; Asbury Park, N.J., Aug. 18.

BUZZ MARTIN (Logger): Tillamook, Oregon, Aug. 11.

(Continued on page 21)

Billboard
Top 50

Billboard SPECIAL SURVEY for Week Ending 8/4/73

Easy Listening

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licensee)
1	3	7	DELTA DAWN Helen Reddy, Capitol 3645 (United Artists/Big Ax, ASCAP)
2	1	10	TOUCH ME IN THE MORNING Diana Ross, Motown 1239 (Stein & Van Stock, ASCAP)
3	7	4	SAY HAS ANYBODY SEEN MY SWEET GYPSY ROSE Dawn, Bell 45,374 (Levine & Brown, BMI)
4	5	7	HOW CAN I TELL HER Lobo, Big Tree 16, 004 (Bell) (Famous, ASCAP)
5	6	7	GET DOWN Gilbert O'Sullivan, MAM 3629 (London) (Management, BMI)
6	8	8	THE MORNING AFTER Maureen McGovern, 20th Century 2010 (ASCAP/Fanfare, BMI)
7	4	10	DIAMOND GIRL Seals & Crofts, Warner Brothers 7708 (Dawnbreaker, BMI)
8	2	9	YESTERDAY ONCE MORE Carpenters, A&M 1446 (Almo/Hammer & Nail/Sweet Harmony, ASCAP)
9	10	5	CLOUDS David Gates, Elektra 45857 (Kipahulu, ASCAP)
10	9	12	BOOGIE WOOGIE BUGLE BOY Bette Midler, Atlantic 72964 (MCA, ASCAP)
11	16	5	LIVE & LET DIE Paul McCartney & Wings, Apple 1863 (McCartney/ATV, BMI/United Artists, ASCAP)
12	12	13	BEHIND CLOSED DOORS Charlie Rich, Epic 5-10950 (Columbia) (House of Gold, BMI)
13	19	3	YOU LIGHT UP MY LIFE Carole King, Ode 66035 (A&M) (Colgems, ASCAP)
14	11	15	BAD, BAD LEROY BROWN Jim Croce, ABC 11359 (Wingate/Blendingwell, ASCAP)
15	14	8	HE DID WITH ME Vicki Lawrence, Bell 45,362 (Senor, ASCAP)
16	27	3	SEND A LITTLE LOVE MY WAY Anne Murray, Capitol 3648 (Colgems/East Hill/J.C., ASCAP)
17	15	11	KODACHROME Paul Simon, Columbia 4-45859 (Charing Cross, BMI)
18	21	6	WHERE PEACEFUL WATERS FLOW Gladys Knight & The Pips, Buddah 363 (Keca, ASCAP)
19	13	11	SHAMBALA Three Dog Night, Dunhill 4352 (ABC/Dunhill/Speedy, BMI)
20	23	6	JIMMY LOVES MARY ANNE Looking Glass, Epic 5-11001 (Spruce Run/Evie/Chappell, ASCAP)
21	17	11	GIVE ME LOVE (Give Me Peace On Earth) George Harrison, Apple 1862 (Material World Charitable Foundation, BMI)
22	20	7	NATURAL HIGH Bloodstone, London 45-1046 (Chrystal Jukebox, BMI)
23	25	5	SUNSHINE Mickey Newbury, Elektra 45853 (Acutt-Rose, ASCAP)
24	24	5	NEXT DOOR'S NEIGHBOR'S KID Jud Strunk, MGM 14572 (Cosette/Every Little Tune, ASCAP)
25	39	2	LOVING ARMS Dobie Gray, MCA 40100 (Almo, ASCAP)
26	18	8	SUMMER (The First Time) Bobby Goldsboro, United Artists 251 (Unart, Pen in Hand, BMI)
27	33	2	IT'S A SMALL, SMALL WORLD Mike Curb Congregation, MGM 14494 (Wonderland, BMI)
28	-	1	ASHES TO ASHES The Fifth Dimension, Bell 1766 (ABC/Dunhill/Soldier, BMI)
29	30	3	WAS A SUNNY DAY Josh, Bell 1739 (Charing Cross, BMI)
30	26	6	TEQUILA SUNRISE Eagles, Asylum 11017 (Atlantic) (Benchmark, ASCAP)
31	31	5	EVERYONE'S AGREED THAT EVERYTHING WILL TURN OUT FINE Stealers Wheel, A&M 2450 (Hudson Bay, BMI)
32	32	7	LORD, MR. FORD Jerry Reed, RCA 74-0960 (Vector, BMI)
33	34	4	LEARN TO SAY GOODBYE Dusty Springfield, Dunhill 4357 (Pamco, BMI)
34	48	2	OPEN UP YOUR HEART Roger Miller, Columbia 4-45873 (Tree/Alrhond, BMI)
35	35	3	YOUNG LOVE Donny Osmond, MGM 14583 (Lowery, BMI)
36	37	2	WHERE IS THE LOVE Sergio Mendes & Brasil '77, Bell 1745 (Antisa, ASCAP)
37	42	2	HARMONY Ray Conniff, Columbia 4-45893 (Thrice/Norman J. Simon, ASCAP)
38	44	2	SUNSHINE SHIP Arthur, Hurley & Gottlieb, Columbia 4-45881 (Sunship/Spinozza Pitts)
39	-	1	LOVES ME LIKE A ROCK Paul Simon, Columbia 4-45907 (Charing Cross, BMI)
40	40	3	TOP OF THE WORLD Lynn Anderson, Columbia 4-45857 (Almo/Hammer & Nails, ASCAP)
41	41	4	THE HURT Cat Stevens, A&M 1418 (Ackee, ASCAP)
42	46	2	THE GREATEST SONG I EVER HEARD The New Seekers, MGM 14586 (Famous, ASCAP)
43	38	2	SKYLAB Ventures, United Artists 277 (Fennario, ASCAP)
44	45	4	NASHVILLE Ray Stevens, Barnaby 5020 (MGM) (Ahab, BMI)
45	-	1	YOU'RE THE BEST THING THAT EVER HAPPENED TO ME Ray Price, Columbia 4-45889 (Keca, ASCAP)
46	-	1	MY MARIA B.W. Stevenson, RCA 0030 (ABC/Dunhill/Speed/Prophecy, ASCAP)
47	-	1	THE LONG WAY HOME Neil Diamond, Bang 703 (Tallyrand, BMI)
48	-	1	UNEASY RIDER Charlie Daniels, Kama Sutra 576 (Buddah) (Kama Sutra/Rada Dara, BMI)
49	-	1	SUMMER IN THE CITY Quincy Jones, A&M 1455 (Hudson Bay, BMI)
50	50	2	MEDLEY: I NEED YOU/ISN'T LIFE STRANGE/WITHOUT YOU The Pastor Brothers, Alithia 6051 (WB, ASCAP/Leeds, ASCAP/Apple, BMI)

Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST Writer, Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST Writer, Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST Writer, Label & Number (Dist. Label) (Publisher, Licensee)
★	4	5	ANGEL—Aretha Franklin (C. Franklin/S. Saunders), Atlantic 2969 (Pundit/Alghan, BMI)	34	19	6	BLACK BYRD—Donald Byrd (Larry Mizell), Blue Note 212 (United Artists) (Arluby, ASCAP)	★	82	4	LOVE IS A HURTIN' THING—Soul Children (Ben Raleigh/Dave Linden), Stax 0170 (Columbia) (Rainbow, BMI)
2	3	7	ARE YOU MAN ENOUGH—Four Tops (Dennis Lambert), Dunhill 4354 (ABC/Dunhill/Soldier/Hastings, BMI)	35	40	4	THEME FROM "CLEOPATRA JONES"—Joe Simon featuring the Main Streeters. (Joe Simon), Spring 1387 (Polydor) (Warner-Tamerlane, BMI)	68	69	4	(I'M) JUST BEING MYSELF—Dionne Warwick (Holland/Dozier/Holland/R. Dozier/R. Wylie), Warner Brothers 7693 (Gold Forever, BMI)
3	5	8	NOBODY WANTS YOU WHEN YOU'RE DOWN AND OUT—Bobby Womack (Bobby Womack), United Artists 255 (MCA, ASCAP)	★	53	3	TO KNOW YOU IS TO LOVE YOU—B. B. King (S. Wonder/S. Wright), ABC 11373 (Stein & Van Stock/Black Bull, ASCAP)	★	86	2	DON'T LET IT IN—Miracles (F. Perren, C. Yarian), Tama 54237 (Motown) (Jobete, ASCAP)
★	9	5	HERE I AM (Come Take Me)—Al Green (Al Green/M. Hodges), Hi 2247 (London) Jec/Al Green, BMI)	37	20	8	BE WHAT YOU ARE—Staple Singers (H. Banks/R. Jackson/C. Hampton), Stax 0164 (Columbia) (East/Memphis, BMI)	70	78	2	GOTTA FIND A WAY—Moments (R. Dahrage, B. Terrell), Stax 5050 (All Platinum) (Gambi, BMI)
★	8	9	TOUCH ME IN THE MORNING—Diana Ross (Michael Masser), Motown 1239 (Stein & Van Stock, ASCAP)	38	41	6	SHORT STOPPING—Veda Brown (Rice/Manual/Crutchler), Stax 0163 (Columbia) (East/Memphis, BMI)	71	81	2	TRYING TO SLIP (Away)—Lloyd Price (L. Price, F. Knight), GSF 6904 (Lori Jay/Low Ban, BMI)
6	6	7	WHERE PEACEFUL WATERS FLOW—Gladys Knight & the Pips (Jim Weatherly), Buddah 363 (Keca, ASCAP)	39	31	17	NATURAL HIGH—Bloodstone (McCormick), London 45-1046 (Chrystal Jukebox, ASCAP)	72	74	4	NEVER, NEVER, NEVER—Shirley Bassey (Renis/Tosta/Newell), United Artists 211 (Peer Int'l, BMI)
★	10	6	IF YOU WANT ME TO STAY—Sly & the Family Stone (Sylvester Stewart), Epic 5-11017 (Columbia) (Stonflower, BMI)	★	58	3	STONED OUT OF MY MIND—Chi-Lites (E. Record/B. Acllin), Brunswick 55500 (Julio-Brian, BMI)	73	80	4	SWEET HARMONY—Smokey Robinson (W. Robinson), Tama 54233 (Motown) (Jobete, ASCAP)
8	1	7	I BELIEVE IN YOU (You Believe In Me)—Johnnie Taylor (Don Davis), Stax 0161 (Columbia) (Groovesville)	41	48	4	LAW OF THE LAND—Undisputed Truth (N. Whitfield), Gordy 7130 (Motown) (Stone Diamond, BMI)	★	—	1	PARRY—Maceo & the Macks (James Brown), People 624 (Polydor) (Dynatone, BMI)
9	7	11	THERE'S NO ME WITHOUT YOU—Manhattans (E. Bivins), Columbia 4-45838 (Blackwood/Nattaham, BMI)	★	73	4	THINK—James Brown (L. Pauling), Polydor 14185 (Fort Knox, BMI)	75	67	4	JUST OUT OF REACH—San Dees Atlantic 2937 (Moonsong, BMI)
★	16	4	LET'S GET IT ON—Marvin Gaye (E. Townsend), Tama 5423 (Motown) (Jobete, ASCAP)	43	38	7	AIN'T NOTHING FOR A MAN IN LOVE/YOU NEVER KNOW—Archie Bell & the Drells Glades 17111 (Muscle Shoals, BMI)	76	70	4	FUNNY—Priscilla Price (S. Taylor), BASF 15151 (Jeneva/Just, BMI)
11	2	13	DOING IT TO DEATH—J. B.'s (James Brown), People 621 (Polydor) (Belinda, BMI)	44	44	5	LONELINESS—Brown Sugar (Harold Beatty), Chelsea 78-0125 (RCA) (Chardax/Pocketful of Tunes, BMI)	77	77	4	SHE DON'T HAVE TO SEE YOU—Tommie Young (Bobby Patterson/Jerry Strickland), Soul Power 114 (Jewel) (Su-Ma/Rogan/March Thirteenth, BMI)
12	15	8	SO VERY HARD TO GO—Tower of Power (S. Kupka/E. Castillo), Warner Brothers 7687 (Kuptilo, ASCAP)	45	46	5	JUST DON'T WANT TO BE LONELY—Ronnie Dyson (V. Barrett/J. Freeman/B. Eli), Columbia 4-45867 (Mighty Three, BMI)	★	98	2	WHOEVER'S THRILLING YOU (Is Killing Me)—Rufus (Allen Toussaint), ABC 11376 (Marsaint, BMI)
★	17	6	I WAS CHECKIN' OUT, SHE WAS CHECKIN' IN—Don Covay (Don Covay), Mercury 73385 (Phonogram) (Ragmop, BMI)	46	52	4	STAY AWAY FROM ME—Sylvers (Leon Sylvers), MGM 14579 (Dotted Lion/Sylco, ASCAP)	79	88	4	YOUR HEART IS COLD—Geater Davis (V. Davis/R. Bell), Seventy Seven 77-130 (JR Enterprises) (Three Cheers/Hotes of Gold, ASCAP)
14	14	11	IT'S FOREVER—Ebony (Leon Huff), Philadelphia International 73529 (Columbia) (Mighty Three, BMI)	★	68	2	I'VE GOT SO MUCH TO GIVE—Barry White (Barry White), 20th Century 2042 (Sa-Vette/January, BMI)	80	85	4	OH WELL, LOVE WE FINALLY MADE IT—Love Unitd. (Barry White), 20th Century 2025 (January/Sa-Vette, BMI)
15	18	9	SWEET CHARLIE BABE—Jackie Moore (P. Hurt/B. Sigler), Atlantic 45-2956 (Cookie Box, BMI)	★	59	4	LET ME BE YOUR EYES—Timmy Thomas (Timmy Thomas/H.W. Casey), Glades 1712 (Sherlyn, BMI)	81	84	3	CAN'T HELP FALLIN' IN LOVE—Soft Tones Avco 4619 (Gladys, ASCAP)
★	36	4	FUTURE SHOCK—Curtis Mayfield (Curtis Mayfield), Curtom 1987 (Buddah) (Curtom, BMI)	49	37	13	I'LL ALWAYS LOVE MY MAMA—Intruders (Gamble/Huff/Whitehead/McFadden), Gamble 71071 (Columbia) (Mighty Three, BMI)	★	—	1	DON'T BLAME THE MAN—Roy C. (Roy C.), Mercury 73391 (Phonogram) (R. Hammond/Unichappell/Phonogram/Johnson-Hammond, BMI)
★	28	4	BABY I'VE BEEN MISSING YOU—Independents (C. Jackson/M. Yancy), Wand 11258 (Scepter) (Butler, ASCAP)	50	45	8	SPINNING AROUND—Black Ivory (Adams/Jordan/Anderson), Today 1520 (Perception) (Patrick Bradley, BMI)	83	83	2	KOKE (Part 1)—Tribes (Dee Ervin), ABC 11366 (ABC/Dunhill, BMI)
18	21	6	LOVE, LOVE, LOVE—Donny Hathaway (Donny Hathaway), Atco 6928 (Dish-A-Tunes/Raghouse, BMI)	51	51	4	TELL IT LIKE IT IS—Oscar Weathers Blue Candle 1498 (TK Productions)	84	87	2	COMMON MAN—David Ruffin (Bobby Miller), Motown 1259 (Stone-Diamond, BMI)
★	23	5	MEET THAT LADY—Isley Brothers (The Isleys), T-Neck 2251 (Columbia) (Boniva, ASCAP)	★	64	4	UNTIL IT'S TIME FOR YOU TO GO—New Birth (Buffy St. Marie), RCA 0003 (Gypsy Boy, ASCAP)	★	—	5	GIVING LOVE—Voices of East Harlem (L. Hutson, J. Reeves, M. Hawkins, J. Hutson), Just Sunshine 504 (Famous) (Silent Giant/AOPA, ASCAP)
20	12	12	TIME TO GET DOWN—O'Jays (Gamble/Huff), Philadelphia International 73531 (Columbia) (Assorted, BMI)	★	65	2	EVIL—Earth, Wind & Fire (M. White, P. Bailey), Columbia 4-45888 (Hummit, BMI)	★	—	1	ALL I NEED IS TIME—Gladys Knight & the Pips (B. Renaeu), Soul 3510 (Motown) (Chess, BMI)
21	22	7	SOUL MAKOSSA—Manu Dibango (Manu Dibango), Atlantic 2971 (Rayven/Cooper, BMI)	54	56	4	HANG LOOSE—Mandrill (Claud "Coffee" Cave), Polydor 14187 (Mandrill/Intersong U.S.A., ASCAP)	87	72	4	SOUL SERNADE—Jimmy Castor Bunch (Ousley/Dixon), RCA 74-0953 (Kilynn, V.V., BMI)
22	24	8	SIXTY MINUTE MAN—Clarence Carter (C. Carter), Fame 250 (United Artists) (Future Stars, BMI)	55	35	13	FINDERS KEEPERS—Chairmen of the Board (General Johnson), Invictus 1251 (Columbia) (Gold Forever, BMI)	88	92	2	WHERE WERE YOU (When I Needed You)—Jimmy Briscoe & The Little Beavers (Paul L. Kysner), Pi-Kappa 400-2 (Wanderlik, BMI)
★	33	4	DIDN'T I—Sylvia (Sylvia/Burton/Goodman/Brown), Vibration 524 (All Platinum) (Gambi, BMI)	56	61	4	LOVE AIN'T GONNA RUN ME AWAY—Luther Ingram (Johnny Baylor), Noko 2116 (Columbia) (Klondike, BMI)	89	89	2	LADY BE MINE—Willard King (Brad Comer), Capitol 3644 (Carriage Trade/Mikim, BMI)
★	32	3	GYPSY MAN—War (Allen/Brown/Dickerson/Jordan/Miller/Oaskar), United Artists 281 (Far Out, ASCAP)	57	39	6	I ONLY GET THE FEELING—Chuck Jackson (Dec Ervin), ABC 11368 (Sweet River/Metric, BMI)	90	91	3	BABY YOU BELONG TO ME—Magic Touch (Barkan/White/Onilo), Roulette 7143 (Big Seven, ASCAP)
25	25	5	FRIEND OF MINE—Bill Withers (Bill Withers), Sussex 257 (Interior, BMI)	58	62	4	I OWE YOU LOVE—Brighter Side of Darkness (Vincent Willis), 20th Century 2034 (Fox Fanfare/Sebony/Nap Sylheart, BMI)	91	93	3	MOTHER OF SHAME/OUR LOVE—Loletta Holloway (Sam Dees/Cleveland Yeider), Aware 6001 (Act 1/Moonsong, BMI)
26	26	7	STREET DANCE—Fatback Band (King/Flipping/Curtis), Perception 526 (Patrick Bradley, BMI)	59	60	4	YOU'VE GOT MY MESSAGE—Quiet Elegance (O. McClinton), Hi 2245 (London) (Rise/Screen Gems-Columbia, BMI)	92	94	2	COUNT YOUR BLESSINGS (And Move On)—Jimmy Dockett (Jimmy Dockett), Flo Feel 100 (Botanical, BMI)
27	27	7	CAN'T UNDERSTAND IT—Jerry Butler & Brenda Lee Eager (C. Jackson/M. Yancy), Mercury 73395 (Phonogram) (Chappell, ASCAP)	60	50	8	DARLING COME BACK HOME—Eddie Kendricks (Wakelief/Wilson/Erison), Tama 54236 (Motown) (Jobete, ASCAP/Stone Diamond)	93	99	2	HE'S THE FATHER OF MY CHILDREN—Pat Lundy (Medley), RCA 74-0951 (Starflower, BMI)
28	11	12	MISDEMEANOR—Foster Sylvers (Leon Sylvers III), MGM 14580 (Dotted Lion/Sylco, ASCAP)	61	55	9	WHAT A SHAME—Dynamics (Ronnie Shannon), Black Gold 8 (Vignette/Million Seller, BMI)	94	—	1	SUNSHINE—Percy Sledge (P. Hurt, B. Sigler), Atlantic 2963 (Assorted, BMI)
★	47	4	THERE IT IS—Tyrone Davis (Leo Graham), Dakar 4523 (Brunswick) (Julio-Brina, BMI)	★	76	2	SLICK—Willie Hutch (Willie Hutch), Motown 1252 (Jobete, ASCAP)	95	—	1	LOOK OVER YOUR SHOULDER—Escorts (George Kerr, Larry Roberts), Alithia 6052 (Ginrick, BMI)
30	13	10	YOU'RE GETTIN' A LITTLE TOO SMART—Detroit Emeralds (A. Tilmon, Jr.), Westbound 213 (Chess/Janus) (Bridgeport, BMI)	★	66	5	HOW LONG CAN I KEEP IT UP—Lynn Collins (James Brown, Fred Wesley), People 623 (Polydor) (Dijon, BMI)	96	96	2	GONNA MAKE YOU AN OFFER—Jimmy Helms (John Worth), MGM 14540 (Tro-Essex, ASCAP)
★	43	3	RIGHT PLACE, WRONG TIME—Dr. John (H. Scott), Atco 6914 (Walden/Oyster/Caludren, ASCAP)	★	66	5	HOW LONG CAN I KEEP IT UP—Lynn Collins (James Brown, Fred Wesley), People 623 (Polydor) (Dijon, BMI)	97	79	4	DANGER—Betty Everett (Randall/Carter), Fantasy 696 (Jec, BMI)
32	29	8	PLASTIC MAN—Temptations (Norman Whitfield), Gordy 7125 (Motown) (Stone Diamond, BMI)	64	42	6	BONGO ROCK—Incredible Bongo Band (Epps/Egnonian), MGM 14588 (Drive-In, BMI)	98	—	1	LOOK ME UP—Blue Magic (A. Felder, Norman Harris), Atco 6938 (W.M.O.T./Six Strings, BMI)
33	30	14	DADDY COULD SWEAR, I DECLARE—Gladys Knight & The Pips (Bristol/Knight), Soul 35105 (Motown) (Jobete, ASCAP)	65	71	3	SLIPPING AWAY—Holland-Dozier featuring Brian Holland (Holland/Dozier/Holland), Invictus 1253 (Columbia) (Gold Forever, BMI)	99	—	1	JUST CAN'T GET YOU OUT OF MY MIND—Baby Washington (V. Barrett), Master Five 9104 (Stereo Dimension) (Mighty Three, BMI)
				66	57	9	THIS TIME AROUND—S.O.U.L. (Boyd/Massey), Musicor 1472 (Ariat/Real Deal, ASCAP)	100	100	2	SEND A LITTLE SONG—Jackie Wilson (Dacres, Ember), Brunswick 55499 (Creole, ASCAP)

Soul Sauce

Thevis Vows Strong R&B Cast & Promo

By LEROY ROBINSON

ATLANTA—There is a prominent belief by some that soul music, in order to be exclusive and good, can only come from artists whose environment reeks of the typical ghetto evils. And those ghettos where all of this most assuredly prevail, as well as the purity of soul, and in such major cities as New York, Chicago, Detroit, and Los Angeles.

Of course there are fallacies to all prominent beliefs, and sometimes myths. And in no uncertain terms for anyone to think or suggest that the growth of a sterling black artist who unequivocally is the best in his black music form could only happen if he's from the North, or filled up to here in deprivation, is easily a deprived person in his own right.

Mike Thevis is defying all beliefs and traditions by calculatedly getting his General Recording Company prepared for an all-out attack on the recording industry and on the leadership in soul and rhythm and blues music, particularly.

Atlanta, however, is far from a city of deprivation for black people. It has more black millionaires than any other city in the United States. And those black communities which are normally the ghettos of other cities, are far from the definition of the term, probably because the owners of these communities are those black millionaires.

Therefore, one might wonder (one, of course, who believes in tradition) how a company like G.R.C. can hope to pull in the talent to a city that is not known for being a part of the recording business mainstream.

"Because we have something to offer here in Atlanta," states Thevis. "Especially the artists that record in our studios. We show that we care about the artist by giving him the best in aesthetics and comfort. There is an artist lounge, a sauna bath, and Jacuzzi to help in keeping the artists together. When you come into my studio to record, you can forget all your troubles and put your talent on the wax," states Thevis.

"We've been coming together for the last ten months, bringing in the best promotion, sales, and marketing people available," says Thevis. "And during all that time we did not release any product. So nobody knows about G.R.C."

And during the delayed flash on the industry, G.R.C. has seen to the most important task of any recording company, the selection of the best talent to product product with. Thevis realizes that drawing a popular name to the label might be the easy way to get into the mainstream and get a little recognition. But he also feels that talent which is new, like himself in the business, can be far more beneficial to a new and flourishing company provided the artist is given assistance in every area from management to stage presence to how to deal with his posture. And after all of those concerns are taken care of, Thevis feels: "We'll have unknown but good and prepared talent that will have something to say, and will say it better than the average artist that's just turned loose to make his own personal appearance niche."

It has obviously taken a lot of money to pay for the time when the thrust would be made (it will be a year in September that G.R.C. was formed). "Eut we're ready now," boasts Thevis. "We now have a

(Continued on page 21)

Billboard Soul LP's

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licensee)
★ 6	6	6	FRESH Sly & the Family Stone, Epic KE 32134 (Columbia)	31	31	41	I'M STILL IN LOVE WITH YOU Al Green, Hi XSHL 32074 (London)
2	3	14	NATURAL HIGH Bloodstone, London XPS 620	★ 37	45	3	COSMIC SLOP Funkadelic, Westbound WB 2022 (Chess/Janus)
3	2	11	LIVE AT THE SAHARA TAHOE Isaac Hayes, Enterprise ENS 2-5005 (Columbia)	33	32	38	THE WORLD IS A GHETTO War. United Artists UAS 5652
4	4	9	HEAD TO THE SKY Earth Wind & Fire, Columbia KC 32194	34	39	3	EXTENSION OF MAN Donny Hathaway, Atco SD 7029
5	5	12	CALL ME Al Green, Hi XSHL 32077 (London)	35	37	5	FOSTER SYLVERS Pride PRD 0027 (MGM)
6	1	9	BACK TO THE WORLD Curtis Mayfield, Cartom CRS 8015 (Buddah)	36	34	6	NEVER, NEVER, NEVER Shirley Bassey, United Artists UA LA055 F
7	8	14	BLACK BYRD Donald Byrd, Blue Note BN LA 047 F (United Artists)	★ 37	48	2	SMOKEY Smokey Robinson, Tamlia T 328 L (Motown)
8	10	7	EDDIE KENDRICKS Tamlia T 327 L (Motown)	38	35	14	THE MACK Willie Hutch/Soundtrack, Motown M 766 L
9	7	15	I'VE GOT SO MUCH TO GIVE Barry White, 20th Century T 407	★ 34	50	3	SLAUGHTER'S BIG RIP-OFF James Brown/Soundtrack, Polydor PD 6015
10	11	6	GIVE YOUR BABY A STANDING OVATION Dells, Cadet CA 50037 (Chess/Janus)	40	43	3	SOUL BOX Grover Washington, Jr., Kudu KU 1213 (CTI)
11	9	21	NEITHER ONE OF US Gladys Knight & the Pips, Soul S 737 L (Motown)	41	36	7	I'M DOIN' FINE NOW New York City, Chelsea BCLI-0198 (RCA)
12	14	6	SOUL MAKOSSA Manu Dibango, Atlantic SD 7267	42	33	11	PILLOW TALK Sylvia, Vibration VI 126 (All Platinum)
★ 13	17	5	TAYLORED IN SILK Johnny Taylor, Stax STC 3014 (Columbia)	43	44	5	SUPERFLY T.N.T. Osibisa/Soundtrack, Buddah BDS 5136
14	15	8	YOU'VE GOT IT BAD GIRL Quincy Jones, A&M SP 3041	44	47	5	SHAFT IN AFRICA Soundtrack, ABC ABCX 793
15	12	16	SPINNERS Atlantic SD 7256	45	46	3	11 Sylvers, Pride PRD 0026 (MGM)
★ 14	30	4	HEY NOW HEY (The Other Side of the Sky) Aretha Franklin, Atlantic SD 7265	46	40	7	SOUL MAKOSSA Afrique, Mainstream MRL 394
17	16	12	SAVE THE CHILDREN Intruders, Gamble KZ 31991 (Columbia)	★ 47	57	2	SOUNDTRACK RECORDINGS Jimi Hendrix, Reprise 2 S 6481
18	18	8	TOWER OF POWER Warner Brothers BS 2681	★ 41	-	1	DOIN' IT TO DEATH J.B.s., People PE 5603 (Polydor)
★ 19	23	4	FACTS OF LIFE Bobby Womack, United Artists LA 043 F	49	38	23	BLACK CAESAR/SOUNDTRACK James Brown, Polydor PD 6014
20	19	16	LIVE AT CARNEGIE HALL Bill Withers, Sussex SXBS 7025-2 (Buddah)	50	51	3	POINTER SISTERS Blue Thumb 48 (Famous)
★ 21	28	4	TOUCH ME IN THE MORNING Diana Ross, Motown M 722 L	51	52	13	FIRST TIME WE MET Independents, Wand WL 684 (Scepter)
22	21	20	BIRTH DAY New Birth, RCA LSP 4797	52	53	4	WAITING FOR LITTLE MILTON Little Milton, Stax STS 3012 (Columbia)
23	13	28	MUSIC IS MY LIFE Billy Preston, SP 3516	53	54	2	SUPER HITS Intruders, Gamble KZ 32131 (Columbia)
24	26	7	MA Rare Earth, Rare Earth R 546 L (Motown)	54	55	31	LAST DAYS IN TIME Earth Wind & Fire, Columbia KC 31702
25	20	24	COMPOSITE TRUTH Mandrill, Polydor PD 5043	55	-	1	THERE'S NO ME WITHOUT YOU Mannhattans Columbia KC 32444
26	29	5	ALL I NEED IS TIME Gladys Knight & the Pips, Soul S 739 L (Motown)	56	56	5	THE LOVE WE HAVE Jerry Butler & Brenda Lee Eager, Mercury SRM 1-660 (Phonogram)
27	24	20	2ND CRUSADE Crusades, Blue Thumb BTS 7000 (Famous)	57	60	2	LAW OF THE LAND Undisputed Truth, Gordy G 9631 L (Motown)
28	22	37	TALKING BOOK Stevie Wonder, Tamlia T 319 L (Motown)	58	49	5	MY MERRY-GO-ROUND Johnny Nash, Epic KE 32158 (Columbia)
29	25	21	MASTERPIECE Temptations, Gordy G 965 L (Motown)	59	42	6	COME INTO MY LIFE Jermaine Jackson, Motown M 755 L
30	27	10	TYRONE DAVIS Dakar DK 76904 (Brunswick)	60	-	1	SOUTHSIDE MOVEMENT Wand WDS 695 (Scepter)

Talent

Who/Where/When

Continued from page 19

JOHNNY MATHIS (Columbia): Westbury Music Fair, Westbury, N.Y., July 31-Aug. 4; Temple Univ. Music Festival with Pittsburgh Symphony, Ambler, Pa., Aug. 5; Saratoga Performing Arts, Saratoga Springs, N.Y., Aug. 6; London, England, Aug. 15-17; Batley Variety Club, Leeds, Yorkshire, England, Aug. 18-Sept. 1.

BUDDY MILES (Columbia): Civic Center, Philadelphia, Aug. 17.

LIZA MINNELLI (Columbia): Harrah's, Lake Tahoe, July 19-Aug. 1; Riviera, Las Vegas, Aug. 21.

MOTT THE HOOPLE (Columbia): Spectrum, Philadelphia, Aug. 1; Boston, Aug. 2; Felt Forum, New York, Aug. 3; Washington, D.C., Aug. 4; Pittsburgh, Pa., Aug. 5; Virginia, Aug. 6.

TRACY NELSON (Columbia): Ontario, Canada, Aug. 4; Outdoor Concert, Harpers Ferry, W. Va., Aug. 10-12.

PETER NERO (Columbia): Community Concert, Brevard, N.C. Aug. 5; Shopping Center, Skokie, Ill., Aug. 6; Shopping Center, Calumet, Ill., Aug. 7; Shopping Center, Oakbrook, Ill., Aug. 8.

NEW RIDERS OF THE PURPLE SAGE (Columbia): Blue Grass Festival, Glenville, W. Va., July 29; Fairgrounds, Tulsa, Okla., July 31; Music Hall, Kansas City, Mo., Aug. 1; American Theatre, St. Louis, Mo., Aug. 3; Auditorium Theatre, Chicago, Ill., Aug. 4; Auditorium, Minneapolis, Minn., Aug. 5.

THE NEW SEEKERS (MGM/Verve): Fair, Regina, Canada, Aug. 3-4; Warwick Music Theater, Warwick, R.I., Aug. 6-11; Frontier Ranch Park, Reynoldsburg, Ohio, Aug. 12.

ORPHAN (London): Bijou Cafe, Philadelphia, Pa., Aug. 7-11; Cellar Door, Washington, D.C., Aug. 13-18.

OSMONDS (MGM): Fair, Allentown, Pa., Aug. 3-4; Civic Arena, Pittsburgh, Pa., Aug. 7; Convention Center, Cleveland, Ohio, Aug. 8; Memorial Auditorium, Buffalo, N.Y., Aug. 9; Cobo Hall, Detroit, Michigan, Aug. 10; Cincinnati Gardens, Cincinnati, Ohio, Aug. 11; The Omni, Atlanta, Ga., Aug. 13; Garrett Coliseum, Montgomery, Ala., Aug. 14; Legion Field, Birmingham, Ala., Aug. 15; Mid-South Coliseum, Memphis, Tenn., Aug. 16; Municipal Auditorium, Nashville, Tenn., Aug. 17; State Fair, Indianapolis, Ind., Aug. 18.

THE PERSUADERS (Atlantic): Soul at The Center, New York, N.Y., Aug. 14.

RAY PILLOW (Mega): Wagon Wheel, Ayer, Mass., Aug. 3-4; Heritage Hall, Gatlinburg, Tenn., Aug. 13-18.

POINTER SISTERS (Blue Thumb): Bijou, Philadelphia, July 26-29; Orpheum Theatre, Boston, Aug. 4; Paul's Mall, Boston, Aug. 5; Press Party, New York, Aug. 6; Alice Tully Hall, New York, Aug. 11; Bitter End, New York, Aug. 12-14; Veteran's Memorial Aud., Des Moines, Iowa, Aug. 15; Civic Center, St. Paul, Minneapolis, Aug. 16; Arena, Milwaukee, Aug. 17; Chicago Stadium, Chicago, Ill., Aug. 18-19.

RAY PRICE (Columbia): Ozark Empire Fair, Springfield, Mo., Aug. 9.

JOHN PRINE (Atlantic): Cambridge Folk Festival, Cambridge, England, July 28-29; Castleton State College, Castleton, Vt., Aug. 8; Pungo International Bluegrass Festival, Virginia Beach, Va., Aug. 11.

BILL QUATEMAN (Columbia): Schaefer Music Festival, Central Park, Aug. 10.

RAIDERS (Columbia): Harrah's, Lake Tahoe, Nev., July 19-Aug. 1; Harrah's, Reno, Nev., Aug. 2-15; Knott's Berry Farm, Buena Park, Calif., Aug. 18-22.

RARE EARTH (Rare Earth): Coliseum, Dallas, Texas, Aug. 2; Hemisphere Arena, San Antonio, Texas, Aug. 3; Coliseum, Houston, Texas, Aug. 4; Memorial Auditorium, Corpus Christi, Texas, Aug. 6; Downing Stadium, Randall's Island, New York, Aug. 11; Cleveland, Ohio, Aug. 12; Big Surf, Phoenix, Ariz., Aug. 18.

DEL REEVES SHOW (U.A.): Country Paradise Park, Kittanning, Pa., July 29; Armadillos Barbeque, Hamburg, Ark., Aug. 2; Northwest Gateway Fair, Morehead, Ky., Aug. 3; Lake Whipperwill, Warrenton, Va., Aug. 4; CB Jamboree Grounds, Addison, N.Y., Aug. 5; Carroll County Fair, Milledgeville, Ill., Aug. 7; Crossroads Country Music Park, Glenville, W. Va., Aug. 11; Meigs County Fair, Pomeroy, Ohio, Aug. 16; Atlanta Country Opry, Atlanta, Ga., Aug. 17-19.

RUBEN & THE JETS (Mercury): Smiling Dog, Cleveland, Ohio, Aug. 14-19.

TOM RUSH (Columbia): Four Muses, San Clemente, Calif., Aug. 2-4; Celebrity Theatre, Phoenix, Ariz., Aug. 5; Suffolk Downs, Boston, Aug. 11.

LEON RUSSELL (Shelter): Ontario Motor Speedway, Ontario, Calif., July 29; Pi-

lots Stadium, Tempe, Arizona, Aug. 3; Oakland-Alameda County, Oakland, Calif., Aug. 5; Tiger Stadium, Massillon High School, Massillon, Ohio, Aug. 8; Varsity Stadium, Toronto, Ontario, Aug. 9; Aqueduct Race Track, Queens, N.Y., Aug. 11; The Spectrum, Philadelphia, Aug. 12; Schaefer Stadium, Foxboro, Mass., Aug. 13; Atlanta Stadium, Atlanta, Ga., Aug. 16; American Legion Memorial Stadium, Charlotte, N.C., Aug. 18.

JAMEY RYAN (Atlantic): Imperial Room, Tampa, Florida, July 29; Effingham County Fair, Altamont, Ill., Aug. 5; Tyler County Fair, Middlebourne, W. Va., Aug. 11; Lake N Park, Palos Hills, Ill., Aug. 18.

SANTANA (Columbia): Roosevelt Stadium, Jersey City, N.J., Aug. 12; Civic Center, Providence, R.I., Aug. 15; Merriweather Post Pavilion, Columbia, Md., Aug. 16; Dillon Stadium, Hartford, Conn., Aug. 17; Pungo International Fairgrounds, Norfolk, Va., Aug. 18.

EARL SCRUGGS REVUE (Columbia): Red Rocks Amphitheatre, Denver, Aug. 3; Cowtown Ballroom, Kansas City, Mo., Aug. 4; Dartmouth College, Hanover, N.H., Aug. 10; Festival, Harpers Ferry, W. Va., Aug. 11; Pungo Fairgrounds, Virginia Beach, Va., Aug. 12; Schaefer Music Festival, Central Park, New York, Aug. 15.

THE SECTION (Warner Bros.): Civic Center, Saginaw, Michigan, Aug. 10; Civic Auditorium, Grand Rapids, Michigan, Aug. 11; Morris Civic Auditorium, South Bend, Indiana, Aug. 12; Memorial Auditorium, Kansas City, Missouri, Aug. 13.

CARL SMITH (Columbia): Sullivan Co. Fair, Blountville, Tenn., Aug. 10; Fairgrounds, Benkelman, Neb., Aug. 14; Fairgrounds, Miles City, Montana, Aug. 15.

SAMMI SMITH (Mega): Austin Coliseum, Austin, Texas, Aug. 4; Belaire Club, Hobbs, New Mexico, Aug. 14.

SONS OF CHAMPLIN (Columbia): Marine World, Redwood City, Calif., Aug. 4.

JIMMIE SPHEERIS (Columbia): Liberty Hall, Houston, Texas, Aug. 9-12.

THE SPINNERS (Atlantic): Casino Royal, Detroit, Michigan, July 29; Music Carnival, Cleveland, Ohio, July 31-Aug. 5; Melody Fair, Buffalo, N.Y., Aug. 8-12; Club Harlem, Atlantic City, N.J., Aug. 17-26.

BRUCE SPRINGSTEEN (Columbia): Convention Center, Asbury Park, N.J., Aug. 4; Houston, Texas, Aug. 9-12; Dallas, Texas, Aug. 14-18.

THE STYLISTICS (Avco): The Sugar Shack, Boston, July 30-Aug. 5; Galveston, Tex., Aug. 10; Houston, Aug. 11; Port Arthur, Tex., Aug. 12; Charleston, S.C., Aug. 16; Philadelphia, Pa., Aug. 18.

THE TEMPTATIONS (Motown): Merriweather Post Pavilion, Columbia, Md., Aug. 14; Blossom Music Festival, Cleveland, Ohio, Aug. 15.

THREE DOG NIGHT (ABC/Dunhill): Salt Palace, Salt Lake City, Aug. 17; Denver Coliseum, Denver, Aug. 18.

JOHNNY TILLOTSON (Columbia): Marco Polo Hotel, Miami Beach, Florida, Aug. 13-23.

ZZ TOP (London): Melody Skateland, Indianapolis, July 29; Ford Auditorium, Detroit, July 30; Denver Coliseum, Denver, Aug. 4; Dallas, Aug. 5; Municipal Auditorium, Atlanta, Aug. 8; Ellis Auditorium, Memphis, Aug. 11; Houston, Aug. 12; Fairgrounds, Rochester, N.Y., Aug. 16; Singer Bowl, New York, Aug. 17; Bangor Auditorium, Bangor, Maine, Aug. 18.

T-REX (Warner Bros.): Dillon Stadium, Hartford, Conn., Aug. 5; Civic Theatre, San Diego, Calif., Aug. 10; Santa Monica, Civic Auditorium, Santa Monica, Calif., Aug. 11; Long Beach Arena, Long Beach, Calif., Aug. 12; Portland, Ore., Aug. 14; Seattle, Aug. 15; Salt Palace, Salt Lake City, Utah, Aug. 17; Denver Coliseum, Denver, Aug. 18.

TANYA TUCKER (Columbia): 4-H Fair, Evansville, Indiana, Aug. 3; Ozark Empire Fair, Springfield, Missouri, Aug. 4; Rodeo, Pierre, S.D., Aug. 10-11; Rodeo, Jackson, Minn., Aug. 12; Essex County Fair, Westport, N.Y., Aug. 15; Pierce County Fair, Ellsworth, Wisc., Aug. 17; Barnum, Minn., Aug. 18.

IKE & TINA TURNER (U.A.): Capitol Theatre, Portchester, N.Y., Aug. 18; Music Park, Columbus, Ohio, Aug. 18.

PORTER WAGONER (RCA): Fairgrounds, Hopkinsville, Ky., July 31; Street Fair, Bramwell, W. Va., Aug. 2; Corydon, Ind., Aug. 4; Buck Lake Ranch, Angola, Ind., Aug. 5; North Central Missouri Fair, Trenton, Mo., Aug. 9; Griggsville, Ill., Aug. 10; Rockford, Ill., Aug. 11; Ponderosa Park, Sa-

lem, Ohio, Aug. 12; Grand Ole Opry, Nashville, Aug. 18.

BILLY WALKER (MGM): Street Fair, Bramwell, W. Va., Aug. 3; Racine County Fair, Union Grove, Wisc., Aug. 4; Effingham County Fair, Altamont, Ill., Aug. 5-6; Bryan, Texas, Aug. 11; Scioto County Fair, Lucasville, Ohio, Aug. 17; Fire Carnival, Schaeferstown, Pa., Aug. 18.

JERRY WALLACE (Decca): Heritage Park, McCordsville, Indiana, July 29; Canyon Land Park, Ft. Payne, Alabama, Aug. 4; Coliseum, Jackson, Miss., Aug. 10; Mid-South Col., Memphis, Tenn., Aug. 11; Boston, Mass., Aug. 17.

JOE WALSH & BARNSTORM (ABC): Merriweather Post Pavilion, July 29; Saratoga Performing Arts, Saratoga Springs, N.Y., July 30; Mississippi River Festival, Evansville, Indiana, Aug. 1; Blossom Music Festival, Cleveland, Ohio, Aug. 2; Santa Monica Civic Aud., Los Angeles, Calif., Aug. 3; Community Center, Tuscon, Aug. 4; Community Concourse, San Diego, Calif., Aug. 5; Dayton Palace, Dayton, Ohio, Aug. 6; Music Hall, Cincinnati, Ohio, Aug. 11.

WAR (U.A.): Philharmonic, New York, N.Y., Aug. 5; Coliseum, Oakland, California, Aug. 17.

JACKY WARD (Target): Rodeo, Branson, Me., July 29-31; Winchester Club, Houston, Aug. 2-4; Heritage Park, McCordsville, Ind., Aug. 5; Esquire Club, Savannah, Ga., Aug. 7-11; Steak Lounge, Carlsbad, N.M., Aug. 15; 5 Ace's Lounge, Ruidoso's, N.M., Aug. 16; Hanging Tree, Show Low, Ariz., Aug. 17; Caf' a Loma, Silver City, N.M., Aug. 18.

DOC WATSON (U.A.): Festival, Livonia, Georgia, July 29; Main Point, Bryn Mawr, Pa., Aug. 2-5; Festival, Gettysburg, Pa., Aug. 17-19.

FREDDY WELLER (Columbia): Chicago, Ill., Aug. 1; Boise, Idaho, Aug. 2; Longview, Wash., Aug. 4; Missoula, Mont., Aug. 5; Syracuse, N.Y., Aug. 11; Atlanta, Aug. 14.

LESLIE WEST (Columbia): Warehouse, New Orleans, La., Aug. 4.

BILL WITHERS (Sussex): Red Rock Amphitheatre, Denver, Colo., July 31; University of Utah, Salt Lake City, Aug. 3; Garden City, N.J., Aug. 9-10; Masonic Temple, Detroit, Aug. 5; McCormick Place, Chicago, Ill., Aug. 12.

Strong R&B

Continued from page 20

schedule through the end of November for the release of an album a month, and six singles. I want this company to be extremely promotionally minded... different than any of the others."

And as per plan, the names brought to the label are not biggies. Nor is the number of artists on the label. "We want to keep a small number of people producing product," adds Thevis. "That way you can give them a lot of attention and get good, quality performances out of them because you know their needs."

The success, of course, of G.R.C. will depend on the recording artists as attractions. One of the major interests on G.R.C., presently, is a tastefully vibrant singer named Loleata Holloway, who recently made her debut at the Whisky A Go Go in Los Angeles, and at the Second Annual Soul and Blues Awards Show. This writer was in attendance at the latter affair and witnessed, albeit under strained conditions, the profundity of Ms. Holloway's singing, and the obvious preparation provided the Chicago singer. And just about that same time, Ms. Holloway's first single release, "Mother Of Shame," found its way to, and is beginning to rise rapidly, on the Billboard charts.

And, according to Thevis, artists, particularly chart-making artists, are going to be something that G.R.C. expects a great many of. Thevis speaks highly of the potentials of a group called "Ripple," and the vocal stylings of another of the new talent on G.R.C., John Edwards.

Radio-TV Programming

INTERVIEW:

Boulding Picks Top Soul Radio

EDITOR'S NOTE: This is the first installment of an interview with JERRY BOULDING, one of the nation's leading program directors who is now a programming consultant working with such stations as WOOK-AM in Washington. Boulding for years programmed WWRL-AM in New York, one of the leading soul music stations in the nation, and also was instrumental in guiding the programming of various other soul music stations owned and operated by Sonderling Broadcasting. Interview conducted by Claude Hall, Radio & TV Editor of Billboard.

CLAUDE: Jerry, when did you get into consulting?

JERRY: Actually, Claude, I got into consulting in December of '72 as a full-time thing, after I left WWRL-AM.

CLAUDE: In New York.

JERRY: Right.

CLAUDE: How long had you been with WWRL-AM?

JERRY: Four years. Since 1968.

CLAUDE: God, was it that long?

JERRY: Yeah, four long, hard, struggling, great years.

CLAUDE: You did pretty well with that station, didn't you?

JERRY: Yeah, Claude, I had a pretty good team, a lot of cooperation, and we were able to do what very few black stations were able to do, and that was to become a major force in the market—other than just black. For example, we were able to cross over a lot of records to WABC-AM, there were lots of stations—black and white—around the coun-

try that watched our playlist and did a lot of good radio.

CLAUDE: Among all the black stations that I have known, and I know there's about 70-75 of them that are full time in the country, but, it seemed to me that there was always about four or five that were really great. One of them was WWRL-AM, WFIA-AM, of course, WVON-AM and KGFJ-AM out here.

JERRY: And KXDA-FM in Dallas-Fort Worth. Back in your home state. It's a great station, Claude.

CLAUDE: I know the guys who built that thing in the beginning. I would surmise it's a pretty good station. I haven't heard it in years.

JERRY: It is. Chuck Smith's the program director down there and it's a little daytime station in Grand Prairie area. Has a good dial position and is doing some good radio. They have become a major voice. There are times when they even come in as high third or fourth in Dallas.

CLAUDE: Chuck Smith? Where was he before he went down there?

JERRY: Chuck was at WDIA-AM for awhile. He went out on his own, as we all eventually do if we decide we're going to take in some programming... and he did well.

CLAUDE: How long have you been in radio overall?

JERRY: Eighteen years, Claude. I started in 1954.

CLAUDE: Boy, that's pretty good for a guy who's only about 24 or 25.

JERRY: Right. Everybody looks at me and says, "Gee, Jerry, uh, how long have you been in radio, and I tell them and they say, "No, it doesn't add up."

CLAUDE: Where did you start?

JERRY: In Pittsburgh, 1954.

CLAUDE: At WHAMMY or WHAMMO?

JERRY: No, at that time it was WIOY-AM. It was owned by John Kluge. Rodney Jones and I both worked for the same guy—Kluge, who now owns Metromedia and at that time owned two black stations. He owned KXOW-AM in St. Louis and WIOY-AM in Pittsburgh and Rodney, as you know, is with WVON-AM now, worked for him in St. Louis and I worked for him in Pittsburgh.

CLAUDE: I'll be darned. I'll be darned, and you started out there as a disk jockey?

JERRY: Oh, yes. Doing anything. Actually I was a tape jockey. That was a step before being a disk jockey. They didn't want to let you play records, but I could play tapes and make station ID's between tapes and gradually you got into a point where you learned the board well enough to play records. That's my story. I used to play Katherine Kuhlman tapes.

CLAUDE: Who's that?

JERRY: Katherine Kuhlman, who was at that time, was a very, very big lady in the religious field and she used to have big meetings in Pittsburgh. She's on television now. Some independent stations. There were a number of tapes. At that time black radio was such that there wasn't enough money to support a station that just geared its programming to blacks, so what had to happen was you were part black and part something else. The something else we were foreign language. WIOY-AM at that time had some foreign language programs. We had Russian, we had some religious shows. Just religion, as opposed to the kind of play music and the

preachers would get on and make their bid for prayer or whatever and then we supplemented that with some r&b records.

CLAUDE: WWRL-AM was a format station before you got there, wasn't it?

JERRY: Yes, it was.

CLAUDE: And what did you do to change it, if anything?

JERRY: Well, what I tried to do was apply the mathematics of radio as best I could to the situation. Mathematics of radio are those things which tell you when to do something, how much... blending the ingredients. The same thing that has been done with Top 40, in classical, country and other forms of music so that you get a pretty good blend. So you don't have too much of any one thing, whether it's male vocals or females or groups or ballads or instrumentals or a disk jockey that talks too much. That kind of a thing. It worked out very well.

CLAUDE: Who, among all the jocks that you worked with and had working for you over the years, were the best ones?

JERRY: Oh, I think among the best jocks, would have to be Enoch Gregory, who is now the program director there. Bill Bailey, whom I hired for WDIA-AM in Memphis. Who later went to WLS-AM and got fired the other day. And Hank Span, who is there presently. Gary Byrd.

CLAUDE: Gary is a good jock.

JERRY: Paul Knight is fantastic and Bobby Jay... Bobby Jay is a great jock. One of the greatest voices I ever hired or worked with and still there at WWRL-AM is Jerry Bledsoe. He's doing mid-mornings now. I just hired a guy at WOOK-AM, if we could go into the future a little bit, that I think is one of the top five black disk jockeys in the country—H.B. Bailey who was in Sacramento, who is doing very well. There are a lot of good jocks. I've tried to isolate the few who just are outstanding as far as what I consider just a versatile performer, who give their all. When they are on the air they are giving second effort every moment, and a lot of guys who don't have to do that and still get over, but these guys, if they didn't have to do it, did it anyhow because that's... that's what they were made of.

CLAUDE: Part of their nature.

JERRY: Right.

CLAUDE: You now consult WOOK?

JERRY: Right, in Washington.

CLAUDE: WNOV?

JERRY: In Milwaukee.

CLAUDE: And?

JERRY: And WGRT-AM in Chicago.

CLAUDE: Three pretty good stations. (Continued on page 26)

FM Listening In 152% Hike

NEW YORK—In the past six years listeners to FM radio have skyrocketed by 152 percent, according to a study of ARB ratings conducted by CBS-FM Sales radio analysts. The study covered eight of the top 10 markets and the six years from Apr.-May 1967 to date.

Jack Baker, general manager of CBS-FM Sales attributes the increase "largely to the greater variety of musical programming and the higher quality of sound offered by FM stations."



ALAN CARNER of KVRE-AM in Santa Rosa, Calif. and the station's program director, Brian Dahle, team up with Ray Benson of the United Artists group, Asleep at the Wheel, and Bill Kirchen of Commander Cody and His Lost Planet Airmen to award a free trip to Nashville to a contest winner at the station. Winning the drawing was Mr. and Mrs. Vernon J. Mihoerck, shown in front. In back, from left: Carner, Benson, Kirchen, Dahle.

New Phila. FM-Rock Format: Feller Dubs It 'Intelligent'

PHILADELPHIA—A third "rock" format will come to the FM band here in August when WYSP-FM becomes competition to WMMR-FM and WIFI-FM. Feller, station operations manager for WYSP-FM, joined the station after a spell as deejay at the rock-oriented WIBG-AM, local AM station.

Feller will call his format "intelligent rock," pointing out also that all the good music on the FM band which the station featured is on the other end of the dial, "but we'll be at the right address now." The three rock stations will now be grouped almost together with WYSP-FM located at 94.1 on the FM dial, next-door to WMMR-FM featuring progressive rock music at 93.3, and pop rocker WIFI-FM located at 92.

While WMMR-FM has led the field in the rock area for some time, WIFI-FM's spectacular rating growth in recent months since switching to the rock format has encouraged Feller to find out if there is room enough for three rock stations.

BBC Radio's 'Stones Story' To N.Y. Firm

NEW YORK—London Wavelength, Inc., New York-based radio programming syndicator, has acquired rights for American syndication of the BBC radio production, "The Rolling Stones Story."

The six-hour rock special, comprising interviews with group members and many of their songs, is narrated by British artist Alexis Korner and chronicles the group's formation and rise to prominence.

Special is now being unveiled to potential buyers and show sponsors, with airing here expected in the early fall.

London Wavelength, Inc./ASI Communications of New York has packaged three earlier BBC productions since its formation in 1972. Most popular program of the series has been "History of the Beatles." Other packages have included "26 Live Concerts From London" and "Profile of Elton John," the latter being first in a series of profiles of major artists.

London Wavelength, Inc. of New York has partnership with London Wavelength, Ltd., of London.

The FM band also faces keen competition from the AM band with the

Top 40 WFIL-AM running away with the top Pulse and ARB ratings, plus the strong pitch for the same listener by WIBG-AM.

Clark-Made Show Pkg. By Buddah

NEW YORK—The Buddah Group is making available to major AM stations a six-hour radio show produced by Dick Clark, slated to feature music from the last 20 years of rock and interviews with famous artists and music personalities. The package, emceed by Clark and Jim Pewter, will provide further promotional push for the Buddah LP package, "Dick Clark: 20 Years of Rock'n'Roll."

Radio package includes "holes" for 18 one-minute commercial spots, as well as five-minute news space per hour.

Buck Reingold, national promotion director, has cited firm commitments from "75 important Top 40 stations," and also anticipates roughly 200 stations will pick up the special once one-hour sample dubs have been sent out.

Announcement coincides with RIAA gold album certification for the LP set.

Milwaukee Firm Opens Radio Dept.

MILWAUKEE—The Kelly Agency here is launching a new division, Joe Kelly Creative Programming & Commercial Services Inc. Joe Kelly, president of the Agency, said the new firm will provide complete program and creative commercial services for small and medium market radio station.

Joining the new firm is Gerald Bryant, former station manager of WQFM-FM here; Steve Ewing, president of T&T Advertising here; and Dr. Philip Shaw, media research specialist.

More Radio-TV Programming See Page 28

3-Yr. Old PR Magazine

LOS ANGELES—Phonograph Record magazine celebrates its third anniversary this month with a circulation of 162,000 in 22 radio markets. The 32-page rock monthly is given away free by a station in each market as a promotional device.

Broadcasters pay only for the printing costs of each copy they use. Pages are reserved inside the book for local advertising messages.

Phonograph Record is now an independent operation, having been originally sponsored by UA Records.

Among the stations using the magazine service are KDAY-AM, Los Angeles; WBBM-FM, Chicago; WBCN-FM, Boston; WRNO-FM, New Orleans and WWWW-FM, Detroit.

HURRY... HURRY... HURRY
Only 50,000 copies left of
"TAKE MY TURNTABLE—PLEASE"
A Full-Length Book of Original DJ Comedy Routines
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....ALIVE & WELL
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Scott Ross Show

BILLBOARD AWARD WINNER

for Best Syndicated Program two consecutive years.

SCOTT ROSS, once assistant music director of WINS, NYC, and an on-the-air personality specializing in picking new hits and interviewing everyone on the current charts from the Stones and Beatles to the Animals, shared MC honors at the historic Shea Stadium concerts of the Beatles.

Appearing in Peter Yarrow's film, "You Are What You Eat," and once busted for possession of drugs, Scott now has a whole new life to talk about.

THE SCOTT ROSS SHOW IS:

- Composed of records selected from latest surveys.
- Capsule interviews with artists and writers.
- Adlibbed comments in songs.

Brings added revenue at no charge to you.

Adds numbers to weekend ratings.

Remains consistent with your format.

May be logged as Religious or Public Affairs.

Depending on your needs the Scott Ross Show is available:

one hour . . . two hours . . . three hours weekly. One 60 second music filled break per half hour. First half hour timed to 29:30. Second half hour timed to 29:30 without cue at 24:30 for stations carrying five minute news.

Produced & distributed weekly at no cost to the stations by



PRODUCTIONS
FREEVILLE, N.Y. 13068

Among the 100 stations currently carrying the show are:

Atlanta, WPLO, WQXI; Bismark, KBMR; Charlotte, WAYS; Charleston, WKTM; Curunda, Canal Zone, HOXO; Cleveland, WIXY; Denver, KTLK; Hackensack, WWDJ; Hartford, WPOP; Indianapolis, WFBQ-FM; Jacksonville, WAPE; Los Angeles, KIIS; Memphis, WHBQ; Milwaukee, WQFM; Monrovia, West Africa, ELWA; Minneapolis, WDGY; Miami Beach, WMYQ; Nashville, WMAK; New York, WCBS-FM, WPLJ-FM; Orlando, WLOF; Phoenix, KRIZ; Pittsburgh, WIXZ; Providence, WICE; Raleigh, WRNC, Richmond, WLEE; San Diego, KGB; San Juan, WCAD; Seattle, KOL; St. Louis, KSLQ; St. Petersburg, WLCY; Tamuning, Guam, KUSA; West Palm Beach, WPOM.

Scott Ross Show
New Song Productions
Freeville, N.Y. 13068

Yes, I'm interested in One Two Three hours. Please send me further information.

Name _____

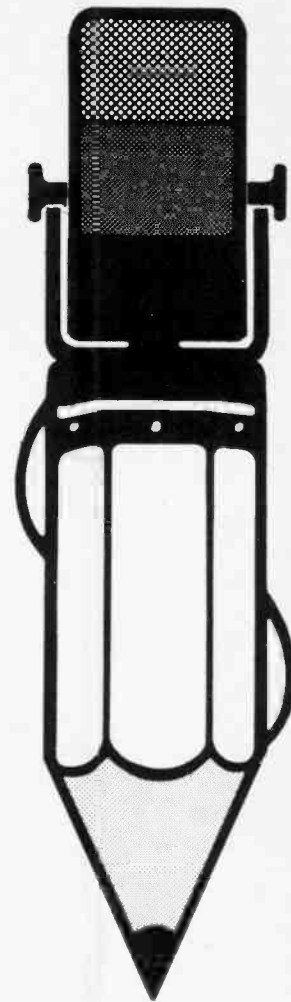
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City _____ State _____ Zip _____

Can You Cope With Tomorrow's Radio!

Be prepared . . . attend the
Annual Radio Programming Forum
August 16-18, 1973 Century Plaza Hotel, Los Angeles*



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

Thursday, August 16, 1973

2-3:30 p.m. Session 1

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

NEW DIRECTIONS IN '73

Representing radio:

George Duncan
President
Metromedia Radio
New York

Representing records:

Joe Smith
President
Warner Bros. Records
Los Angeles

3:30-4 p.m. Session 2

BILLBOARD CHART PRESENTATION—A COMPUTER EXPLAINS THE CHARTS

4-5:30 p.m. Session 3

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

RECORDING ARTISTS TELL YOU ABOUT RADIO

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

5:30-6:30 p.m.

COCKTAIL PARTY

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

Friday, August 17, 1973

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

BREAKFAST RAP SESSIONS

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

10-11 a.m.

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

Session 5

THE PSYCHOLOGY OF PROGRAMMING—A PSYCHOGRAPHIC DEMONSTRATION

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

Session 6

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

THE NEWS ABOUT NEWS

- New Directions for the Old Newscast
Larry Lee, KSAN-FM, San Francisco
- A Programming Aid as Well as a Program (speaker to be announced)
George Nicholaw, general manager, KNX-AM, Los Angeles

Session 7

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

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

Representing radio:

Tex Meyer, Program Director, WGOW-AM, Chattanooga, Tennessee

Jerry Boulding, Programming Consultant, WOOK-AM, Washington

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

Representing records:

Mike Shepherd, national promotion director, Starday-King Records, Nashville

Jerry Morris, independent promotion executive, Seattle

Ernie Phillips, independent promotion executive, Dallas

11-11:15 a.m.

COFFEE BREAK

11:15-12:15 p.m.

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

Session 8

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

THE BOTTOM LINE AND YOUR PLACE ON IT

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

Session 9

Moderator: John Bayless, general manager WSAI-AM, Cincinnati

PROMOTING AND ADVERTISING YOUR STATION

- From Cashcall to the Last Contest
Jack McCoy, Program Director, KCBQ-AM, San Diego
- The Complete Ad Campaign—Big Ideas on a Little Budget
Tom Gamache, Software Associates, Los Angeles

FORUM REGISTRATION LIST

EDITOR'S NOTE: These are a few of the latest registrants for the sixth annual Billboard Radio Programming

Forum, which will be Aug. 16-18 at the Century Plaza Hotel, Los Angeles.

Dan Clayton WLW-AM Cincinnati	Bob Laine CHUM-FM Toronto, Canada	David Ezzell A&M Records Los Angeles	Doreen M. Davies Radio 1, BBC London
Gary Waldron KCFX-AM Salt Lake City	Robert Williamson Metro Radio Sales New York	Jerry Love A&M Records Los Angeles	Ms. Chris Clay Chelsea Records Los Angeles
Ben Granger Murray State Univ. Murray, Ky.	J. Michael Stone WQDR-FM Raleigh, N.C.	Harold Childs A&M Records Los Angeles	Ms. Vivian Flesch Chelsea Records Los Angeles
Ted Atkins WTAE-AM Pittsburgh	Robert M. Senn KTMS-FM Santa Barbara, Calif.	Giles D. Helps KOWN-AM Escondido, Calif.	Abe Glaser Chelsea Records Los Angeles
Dick Wooley Capricorn Records Macon, Ga.	Harold B. Lipsius Jamie Record Co. Philadelphia	Ari Astor KDAY-AM Los Angeles	Don Graham Chelsea Records Los Angeles
Larry Saul Capricorn Records Macon, Ga.	John Roina KSFO-AM San Francisco	Bob Wilson KDAY-AM Los Angeles	Stephen S. McCormick For the Record Los Angeles
Dick Wingate WBRU-FM Providence, R.I.	Peter "Rick" Bleiweiss Pleasure Records New York	Frank Furino Diamond P Enterprises Los Angeles	Edd Robinson WAME Charlotte, N.C.
Doug Robertson Doug Robertson Advertising Sacramento, Calif.	Alexander J. Williams Great Trails Broadcasting Co. Cincinnati	Phil Browning Diamond P Enterprises Los Angeles	Vince Faraci Atlantic Records New York
Russ Solomon Tower Records Sacramento, Calif.	Bernie Strachota WRIT/WCBS Milwaukee	Don Bustany Watermark Inc. Los Angeles	Jerry Greenberg Atlantic Records New York
Martin A. Kamerman CHAM-AM Hamilton, Canada	Harold L. Berkman Polydor Records New York	Tom Rounds Watermark Inc. Los Angeles	Dick Kline Atlantic Records New York
Chuck Camroux CFTR-AM Toronto, Canada	Jay Phillips WWL-AM-FM New Orleans	John Randolph WAKY-AM Louisville	Tom Amann JMI Records Nashville
Keith Dancy Radio Rogers Toronto, Canada	Fred Novack KFXD-AM Boise, Ida.	Alan Boyd WDAK-AM Columbus, Ga.	Bob Alou JMI Records Nashville
Joseph P. Costantino WRTH-FM St. Louis	Michael Bandler KMMT-FM Mammoth Lakes, Calif.	Bernie Barker WDAK-AM Columbus, Ga.	Jo Walker Country Music Association Nashville

Vox Jox

By CLAUDE HALL
Radio-TV Editor

Charlie Williams has resigned as program director of KFOX-AM, Los Angeles country music station. Station was operating without a program director last week, although there seemed to be some reason to believe that management had at least conferred with a certain gentleman who shall be nameless (but he once smuggled in a couple of bottles of Jose Cuervo for me from Texas). . . . **Bob Piava**, fixture for many years at WPOP-AM in Hartford, Conn., and lately the program director of the station, has departed. **Phil Marquis** has joined WIOD-AM, Miami, as 10 a.m.-2 p.m. air personality. **Don Bell**, who had that slot, took over the morning show. Marquis had been with WFTL-AM, Fort Lauderdale.

Maurice Patterson, WHBF-AM-FM, Rock Island, Ill., writes: "I would like to clarify the meaning of my last letter. The reason of my having to buy my own records is not the fault of the station but the fact that it

has been so hard for me to get on the mailing list of the soul record labels." However, he thanked labels such as Motown, Buddah, Ovation, and Stax for sending him product. Heck, Maurice, I know many stations still trying to get Motown product. . . . Programming db with **Ken Draper** and **John Wellman** and all those guys is still alive and well, but as a totally new company. If you need any of their syndication product, you can reach them via Los Angeles phone number 465-1181. Okay?

Lineup at KGLR-FM, rock stereo station in Reno, has program director **Steve Iker** doing 6-noon, music director **Ron Korman** doing noon-6 p.m., **Skip Dees** 6-midnight, and **Dave Hirshland** midnight-6 a.m., with **Gordon Linton** in the relief position. . . . **Scott Keene** has left KUHL-AM, Santa Maria, Calif., a Top 40 station. Looking for a new small market position. 805-WA 5-

(Continued on page 28)

Boulding Picks Top Soul Radio

Continued from page 22

JERRY: Yeah, we hope so, I'm actually a resident program director at WOOL-AM and again I'm applying the mathematics of radio there and, while it's too soon to see what the ratings are going to be, I'm very hopeful that we will at least become a viable force in the market. I've cleaned up the sound, reduced the clutter, we've begun to build some important things; not only just in the area of music, but in public affairs and news and over-all station image.

CLAUDE: You try for a total sound other than just a music sound. Right?

JERRY: I do. I also try for *image*. I think one of the things that a lot of programmers miss is the image of the station. Bill Young, at KILT-AM once said that if it were not for the image at KILT-AM, there were times when their programming was weak and the station might not have survived to the extent that it did *but their image allowed them to continue* so that they outlived those little weaknesses that happen whenever you lose people, as he lost to some of

the bigger markets. This is what I have been trying to do in applying mathematics. The image of the station, for example, is very important in black market today because there are some things that can back up on you if the community, for example, decide they don't like you. Even though they listen, they would probably not respond if surveyed, which means you wouldn't get credit for those listeners.

CLAUDE: That's a very touchy scene now in the black radio isn't it.

JERRY: Yes, it is.

CLAUDE: And listeners can sign off even a black station.

JERRY: Yes. Groups have been known to attack the licenses, legitimately—of black stations and others—and they made issues. For example, it's not uncommon even today for a station to gear its programming entirely to the black market and have every management function be totally white—the general manager, the actual program director, the sales manager, chief engineer—so that you find a black station which has very little input from the blacks themselves other than the fact

that they are playing black music . . . which somehow is just not enough today, especially in Washington which is an academic town. You have Howard University, American University, you have Georgetown—a lot of black students. The economic situation there is good because there are a lot of government workers who are not subject to layoffs and they will begin to demand more from their radio station and we have to give it to them. There are three basic stations that are dividing up Washington now—WOL-AM my old employer; WOOL-AM, and there's WBER-FM, which is the college station at Howard University.

CLAUDE: That's a good station.

JERRY: Yes, and there's also a station, WUST-AM, which is entirely a gospel or spiritual station. And so there are actually four stations there. It's very, very tight, competitively.

CLAUDE: So how are you going to combat WOL-AM, which is not exactly a bad operation, it's a pretty good station. Or, *has been* over the years.

JERRY: It is now. Claude, the best thing I can tell you is that I'm going to do the same thing when I went to WWRL-AM . . . certainly not with the same advantages, but we *are* a full-time station, with a good signal, some good people, and we are going to work hard. If we have any luck at all we will do well and if not then we are just going to have to continue to work a little harder. They are not unbeatable; let me put it that way. WWRL-AM, even, is not unbeatable.

CLAUDE: I don't know how they sound now, Jerry . . . it's been so long . . . but I remember one time when I listened to them a few years ago they sounded like one of the best stations in the nation.

JERRY: They *were* and they still are. They are a good station. I happened to think it will be better. But, then, of course, I'm prejudiced. But they're still a good station.

EDITOR'S NOTE: Next installment will discuss how consulting might differ in the black field from Top 40 . . . women in radio, etc.

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KSHE-FM St. Louis, Missouri Shelley Grafman

Brace yourself for your audiences reaction. Lucifer's Friend is definitely hitbound and you couldn't stop the avalanche if you tried. This isn't hype either, it's just great heavy music.

KNAC-FM Long Beach, California Ron McCoy

Really a killer heavy album. We played the import for two months and now we're playing the hell out of the American and reaction never stops.

WMMS-FM Cleveland, Ohio John Gorman

We played it the same day we got the promo and have had it on the air ever since. All the announcers really get off on it and audience reaction is even heavier than it was to Zeppelin 1. In fact, Lucifer's Friend is about the heaviest reaction album we've ever had.

WVBR-FM Ithaca, New York Dan Boyle

A real hard-rock sleeper.

KSJO-FM San Jose, California Doug Droese

The tremendous driving force of this incredible talent will without a doubt set a new precedent for heavy music.



Jukebox Programming

Programmers Eye Lyrics More Carefully: Survey

• Continued from page 1

in country as well as pop locations. One programmer who said she feels a particularly stronger responsibility since the high court ruling is Helen Teasek, 20th Century Vendors-Superior-Matic Co., Westminster, Calif.-based subsidiary of Servomation, who programs over 700 boxes throughout the whole Los Angeles region.

A recording that was an agonizing dilemma for her is the "Great Filling Station Holdup/Why Don't We Get Drunk" disk on Dunhill by Jimmie Buffett. The top side is getting airplay and climbing on Billboard's "Hot Country Singles" chart and

would be a great record for her, she said, except for the flip.

"I refused to buy it and used it only when the bar owner requested it." She said even then she has second thoughts about people who may hear it inadvertently in a bar or other location.

Bar owner

Some programmers avoid making decisions on questionable records by playing the record for a customer, and giving him the option to buy or not to buy. The Jimmie Buffett record, with the flip side "Why Don't We Get Drunk," is called a stag or party record by Dick Ewing, Blalock Music Co., Pensacola, Fla. He felt that the record should never

have been released, and should not be for general use. He placed it in special clubs on request, but only after playing it for the owner before he would put it on.

Some programmers noted that suggestive lyrics have always been contained in rock songs, "but nobody except young people understood them," not even the club owner who may have heard the record dozens of times. "Kids have a language of their own," Ewing said, adding that the trend toward permissiveness that is prevalent in movies, books, and rock music, is now becoming evident in country and pop songs.

The question is, where do you draw the line? Belle Stansfield, Stansfield Novelty Co., LaCrosse, Wis., said: "This generation talks openly about sex, and if the record is not out of line with current thought, we'll play it. We had to be careful with 'Kodachrome' because it had repulsive words, and we felt we couldn't place it in restaurants. Even if the Conway Twitty record wasn't getting air play, we would place it because he is a popular artist."

Double Entendre

Charles Whittaker, Star Amusement Co., Gaffney, S.C., would go along with some suggestiveness, but would not handle songs that are outright obscene. He wouldn't handle the Dunhill record, and he even had some complaints about "Bad Bad Leroy Brown" because it has the word "damn."

Several songs are so full of double entendre as to be objectionable. "The Pool Game" and "The Golf Game," by Jeb and Cousin Easy on Par 7 label, were placed on a very limited basis by Frank Fabiano, Fabiano Amusement Co., Buchanan, Mich. "People heard them on the box and came to me to buy the single. I probably sold 50 singles," he said.

Ewing noted that what he called a very suggestive song, "Help Me Make It Through the Night," by Sammy Smith, was a big hit. "More and more prudence is needed to select records if the trend continues. Otherwise, you're going to be following yourself around picking them back up," he claimed. He compared the risqué record with novelty records. "It may play very well for a week, but then it is dead. It is not a good jukebox record. Dirty old men might like it, but it's not for families. We try not to get anything we wouldn't want played for families."

Mike Anderson, Mickey Anderson Amusement Co., Erie, Pa., in noting the trend towards more open

7-in. LP Out?

By EARL PAIGE

CHICAGO—Are U.S. jukebox operators ready to give up on the 7-in. LP? That question came up once again in the Billboard Jukebox Conference quality control subcommittee meeting where home phonograph spokesmen suggested a switch to the small hole 45 rpm might lead to better quality, no need for home spindle adaptors and possibly revitalized sales to consumers. A strong negative reaction came from jukebox spokesmen.

Speaking for the jukebox operators, Bill Bush, Peoria program foreman at Les Montooth Phonograph Service, said many operators still make money with jukebox LP's, though his firm has given up on them. Also, there is the problem of using the old library of large hole disks if the small hole is adopted. "We would just have to take all those thousands of records in our library and use them for target practice," Bush said.

Basically, the committee voted for overall improvement in quality control before proceeding further on the small hole idea.



JUKEBOX and home phonograph use of singles draws serious expression from Billboard Jukebox Conference quality control subcommittee members (from left) Rex Isom, RCA and a member of various committees, including one from Record Industry Assn. of America; Ernest Tatter, Warwick Electronics, ex-chairman Electronics Industries Assn. P-8.2 committee; Grant Hubbell, Admiral, also representing Orlando Taraborrelli, current P-8.2 chairman and with Philco-Ford; John Virva of Admiral, who has worked on turntable problems; and Jim Andrews, Ampex Music Division.

lyrics, said: "If it makes money, it should stay there. But if the customer gets mad, no. He should be able to make the choice." He noted that very suggestive records like "The Pool Game" are usually requested by adult, skid-row type places, and constitute a minimal amount of business. His title strips on the Dunhill record came printed reversed, which probably hurt the "A" side which was getting air play, he said.

Radio

Chuck Urban, deejay on the country & western WXEL in Peoria, Ill., considered by many to be a yardstick of what people will accept in the Midwest, told Billboard that after a meeting with the music director, the Conway Twitty song, which he called "very suggestive," was considered okay to play in any time slot. "However, I wouldn't touch 'Why Don't We Get Drunk.' We will play the other side in the night show. We play what we feel will do the best for country music," he stated.

WJJD-AM, country music station in Chicago, picked the Conway

Twitty record as the "Pic Single of the Week." Craig Scott, program director, reasoned that the lyrics are open rather than suggestive, and he predicted that the record would be a monster, probably the record of the year. "Actually, country music is more conservative than pop. Drawing the line is a matter of taste." As for the Jimmie Buffett record, he noted that radio stations received only the "A" side from Dunhill, with cautions about not playing the "B" side on the air from stock copies. "The 'B' side is definitely bad," he said.

Jukebox Meetings

- Aug. 4-5—Combined meeting of Coin Operated Industries of Nebraska and Mid States Amusement Assn., Holiday Inn, 72nd & Grover, Omaha. Mid States registration noon Sat.; joint banquet Sat. night; COIN meeting Sun.
- Aug. 7—Mo. Coin Machine Council, Gaslight, 5 p.m., Macon.
- Aug. 11-12—Kan. Amusement & Music Assn., John Emich Cabin, Lawrence, with frog hunt and cook-out.
- Aug. 17-19—Mich. Tobacco & Candy Dist. & Vendors Assn., 25th annual convention, Boyne Falls, Mich.
- Sept. 20-23—W. Va. Music & Vending Assn., Heart O' Town Motor Inn, Charleston. Officers-exhibitors cocktail party and dinner Fri. 7 p.m.; dance 8-midnight.
- Sept. 21-23—Ill. Coin Machine Operators Assn., Playboy Club, Lake Geneva, Wis.
- Sept. 21-23—Fla. Amusement & Merchandising Assn., meeting changed to Hilton Inn Gateway, Orlando.
- Nov. 9-11—MOA, Conrad Hilton, Chicago.



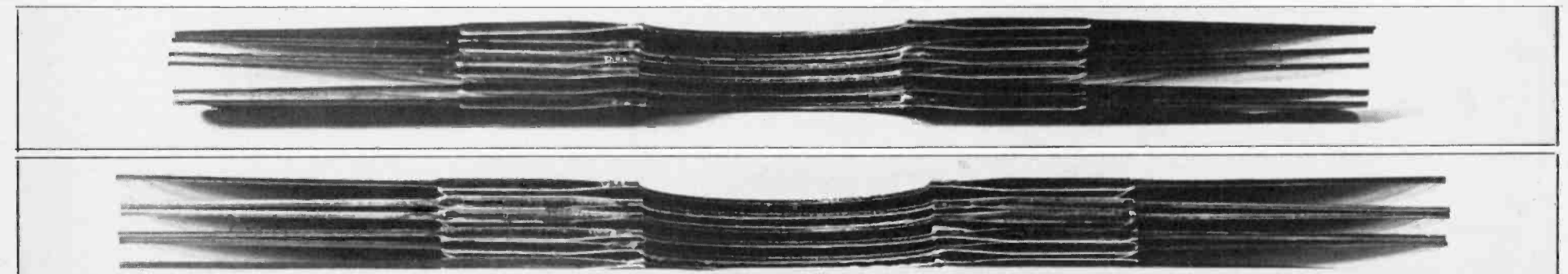
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Home Unit Assn in Quality Push

(Story in General News)



JUKEBOX programmers and home phonograph manufacturers' complaints about defective 45's are pointed up in these two dramatic photos from General Electric, where engineer C.

E. Bedford has been leading a fight to improve quality control. He presented the pictures during a recent Billboard Jukebox Conference quality control subcommittee meeting. Bedford

said several brands of current product are represented in the two shots taken from different angles to show wide degree of warpage.

Jukebox Programming

What's Playing?

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

ATLANTA: "HOT 100" PURCHASES

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

"Behind Closed Doors"
"Diamond Girl"
"Boogie Woogie Bugle Boy"
"Big Bad Leroy Brown"

BUCHANAN, MICH.: COUNTRY PURCHASES

Frank Fabiano
109 Liberty Ave., Box 189
(616) 695-6855

"Watergate Blues." Tom T. Hall, Mercury 73394
"Don't Fight the Feelings of Love"
"Love Is the Foundation"
"Top of the World"
"Open Up Your Heart." Roger Miller, Columbia 45873

DELPHI, IND.: "HOT 100" PURCHASES

Mrs. Marjorie Sales
Reid Sales Music Co. Inc.
(317) 564-3182

"The Morning After"
"The Hurt." Cat Stevens, A&M 1418
"Everyone's Agreed That Everything Will Turn Out Right." Stealers Wheel, A&M 1450
"So Very Hard to Go"
"Touch Me in the Morning"
"Back When My Hair Was Short." Gunhill Road, Kama Sutra 569

"What About Me." Anne Murray, Capitol 3600
"Tequila Sunrise." Eagles, Asylum 11017
"Uneasy Rider." Charlie Daniels, Kama Sutra 576
"Get Down." Gilbert O'Sullivan, MAM 3629
"Feelin' Stronger Every Day." Chicago, Columbia 45880

"Yesterday Once More"
"He Did With Me." Vicki Lawrence, Bell 362
"Goin' Home." The Osmonds, MGM 14562
"How Can I Tell Her." Lobo, Big Tree 16004
Spinners

"My Love"
"Boogie Woogie Bugle Boy"
"Will It Go Round in Circles"
Oldies

"Proud Mary"
"School's Out"

ERIE, PA.: "HOT 100" PURCHASES

Mike Anderson
Mickey Anderson Amusement Co.
314 E. 11th St.
(814) 452-3207

"Short Stopping." Veda Brown, Stax 0163
"Diamond Girl"
"The Hurt." Cat Stevens, A&M 1418

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

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

"Shambala." Three Dog Night
"Bad Bad Leroy Brown"
"Here I Am (Come and Take Me)"
"I Believe in You (You Believe in Me)"
"Finders Keepers." Chairmen of the Board, Invictus 1251

GREENVILLE, S.C.: SOUL PURCHASES



Fred Collins
Peggy Babb
Collins Music Co.
110 Beverly Rd.
(803) 268-1111

"Baby I've Been Missing You." The Independents
Wand 1125
"Stoned Out of My Mind." Chi-Lites, Brunswick 55500
"Let's Get It On." Marvin Gaye, Tamla 54234
"Here I Am (Come and Take Me)"

LA CROSSE, WIS.: "HOT 100" PURCHASES



Jim Stansfield
Belle Stansfield
Jim Stansfield Novelty Co.
430 Nelson Pl.
(608) 782-7181

"Sweet Gypsy Rose." Dawn, Bell 45374
"Young Love." Donny Osmond, MGM 14583
"Delta Dawn." Helen Reddy, Capitol 3645

PENSACOLA, FLA.: "HOT 100" PURCHASES

Dick Ewing
Blalock Music Co.
3927 Navy Blvd.
(904) 455-1341

"We're An American Band." Grand Funk, Capitol 3660
"Going Down." J.J. Cayle, Shelter 7332
Spinners
"Travelin' in Style." Free, Island 1214
"Over the Hill and Far Away." Led Zeppelin, Atlantic 2970

TULSA, OKLA.: COUNTRY PURCHASES

Jeanne Doerr
R & M Music Co.
6520 E. Shelley Dr.
(918) 628-0212

"Mr. Lovemaker"
"Lord, Mr. Ford"
"Don't Fight the Feelings of Love"
"Take Me to Tulsa." Asleep at the Wheel, United Artists XW245-W
"Swing 'Em High, Swing 'Em Low." Red Sovine, Starday 975
Spinners
"Satin Sheets"
"Louisiana Woman, Mississippi Man"

WISCONSIN RAPIDS, WIS.: "HOT 100" PURCHASES



Morgan "Chick" Metcalf
Kathy Schaaf
Rapids Coin Machine Service
421 Daly Ave.
(715) 423-7960

"He Did With Me." Vicki Lawrence, Bell 45362
"How Can I Tell Her." Lobo, Big Tree 16004
"Boogie Woogie Bugle Boy"
"Mr. Ting-A-Ling." George Morgan, MCA 40067
"Shenandoah." Charlie McCoy, Monument ZS78576
"Am I That Easy to Forget." Jim Reeves, RCA 740963
"Yesterday Once More"



ARTIST Bobby Vinton told the Jukebox Conference, "If the producers concentrating on LP's don't know what they're doing, they're making an awful lot of money at it." He called for special jukebox singles charts.

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Vox Jox

• Continued from page 26

6405. . . **Ross Brooks** is leaving WIGO-AM, Atlanta, to join WGLD-FM, Chicago, in a 6-10 p.m. slot. . . **Bob West**, program manager of WJW-AM, Cleveland, has seemingly added a little more jazz to the station's weekend programming. Here's how the weekday lineup shapes up: **Ed Fisher** 6-10 a.m., **Carl Reese** until 1 p.m., **Tex Lux** 1-4 p.m., **Ronn Owens** 4-8 p.m., **Dave Hawthorne** 8-midnight; **Ron McArthur** midnight-6 a.m., with such talents as **Charles Brown**, **Joe Black**, **Chris Columbi**, and **Barbara Wells** sitting before the mike on weekends.

Jimi Fox has shifted from KRIZ-AM to the 6-9 p.m. slot at KUPD-AM, both in Phoenix. Lineup at the rocker goes: **Art Webb** 6-10 a.m., **Lou Jones** until 2 p.m., **Joe Bailey** 2-6 p.m., **Fox**, **Phil Flowers** 9 p.m.-1 a.m., and **Bruce Miles** 1-6 a.m., with **Mike McCormick** as production and weekend man. . . **Jim Smith** has left WBBM-FM, Chicago, to become an off-air music director at WLS-AM, Chicago. . . Lineup at WAFL-FM, a full-time country music station in Milford, Del., has **Lee Ramsey** 6-10 a.m., **Doc Holliday** until 2 p.m., **Jolly Wally** 2-6 p.m., **Ed Duffell** from 6-10 p.m. **Dennis Hazzard** is program director, Doc serves as music director. The sister station is WTHD-AM, an MOR operation, and the lineup there includes **Mike Brooks** 6-10 a.m., **Hazzard** 10-noon, **Dennis Feely** noon-2 p.m. and **Mark Cee** 2-sign-off.

Forgot to mention **Bob Paiva's** phone number. In case any radio station is looking for a program director, you can reach him at 203-524-1102. . . Official announcement is that **Sean Conrad** is the new program director of KHJ-AM, Los Angeles. He'd been with WDAI-FM, Chicago, as program director, but before that worked for KYNO-AM, Fresno, Calif. Now, **Charlie Van Dyke** is returning to KHJ-AM to do the 6-9 a.m. show. But, until WLS-AM in Chicago lets him go, the station is going to have **Bill Wade** sort of play a grandfather role to such guest deejays as **Diana Ross**, **The Carpenters**, **Allen and Donnie Osmond**, **Dionne Warwick**, **David Cassidy**, **Jerry Reed**, **Glen Campbell**, and others. Incidentally, a guy named **Harvey Medford** is the new "Bill Watson" of the command post operation that **Paul Drew**, now vice president of programming for RKO General Radio, is setting up in Los Angeles. Medford had been with KABC-AM, Los Angeles.

Bill Foster, formerly of KCFI-AM in Cedar Falls, Iowa, is now program director at WJPS-AM in Evansville, Ind. He's looking for a nighttime Top 40 personality. . . **Joe Kelly**, a veteran program director and air personality, has just resigned as general manager of WQFM-FM in Milwaukee, along with the program director **Jim Russell**. Joe can either be reached through the radio station or via his home phone (leave word) 414-463-1181. Good man; comes with best of references and from some damned good stations, too.

Got a note from **Mike Anzek**, now at WHIN-AM in Gallatin, Tenn., and, until recently, program director of WRVU-FM, campus station at Vanderbilt. Says we should have a college category for the air personality competition. Next year, okay?

A note from **Steve Roody** at WKIX-AM, Raleigh, N.C.: "Thought I'd drop you a line and tell you that everybody here is really

proud of our program director **Pat Patterson's** new comedy album—"Off the Top of His Head." Naturally, Patterson asked me to write this letter, and if he'd have only promised me a beer or two I would have lied even more about the album. Sales are going good on it, by the way. The *real* purpose of this letter, however, is to pass along information about a recent weekend we ran here at WKIX-AM. We called it "Beach Music": the Sound of the South (basically, music that is and has been most popular in the South.) All weekend, we gave away beach bags, albums, and topped it off with a five-hour documentary on beach music. The documentary was written and produced by **Dale Van Horn**, our 9-noon personality, and myself. The reaction to the show has been so tremendous that we have decided to offer the show to other stations in the South. In fact, WAYS-AM in Charlotte is scheduled to run it in August. We'll be glad to send any program director that's interested a spec tape on it." I always knew Pat was sort of nuts and it must be catching. There ain't no beach in Raleigh, Steve.

Steve Rivers is leaving WEGC-FM in Atlanta to do air personality work at WDRQ-FM, Detroit; WZGC-FM is now looking for a 9 p.m.-1 a.m. personality to replace him. . . **Paul Stagge**, three year's experience in small market FM, is looking for a step up. At WXTA-FM, Greencastle, Ind., now. Does news and air personality work combined and some play-by-play. 317-739-3521. . . **Phillip (Phil Carlton) Faulkner** has taken over as program director of WBGC-AM, Chipley, Fla. Lineup includes **Wayne Dorsett** mornings, **Carlton** mid days, **Bob Sharpe** afternoons, and **Gary Stevens** evenings. Station is block-formatted and could use country, gospel, and rock records and assures airplay.

Jack Pinto, who was commuting for a while between WNEW-AM in New York and WIP-AM in Philadelphia, is now program director of WTIM-AM, Trenton, N.J., an MOR station. Very good, Jack. . . WCYN-AM, Cynthia, Ky., is moving soon into a *real* log cabin, a historic monument built in 1790 located on Court Square, says music director **Chuck Ham**. So, the station could be the first to operate out of a log cabin. There are a couple that operate off barges (one in Miami, for instance) and KJOI-FM, Los Angeles, has a whole top of a mountain peak for its home. But log cabins? Ham adds: "Our station, which has been the spawning grounds for such as **Carl (Truman) Wigglesworth** and **Walt Turner**, now includes **Jim Plummer** 6-9:30 a.m., **Betty Gayle** until 11 a.m., **Bob Harrington** until 3 p.m., **Ham** 3-7 p.m., **Tim Smith** 7-signoff and **Nathan Lipscombe** on weekends."

WGNG-AM, Providence, R.I. area, now has **G. Michael McKay** 6-10 a.m. from KOIL-AM in Omaha; **Brad Pierce** until 2 p.m., **John Driscoll** 2-6 p.m. from WIFE-AM in Indianapolis; **Rick Williams** 6-10 p.m. from WMEX-AM in Boston; **Charlie Scott** 10 p.m.-2 a.m., **Larry Tood** 2-6 a.m. **Dennis W. Hysko** is station manager. . . **Curt Whitcomb** is alive and well and will soon be doing a weekly Sunday afternoon show on WCMB-AM in the Harrisburg, Pa. area "featuring the hits I played during my 'big' days in the mid-50's to late 60's. It's all my own production, everything from selling it to producing it and airing the program." Curt was injured in a mysterious shooting in October 1970 while installing a

TV antenna on a house roof, the fall to the ground broke his back, but he's now able to get around with a crutch and a cane. Adds: "I'm very happy about getting back into radio. I hope you'll let my friends know I'm back. I guess many of them think I'm dead, I wasn't expected to live even through the emergency surgery."

Bob Martin who has spent 20 years programming and managing stations of the Armed Forces Radio-TV operation throughout the world, is retiring in Germany soon and looking for a radio or record company job of almost any kind over there. "My mind is open." But he has lived in Germany, is 41 years old, and willing to work as a representative or whatever. Leaving the states in mid-September. You can reach him until then via World Wide Agency Skyline Center, 5205 Leesburg Pike, Falls Church, VA 22041.

For that "grease weekend" at WBZ-AM, Boston, program director **Bob Oakes** arranged for all of the air personalities coming in to re-create their old radio shows to be picked up at the airport in a 1955 Cadillac. The 54-hour weekend has **Dick Biondi**, **Robert W. Morgan**, **Dick Summer**, **Larry Justice**, **Ed Heider**, **B. Mitch Reed**, **Arnie Ginsberg**, **J. J. Jeffries** and **Wolfman Jack**. It was broadcast live from the Paragon Park, which lowered all-rides back to the late 50's prices for the event. But, before **Robert W. Morgan** went to Boston, he and wife visited New York for a few days and R.W. himself guested, if you can call it that (Imus is calling it a lot of interesting other things) on the **Don Imus** show on WNBC-AM. At one point, Imus had to go water his pet snake (in Imus jargon, that means: Go to the bathroom). When Imus returned, Morgan was missing and so were all of the mikes! Morgan had put them into his briefcase and gone back to his hotel. And Imus still had 30 minutes of his show to do. He ended up having to go to a phone and phone in his part of the show to the engineer, who patched it in. This is the second time that Morgan has pulled one on Imus. This time, he outdid even his classic telegram to Imus that he'd won the **Bill Gavin Award** for air personality of the year. That was when Imus grabbed a toothbrush and flew to New Orleans in order to accept his award and was met at the hotel by a bellcap paging him with a telegram that read: "Gotcha!" And the telegram was signed by Morgan. Imus has been trying, in vain, to think up something to do to Morgan ever since. Now Morgan is two tricks up on him.

Len Armstrong from WRFD-AM, Columbus, Ohio, has joined KLAX, Denver, in a 3-7 p.m. slot. . . **James K. Harrington**, formerly with WDR-AM, Hartford, Conn., has joined WMEX-AM, Boston, in an afternoon drive slot. . . "American Bandstand's 20th Anniversary Special" hosted by and a tribute to the fantastic **Dick Clark** reaped a heavy 36 share June 19 on ABC-TV network, according to Nielsen. The 90-minute special traced three decades of contemporary music.

Pa. FM Moves To C/M Format

WELLSBORO, Pa.—WGCR-FM, a stereo station sister to WNBT-AM, has dropped automation and switched to a live country music format, according to program director **John A. Weyrick**.

The FM station has just also received a construction permit from the Federal Communication Commission to go to 40,000 watts.

Classical Music

Col Previews Masterworks and Odyssey Product at Convention

SAN FRANCISCO—Columbia Masterworks previewed eight new recordings during the annual Columbia and Epic Convention held here last week. Also presented were Odyssey releases. Among the highlights of the regular line presentation were Holst's "Planets," performed by Leonard Bernstein and the New York Philharmonic; Vladimir Horowitz' new recordings of Beethoven's "Moonlight Sonata" and Schubert's "Four Impromptus;" pianist Murray Perahia's debut recordings for Columbia Masterworks of a Schumann work.

Other new recordings previewed at the convention featured Columbia artists Pierre Boulez and the New York Philharmonic (Wagner Overtures); The Mormon Tabernacle Choir ("The Stars and Stripes Forever" and other Favorite Marches) and E. Power Biggs (Rheinberger Organ Concertos). Additionally, new recordings of Wagner arias featuring Rene Kollo and a three-record set of Gregorian Chants featuring the Schola Cantorum of Amsterdam were released by Masterworks.

The Wagner Overtures, Rheinberger Organ Concertos, Holst's Planets and the Mormon Tabernacle Choir recordings were released simultaneously in stereo and quadraphonic formats.

Biggs' first recordings of the Rheinberger Organ Concertos should shed some light on the relatively-unknown German late-Romantic composer. Besides his performance, Biggs will discuss Rheinberger on a bonus seven-inch disk, to be included in the package.

The Mormon Tabernacle Choir recording will mark another first. It will present the "Stars and Stripes Forever" and other marches with lyrics.

Highlighted on Odyssey were the following recordings: Cherubini: "Medea Highlights." Eileen Farrell with Andre Turp and Ezio Flagello; Columbia Symphony, Arnold Gamson, Conductor. Saint-Saens: "Carnival of the Animals." Sir Noel Coward; Andre Kostelanetz and His Orchestra. Walton: "Facade." Dame Edith Sitwell; Chamber orchestra by Roderik Prausnitz. Berlioz: "Nuits D'Ete" and other songs. Eleanor Steber; Columbia Symphony, Dimitri Mitropoulos and Jean Morel, conductors.

Donizetti: "Lucia Di Lammermoor"; Lily Pons, Richard Tucker;

soloists, chorus and orchestra of the Metropolitan Opera Association, Fausto Cleva, conductor. Puccini: "La Boheme." Bidu Sayao, Richard Tucker; soloists, chorus and orchestra of the Metropolitan Opera Association, Giuseppe Antonicelli, conductor.

It was also announced that Columbia Masterworks would be issuing a number of specially-priced multiple record sets (groups of recordings previously issued as single full-priced LPs). They are:

Respighi: Pines of Rome, Fountains of Rome; Roman Festivals; The Birds, Church Windows. The Philadelphia Orchestra, Eugene Ormandy, conductor, (a specially-priced two record set). Heroic Music

for Organ, Brass and Percussion; E. Power Biggs, The New England Brass Ensemble, (a specially-priced two record set). The Philadelphia Orchestra March Album, (Ormandy, conductor) (a specially-priced two record set). Wagner: Orchestral Music; Highlights from the Ring of the Nibelungen and Tristan and Isolde; Overtures and Preludes. The Cleveland Orchestra, George Szell, conductor, (specially-priced three record set). Haydn: Symphonies No. 93-98. The Cleveland Orchestra, George Szell, conductor, (specially-priced three record set). The Art of Igor Kipnis—Vol. II: Harpsicord and Clavichord Music of England, Germany and Austria, (specially-priced three record set).

Phonogram Bows 16-LP Pkg. of Complete 'Ring'

NEW YORK—M. Scott Mampe, director of the Classical Division of Phonogram, Inc., has announced the first complete live recording of Wagner's "The Ring of the Nibelungen." Conducted by Karl Bohm, the "Ring" features leading Wagnerian singers and is the first recording to be consistently cast through the complete cycle. Heading the cast are: Alberich—Gustav Neidlinger; Brunnhilde—Birgit Nilsson; Erda—Vera Soukupova; Fasolt—Martti Talvela; Freia—Anja Silja; Fricka—Annelies Burmeister; Gunther—Thomas Stewart; Guttrune—Ludmilla Dvorakova; Hagen—Josef Greindl; Mime—Erwin Wohlfart; Siegfried—Wolfgang Windgassen;

Sieglinde—Leonie Rysanek; Waldvogel—Erika Koth; and Wotan—Theo Adam.

The complete stereo "Ring" is on 16 LP's, which is two or three less than any of the competing sets, and will be available at a special list price of \$104.70 for the complete boxed set. The four parts, each a complete opera in itself, will also be available separately at regular list prices. The set is due out in mid-August.

Phonogram has planned a major promotional and advertising campaign to support the release of "The Ring." This includes deluxe four-color displays, posters, and display boxes, plus radio play by the leading classical stations in the country.

Classical Notes

Richard Tucker off to Israel for five appearances as part of cultural program celebrating Israel's 25th year. Tucker will then go to London to record highlights from Baley's "La Juive" for RCA. . . . William L. Denton, manager of the National Symphony Orchestra since 1970, has been named to a new post as managing director. Robert J. Noerr will succeed Denton. . . . Hermann Prey will give 10 performances in Japan this fall, beginning on Oct. 19 in Sapporo and ending Nov. 13 in Tokyo. Then he'll do concerts with the Honolulu Symphony on Nov. 18 and 20. At the end of December he'll

return to Europe for an extensive tour.

Eliot Chappo, 27-year-old violinist, has been named concert master of the New York Philharmonic. Rafael Druian, present concert master, will retire end of 1973-74 season. . . . For the first time since its inception in 1966, the Lincoln Center's Mostly Mozart Festival will add the music of both J.S. Bach and Handel. Twenty-four concerts and special matinee are planned Monday (20) through Aug. 25. . . . Carlos Montoya performs with the Denver Symphony Orchestra on Aug. 11, at Red Rocks. **ROBERT SOBEL**



PHILIPPINE President Ferdinand E. Marcos congratulates Van Cliburn at the stage of the Cultural Center of the Philippines, Manila, after one of his two performances, while the first lady, Mrs. Imelda R. Marcos, and maestro Luis F. Valencia look on. Van Cliburn's concerts in late June were for the benefit of the Young Artists Foundation of the Philippines. On the first day of his performance, the RCA artist was awarded the Philippines International Artist Award. Cliburn was the first foreign artist to be so honored.

Billboard SPECIAL SURVEY for Week Ending 8/4/73

BEST SELLING Classical LP's

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	1	5	THE RED BACK BOOK Scott Joplin (Schuller) Angel S 36060 (Capitol)
2	2	5	SCOTT JOPLIN: PIANO RAGS, VOL. 1 Nonesuch 71248 (Elektra)
3	3	5	TRANS-ELECTRONIC MUSIC PRODUCTIONS, INC. PRESENTS SWITCHED-ON BACH Walter Carlos/Benjamin Folkman, Columbia MS 7194
4	6	5	VERDI: GIOVANNA D'ARCO Caballe Domingo, Angel SCL 3791
5	5	5	MAHLER: 8th SYMPHONY Chicago Symphony Orch. (Solti), London OSA 1295
6	7	5	BIZET: CARMEN M. Horn/J. McCracken/L. Bernstein, DGG 2709 043 (Polydor)
7	4	5	SCOTT JOPLIN: PIANO RAGS, VOL. 2 Joshua Rifkin, Nonesuch 71264 (Elektra)
8	8	5	SAN FRANCISCO SYMPHONY ORCH. (Ozawa) BERNSTEIN: Symphonic Dances From West Side Story RUSSO: Three Pieces for Blues Band & Orch. SIEGEL SCHWALL BAND DGG 2530 309 (Polydor)
9	9	5	WAGNER: PARSIFAL G. Solti, London OSA 1510
10	12	5	BEETHOVEN: SYMPHONY #9 Chicago Symphony Orch. (Solti), London CSP 8
11	10	5	SOUNDTRACK: 2001: A SPACE ODYSSEY MGM, STE ST 13
12	14	5	VERDI: RIGOLETTO Sutherland/Pavarotti, London Symphony London OSA 13105
13	11	5	BACH: Brandenburg Concertos Nonesuch HB 73006
14	17	5	BACH: BRANDENBURG CONCERTI Telefunken Harmoncourt, Conc. Musicus SAWT 9459/60-A
15	13	5	VERDI: ATILLA Royal Philharmonic (Gardelli), Philips 6700-56
16	16	5	ANNA BOLENA Beverly Sills, ABC ATS 30015/4
17	15	5	SONGS BY STEPHEN FOSTER Nonesuch 71268 (Elektra)
18	18	5	THE SEA HAWK National Philharmonic Orch. of London (Gerhardt), RCA LSC 3330
19	20	5	THE STRAUSS FAMILY T.V. Soundtrack—Polydor PD 2-3506
20	21	5	BACH: Complete Flute Sonatas Odyssey Y2 31925 (Columbia)
21	19	5	DELIUS FLORIDA SUITE Beecham-Seraphim 60212 (Capitol)
22	25	5	HOLST: THE PLANETS Boston Symphony (Steinberg), DGG 2530102 (Polydor)
23	23	5	BACH BRANDENBURG CONCERTI: Collegium Aureum VICS 6023 (Victrola)
24	24	5	MAX STINER/GERHARDT/NATIONAL PHIL. Now Voyager RCA 0136
25	26	5	BERNSTEIN: MASS Columbia M 231008
26	27	5	MAHLER/CHIC SYMPHONY SOLTI: Das Lied Von Der Arde, London OS 26292
27	31	5	DONIZETTI/SUTHERLAND-BONYGNE: Lucia de Lammermoor London OSA 13103
28	22	5	HANDEL: WATER MUSIC Leppard, Philips 6500-047 (Phonogram)
29	29	5	HOLST: THE PLANETS Los Angeles Philharmonic (Mehta), London CS 6734
30	33	3	MAHLER 5th SYMPHONY G. Solti/Chicago Symphony, London CSA 2228
31	36	3	CONCERT FOR PEACE L. Bernstein, Columbia M 32196
32	32	5	SAINT-SAENS PIANO CONCERTI Seraphim 6081 (Capitol)
33	30	5	THE CHOPIN I LOVE Artur Schnabel, RCA Red Seal LSC 4000
34	35	3	PASTORAL MUSIC OF VAUGHAN-WILLIAMS Boult, Angel 36902
35	37	5	MUSIC FROM THE COURT OF FERDINAND & ISABELLA Angel S 36926 David Munrow
36	-	1	TUCKER AND MERRILL IN CONCERT AT CARNEGIE HALL London BP 26351/2
37	40	3	HENRY VIII AND HIS SIX WIVES T. V. Soundtrack, Angel SFO 36895
38	34	5	SIBELIUS: FINLANDIA Sir John Barbirolli, Seraphim S60208 (Capitol)
39	-	1	THE COPLAND ALBUM Columbia MG 30071
40	39	3	LISZT: CONCERT PARAPHRASES ON OPERAS C. Arrau, Philips 6500 368

Dolbyized London Cassettes 'Success'

MONTREAL—The first release by London Records of Canada of complete operas on London Dolby cassettes has won large dealer acceptance, according to Kenneth Verdour.

The Dolby cassettes are packaged in a special 12-inch box which contains a full-size libretto or explanatory booklet. The multiple cassettes are retailing at the same price as corresponding disk sets.

The initial release included "La Fille du Regiment" with Joan Sutherland, "La Traviata" with Loranger, "Tosca" with Price and "Mahler Symphony No. 8" with Solti.

Jacques Druelle, London's classical manager, said that if sales of the initial release continue on this level, the company has plans for the release of more material in this format from the extensive London catalog.

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MISCELLANEOUS

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ANOTHER NOTE TO CASEY KASEM (after listening to ninety minutes of "American Top 40"): Tower of Power is NOT "from San Francisco". Dr. John does NOT refer to his current "style of music" as "voodoo rock", all the members of Bloodstone did NOT grow up "in the same neighborhood in Kansas City", Diana Ross was NOT the "lead singer of the Supremes from 1964 to 1969", the studio used by Chicago is NOT equipped with a "mess hall". Jim Croce did NOT "start out as a school teacher" and "Wings" and "Paul McCartney & Wings" are the SAME "act". For more details read The Sullivan Letter, 888 Seventh Avenue, Suite 400, New York, N.Y. 10019. au4

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AVAILABLE SOON. One of America's best Pop/Country Music Directors, strong on production, and a fine jock I won't come cheap, but I'll earn my money. Presently employed Top 50 Market—looking to move up. Solid dependable family man. Call Person to Person 1-607-739-8959. 8/11

I'm now sitting on No. 1 Morning Spot in 75,000 Market, but ready to move up—7 years in radio well acquainted me with Top 40 and C&W music—have M.D. & P.D. Will relocate for right offer—must be with professional staff who are serious about Top ratings—Married, Bachelor of Arts in Business. Write Tom Hensley, 505 N. Behrend, Farmington, N.M. 87401 or call (505) 325-1210. 8/11

I only have about eight months experience, but if you'll give me a chance I just might be the greatest thing your station has ever seen. I'm 18, single, hold a third endorsed, have a good sense of humor, and a fairly good knowledge of today's music. I care about your station. I'm willing to go anywhere and do any format but would prefer a midsize or a rocker in the Northeast or the Great Lakes region. Box 585, Radio-TV Job Mart, New York, N.Y. 10036. 8/11

POSITIONS OPEN

"AFTERNOON DRIVE PERSONALITY FOR YOUNG ADULT MOR 5,000 watt Medium Market. Experienced pro who can follow strict format. Tape, resume and salary." Box 586, Radio-TV Job Mart, One Astor Plaza, New York, N.Y. 10036.

Morning Man for Super MOR. Full timer in Kansas City, Mo. Send tape and resume to Ev Wren, Vice President and National PD, 7075 West Hampden, Denver, Colorado 80227 8/4

How do you reach all the publishers? Billboard's 14th Annual International Buyers Guide—

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ITA Consumer Councils Boost By Sears, Polk

By EARL PAIGE

CHICAGO—Concern over too much excess verbiage describing blank tape qualities and educational copying of television cartridge software sparked exchanges at the recent International Tape Association (ITA) consumerism meeting here where the trade group announced immediate establishment of consumer councils in the three major U.S. cities and elsewhere eventually. Representatives of consumer groups (numbering over 30 people) and large retail firms such as Sears and Polk Bros. attended.

Directing a comment obviously at Cartridge Television, Inc., Virginia Knauer, special consumer assistant to President Nixon, said, "The recent bankruptcy of the largest home video cassette company is just one example of what can happen with the consumer's response to a new product is not fully anticipated."

(Continued on page 57)

Sears, Wards, Foleys Chains Still Bullish on TV Cartridge

By BOB KIRSCH

LOS ANGELES—Cartrivision's filing of a Chapter XI petition has apparently not dampened the enthusiasm of mass merchandisers handling the unit as far as the future of the video market at the consumer level is concerned.

Most major retailers contacted, including Sears, Roebuck & Co., Montgomery Ward and Foley's, are still displaying and selling the configuration and most are continuing to look at video product.

Besides holding a somewhat status quo attitude concerning Cartrivision, some retailers also ex-

pressed opinions on how they would like to see video product marketed in the future. Several other retailers felt that Cartrivision was "doomed to failure from the beginning," and offered their reasons.

Sears, which initially took on Cartrivision in 11 markets, is still selling the units, still offering service and still handling tapes from central warehouses.

"We are still working with the configuration," a spokesman for Sears said, "and we still have a supply of tapes. We are also still high on the idea that some form of video product will eventually sell well at the consumer level. We are going to continue to look at new markets, be they in the videotape or video disk fields, and we are confident they will reach the consumer."

A spokesman for Montgomery Ward said that "We are still displaying and selling Cartrivision, and we intend to continue until we know

exactly what is going on with the company (Cartrivision). As for our feelings toward the video industry, they have not changed at all. We think consumers will continue to want to see video entertainment when and where they decide. We certainly plan to keep watching the industry to see which way it moves, be it tape, disk or cable TV.

Both Sears and Wards are servicing units through their own technicians, and spokesmen say they will have no trouble with this area since technicians had been trained during the past year. As for software, both chains are continuing to offer tapes as they had been in the past.

Lee Dubow, vice president of sales promotion for the five store Foley's chain in Texas, which had been very heavily involved in displaying Cartrivision, said that though the major displays have been taken

(Continued on page 56)

8-TRACK 'Q' PUSH

CBS Dolbizes All Tapes; 'Q' Push

SAN FRANCISCO—All prerecorded 8-track product—stereo and four channel—released by Columbia and Epic Records, will, starting this month, utilize the Dolby "B" noise reduction system.

Announcement of the labels decision to dolbize all 8-track product came from Sam Burger, CBS vice president of marketing at Columbia

Records annual convention held here last week.

Burger told delegates at the convention that the Columbia labels had always paid close attention to new developments in improvement of the sound of their products. "And," he continued, "we feel that utilizing the Dolby system of noise reduction for an important format like 8-track tape cartridges will be a

major step in upgrading the sound reproduction of our tapes."

Pierre Boardain, Columbia's director of product management for quadraphonic recordings noted that with the development and wide acceptance of four channel sound, it had become necessary to utilize some method of tape noise reduction, while keeping intact the wide frequency range of the recordings.

TDK Massive Blank Tape Bid; Evaluation Clinics; Appoint Reps

NEW YORK—TDK Electronics Corp., has mounted a massive sales and promotion campaign to support the release of its product line for 1974.

The special push will place emphasis on nationwide print and TV advertising as well as TDK's "Full Circle of Tape Performance" a unique method of evaluating recording tapes in terms of a series of 12 parameters and electromagnetic characteristics. All of which, according to George Tsutsumi, TDK's technical director, affect a tape's overall hi-fi sound reproduction capabilities, and which should be balanced for optimum results. The method of evaluation will be put into use at TDK's tape clinics around the country.

TDK is also in the process of reorganizing, expanding and strengthening its entire marketing organization in this country, and has appointed Jules Rubin as its vice president, marketing.

Ken Khoda, the firm's former sales manager has taken over as national brand manager, with broad responsibilities in the areas of product planning and development, market coordination, industrial and export sales and customer and public relations. Stan Nadelman has been appointed sales administrator to handle the shipping and order department.

Sandy Cohen has been appointed western regional manager to handle sales in that market. He will operate out of Costa Mesa, Calif. To provide increased coverage in the east, John Schroder has been appointed eastern regional manager working out of TDK's headquarters.

The company has also appointed four new sales representatives. They are Len Haas Co. Inc. of North Miami, handling sales in Florida;

Carolina Marketing of Columbia, S.C., covering north and South Carolina; Raymond W. Taylor Associates, based in Canton, Ga., and

serving Georgia, Alabama, Mississippi and Tennessee; and Joseph V. Belusko Sales of Portland handling the northwest marketing area.

Radio Shack 5-acre Building to Serve 600 Stores



RADIO SHACK, stereo and sound system manufacturer and retailer, is constructing a five-acre building outside Columbus, O. to house an eight-state repair and distribution center. The \$2 million, regional headquarters will serve 600 stores with 210,000 square feet of warehouse space and 34,000 square feet of office and mezzanine space. According to a Radio Shack spokesman, the site was chosen for its good access and for its proximity to major markets. The massive building will also house the fifteenth center Ohio Radio Shack retail outlet. Jerry Galloway, senior partner in the development firm of Ball, Ball, Galloway & Jacobs, said, "Two-thirds of the nation's population lives within a 600-mile radius of Columbus, so this is a prime location." The Radio Shack building is being constructed in an 86-acre industrial park for business, light industry and commerce.

Defect Coffin, Co-Ops Help Indie Dealer

By ANNE DUSTON

CHICAGO—The first thing that greets a customer at Sights & Sounds here in suburban Chicago Heights is a miniature coffin, with lilies laid over three death certificates for all automotive units that had to be returned. It is just one way the independent two-store outlet has of competing with the large chains and discount stores.

Not as dramatic, but more effective believes Jack Carpenter, part owner, is the affiliation with another audio store for combined buying and advertising. "The ability or inability to buy in quantity and take advantage of cost savings is why the rich get richer and the poor get poorer."

Carpenter sees the problems of the small independent audio store mounting in proportion to the saturation in this market by such chains as Playback, Pacific Stereo, Radio Shack, Muscraft, Tech Hi-Fi and so on.

One other method he uses is to pile hardware in the center of the main showroom floor. The confusing conglomeration represents all stock carried by the outlet, said Carpenter, who with partner Jack Hansen, uses his stores as warehouses so the customer "can take it with him."

Traffic of 300 persons per day is maintained, according to Carpenter, by offering a consistent price of \$3.98 on all major label records; \$4.97 on tape; guaranteeing car installations for life; and by hiring audio technicians (six in the two stores) as salesmen. "Today, people want to see the specifications. You need salesmen who know what they are talking about," Carpenter said.

Among car stereo trends, he noted that 80 percent of his customers install their own. He also said in-dash players are popular but expensive to service because of added labor involved.

Advertising includes 60 spots a week of one minute each on WDAI-FM, a Top 40 and album cut station, aimed at the 18-25 age market, and WFYR-FM, an oldies but goodies station with a 25-45 listening audience. Carpenter also mails out a full newspaper sized catalogue twice a year to a 100,000 mailing list.

Although average sale of a stereo system is \$500-\$700, 4-channel accounts for only 10 percent. Carpenter believes the public is confused about the vari-

(Continued on page 32)

Rep Rap

By EARL PAIGE and ANNE DUSTON

Phillip G. Flora and Jeff Ohman of Flora-Ohman, Inc., Detroit-based rep firm, see hi-fi components becoming a demand consumer item,

according to a lengthy story recently (Billboard, July 28). The Flora name pops up constantly in entertainment products, since Phillip Flora is director alternate of the Michigan Electronic Representatives Association (ERA) chapter and his brother, Jim, is ERA board chairman. Jim and Scottie L. Flora are co-owners of J. Malcolm Flora, Inc., Plymouth, Mich. rep organization.

Price Tags

Flora and Ohman differ on some subjects, such as whether it's better to use price tags or not. Both admit there's something to be said for the other's point of view. Ohman said, with price placards, the salesman can stand back a bit and watch, and pretty soon the customer will qualify himself—he'll look at all the component packages, but come back to the one he can afford. Ohman said it's a real turn-off for the customer who's looking at a system to ask the salesman the price—only to find that it is truly more than he can pay. "He has nowhere to go then; his pride dic-

tates that he leave the store." Flora feels that the customer's need to find out prices is a guaranteed opener for the customer-salesman dialog. Both say that, more than likely, if the customer says he's ready to spend \$500, he can be sold \$700 worth.

Package displays, they think, should be in the front of the store; the individual components at the back. This is so the salesman can help the customer in making substitutions for one or more of the components or accessories in an individual package. The package is a frame of reference. The customer knows what he should have—then the salesman may suggest that he has a better turntable in stock that the customer might like to see or, if the customer is having trouble hurdling the price barrier, perhaps a less expensive amplifier.

The important thing is to get the best, the most expensive, models out on the floor where the customers can see them. "It's always easier to sell down," Ohman notes.

What are the big merchandising (Continued on page 57)

SUPERCART

- CI SuperCart Cartridges
Empties with foam pad
- Lear Cartridges
Empties with spring pad
- 8-Track Lubricated Tape
- Cassette Tape
- Cartridge Sleeves
- Splicing Materials
- Associated Accessories



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Have you heard the one about Webtek tape products?

It's a proven history of cost savings, time savings and unrelenting reliability in cassette and cartridge production.

You must have heard it.

It's being repeated millions of times.

TAPE SPLICES

Pressure sensitive splices are individually pre-cut to precise accuracies and mounted on quick release backing tabs. The tabs keep splices clean and take the work out of handling. Your production moves along fast and accurately, every splice neat and uniform.

Q/Splice — pre-cut 8-track cartridge splice.

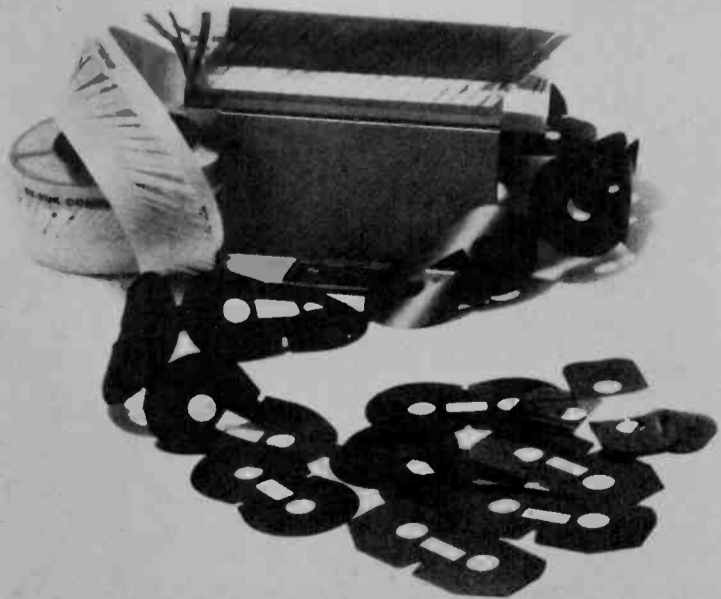
The most widely used tape splice in the industry. Pressure sensitive, 1 mil Mylar/foil laminate for cueing and sensing. Also available in 1 mil Mylar for splicing only.

Splicette — pre-cut cassette splice

Pressure sensitive, 1 mil Mylar for lead splicing.

CASSETTE LINERS

Custom designed Webtek cassette liners supply the right lubrication for smooth, uninterrupted tape operation. Dissipates static charges at the same time. Zone or solid graphite coated Mylar.



Additional information and samples can be obtained from:

WEBTEK CORPORATION
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(213) 937-3511

World's largest manufacturer of pre-cut tape splices.

New Products



SONY HP-161 compact stereo system includes full-size BSR automatic changer and ceramic cartridge with diamond stylus. Solid state amplifier, slide controls, and two-way speakers are included in \$169.95 price.



NORTRONICS Model QM-211 erases pre-recorded reels, cassettes, and 8-track cartridges to 1/2 in. width.



AUTO cassette player with FM/FM stereo/MPL radio by Lear Jet in new addition to Stereo 8 line. Model A-152 has automatic reverse feature.



CASSETTE tape recorder with FM/AM radio is General Electric's Model 8525, listing at \$62.25.



3M brand low noise, high density cassettes are offered in "buy two, get one free" promotion until Sept. 30th.



QUADRAPHONIC 60-watt receiver from Concord Home Entertainment Products, Model CR-400, includes SQ 4-channel decoding and associated controls and synthetic quad effect for stereo records and FM. Mfrs. suggested retail is \$299.95.

Network's 2 TVC Seminars

Continued from page 31

staff member. Schools not affiliated with the Video Tape Network paid a fee of \$150 per delegate, while VTN affiliates were entitled to two free places at one of the workshops. A fee of \$75 per delegate was charged for additional workshop attendance.

Lollos explained that by giving each college representative a complete production experience, VTN equipped its affiliates with the ability to produce programs for their own specific campus audiences. He added, "Today's college student finds this creative potential to be one of the most attractive features of video as a campus activity."

Video Tape Network services a viewership of about 2.3 million students at 245 affiliate member colleges on a weekly basis with 200 hours of videocassette and open reel TV programming specifically chosen for topical interest to college students. VTN also provides a specially designed automated cassette system for schools that have no closed circuit telecast facilities.

More
Tape/Audio/Video
See Page 56

THE QUADRASONIC SCENE

It's here and available, now what?



If you want to sell everything in Series 44™ discrete 4-channel, here's everything you need.

Our RE-8484 discrete 4-channel system is something special. You'll remember it best if you think of it as "the everything system".



Because everything your customers need to enjoy discrete 4-channel is right there. In the system.

Including an FM/AM/FM Stereo radio. With four amplifiers. A full-size Panasonic record changer. With a

built-in CD-4 demodulator and high compliance semiconductor cartridge. A built-in discrete 8-track tape player. And four walnut wood air suspension speakers.

The RE-8484 can play any kind of 4-channel software on the market. Beautifully.

And if customers wonder about their existing stereo record or tape collection, they're in for a pleasant

surprise. Because the Quadplex™ Circuitry that accommodates all matrix software, including matrix FM broadcasts, also enhances stereo.

And should discrete FM broadcasts become a reality, the system has a terminal to accommodate them.

The RE-8484. If you want to sell everything in discrete 4-channel, it's everything you need.



Panasonic
just slightly ahead of our time

Universal Systems: One Method Of Making Incompatible Systems Compatible

The newest development in hardware allows you to play discrete and matrix modes.

By Bob Kirsch



WHAT WE HAVE JOINED HERE TODAY, LET NO MAN PUT ASUNDER... GO WITH THE POWER INVESTED IN ME I DECLARE THEE... COMPATIBLE AND QUADRASONIC FOREVER AND EVER... AMEN.

"Nobody is looking to or is in a position to force the market and no manufacturer can ignore the outside world. All three types of quadrasonic are available and the consumer has the right to have access to them. There is plenty of software available for both systems and while we back discrete, there is no doubt that matrix is here, both in disk and in broadcasting. For the moment, we are looking at a dual distribution situation."

Jerry Kaplan, who heads up Technics (Panasonic's hi fi line), agrees with Berkowitz. "We have a unit with built in CD-4 as well as matrix devices. All of us in the industry know what's been going on between discrete and matrix. A year ago, I might have said there was a battle going on. But after looking at the Consumer Electronics Show this year, the topic I saw was how to sell merchandise in 4-channel, not which system was best."

"With a system encompassing discrete and matrix," Kaplan continues, "the dealer can do business today. There is no such thing as obsolescence. If everyone wants to keep talking about a battle then the dealer stands a good chance of losing both stereo and quadrasonic sales. Now he can say to the consumer, 'here's something with discrete and matrix, play what you like on it.'"

Kaplan feels that what he is doing and what many other manufacturers are doing is "taking the doubt away from the consumer. We're telling him that he can have stereo or whatever form of 4-channel he needs. Why penalize the consumer until one system is settled upon? The discrete and matrix systems could ride along together for years."

Bernie Mitchell, president of Pioneer Electronics, agrees with much of what Berkowitz and Kaplan have to say. "We have three units with CD-4, SQ and QS built in," he says, "and we look at the systems with the same eyes as we look at the 33 and 45 disks. Both disks serve different functions and both have been around for years. Maybe the 4-channel systems will follow that same path. I don't know many people who would buy a turntable missing one of these speeds, and I don't really know why a consumer or dealer at this stage of the game would buy a receiver missing a viable capability. These quadrasonic forms could co-exist for years and years and I think the universal systems are the only usable ones."

COMPATIBILITY in the incompatible world of quadrasonic. This is what the "universal systems" hardware units with their ability to play and receive both discrete and matrix modes in what is probably the most exciting and important development in 4-channel equipment in the past year.

What does the advent of the universal system indicate? For one thing, the buyer of 4-channel tape equipment generally need not concern himself with the discrete-matrix "battle," as most quadrasonic tape units are discrete. For the buyer wishing to play 4-channel disks today or receive what quadrasonic radio broadcasts are available the meanings are several fold.

The major advantage of the universal system go to the consumer. Purchasing one of these units means he can play discrete disks or matrix records and receive effective results through the flick of a switch. Though many of the universal units do not feature separate switches for CBS's SQ matrix system and Sansui's QS or regular matrix, they do include a circuit which the manufacturer feels is capable of handling both modes. And universal units often include a built-in CD-4 or discrete demodulator. So the consumer can purchase a receiver today and play virtually all quadrasonic disk material available.

The universal systems are also felt by many in the industry to be a bonus to the retailer. He does not have to worry about selling a customer an obsolete product.

For the consumer wishing to receive 4-channel radio broadcasts, the universal system is also an important step. At this moment, none of the seven or eight quadrasonic broadcasting systems have managed to find a dominant and permanent niche in radio.

Matrix broadcasting is, however, by far the most common and the most regular. If a consumer wishes to listen to quadrasonic radio and also listen to discrete disks, the universal unit will allow him to do so.

Perhaps the most important signal being relayed by the advent of universal systems is a kind of unannounced admission by the hardware industry that the three currently popular forms of quadrasonic reproduction are going to be around together for some time to come. Co-existence it not simply a kind word used in trade meetings nor a quote used to prevent in-fighting in the hardware and software business.

It is a fact, and manufacturers and consumers are recognizing this fact. Discrete, SQ and QS 4-channel systems are all viable systems for the moment and the general feeling is that they will continue to be viable for several years. Many feel it will be far more than several years, and the conversation of one system beating out another system has taken a back seat in many cases to the cause of letting the retailer and the public know that 4-channel is a new dimension in sound and is available now.

What do some of the leading manufacturers have to say about universal 4-channel systems and why are they including them in their lines? What are some of the differences between the universal units? Should the consumer buy one of the "lower-end" units retailing at around \$300 or is he better off with a unit selling at \$800?

Panasonic offers several versions of universal units under its Series 44 line. Some models feature a built-in CD-4 demodulator and all have switches called Quadplex which are meant to handle both SQ and QS matrix. "Some of our models have the CD-4 built-in," says assistant general manager of the merchandising division Jeff Berkowitz, "and some are adaptable for this. To us, however, some form of compatibility between the systems is becoming a trend."

Pioneer has three models currently on the market which are universal and is planning a fourth, more powerful unit. "This is the trend as I see it now," Mitchell says. "And to be honest, I'm not going to say that things will ever be completely settled when it comes to one system dominating the others. SQ is certainly a viable system. They have a lot of records on the market and have shown that SQ broadcasting works. By the same token, CD-4 is gaining more and more strength. With matrix and discrete we may be looking at two sources that are going to live together for a long time."

Stan Kavan, vice president of planning and diversification for CBS, disagrees somewhat with the need for three systems in a single unit, but does feel the universal concept is a good idea. "In this country, manufacturers don't seem to have the quality problem in matrix," Kavan says. "Most manufacturers showing all three systems in a single unit are based in the Orient, because there were at one time a series of meetings in Japan in which three decoding characteristics were adapted."

"At the high-end, however, I do feel that universality is a good idea. But the mass market may find they can't accommodate both systems because they can't hold the price points. The fact does remain, however, that both SQ and discrete are viable systems now."

Howard Ladd, who heads up Sanyo's consumer electronic division, believes that "the universal systems importance will depend on the viability of CD-4. At the present, we are placing CD-4 demodulators into one high-end receivers for the man who wants something guaranteed not to be obsolete. But the matrix and discrete systems could either merge or co-exist indefinitely. While I happen to feel that matrix is the best system, I do think it's a good marketing technique to offer all of the systems. I think you will see a lot more companies coming out with universal product."

JVC vice president Bill Kist says his firm offers universal receivers "because this will be the big thing this year with all of the quadrasonic systems viable. The rest of the industry is offering their forms of universality as well, and I think we can take this as an indicator that all 4-channel formats will be around for sometime. I equate the whole thing with the introduction of stereo records followed by FM broadcasting. With the growth of quadrasonic disks, I think you will see a definite evolution into 4-channel broadcasting. Matrix is the dominant form of this type of broadcasting now, though I certainly see a trend to CD-4 which we back."

Steve Perpich, assistant product manager for Marantz marketing, feels that "Marantz has a different approach than the rest of the industry, but we are still offering what we feel is a universal series of systems. All of our receivers are discrete with four amplifiers which can be bridged for stereo. This is our basic concept. Our matrix format is called Vari matrix, which is a synthesizer which synthesizes ambient information off a stereo record and feeds it to the back channels."

"This format decodes both SQ and QS very well as far as we are concerned. What we do have is a pocket on the bottom of the unit connected to a front switch reading SQ decoder. The consumer can buy this unit and plug it into the bottom of the receiver. He then has vari matrix. It's a universal system but the idea is that the consumer is not locked into two matrix systems."

"When changes come, you can unplug the decoder and put in another one. We don't happen to think that the matrix war is over and we think that in two years you will see product with only one system, be it discrete or a matrix type. If one system wins a race, why have all three in a unit. We are not really universal. We offer more than one system as an option."

The above are not all of the manufacturers offering universal units. Fisher, Harman-Kardon and Onkyo are among others.

(Continued on page 48)

AR **Arvin AIWA**

AUDIONICS, INC. **BSR**
METROTEC

BENJAMIN CONCORD

CONNAUGHT DENON

EICO *Electro-Phonic* *Electro-Voice* EMERSON

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OLSON ELECTRONICS **ONKYO** PACIFIC STEREO

PHILCO *Ford* **PILOT**

PIONEER Radio Shack **ROTEL**

SANYO **SCOTT** *Sherwood*
where innovation is a tradition

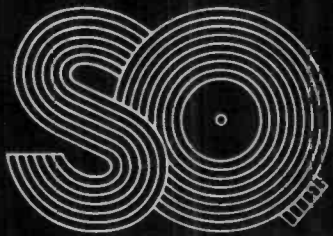
SONY CORPORATION **TOSHIBA** SOUND DESIGN

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WALLER



The quadraphonic system everyone seems to have adopted.

CQ 30595 Santana
EQ 30997 A 2-record set
 Bitches Brew—Miles Davis
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CQ 31170 Blood, Sweat & Tears
 Greatest Hits
CQ 31760 Concert at the Forum, Live
 Barbra Streisand

CQ 32382 Space Experience—
 John Keating
CQ 32381 250 Years of Film Music—
 John Keating
EQ 30325 Greatest Hits—Sly & The
 Family Stone
EQ 30802 We Go Together—T. Wynette/
 G. Jones
EQ 31331 Jeff Beck Group
EQ 32195 In Deep—Argent

MQ 31193 Music for Organ, Brass and
 Percussion—E. Power Biggs/Brass
 Ensemble

M2Q 31398 A 2-record set Bach: The Six
 Brandenburg Concertos—Anthony
 Newman and Friends

MQ 31520 Stravinsky: Le Sacre du
 Printemps—Bernstein/London
 Symphony Orch.

MQ 31798 Vivaldi: The Four Seasons—
 Zukerman/English Chamber Orchestra

MQ 31963 Previn & Ponce: Guitar
 Concertos—Williams/Previn

MQ 32132 Bartók: Concerto for Orchestra
 —Boulez/N.Y. Philharmonic

MQ 32159 Ravel: Valses, etc.—Boulez/
 N.Y. Philharmonic

MQ 32232 Concerto for Two Guitars
 and Orchestra—Abreu Brothers
 and . . . much, much more

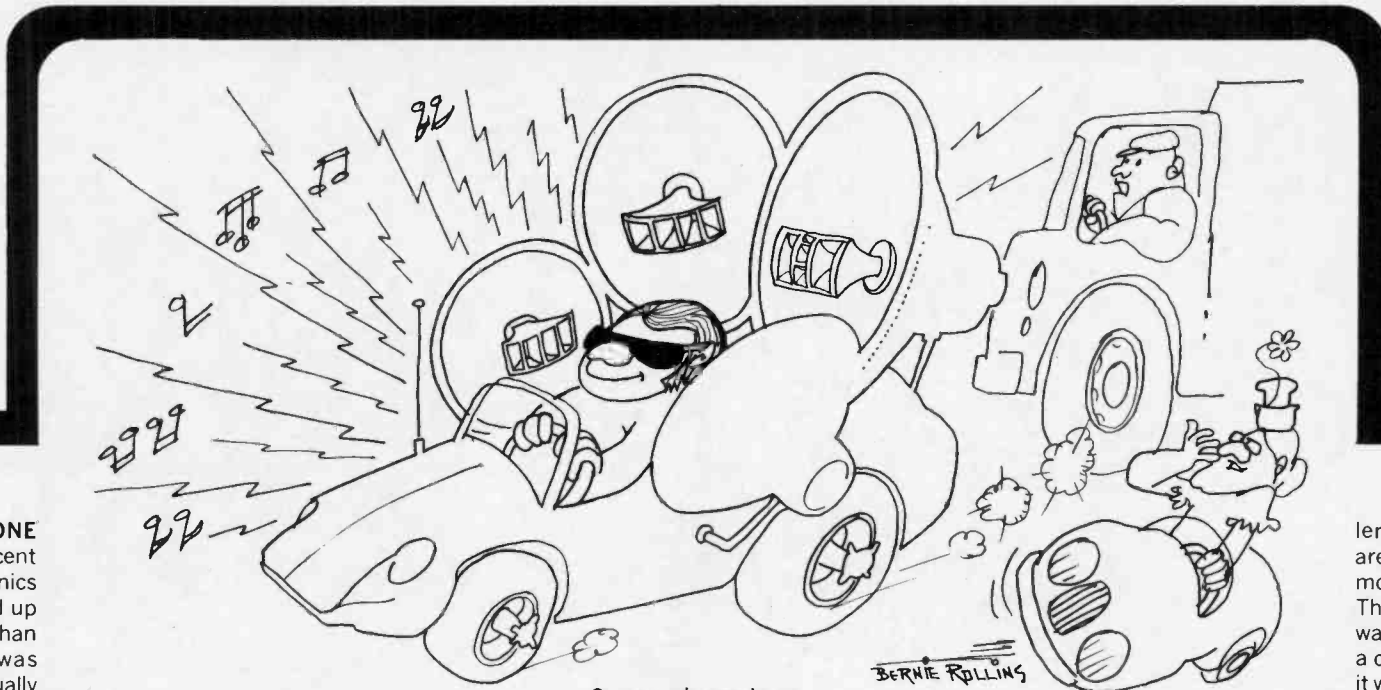
And it seems that the best-selling artists and music are on Records.



On Columbia, Epic and Monument SQ Quadraphonic Records and Q8 Tapes

MQ 31018/Carlos—Switched-On Bach, CQ 31748/Loggins and Messina, CQ 32149/Liza Minnelli—The Singer, MQ 32196/Bernstein—Concert for Peace, M2Q 31008 A 2-record set/
 Bernstein—Mass, EQ 31584/The Edgar Winter Group—They Only Come Out at Night, CQ 32034/Santana/McLaughlin—Love Devotion Surrender, CQ 32188/Johnny Winter—
 Still Alive and Well, ZQ 31909*/Kris Kristofferson—Jesus Was a Capricorn, SQ 32265/Little Night Music, CQ 31996/Mahavishnu Orchestra—Birds of Fire, EQ 32140/Beck Bogert Appice
 *not available on tape

The Automobile: An Expanding Breeding Ground For 4-Channel Listening?



Some sonic way to go.

BERNIE ROLLINS

IF THERE WAS ONE TREND at the recent Consumer Electronics Show that sneaked up on visitors more than any other, it was the move by virtually every manufacturer involved in 8-track car stereo to include a quadrasonic unit in the line.

The move should not have come as any great surprise. The car has long been the breeding ground of some of the more exciting developments in sound, particularly where tape is concerned.

It was in the automobile, of course, that 4-track and soon after 8-track tape players became common pieces of equipment to the general public. Because of early exposure to tape in the car, many consumers are now purchasing 8-track player-recorders for the home. Many consumers are now including a cassette in the car, whether for entertainment or for educational use. And, many young people first learned of the pleasures of FM radio while driving.

Another important factor when talking about car sound equipment is the price factor. In general, a car unit has been less expensive than a home unit of the same configuration. This can be seen now with 4-channel 8-track players.

So, the car has been a breeding ground for sound. Does the rash of 4-channel 8-track players suddenly appearing on the market mean that 4-channel 8-track decks will soon start to sprout in homes as they did when their stereo counterparts began showing up under dashboards? Does the abundance of auto quadrasonic mean that the marketplace is waiting with open arms for all the auto 4-channel that can be had or does it simply mean that the major manufacturers do not want to be caught empty handed if and when such popularity does appear?

Does the fact that for the first time a number of simulated or matrix car 8-track players appeared mean that manufacturers have decided to try and seduce the consumer with 4-channel sound-alikes in hope that he will go after discrete units? Do manufacturers plan big pushes on auto quadrasonic? The answers to all of these questions are a mix of yes and no.

What do some of the leading manufacturers have to say about quadrasonic in the car? Do their sales in this area warrant the heavy introductions that visitors to the CES saw?

"There has been no really significant jump in sales in 4-channel for the car," says Ed Lucasey, Panasonic's national sales manager for auto products. "I think what we are seeing now," he continues, "is an industry preparation which is a bet on more available software. What concerns me most in this whole field is that nobody has said they are going to cut new music which will be available only in 4-channel tape. This is one of the major reasons we introduced 4-speaker matrix for the car. This is really 4-speaker 2-channel sound. A consumer can buy tape in stereo, so let him play them in stereo but get a taste of what quadrasonic is all about at the same time.

"The reason for all of the introductions," Lucasey feels,

"is that this is an evolving market and nobody wants to be left out. To keep up, you've got to have the material ready." Panasonic does offer discrete 4-channel for the car as well as matrix, so Lucasey feels he is covered in all areas.

Returning to the software point, Lucasey says, "Matrix for the car is definitely an interim thing and all it does is enhance the sound. There is a certain amount of surround sound here. But what we are really doing, and we are certainly not the only hardware people doing this, is waiting on the software manufacturers."

The software and its availability or lack of it was touched on by almost every hardware manufacturer spoken to in connection with the rash of auto quadrasonic. While no manufacturer said so in so many words, the fact remains that there is some quadrasonic disk material which is coming out only in quadrasonic. The consumer can certainly listen in stereo if he wishes, but the single inventory can be looked upon as an incentive to get involved in quadrasonic. To be fair, the majority of 4-channel material on disk is also in a double inventory situation, but there is no tape available exclusively in quadrasonic.

Another complaint heard from many hardware manufacturers concerning software is that the material is not relevant to the market. The car stereo market has always been a young one, and much of the music available for this market is anything but "young." "Too many marches and symphonies and not enough rock" is a commonly heard complaint.

A spokesman for Motorola, certainly one of the pioneers in car sound, feels that things are starting to hit the upswing in the car quadrasonic market.

"We have two models now," he says, "both discrete, and we think the advent of the discrete disk will help sales. But the real restraining factor as far as we are concerned is the scarcity of current software appealing to the young buyer. More new things are needed. If the dual inventory in some tapes should ever disappear, then I think the market will really take off.

"The key to success in the tape market is success in the record market. The same problem cropped up in the early days of 8-track and I don't think there's any doubt that disk problems have slowed things down. We will, however, continue to push 4-channel in the car and I don't have any doubt that it will eventually be a very successful product."

Jack Doyle, president of Pioneer Electric Co. of America, says that car 4-channel "looks like about 8 percent of our sales right now and that's up from the past. We now have two units, both discrete and one with FM, and while the price is higher on auto 4-channel than auto stereo, the biggest prob-

lem is software. There just aren't enough selections and most of what there is catalog. This business between hardware and software is almost like a chicken and egg situation and it will eventually work itself out."

Doyle says he plans no extra promotion for his 4-channel units but expects continuing growth nonetheless. "It's almost

like the 4-track and 8-track thing when all that came about," Doyle says. "I'm sure stereo will evolve into quadrasonic in much the same manner. The only thing that could additionally delay would be some change in trends, such as cassette gaining more strength than we expect it to."

Lauren Davies, vice president at Craig Corp., points out that he now has three quadrasonic auto models available, all discrete and all enjoying relatively good sales. One of the models has a matrix switch. "I think you'll see a lot more of this, this year," Davies says. "This kind of thing causes an illusion more than anything else, but it is different and there is a place on the market for it. It can introduce some people to quadrasonic.

"As for all of the units," he says, "they are not taking over the market but there is a good steady growth curve. However, the popularity over the past year of in-dash 8-track and cassette is diverting quadrasonic for the car a little bit. We're trying to pace these items very carefully. Another problem is software. The scarcity of it is a problem now and more would certainly help."

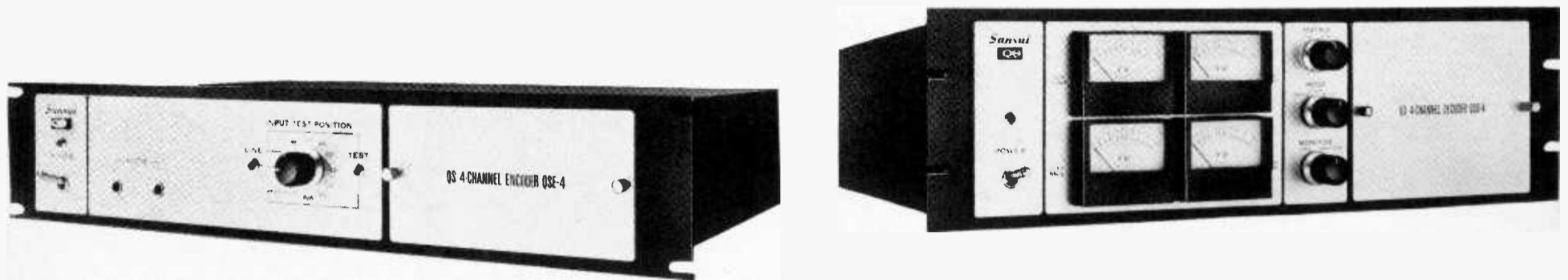
Craig is also pushing in-store demonstration to its dealers as an invaluable tool in selling auto 4-channel, and they are not alone here. Most manufacturers feel some sort of demonstration is needed, just as it is in home units, to push the full impact of the sound to the consumer. In addition, Craig has beefed up its written material on 4-channel and is talking about it more in seminars for distributors, as are other manufacturers.

Car Tapes is offering a discrete auto unit, and Earl Horowitz of the firm says they have recently added "what we call simulated quadrasonic sound. It's a unit with four speakers and FM and in some ways might be called a gimmick," Horowitz says. "But it does enhance sound and gives the listener some idea of what real 4-channel in the car can sound like. As for the discrete unit, we haven't done a great deal with it but we didn't really expect to. It's selling a fair amount and at this time that's all we can really ask for."

Sanyo's Howard Ladd feels that "quadrasonic is just not that important in the car. I think the effect of a discrete tape is negligible because of the confined area. We do have some discrete units, however, and we also have several matrix models. Neither type are huge sellers yet, but we feel it's important to keep them in the line because there is some demand for them. There is increasing interest and there is no doubt that this is a developing market. As for what will help the market grow, I think a standard price on tape might be some aid and I think matrixing the tape would make a lot more sense."

(Continued on page 48)

Sansui reports on the 4-channel scene



Since 1969, when Sansui developed the advanced quadraphonic technique called QS Regular Matrix, 4-channel sound has exploded on the musical scene with a plethora of 4-channel records broadcast by radio stations throughout the world.

With the QS approach incorporated as part of Regular Matrix standards, almost all 4-channel consumer equipment produced today has QS Regular Matrix playback capability. More and more record companies, producers and engineers understand the superiority of Sansui 4-channel sound and the tremendous marketing opportunities the system affords. Dealers all over the country report continual increases in 4-channel record sales.

We are gratified that such famous record companies as Vox, BASF, French Decca and the Longines Symphonette Society, have recently joined the ranks of manufacturers producing QS encoded records. Dozens of new QS discs are scheduled for release before fall on these and other labels.

Sansui continues to lead the industry in new developments. Today, the Sansui QS vario matrix IC chip, which shortly will be available in production quantities, represents the latest refinement of the QS Regular Matrix Decoder for both consumer and professional. The new vario matrix circuit yields separation indistinguishable from 4-channel master tape. It is included in our full line of QRX receivers and is part of our QSD-4 Studio Decoder.

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Studio Personnel Find Mixing Time Is Becoming Less Time-Consuming

4-channel recordings are losing their 'novelty' designation.



By Sam Sutherland

ing control area that provided enough flexibility to accurately position elements in the mix. The first quadrasonic "joy-sticks" were also employed here.

With the second mixing console, control surfaces were reorganized to permit the inclusion of equalization on every channel and a full range of limiting capabilities as well. Another important monitoring function—busses permitting direct switching from mono, 2-track and 4-track modes for quick reference to compatibility—were added. Succeeded, in turn, by RCA's most recent 4-channel room, which offers a

console further refined and additional electronic devices such as Delta T digital delay lines, which Dearborn notes have proven vital in filling acoustic "holes" in the 360 degree quadrasonic array.

RCA's rooms also show the evolution of speaker placement—another critical factor in monitoring. Indeed; apart from console modification, and the frequent addition of delay lines, phasers, additional limiting and equalization, speaker placement is the most recurrent problem area in quadrasonic rooms. Virtually every studio with quadrasonic mixing facilities has varied its placement over the past year, in efforts to provide the most convenient yet effective monitoring setup.

Thus, at Elektra Recorders, the Village Recorder, Columbia studios and other rooms, both independent and label-owned, the question of speaker placement continues to be examined.

Individual control rooms have posed different problems, ranging from individual producer's tastes (a studio perennial) to more concrete aspects of 4-channel monitoring such as the need for monitors to be placed at ear level, which often conflicts with the need for space around the console area, and the problem of acoustic reflection from the control room windows. Different solutions to the question of rear speaker placement have been posed, and doubtless will continue to be offered.

Console design is also slightly but significantly altered by the onset of quadrasonic systems. RCA's complement of mixing rooms underscores this point, with monitoring controls there evolving just as they have elsewhere. Columbia's New York studios, for example, have also undergone necessary console changes. Engineer Larry Keyes, a vet-

eran of quadrasonic remixing sessions with 4-channel production manager Al Lawrence, notes that Columbia has moved from standard consoles, slightly modified, to their own 4-channel mixing boards.

Keyes says that all quadrasonic work there is remixing from 16-track masters. Actual live recordings are all handled with basically the same techniques, regardless of their future as quadrasonic SQ releases. When those tapes are mixed for SQ encoding, Keyes notes that his whole approach must be geared to directionality. So Columbia's consoles, like those at other studios handling quadrasonic work, now have more flexible bussing to permit efficient track placement and quick checks for compatibility in all formats.

His comments do point up another area in 4-channel sound—that being live recording. Most product to date represents 4-channel mixes from 16-track masters initially designed for stereo. While all engineers agree that quadrasonic sound poses different problems due to the emphasis on directionality and motion, rather than "color" or texture of combined elements, as in stereo, there is some disagreement about how that final goal affects initial recording.

At the Village Recorder in Los Angeles, engineer Rob Fraboni emphasizes the need to use several tracks for solo instruments slated to figure prominently in the mix. With musical movement a prime goal, that requirement seems obvious, but, as Fraboni quickly points out, the producer and engineer are faced with the problem of track assignments.

Thus, Fraboni notes that additional pre-production work is needed, a view echoed by Dearborn and John Pudwell of RCA, who emphasize quadrasonic sound's demand for careful track assignment and microphone isolation prior to actual recording.

The shortage of tracks created by multiple-tracking on individual instruments would seem to force that hand, as would the dangers set up by leakage between tracks that may not be placed in a natural spatial configuration during mixing.

Yet CBS' Larry Keyes feels that isolation doesn't really pose an additional problem. Pre-production demands have always been important, suggest other engineers, while multiple-tracking of individual voices or instruments has been common for years.

Still, the creative potential of quadrasonic

sound remains one of the largest questions, and nearly every engineer is both eager to see what quadrasonic sound can do and wary of its possible excesses. Fraboni is among those excited by the prospects, but he notes that compatibility continues to be a problem during his QS matrix sessions; Bill Dearborn and John Pudwell note that most established artists are worried that quadrasonic directionality may be overemphasized, resulting in the 4-channel equivalent of those ping-pong stereo spectaculars first recorded to demonstrate that medium; Tom Dowd, Atlantic's production man in Miami and a veteran of 4-channel work at Criteria Studios there, has spent enough time dealing with the conflict of formats and the specific demands of each that leads him to describe quadrasonic sound as "a very delicate engineering toy that in the course of a year or two of practice will change."

Mastering continues to change as rapidly as recording techniques did at the outset of quadrasonic sound. The rate of changes there is indeed dramatic, with Dearborn noting that third-speed mastering is being phased out to accommodate half-speed mastering with a new Neumann cutting head. Yet, as long as speed differences must be utilized to master quadrasonic disks, engineers and mastering engineers must adjust equalization and limiting accordingly. With the development of real time mastering—which some figures claim may be only a year or two away—the rate of change in mastering techniques and equipment may also be expected to level off somewhat, letting the engineer catch his breath and really refine his methodology.

As engineers learn how to work quickly and comfortably with 4-channel sound, we may even see the onset of what many engineers feel will be not only valid, exciting 4-channel product, but clearer stereo product as well.

Technically, the phase problems and critical parameters for distortion involved in 4-channel sound lend some support in that direction. And sessions are already getting shorter, with Keith Holzman of Elektra noting that quadrasonic mixes may even end up taking less time, due to pre-production.

QUADRASONIC MIXING TIME is clearly easing back from the long and intense sessions first needed to explore the quite awesome creative potential of 4-channel sound. And techniques for mixing and recording in 4-channel alike are being developed in studios around the country to the point where 4-channel work is no

longer a novelty but now business as usual.

Equally important, and one of the keys to the emergence of consistent quadrasonic techniques, is the impact of 4-channel sound on studio design. Many studios which first began installing quadrasonic equipment a year back have now had the time to refine and redesign their facilities for optimum 4-channel monitoring and mixing flexibility.

And, concurrent with the discovery of the sophisticated demands of 4-channel work, sophisticated electronic tone control devices have been unveiled that may well prove vital in 4 channel work.

At RCA's New York studio complex, Bill Dearborn has overseen the emergence of quadrasonic studio techniques there. Dearborn can provide a fascinating schematic history of those techniques by simply walking through RCA's three 4-channel mixing rooms, which reflect the evolution of the quadrasonic question from its earliest form, discrete tapes first mixed in 1968.

Thus, the earliest RCA mixing room reflects the need for maximum monitoring flexibility, a key to the use of quadrasonic sound's added directional element. RCA's earliest console is a rebuilt 16-tracker that was trimmed down by eliminating much of its equalization and limiting capability to make room for the necessary monitoring controls.

Each track had a quickly reached monitor-

Art direction and cartoons by Bernie Rollins; section editor Eliot Tiegel; all photos except Dick Schory by Bonnie-Gail Tiegel; Artists on cover: Mavis Staples, Gladys Knight, Dave Brubeck, Herbie Mann. Others (representing music coming from four directions) include Esther Philips (studios); Gerry Mulligan (accessories); Billy Paul (Japan) B.B. King (radio).

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U.S. Stations Use Matrix Mode, But Discrete's Future Is Still A Big Question



By Claude Hall



"systems" for quadrasonic broadcasting. For example, RCA came up with a 3-channel system and filed a proposal with the FCC while its record wing, RCA Records, was the initial advocate in the U.S. of the CD-4 discrete record system developed in Japan. Thus, division was competing against division.

Historically, the first discrete system that surfaced was invented by Lou Dorren, a young college student then still struggling to earn his bachelor's degree. He'd heard some two-station broadcasts by KIOI-FM and another station in San Francisco and one day called KIOI-FM owner James Gabbert and told him he could do it on a single station. They eventually got together and, with the backing and pushing of Tom Lott, who organized Quadracast Systems Inc., came up with a viable system and applied with the FCC for permission to perform test broadcasts.

Later, Gabbert filed a huge report on the tests.

But the FCC, following the same procedure used for the arrival at the present stereo broadcasting system, turned the problem over to the Electronics Industries Assn., which formed a series of panels to conduct tests.

After these tests are completed, the results will be turned back over to the FCC, who will then make a decision on what quadrasonic radio will be or even if it is to be discrete at all.

Because, of course, the various record companies involved in matrix quadrasonic product, argue that there's no need for a discrete broadcasting system at all, since all an FM radio station has to do is merely play a matrix record on the air and anyone with a matrix decoder at the receiving end can, supposedly, hear the broadcast in quadrasonic. This is not necessarily so. And there are several reasons:

- First, the encoder/decoder state of the art still leaves a lot to be desired;

- Second, a given matrix decoder does not necessarily interpret product too well encoded in another particular matrix system . . . to wit: The CBS SQ decoder doesn't bring out the best of the Sansui QS product and vice versa.

Some ludicrous situations have turned up in the matrix radio field, too. For instance, Pacific Stereo, a chain of equipment stores owned by CBS (which has the SQ matrix system), was sponsoring broadcasts on a Los Angeles FM station in cooperation with Sansui and in the Sansui QS system.

In any case, although several new developments in decoders are coming down the pike pretty rapidly (specifically a new Lafayette unit and a new Sony unit), the present state of the art in matrix decoders is not anywhere

up to what discrete radio might provide. Thus, the listener is hearing more than stereo, but a lot less than real quadrasonic.

Make no mistake about it: Matrix radio is making strides . . . and rapidly. The general feeling is that CBS withdrew from the National Quadrasonic Radio Committee of the EIA (which is evaluating quadrasonic radio systems for the FCC) in order to really concentrate activities in swinging more radio stations to their SQ matrix system. CBS stated quite flatly: "Unlike any of the other quadrasonic proposals, SQ is already fully authorized under FCC rules and is not an experimental concept."

"Columbia Records is currently serving some 200 radio stations with SQ programming and believes its action regarding the NQRC will enhance the understanding within the broadcasting industry as to the dynamic viability of the SQ system as an available and authorized program medium. Previously, Columbia found that some broadcasters were confused by stories which indicated that FCC authorization was required for quadrasonic broadcasts. By standing outside of the NQRC activities, the SQ system's virtue of economy, quality, simplicity and practicality will be more easily communicated to and recognized by the broadcasting industry."

That statement is a little off key, since matrix broadcasts are permitted by the FCC, but they've never been authorized per se.

Now Sansui is also stepping out forward with its matrix system via radio . . . for instance, working with the ABC-FM Spot Sales Special Projects Department, New York. The ABC group has produced more than 35 live 4-channel broadcasts, encoding a mixed-down 4-channel tape in Sansui's QS system.

Sansui also reports that WCRB-FM in Boston has been producing the Boston Symphony and Boston Pops concerts in QS and these have been broadcast on stations such as WQXR-FM in New York, WFMT-FM in Chicago, and KKHI-FM in San Francisco.

The Cleveland Orchestra is also available in QS tape form and plans are underway to do the same with radio programs featuring the San Francisco Symphony. WPLJ-FM in New York, WNCN-FM in Cleveland, and others have been broadcasting in QS some of the time.

Among those broadcasting part-time in matrix are KFMS-FM in St. Louis, a beautiful music station, and WMST-FM in Mt. Sterling, Ky. So, as you can see, quadrasonic matrix radio is pretty widespread.

So, the question is: Will matrix become so dominant that if and when the FCC does make a decision on discrete radio it'll be too late?



That's difficult to answer.

However, the NQRC is nearing completion of its studies. For example, all of the systems pending before the FCC were tested July 25 in San Francisco, first by the NQRC panel and later by the general public. The major systems include the Cooper QMX system which is a combination of matrix and discrete, the Lou Dorren system, the General Electric system, and the Zenith system.

Motorola has proposed a system, but it evidently isn't ready for testing yet and may have to be excluded altogether if they don't hurry. There was a strong chance at press time that the CBS SQ system would be sneaked into the tests even though they've officially withdrawn from the NQRC.

As of Jan. 1, field test—actual transmissions via the various systems—will begin. These will be done after midnight on KIOI-FM and last about 60 days. It's expected that at least 100 executives and engineers from the various companies involved will be on hand throughout the experimental broadcasts. Supposedly, these test broadcasts will be completed by Feb. 28. To date, the NQRC is pretty much on schedule. So, ostensibly, the EIA would have the results ready to submit to the FCC shortly thereafter. Of course, the outcome at that point could already be a moot point, since Harold Kassens, assistant chief of the broadcast bureau of the FCC is supposed to be on the scene in San Francisco during the test broadcasts and may be pretty well aware of what the best system or combination of systems is.

(Continued on page 48)

WHILE MORE THAN 200 FM RADIO STATIONS in the U.S. are broadcasting in matrix quadrasonic at least some of the time (several are claiming that they're 24-hour quadrasonic stations, but they're telling tall tales that out-tower their antennas), the real question about whether there will ever be quadrasonic radio as we know stereo radio today—that is: Discrete—is still hanging fire.

Hanging fire after three years? Yes. There are many reasons.

- First, the Federal Communications Commission, protects quite jealously the public's airwaves and moves slowly in order not to make a mistake. In effect, the FCC is working carefully to insure that the public gets the best broadcast system that technology permits.

- Technology has had to be improved and/or perfected in some instances.

- Third, the so-called "American way of life" got in the way as company after company either thought they'd come up with a better discrete broadcasting system and/or decided that by throwing their hat (in this case, another type of system for broadcasting) into the ring, they might be able to rake off some of the enormous profits that will come flooding to some company or companies when quadrasonic broadcasting becomes a reality.

In any case, a lot of people came up with

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HUGO [QUADFATHER] MONTENEGRO:

After 3 LP's and
one year later
he has a greater
wealth of knowledge
on do's and don't's
when doing
a quadrasonic LP.

By Eliot Tiegel

One year ago, Hugo Montenegro became the first fully involved pop arranger in the quadrasonic field and Billboard published a number of Hugo's tips on how to arrange for this new medium. One year later, the *Quadfather*, with three pioneering albums to his credit and further research into quadrasonic, offers fresh reflections on his own experiences.

"EVERYBODY'S BEEN TOO TIMID, including myself, in writing for quadrasonic. We've been a little pompous about exploiting the potential for fear of our work being labelled gimmick," Hugo today feels.

"But it was the gimmick idea which broke open stereo in the late 50's. If we are only going to use one potential—spaciousness—feeling very squeamish about using motion and expansion and contraction—then we're not taking advantage of quadrasonic as a trigger for a new artform."

Montenegro sits in his cheery Palm Springs sun-baked living room, thinking about what mistakes or lessons he's learned. Behind him is a \$4000 4-channel system provided by JVC, which several weeks before had brought him to Japan to do a series of promotional visits in a country where quad is well accepted.

Back home, 4-channel is still a mystery to listeners and to most record producers. But not to Hugo who now plans his recordings in a more knowledgeable manner, as he explains in this discussion.

"In terms of localization of instruments, I think there's a great deal more freedom and fewer restrictions. I don't believe as I did one year ago that bass should be in the center of all four speakers." Why I ask is he concerned about this?

He answers because he heard one of his songs from a 4-channel LP being played on AM radio and the bass had eight times more presence than everything else. The reason, Hugo explains, is because the sound gets combined from all the quad placements, "and the strings sounded like they were coming from another room." If a quad album is to be mixed with AM airplay a major consideration, then no instrument should be placed on more than one center—the front center or rear center.

"A year ago I took the bass and placed it on the whole 'Godfather LP' on all centers so it was coming from overhead. If there had been facilities to hear it played back as a mono I may have realized how it would sound. I still love the bass in the center. If you're playing it as a stereo you're getting a combine—you're adding the bass from the centers so you're getting maybe four times bass. In mono it's eight times so the perspective is way out of proportion.

"Since I've gotten a quad set in my house, I've listened to a complete LP from one position in the house and then from another position in the house and I've come to the conclusion that presetting an instrumental setup and then maintaining it through the entire album can become a source of monotony and irritation.

"If I'm sitting next to the left rear speaker and I've placed my guitar in that left rear speaker, and on every tune the guitar is hitting me from that speaker, it will bug me. So in the course of the mix, I feel rhythm instruments should be varied. What's more important is that the person listening is entertained and not irritated. If he's constantly hearing guitar, rhythm piano and background organ coming out of one speaker—especially in an automobile where he is stuck by one speaker, that's all he's going to hear all through his ride. So I would alter it.

"On one tune, put it here, on another, put it there, shift things around. The only thing I would keep constant is my bass and drums in front center because we expect it to be there. I've tried putting them in the rear and it completely disorients the listener. My personal reaction is to want to turn around and face them. It's possible the next generation won't be front-oriented so it can accept sounds coming from the rear.

"I've tried placing strings in the back and solo colors up front and the strange thing is the strings have the same effect on me as the rhythm in the back—I want to turn and face them. So in effect what I'm doing is making the two rear channels the front.

"There's another problem—anything placed on the side centers will double up when played in stereo. You get double the energy because it's two speakers combined. So I've avoided using any side centers and we will continue to avoid using side centers until stereo is phased out and it's all quad.

"There is a very minimal amount of front-to-back leakage and that leakage kind of creates a very soft center so that has to be kept in mind when instruments are placed



Montenegro in four phases of explaining about his own progress in the medium.

along a side wall. I would avoid placing a string section along one side and a brass section along the other side because if you had violins in the front right, cellos in the right rear, the little leakage between the front and rear will tend to make them appear more center.

"On the Neil Diamond LP, the most effective way I found—and I tried several setups—to get separation and not feeling disoriented was to place my strings up front, left and right and brass in the rear separated left and right. I used no ambience on the brass. I feel very strongly that the most effective use of ambience is on strings, voices, and woodwind colors where you want to create a spacious, depth feeling, where the repeat (the sound reflections) don't put a figure out of focus. I don't use ambience on brass except on long tones. . . . I try to enhance my strings by adding the repeats to the rear."

The important thing about using ambience, Hugo says, is that the level of the reflected ambient signal should be low enough so you still perceive the original signal to be coming from where you intended it to be localized.

In other words, strings, shouldn't sound as if they were coming out of there (he points to one of the speakers) and there (he points to another) and there (still another) too.

"I've found you can be very daring in the use of combination colors, for instance a synthesizer can be mixed with any color—brass, strings, woodwinds, vocals—and the combination suddenly creates a new color which

has a third dimension of its own. The most effective placement of these colors is on a diagonal, like left front and right rear or right front and left rear."

Hugo speaks more assuredly of quadrasonic potential in terms of expansion and contraction, "from a small listening area to a wide space field," and in terms of motion and localization. He says he's only been working with space and localization.

"Motion, expansion and contraction are not as subtle as space and localization; they are more likely to be called gimmicks, but who cares if it's done in a way that is musically valid."

Hugo plans making greater use of motion by moving sounds like percussion instruments. He tried having "floating clouds" of strings on "Song Sung Blue" in the new Neil Diamond LP but it was very subtle. "If you're going to use a device, give it impact. We've got to try and create something which satisfies us as artists and creative people, but we've got to try and listen with a consumer's ear."

A major problem is charting the instruments when the arrangements are conceived so that time is saved in the mixdown. "And this is the big problem with quadrasonic, it's taking time to develop experience and skillful techniques, so that the costs are out of line."

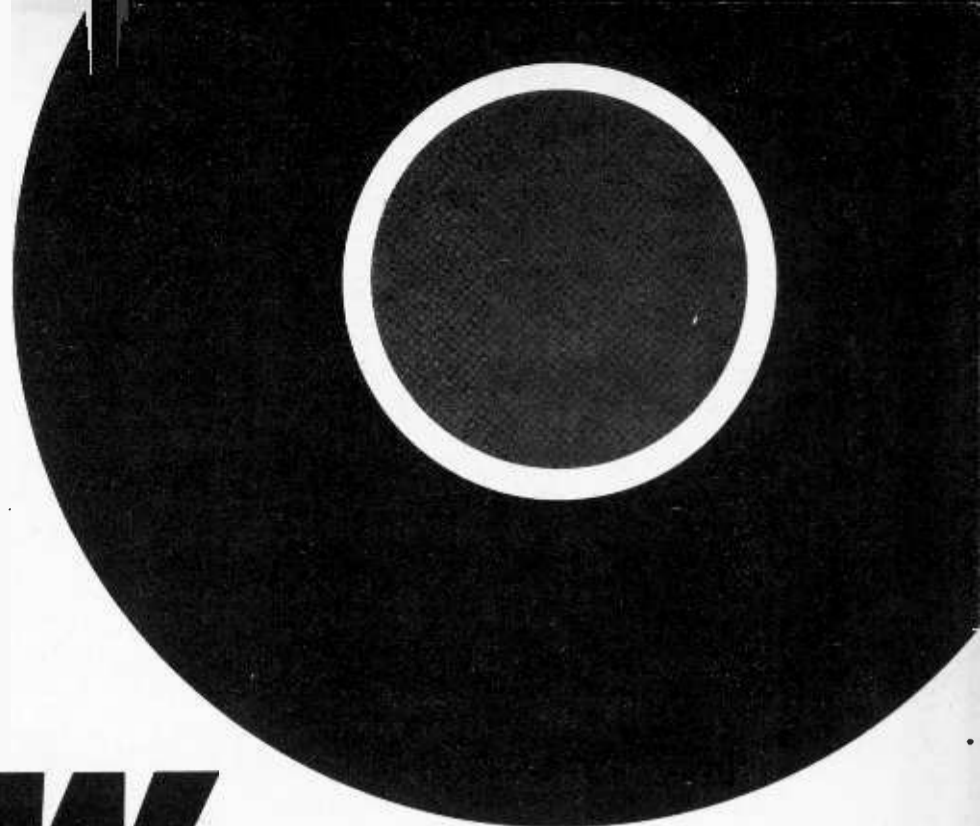
How to cut costs? Hugo will try to use less instruments than all the grandiose numbers people relate to his orchestral sound.

Hugo says he hasn't followed his own con-

(Continued on page 50)

The Quadfather works with his JVC quadrasonic system.





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Dick Schory,

The Head Of Ovation Engulfs Himself In The Planning, Performing And Mixing Stages Of 4-Channel Repertoire

By Earl Paige

PERHAPS AS CENTRAL AS ANY of Dick Schory's thinking on preparing music for quadrasonic is his belief that producers must work very closely with hardware manufacturers.

To this extent, Schory's combination study, quadrasonic demonstration room

and occasional artist rehearsal "hall" in the old ivy-covered building in Glenview, Ill. that houses Ovation Records, is replete with all sorts of brochures, books and technical data on 4-channel equipment.

Schory, involved in stereo in its infancy during the early '50's while at RCA, has been putting together demonstration tapes and disks for hardware companies of any persuasion—be they advocates of discrete or matrix or any version of matrix. He is also planning a dealer book for the fall.

He claims Ovation was the first label to go all-quadrasonic and he has been from the beginning convinced that compatibility is the most important sought after quality in 4-channel. He also believes that there should be a one-inventory industry as far as disks are concerned, but characteristic perhaps of the complex artist that he is, his philosophy does not carry over this way to tape. In tape, Ovation is producing four configurations—two discrete and two matrix.

In fact, Ovation may be the only company producing quadrasonic music in six configurations: discrete open reel and 8-track; matrix 8-track and cassette; matrix LP's and singles.

Schory considers quadrasonic in everything he does—even in singles. "It's so easy to produce singles in quadrasonic," he says, "so why not do it?"

He is building definite quadrasonic acts and will also soon launch a classical line, the latter tied specifically to 4-channel.

His own orchestra will be one act and will probably have a name change to reflect new repertoire, mainly a blend of classical, jazz and rock. He has also contracted with Herb Pilhofer, noted Minneapolis composer, who is putting together a quadrasonic orchestra made up of studio musicians and members of the Minneapolis Symphony. William Fisher, arranger and composer, is organizing a 36-piece orchestra and 6-voice chorus for quadrasonic productions. Additionally, Schory has two more writers who will be producing works for quadrasonic—George Andrews and Eernie Hofer, both of New York.

The quartet of Pilhofer, Fisher, Andrews and Hofer constitute the nucleus of what Schory said will be, a quadrasonic writers' workshop.

In the area of classical music, Schory has hired Burt Whyte, who will head Ovation's classical department in New York. Schory has



acquired 500 masters from European orchestras and will pick 20 to 40 for release, mixing them himself, for quadrasonic. The line will sell for \$4.98. Schory also is planning to record U.S. symphony orchestras on yet another label at \$6.98.

He sees a vast potential for the "warhorse" classics in quadrasonic, which is the repertoire he plans for the U.S. symphony works. "The warhorse is not being recorded in quadrasonic anywhere near the potential we feel it deserves and we have the confidence to spend the high dollar for what we feel is the potential that has yet to be developed."

He says three elements are necessary for a classical work to be recorded in quadrasonic: 1) good, clean multi-track characteristics; 2) good hall ambiance; 3) a piece that is of basic importance to repertoire (he will stay away from operatic and chamber orchestra works). These three criteria are vital as far as the budget classical works he will be mixing for quadrasonic, a tedious task requiring long periods of listening on his part as they are recorded in all kinds of halls and facilities by different conductors with all sorts of individual ambient characteristics.

Central to putting these older works into quadrasonic is Schory's outboard mixing

unit, a unit that is portable and can be taken into the studio. It incorporates an echo unit and a digital delay unit. "You can do so much today with equalization to enhance older recordings," he says, adding that equalization as he interprets it is the ability to overlap harmonic ranges.

Digital delay works in a manner similar to Duane Cooper's time cube, he notes, referring to the University of Illinois professor's matrix system, yet a third system not heard of as much by any means as CBS's SQ and Sansui's QS, the latter being Schory's favorite.

In essence, digital delay re-creates the natural delays one hears when seated in a symphony hall when various sounds may approach the listener up to 30 and 40 milliseconds apart. What happens is a signal is fed to the left front speaker, taken to the left rear with a 15 milli-second delay, then to the right rear with a 10 milli-second delay and then up front on the right with a 5 milli-second delay. "It does more than just spread echo," he says. "You get these little direct signals and varying degrees of intensity and delay."

Essentially, Schory's philosophy of quadrasonic is to "use the medium to create a complete and total involvement of the listener. I want pinpoints of sound together

with walls of sound and ceilings of sound and want to spread vocalists and secondary soloists around the walls using cross-feeding of echo and digital delay, which spread the ambiance.

"Ambiance and the use of echo is a key part in producing good stereo and in quadrasonic this is just multiplied." He says his basic quarrel with discrete is that "you have dry mono point sources and no blend out of the other speakers, which has a very dead effect on the listener.

"I like the point source, but I want to envelope that with echo so that you get a fatter sound and then cross-feed this echo around the room. In this way you eliminate to a certain degree the problem of masking certain sound."

"Of course, you mix to compensate for what happens in the masking, and this is one of the advantages of matrix, because it is inherent in matrix to spread the ambiance."

Mixing is the whole secret to quadrasonic, says Schory. In fact, this is the one area at Ovation where he has yet to delegate any authority. In the early days of Ovation, Schory and Bud Doty principally ran the operation. Then a larger staff was hired and subsequently pared down. Lately, another staff of experts in various fields has been added, but Schory still does all the mixing.

In the "early days" of 4-channel, recording studio people thought he was crazy, Schory says. "I was in Los Angeles and told them I wanted to do a simultaneous mix with a 1/4-in. encoded stereo quadrasonic master and a 1/2-in. quadrasonic master. They said it was impossible, but in 15-minutes we had it set up. This is so much better than mixing for quadrasonic and then going back to mix again for regular stereo."

Mixing for Schory involves three separate listening experiences. First, he takes the 16-channel tape from the session and diagrams his 4-channel plan. Then he does several "dry run" mixes. Then he switches to encoded stereo to do his final mix and afterward, the three separate monitor phases: 1) listen for discrete quadrasonic; 2) listen for encoded-decoded (or matrix quadrasonic); 3) listen for "straight" undecoded stereo.

Schory diagrammed the 4-channel setup for his latest single, "Back to Georgia," a tune written by Kenny Loggins. Schory believes it is unlike any single ever produced. Between the front two speakers he positioned the rhythm, bass and stereo drums. Just in back of the left front speaker he has his number one guitar with number 2 guitar just in back of the right front speaker. He has a high cowbell coming out of the left front speaker. Just in back of the guitars he has a stereo piano. Along the left wall he has girl voices; boy voices along the right wall. Soloist vocal performer Geoffrey Stoner comes out of the ceiling. In the left rear speaker Schory has tambourine; in the right rear speaker, organ and low cowbell.

Brad Miller Maintains A Pioneering Discrete Stance

When Brad Miller burst upon the national music scene a few years ago with some revolutionary ideas on 4-channel music, he evoked the image of a David battling Goliaths.

Miller was among the first in the industry to not only recognize the esoteric values of quadrasonic music, but was the initial spokesman for a pure discrete format.

Since those early pioneer days—back in 1967—many major companies either have adopted a simulated 4-channel sound, such as Columbia's SQ system, or a discrete concept, like RCA and Warner-Elektra-Atlantic Records.

Today, Miller is something of a Goliath himself, at least as it relates to quadrasonic sound. He is currently producing his seventh 4-channel LP.

He produced the first prerecorded 4-channel commercial—for Busch Beer—in the history of radio advertising, and he took part in the first quadrasonic broadcast on K101-FM and KRON-FM in San Francisco.

In addition, the youthful president of Mobile Fidelity Productions produced the first recorded 4-channel sound effects album, and used the world's first quadrasonic microphone system.

In the consumer arena, Miller, whose label is distributed by Warner Bros. has six quadrasonic discrete albums available and the seventh is "Clear Light" by the Mystic Moods, produced in association with Hal Winn, Bob Todd and Don McGinnis for release in the fall.

Part of Miller's quadrasonic catalog includes three "Sound in Motion" sound effects albums, which are part of a continuing series, and the Mystic Moods.

All product is being released in stereo and 4-channel discrete disk, 8-track cartridge and quadrasonic open-reel.

With these valid credentials, Miller can give some cheers and some raspberries to the music business on the state-of-the-art.

Miller's views are as follows:

- "In order for quadrasonic to be fully accepted at the retail level, the concept must be very, very superior to that of stereo."

- "There are many viewpoints on a matrix disk system, but many industry spokesmen believe the Sansui QS concept is superior to Columbia's SQ. However, I favor neither, since I do not believe in pseudo-quad or electronic processing to achieve the four-channel effect."

- "Discrete disks are being successfully marketed in Ja-



Sound expert Brad Miller

pan. Warner/Pioneer Records in Japan is releasing 'Awakening' by the Mystic Moods in 4-channel, and I fully expect a minimum of 50,000 albums to be sold."

While the tug-of-war between the merits of discrete and matrix is likely to continue at executive levels, where concern is more at the "bottom line" of a ledger sheet, Miller is also concerned at the creative-producer-artist level.

What does the discrete tape-disk medium allow a producer-artist that cannot be achieved with a matrix system?

"Artistic freedom and technical feasibility are found in the discrete format," Miller says. "It allows a producer to place an instrument (or sound) anywhere within the 360-degree listening area.

"It (discrete) also allows for a faithful reproduction of 'live' recordings, whether in a concert situation or simply sound environments.

"Discrete means the ability to reproduce, in totality, that which a producer-artist puts on the tape, anywhere and everywhere, with no artistic or technical restrictions."

Miller feels that an artist should be permitted to use the total technology available to the industry. "Why not use all the technology?" he feels. "Only in this manner will the industry be able to prove that 4-channel is better than stereo."

Miller feels anything but discrete 4-channel should be labeled "simulated," since the matrix format is electronically rechanneled, reshuffled, re-echoed and resynthesized.

Of late, record labels have changed their "iffy" attitude and are now accepting the idea that 4-channel will be a commercial reality in both disk and tape. Thus, the cloud of uncertainty hovering over quadrasonic as a viable volume item appears lifted, and the prospects for a large amount of product looks rosy for the fall.

"The amount of 4-channel product released by record companies and tape duplicators will depend largely on the acceptance of quadrasonic equipment by consumers," Miller feels.

According to most hardware producers, there is no shortage of 4-channel equipment, with promises of more units—home, auto, portable—reaching the market next month.

Long an advocate of a non-simulated sound, Miller has gone to great lengths to convince both industry and federal governing agencies on a pure discrete concept.

Miller is the only "software" representative on the Electronic Industries Association's National Quadrasonic Radio Committee, which was formed at the request of the Federal Communication Commission to establish 4-channel broadcast standards.

In his role as an industry spokesman, Miller is supporting a brief filed with the Federal Trade Commission to require matrix quadrasonic albums and radio broadcasts to declare certain information.

On product itself, Miller would like the FTC to require the following statement: "This recording was electronically reprocessed to simulate quadrasonic 4-channel sound."

On broadcasts utilizing matrix systems, he would like the following statement announced: "The program just heard was electronically processed for broadcast to simulate quadrasonic 4-channel sound."

"This new musical concept will be the new sound medium of the decade," Miller believes. "Call it what you will: 4-channel, Q-8, quadrasonic, surround sound or quadrasonic. It will not go away."



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Universal Systems

• Continued from page 35

ers. And all are a bit different in the way they present their universality. Some offer switches plainly marked CD-4, SQ and QS, some offer just CD-4 and SQ (feeling that SQ can successfully decode QS), some offer a switch marked RM and there are endless variations.

The important point is, however, that systems offering the ability to play more than one type of quadrasonic disk and receive more than one type of quadrasonic broadcast are here.

The ability to play more than one type of disk is becoming increasingly important. Columbia's SQ disks have been on the market for several years now and with Columbia and the various labels using the systems, there are more than 250 SQ records available worldwide. Most of the industry credits CBS with doing a fine job of marketing the 4-channel disk concept to the public and the label and other labels using the system have so much top flight talent on them that the system cannot be shrugged off.

By the same token, discrete disks are gaining strength in number and acceptance everyday. RCA has been releasing Quadradisks at the rate of seven or eight a month, and the WEA group has some 24 disks ready for release. Several other major labels have yet to make a decision, but the mere size of RCA and the WEA group is enough to make discrete an important force in the market.

Not to be ignored is the Sansui QS disk system. A number of labels, including A&M and Ode and Project 3 have product available in QS, and more licensees are continually being signed. The QS system is a viable matrix system there are a number of popular disks available.

The consumer, therefore, might very well have large librar-

ies of music in all three systems. Even if the industry should by some miracle agree on a standard system tomorrow, the consumer would still have this library. The feeling is, why deprive the consumer? Let him play what he has and continue to buy what he wants without fear of obsolescence. Quadrasonic is finally gaining the ground predicted for it several years ago, so why, many in the industry appear to be asking themselves, should we let fighting get in the way?

Stations Use Matrix

• Continued from page 42

At least one broadcaster feels that the FCC may try to announce the quadrasonic decision at the next annual convention of the National Association of Broadcasters in Houston next year. Of course, the FCC would then allow various manufacturers to reply and that could take a couple more months.

So? Well, in any case quadrasonic discrete radio could become a reality next year.

On the software front, labels have been hanging fire to see how the new discrete Quadradisc product being introduced by Warner Bros., Elektra, and Atlantic does in the market place. CBS already has an enormous amount of product out in matrix, as do other labels. Ostensibly, a radio station broadcasting in discrete would have to also install a decoder to change the matrix product to discrete, but this would be a simple matter. Most stations are changing to cartridge operations; the decoding could be done in the production studio onto cart and would be a one-time process. So, all of the labels turning out matrix product would still have viable chances for broadcast.

4-Channel Listening

• Continued from page 38

Ed Campbell, president of Lear Jet Stereo, believes the auto configuration is an important one and "necessary. But I have a feeling," he adds, "that the main reason so many of the auto tape people are carrying them is that they are afraid not to have one. If anybody's units are moving in any great volume, I would be surprised." Lear Jet does have a quadrasonic unit in its line, and Campbell says that while sales have not been overwhelming, "it's a difficult market to predict."

So what can be expected for the future of quadrasonic in the car?

Certainly the market potential is there. The youthful buyer is always looking for something new, but the youthful buyer of today is also looking for something that is not a gimmick. If the WEA group and several other firms come out with the type of tapes (hard rock to a great extent) that they are promising, this may help to answer many of the manufacturers' complaints on this subject.

Whether or not the price will come down on existing tapes remains to be seen. Should quadrasonic catch on in the home the way it is expected to, then it may well follow suit in the car. The car seems to many to be a natural acoustical chamber and exposure in the home could draw it into the auto market.

There is also the pricing point. Prices on discrete car quadrasonic systems start as low as \$60, a lot lower than the home. Again, this follows the pattern of stereo car players and stereo 8-track decks. The price is reasonable enough in most cases to allow the adventurous to try the system.

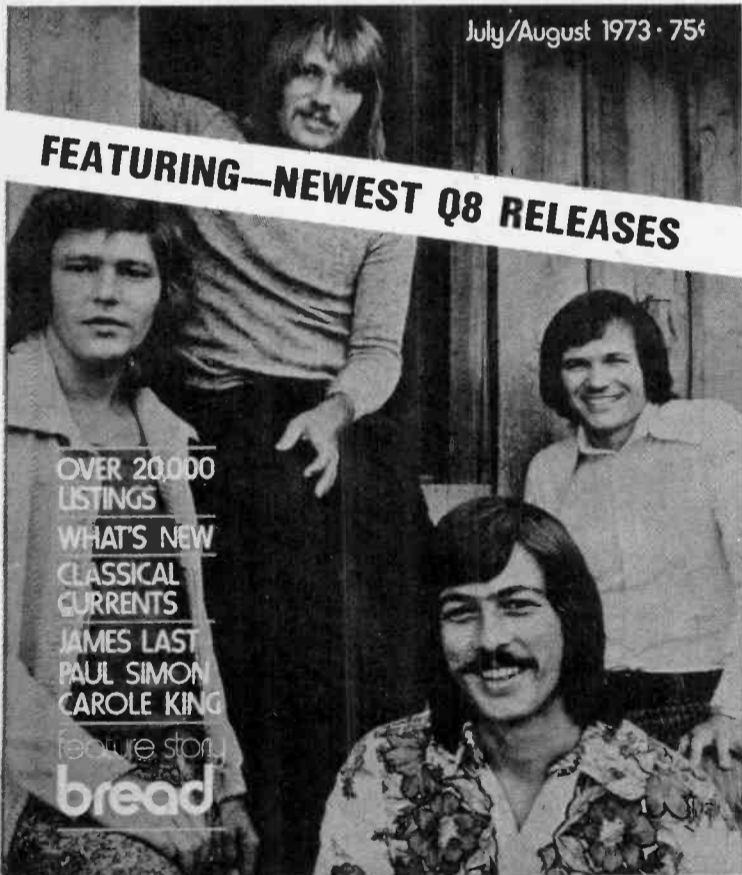
As for promotion, more manufacturers are stressing the importance of education in the car market to dealers, distributors and reps, and this could potentially help sales.

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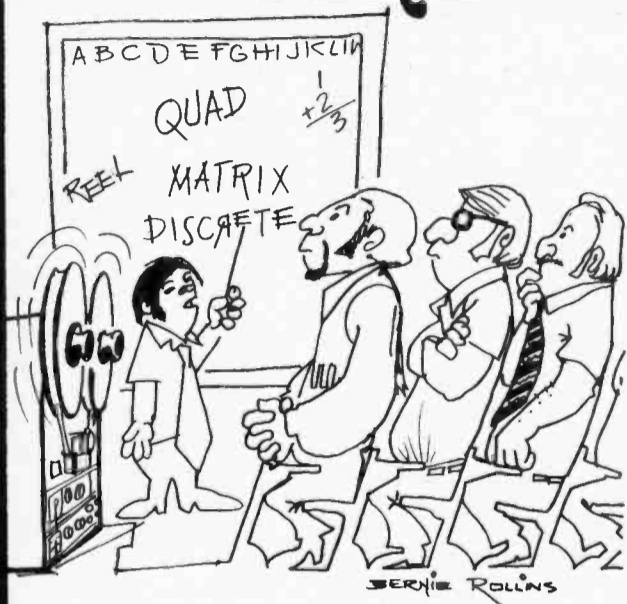
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Labels Start To Think About Ways To Quaducate Producers

By Nat Freedland



Education into 4-channel recording techniques is necessary. But who's doing it?

THERE IS A WIDE VARIETY OF "PREPARATION" currently being made by record companies to educate their producers for working with quadrasonic sound.

In general, the preparation is not particularly formalized, usually no more than an announced policy of encouraging producers associated with the company to make 4-channel mixes of their albums, whether for immediate or future release, and making available 4-channel mixing facilities.

However, the trend is clearly towards more definite measures to prepare the ground for increased quadrasonic releases. Ted Feigin, Columbia's West Coast a&r vice president says, the company has an engineer in Los Angeles and New York whose main assignment is to make SQ 4-channel remixes of current stereo product.

"The producer of the album is always given first choice as to whether he wants to do the quadrasonic mix himself," says Feigin. "And the completed 4-channel mix has to be cleared by the artist before we'll release it."

Jac Holzman's Elektra Records is the spearhead of Warner-Elektra-Atlantic entry into quadrasonic recording, with Holzman's position as chairman of the WEA technology committee. Chief engineer Bruce Morgan and Keith Holzman are in charge of the day-to-day implementation of Elektra's quadrasonic involvement.

According to Russ Miller, Elektra's West Coast operations director, all regular producers with the label were recently brought to New York for a demonstration of the possibilities of JVC 4-channel sound and a basic orientation in mixing techniques.

Atlantic's three staff producers, Tom Dowd, Joel Dorn and Arif Mardin are already working on quadrasonic mixes of their recordings, according to the label's West Coast chief, Herb Belkin. The company has no formal training program.

Atlantic is readying a seven-record release of JVC quadrasonic LPs, featuring such star sellers as Aretha Franklin, Donny Hathaway and the J. Geils Band. In connection with this upcoming release, Atlantic is holding sales-promotion seminars for regional WEA staffers to acquaint them with the merchandising of 4-channel disks.

At ABC/Dunhill, Mr. Quadrasonic is Ed Michel, chief of Bluesway and the Impulse jazz division. As previously reported in other Billboard quadrasonic stories, all current Impulse releases are issued in compatible stereo/4-channel as a matter of course, with no additional rise in price and with no special large-type jacket copy saying the LP is quadrasonic.

ABC/Dunhill has not found this policy to have any marked effect on Impulse sales for better or for worse.

It is Michel's position that there are no undue difficulties in making a 4-channel mix at the same time as a standard stereo mix and no appreciable production cost increases result.

The company does not, however, have any formal training plan for any of its other personnel.

At Warner Bros., a&r producer Ted Templeman says that their house studio, Amigo, is set up for simultaneous mixing of mono, stereo and 4-channel versions. Already mixed in quadrasonic form are the latest albums by Van Morrison, the Doobie Brothers, Arlo Guthrie, Ry Cooder and Randy Newman. But there is no formal 4-channel training program.

A number of these items will undoubtedly appear on Warner's premiere multi-release of quadrasonic disks, scheduled for August or September. "Unless there are some particularly complicated four-directional effects," notes Templeman, "we feel that the best way is to mix down the tracks for all formats at the same sessions. This is much better than coming back to a tape mixed for stereo months ago and having to start all over again with the material."

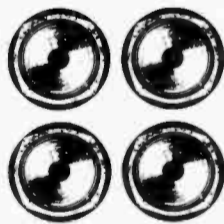
However, it must also be stated that enthusiasm for the immediate sales prospects of quadrasonic recordings is by no means universal among the creative personnel at major labels.

A&M chief engineer Larry Levine said as much about the top-selling producers affiliated with this label. "Nobody wants to go back and re-mix their hits in 4-channel," he comments. "There's nobody around here that is excited about quadrasonic sales yet. If there's going to be any great output of A&M quadrasonic reissues, it will probably depend on whether we can get acceptable mixes by using a computer to do the basic restructuring of the stereo tracks."

A&M has released a handful of quadrasonic disks, including product by The Carpenters and Joan Baez. But the label, too, does not have any formal training program.

(Continued on page 50)

THE 4-CHANNEL CONCEPT



The Mystic Moods Sound in Motion

Product produced discretely, for release on
Warner Bros. Records and Tapes

by
Mobile Fidelity Productions
Brad Miller

with thanx to many who supported us in the very beginning—

RCA, Motorola, Ampex, JBL, Mercury Records, Panasonic, JVC - America, Wally Heider Recording,
K101 Radio, Quadracast Systems, Countryman Associates, Warner/Elektra/Atlantic, Billboard, Touch Unlimited

Hugo (Quadfather) Montenegro

• Continued from page 44

cept about not over-arranging. "You don't need weight. If a device is imaginative it can be done with less instruments because the less you have going on, the less masking will take place."

Hugo says his studio costs of from \$10,000 to \$12,000 for a quadrasonic LP are one third the cost of the total. With the other costs, the combination makes it "almost impossible to recoup albums that come in at this price. We're going to have to do more with less."

On the subject of masking, or having one sound cover up another, when he tried to use a device, like motion or expansion or action within the sound fields, rhythm seems to take away from the device. "If you have a trick going on, it has to be conceived in a way that everything else stops and the device speaks."

After figuring out on his charts where he wanted his instruments to emanate from, Hugo found that in the mixing process he very often had to change the instrumental setup. "If the first eight bars worked but the second eight didn't I would mix the first eight, stop, make a change and then edit the whole thing together. A lot of songs have to be mixed in sections and edited together."

Hugo is considering de-emphasizing strings because they cost too much and you need a lot of strings to get a big sound. "I've found the most effective use of strings is as a 'pad'—long chords that support melodic colors."

He recalls having problems using strings playing figures in

rhythm-oriented songs and "I feel that probably the arrangement would have been more unique if I had used other instruments like electronic keyboards (clavinet, Fender Rhodes, Roxichord, several different types of organs) which can be fed through a phase shifter which changes the color or a synthesizer."

"I feel I'm going to begin emphasizing unusual colors with strong rhythm. I'll make the LP's more contemporary and reduce the costs."

When people first started talking about quadrasonic, ambience was always discussed as one of the major devices which created lent impact to the medium. "There is a way to use ambience effectively. I did it on 'Hurtin' You Don't Come Easy' on the Neil Diamond LP. I took the guitar solo which was very bluesy and increased the delay on the reflections and suddenly it's ambience but it's not—it's a completely different effect. Because whatever was played whizzed around the room."

"I don't think ambience has to be used in a concert hall style. There are other ways of using the delay machines. Very often the engineer will have to create the device. On slow ballads, ambience is still very valid if you want to create a spacious sound. When you eliminate the ambience you close in the sound field."

"If you want to create an expanded sound field, you've got to have ambience. Echo alone doesn't do it. Ambience is a tool like echo and equalization and it has to be used discriminately."

The Quadfather knows.

Quaducate Producers

• Continued from page 49

And at United Artists, a spokesman says that one of the main obstacles in achieving the early fall release of 10 best-selling records in 4-channel tape, announced as a UA goal, is that some producers are unenthusiastic about returning to the studio for a new mix. UA, too, has no formal training program.

RCA is the only company doing anything formally. Its answer to providing education for its producers was its first national seminar series which has taken John Pudwell plus Hugo Montenegro and Larry Schnaps, manager of recording activities to the label's studios in New York, Nashville and Los Angeles over the July 30-August 2 period.

"We have been using Hugo as our pioneer," says Pudwell, RCA's director of new product development, "calling on him to explain the things he's learned during his first three 4-channel albums. We have tried to reveal many things we have learned over the past year including the proper way to record and mix in quadrasonic."

"We have pointed out all our most helpful findings; the hints our producers would know about, the findings of a Quadfather, the laborious attempts of a pioneer."

What kinds of things have been posed for producers?

"They should know how to place mikes effectively to achieve more effective mixes and what will sound better in conjunction with a compatible disk. The producer should know about the sensitive nature of leakage. He should know what he wants to crystalize, for example, he might have a new drummer who has many solos and he doesn't want that to compete with another soloist on guitar. We say here's what we have learned through the seminars. We have compiled a fact sheet and we offer it to our producers. We also have on call qualified technical personnel to answer all questions."

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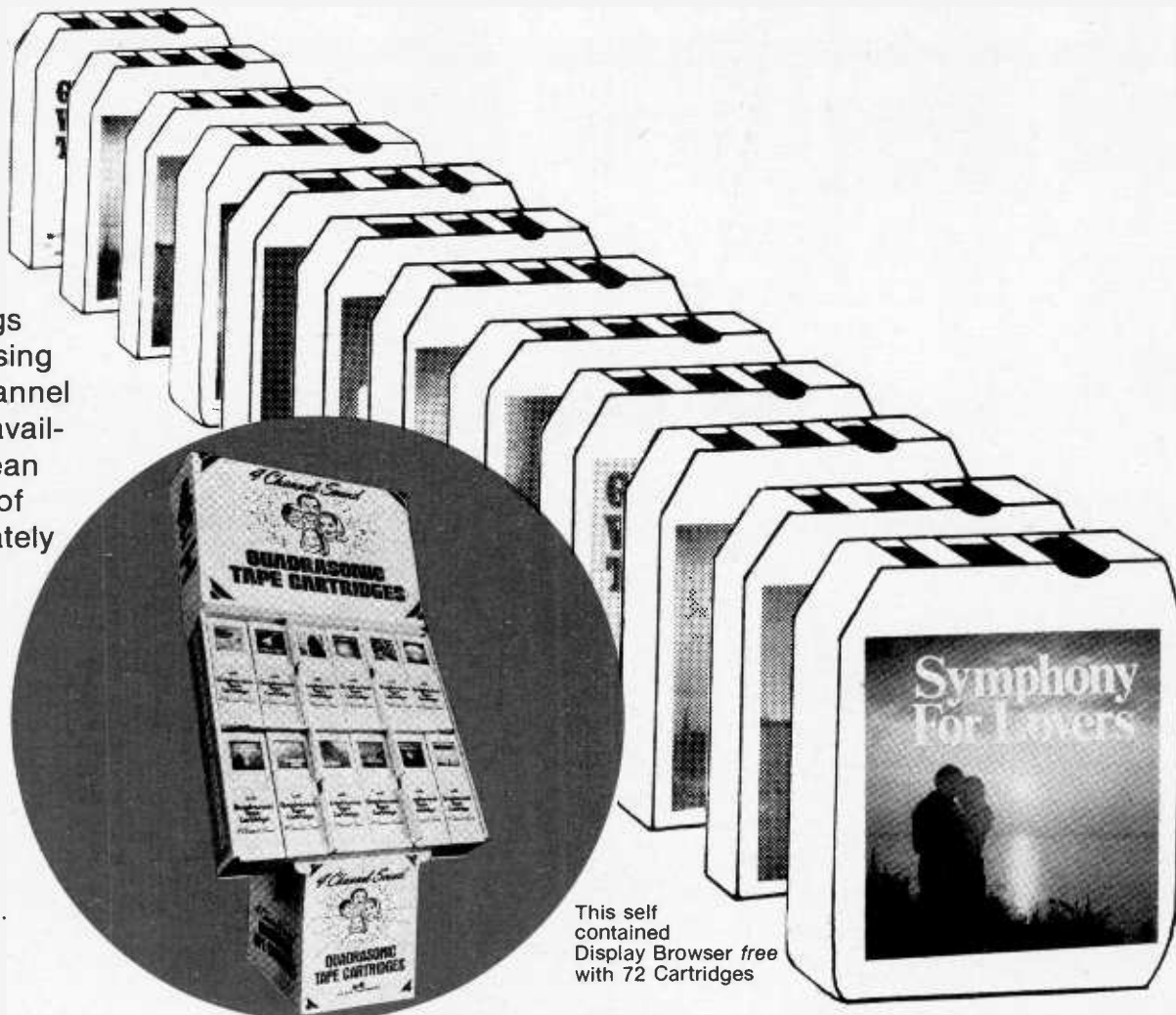
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No. 2

ARD1-0026 Ormandy, The Philadelphia
Orchestra—Bach's Greatest
Fugues

ARD1-0028 Ormandy, The Philadelphia
Orchestra—Rimsky-Korsakov:
Scheherazade

ARD1-0029 Ormandy, The Philadelphia
Orchestra—Debussy: La Mer;
Ravel: Daphnis and Chloe;
Suite No. 2; Debussy: Prelude to
the Afternoon of a Faun

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Philadelphia Orchestra—
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***Moody Blues/Days of Future Passed**
Moody Blues/On The Threshold Of A Dream

FAMILY PRODUCTIONS

Mama Lion/Preserve Wildlife

HI

***Al Green/Call Me**
Al Green/Green Is Blues
Al Green/Al Green Gets Next To You
Al Green/Let's Stay Together
Al Green/I'm Still In Love With You
***Ace Cannon/Baby Don't Get Hooked On Me**
Ace Cannon/Cannon Country—Ace, That Is

LONDON

Children of France
***Frank Chacksfield/Plays Simon & Garfunkel & Jim Webb**
***Ronnie Aldrich/Close To You**
***Frank Chacksfield/Plays Bacharach**
Stanley Black/Music of a People
***Sousa Marches/Band of the Grenadier Guards**
Edmundo Ros/Latin King
***Stanley Black/The Epic, Vol. 4**
Ronnie Aldrich/Invitation to Love
Caterina Valente/Love, Werner Muller
Stanley Black/A Tribute to Charlie Chaplin
Frank Chacksfield/The Music of Cole Porter
***Ted Heath/A Salute to Glenn Miller**
Edmundo Ros/This Is My World
***Ronnie Aldrich/Come To Where The Love Is**
The Quadraphonic World of Broadway
***The Quadraphonic World of Phase 4 Stereo**
***Mantovani/Annunzio Paolo Mantovani**
Ethel Merman Sings/Merman with Stanley Black

MAM

Gilbert O'Sullivan/Back To Front

OVATION

Dick Schory/Movin' On
***Paul Horn and the Concert Ensemble**
***Sound Effects Vol. 1/Sounds of the City**
***Sound Effects Vol. 2/Sounds of Railroad Nostalgia**
***Sound Effects Vol. 3/Sounds of Today and Tomorrow**
***Bonnie Koloc/Sunday Morning Movies**

PARROT

***The Body and Soul of Tom Jones**
Savoy Brown/Jack The Toad
Engelbert, King of Hearts

PROJECT 3

Enoch Light/The Big Band Hits of 40's & 50's
Demo 4 Channel/Enoch Light
Warm, Wild, Wonderful/Tony Mottola
***Brass Menagerie/Enoch Light**
Brass Menagerie, Vol. 2/Enoch Light
Spaced Out/Enoch Light
Permissive Polyphonics/Enoch Light
The Big Band Hits of the 30's/Enoch Light
Spanish Strings/Enoch Light
***Hit Movie Themes/Enoch Light**
Big Hits of the 30's and 40's/Enoch Light
***Tony Mottola/Superstar Guitar**
Movie Hits/Enoch Light & the Light Brigade
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Enoch Light/Charge!
Enoch Light/Big Band Hits Of The 40's And 50's
Enoch Light/Future Sound Shock
Tony Mottola/And The Quad Guitars

THRESHOLD

***Moody Blues/Seventh Sojourn**
Moody Blues/To Our Children's Children
Moody Blues/Every Good Boy Deserves A Favour

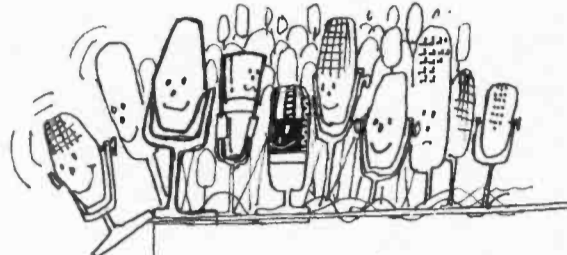
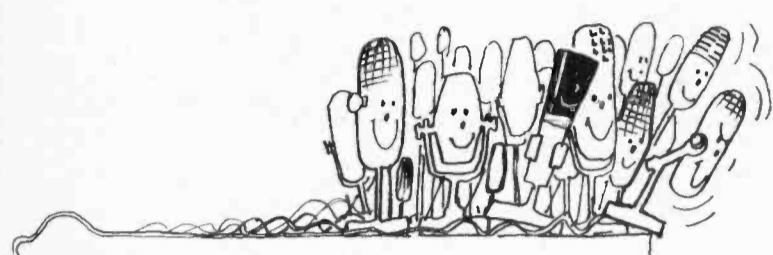
VANGUARD

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Stokowski/Tchaikovsky: Symphony #4 in F Minor

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Columbia Masterworks Surrounds the New York Philharmonic & Pierre Boulez In A New 'Q' Approach

By Bob Sobel

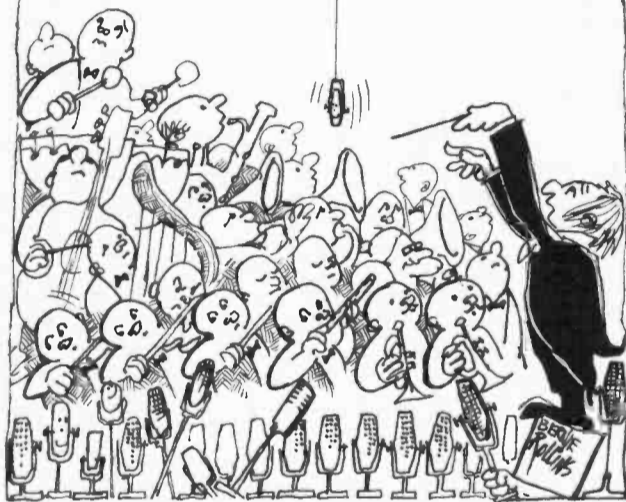


COLUMBIA MASTERWORKS opened a new chapter in quadrasonic recordings Dec. 18, 1972 at the Manhattan Center by exploring the possibilities of an orchestra in surround sound.

The new approach to recording is called SQ Surround Sound by Columbia. And, according to Thomas Shepard, co-director of Masterworks, "the recording puts the listener in the best seat in the house—any house that boasts the equipment for SQ Surround Sound. house that boasts the equipment for SQ Surround Sound.

"The location is in the center of the symphony orchestra, inside the music. It places the listener inside the eye of the hurricane and makes him a participant in the act of musical re-creation."

The recording Shepard refers to is the Bartok "Concert for Orchestra," conducted by Pierre Boulez and performed by the New York Philharmonic. The choice of using the Manhattan Center as a recording locale was based on several factors, according to Shepard, who produced the six-hour session. "The most important factor is that we needed a very large room in



order to encircle the conductor with the orchestra. The orchestra is spread out in a 360-degree pattern, with 26 microphones set up in strategic areas, feeding the music into eight-track Dolbyized tape.

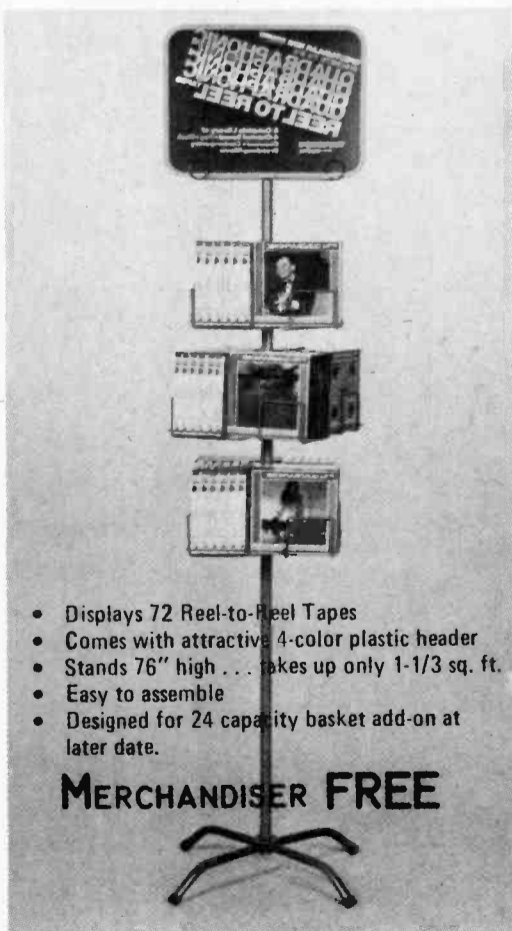
"In the recording, Boulez stood in the center of the orchestra, literally surrounded by musicians. He used two scores and two podiums so that he could turn, at will, to face woodwinds and brass or spin back to face the strings. We wanted to achieve a natural acoustic ambience. But ambience may have its drawbacks because a room of such spaciousness of sound may also be a potential source of leakage, or unwanted sound from one area to another. For example, the violins may get into the microphones for the brass section. So to avoid such a potential leakage problem, we hung the mikes close to the instruments about six feet or so. And to avoid being so close as to alter the proper ensemble perspectives, we flooded the orchestra with mikes. In this way we get ambience plus a highly selective, specifically delineated quadrasonic deployment."

Miking and channeling of instrumental choirs was created

(Continued on page 55)

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ESTQ 5049-QF	No Secrets / Carly Simon
WSTQ 2699-QF	Diamond Girl / Seals And Crofts
WSTQ 2707-QF	Summer / San Sebastian Strings
ESTQ 5030-QF	Colors Of The Day - The Best of Judy Collins / Judy Collins
WSTQ 2694-QF	The Captain And Me / The Doobie Brothers
WSTQ 2577-Q	Love The One You're With / The Mystic Moods Orchestra
ESTQ 5015-QF	Baby I'm-A Want You / Bread
ESTQ 5056-QF	The Best Of Bread / Bread
WSTQ 2690-QF	Awakening / The Mystic Moods
WSTQ 2648-QF	Highway One / The Mystic Moods Orchestra
RSTQ 2064-QF	Sail Away / Randy Newman
ESTQ 5051-QF	Best Of The New Seekers / The New Seekers
RSTQ 2142-QF	Last Of The Brooklyn Cowboys / Arlo Guthrie
ASQ 002-QC	Exciting Sounds Of Les Baxter / 101 Strings
ASQ 019-QC	Hit Songs of Bachrach And Webb / 101 Strings
ASQ 011-QC	101 Strings Plus Guitars / 101 Strings
ASQ 001-QC	The Soul Of Spain, Volume 3 / 101 Strings
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There's Lots 'Q' Releases And Player Action In Japan

By Hideo Eguchi



SCORES OF NEW QUADRASONIC ALBUMS and fully compatible 4-channel sets have been introduced to the Japanese market this summer bonus season. But they have been selling slowly.

Seasonally and traditionally, sales of musical recordings and audio equipment hit their peak in winter when the Japanese worker's bonus is twice as big.

Over 600 quadrasonic albums have been released by Japanese manufacturers. Five hundred and forty-eight were listed including 204 CD-4 Quadradiscs, 144 SQ's and 239



regular matrix (RM). Among them were the first two CD-4 albums and the first three SQ albums by Toshiba Musical Industries (TMI), the Toshiba-EMI/Capitol joint recording venture.

One hundred and eighty-one Quadradiscs have been released by Victor Musical Industries, the distribution, sales and promotion subsidiary of the Victor Company of Japan (JVC), 11 by Nippon Phonogram, the Philips-Matsushita/JVC joint venture, 11 by Teichiku Records, a member of the Matsushita group, two by TMI and two by Polydor K.K., the DGG-Fuji Electric joint recording venture. Scheduled for August 1973 release are the first three CD-4 albums by Warner-Pioneer, now a member of the WEA group. Previously, 27 SQ records were released by this American-Japanese joint venture, in addition to the 114 by CBS/Sony, two by Canyon Records (a member of the Sankei-Fuji publishing-broadcasting group) and one by the record division of Trio Electronics.

The retail price of a CD-4 Quadradisc in Japan with music of international origin is 2,300 yen (about \$8.68), exactly the same as for an SQ album, or only 100-300 yen more than a conventional stereo disk with like artist and repertoire.

Some 1,130,743 SQ disks (379,826 12-inch LP's and 750,917 seven-inch singles) were sold in Japan as of Oct. 20, 1972, according to CBS/Sony, since its first release Oct. 21, 1971.

The first CD-4 Quadradisc was released by JVC in June 1971, but no production figures have been reported by this leading Japanese manufacturer. JVC's phonograph record/music tape sales subsidiary claims that CD-4 sales growth has tripled compared to the turnover a year ago.

Although JVC's 4-channel/stereo sets are the most popular in Japan, they are not equipped with an SQ matrix decoder. The best-selling model DF-11 is tagged at 169,800 yen or about \$634 retail, but a 20 percent discount along with a free CD-4 Quadradisc can be had from the more generous

dealers. Conversely, Sony's SQ sets are not equipped with a CD-4 demodulator. Sony is preparing to market two new models with built-in SQ full logic IC decoder in Japan, the model FQ-5000 at 149,000 yen (\$562) and FQ-7000 at 179,000 yen (\$675), following the introduction of the compact low-end model MJ-300 at 59,800 yen (\$225) with two speakers and model FQ-3000 at 129,000 yen (\$486).

From the point of view of compatibility and ease of operation, and cost-performance, the new models being offered by Onkyo, a Toshiba subsidiary, are most attractive. The

(Continued on page 55)



RCA Sees Improvements In Lacquer Cutting Time And In Time Per LP Side

RCA EXPECTS to have a Neumann half-speed 4-channel cutting lacquer in operation in New York by the end of August. Following the installation of the cutter and the JVC electronics, RCA plans to convert its one-third speed cutting equipment presently in operation in New York to half-speed, giving the company its second half-speed capability.

JVC itself has a half-speed channel in operation in Los Angeles and has been cutting custom client masters there.

"Half-speed is definitely a necessary tool and something needed to entice the small companies to make their move into quadrasonic," says John Pudwell, RCA's director of new product development.

"Speed is time and the old Jewish saying is time is money. When you have 18 minutes a side and you multiply that by three, it cost you three times the amount of money to cut the lacquer.

Independent companies and independent studios find it's very difficult to buy one-third speed lacquer channel for \$120,000 and know they are buying obsolescence because half-speed gives you electronic and monetary advantages."

(There is definite pride at RCA now that CBS has purchased its own half-speed lacquer channel. The move is looked upon as CBS' move to enable it to handle the WEA family which opted for the discrete disk while CBS itself releases LP's in the SQ matrix system).

As to real time cutting, RCA has "encouraged" the Neumann company which manufactures the lathe to work fully on the development of a one-to-one system.

In the discrete system an FM carrier transports the second set of channels, and Pudwell notes that this FM carrier presents a new set of situations unfamiliar to disks.

"You have to treat soundwaves and the carrier differently at frequencies never heard of—up to 45,000 cycles. It requires special tools and the energy in the cutting styli has to be up to 48 Kc and that's a big factor in heat transformation onto a lacquer material."



RCA's John Pudwell

Pudwell says the state of the art wasn't ready for half-speed or real time cutting when RCA decided to come out with its discrete disk in May of 1971. But the company decided that rather than wait and allow the world to believe matrix was the only system in the world, RCA wanted to show its alternative. The company has had discrete cartridges since 1969.

RCA has made significant developments in the sound level of the Quadradisc, Pudwell points out. When RCA was given the system by JVC, sound was 5 db below the standard reference level. It is now plus 3 db—an 8 db range improvement.

Pudwell says JVC wasn't concerned about the level because in Japan there is double inventory and most people use a manual changer so they have to be by their amplifiers when they put on 4-channel record, so it is easy to raise the level at that time.

From an initial 18 minutes per side, RCA has moved to 25. And Pudwell notes that JVC has a classical LP in Japan which allows for 30 minutes per side. "We are working toward that goal, but I don't believe you have to go to 30 minutes."

Why haven't more American labels joined the discrete family? Pudwell admits it's strange and frustrating, but notes that "American companies are not very aggressive in pioneering anything." He points out that there are many labels which don't even have 4-channel 8-track cartridges and they have been available four years.

Pudwell points to Elvis Presley's "Aloha Hawaii" LP which was mixed in quadrasonic. The Hawaii concert sold one million units. "Recording live means you're taking chances; you can't rehearse and you take what you get. If the sound had been cut catastrophic we wouldn't have sold one million copies."

Pudwell feels the Elvis LP has the capability of making people curious about quad. The listener was very happy with the stereo sound. "A quadrasonic mix when folded over gives you a different stereo dispersion than a stereo aimed mix does. As soon as every producer realizes this and finds out for himself, the quadrasonic market will develop faster."

Pudwell says that despite his personal distaste for gimmicks, RCA has no attitude as to what is the best way for any producer and artist to go. "We will not compel any artist to any concept. If he likes ping pong he can have it. If he likes wrap-around with motion, if he likes conventional ambient classical he can have it too.

The company has a fact sheet of developments which have been made in 4-channel by its own personnel and this data is available to all producers and artist. "Our attitude is see if it works for you too." The company has run its first in-house quadrasonic seminar series to acquaint its people with the state of the art and Pudwell predicts better mixes, more time per disk and more disks. He feels producers will know how to use 4-channel properly as there will be a "new creativeness."

"Today, quadrasonic means occupy a sound field at all times. I believe you can use a sound field advantageously at certain times to compliment the absence of a certain sound emanating from a certain signal."

Tomorrow, Pudwell sees a new world of entertainment once knowledge is dispensed.

'Q' Action in Japan

• Continued from page 54

X-500 at 159,000 yen (\$600) and X-700 at 173,800 yen (\$655) are equipped with a device that is designed to sense automatically which type of quadrasonic disk is being played. It was demonstrated to the Japanese public for the first time at the Odakyu department store's '73 Audio Show, which was held in Tokyo May 25-30.

Apart from Onkyo, the only Japanese manufacturers offering 4-channel/stereo sets with built-in CD-4 demodulator and SQ decoder are Pioneer and Trio. However, most other Japanese models are compatible with CD-4 and SQ, with the addition of a demodulator and decoder being produced separately by manufacturers like Hitachi, Toshiba, Pioneer and Trio.

Unfortunately, most Japanese music lovers are not electronics experts. And, for all practical purposes, they have to rely on the honesty of the manufacturers and the dealers, and the servicing which they offer.

Thus, Matsushita Electric with its AFD (automatic field dimension) control, Mitsubishi with its SE (separation enhancement) logic, Sanyo with DM-4 (dynamic matrix 4-channel) and Sharp with its so-called Optonica system are able to compete in the Japanese audio market against the few manufacturers who are producing fully compatible stereo quadrasonic sets. Inciden-

tally some Japanese audiophiles and music critics claim that the 4-channel sets don't play conventional stereo disks as well as the 2-channel sets that they have been using up until now.

Meanwhile, the record division of Nippon Columbia, which developed the so-called QX (QuadXtra) matrix system, based on Dr. D. H.

Cooper's "dual triphonic," is now concentrating on production of high fidelity stereophonic recordings, disk and tape, under its "no distortion," half-speed cutting PCM (pulse code modulation) system developed jointly with the Nippon Hoso Kyokai (Japan Broadcasting Corporation).

Apparently quadrasonics will never make the grade in Japan until this country's popular artists and

repertoire can be promoted or featured in 4-channel sound over the radio and television networks.

The Nihon Hoso Kyokai (NHK), which is "sponsored" by the mandatory radio/TV receiving license fees, plus an appropriation from the National Annual Budget, has yet to inaugurate 4-channel FM broadcasting, derived or discrete, although it has a sound multiplex system for TV, which is being used

only for different languages, not music. And, although NHK has opened its new broadcasting hall, considered acoustically ideal for stereo music programs, not a yen has been earmarked from this fiscal year's budget even for experimental 4-channel FM transmissions. And, while NHK has a network of near 400 FM stations, there are only four commercial FM broadcasting stations in Japan.

'Q' Approach

• Continued from page 53

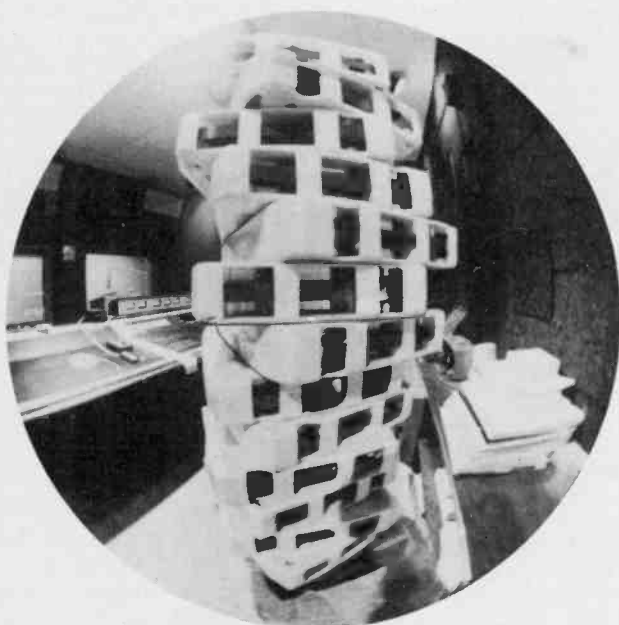
specifically for this concerto. "The interplay, for example, in the first movement, between sections of the strings and the attendant responses of the woodwinds and bass virtually dictated our quadrasonic setup, utilizing three loudspeakers for strings and the fourth for woodwinds.

"In the second movement, the sudden appearance of the third bassoon suggested its altered placement. Bartok's use of the two harps and the two parts of French horns provided the impetus for us to place the former in the front two channels and the latter in the rear two channels," Shepard explains.

Boulez himself is fascinated by the new technique, although Leonard Bernstein recorded an in-the-round treatment of Stravinsky's "Sacre du Printemps" in London and was reportedly somewhat disconcerted by the orchestra's surround-seating requirements. "The seating doesn't bother me in the least," Boulez says. "I've conducted orchestras in many positions and there are some scores, including those by myself, in which the orchestra depended completely on the cues and you have to remember every instrument in all the corners. In this concerto, you beat and they play, cues or no cues."

Shepard recalls that during the session he watched Boulez's conducting moves on closed circuit TV from the control room above the ballroom itself, while listening to the four monitor speakers. An engineer watched the recording meters of the eight channels being fed into two huge tape recorders, which take one-inch tape and run at 30 inches per second.

When the session was over, Boulez was pleased with the playback. "I really liked the clarity of sound and it reproduced what I was hearing in the middle of the orchestra." The session reportedly cost Columbia about \$40,000, some \$10,000 more than an ordinary one. This includes some \$5,000 in engineering costs.



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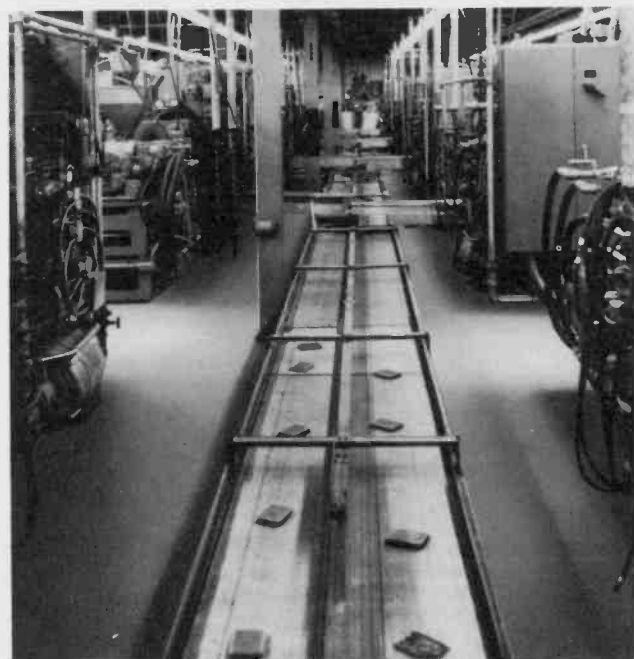
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AVSCO PLASTICS

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Tape Duplicator

Magic Dot, Inc., Minneapolis, is introducing a new series of solid-state, touch-operable momentary switches designed for application in electronic equipment including tape duplicators, recorders and TV, and specifically for direct interface to MOS gates. Designated the 400 Series, the four switches eliminate the need for switch signal conditioning or buffering normally required when interfacing mechanical switches to MOS logic. The applicable gate input tie-up or tie-down resistor is included in the package. The unique design provides a complete absence of moving parts for reliability and flexibility, said **Will Larson**, engineer.

Recortec, Sunnyvale, Calif.,

recently introduced a new type of high speed duplicator for producing prerecorded cassettes. The Model CDS is a self contained system which produces finished cassette copies from a working master tape and requires only one operator. Interim processes are eliminated, and loading and splicing operations are automated. One operator can produce 2,000 to 3,000 cassettes a day. The CDS duplicates full fidelity professional recording quality at a speed ratio of 32 times the real time speed. A one hour program, for example, can be duplicated in less than a minute, and completed in slightly more than one minute. Tentative price for an evaluation unit is \$22,500 per system.

Car Stereo

CRAIG GUARD ON DISTORTION

LOS ANGELES—Craig Corp. here has bowed four "Powerplay" 8-track auto players, each featuring a light which is meant to flash when volume hits potential distortion level.

Each unit also features a power output of 52 watts, according to the firm. The models include the 3138 at \$99.95, a floor-mount unit with automatic program selection and repeat mode and the 3141, also at \$99.95 and incorporating floor-mount bracket and illuminated program indicators.

The two other units, the 3139 and 3142, feature 5-button preset FM radio and are under-dash models carrying a suggested retail tag of \$159.95.

According to the firm, all four units include four output stages strapped into bridge connected pairs to multiply available power.

To go with the "Powerplay" line, Craig has the 9420, 9421 and 9422 speaker kits at \$29.95, \$49.95 and

\$29.95 respectively. The first is a twin flush-mount speaker kit, the 9421 is a twin surface-mount two-way system and the 9422 is a twin rear deck model.

PREFERRED SOUNDS

NEW YORK—Preferred Sounds, Inc., has appointed Westinghouse Canada Ltd., as distributor for all its Longines Symphonette brand of blank recording tape in Canada.

The distribution pack was reached between Ed Lesson, national sales manager, Preferred Sounds, Neal Parker, manager, small electronic products, Westinghouse Canada Ltd., and Colin Bradbury, manager, TV stereo division, and director consumer planning group, Westinghouse Canada Ltd.

Westinghouse expects to sell about \$1,000,000 worth of Longines Symphonette tapes in Canada during the first year, and will merchandise the line to major grocery chains such as Loblaws, Safeway and Dominion Stores, plus 1,700 TV and appliance outlets.

GRT Rep Push on Tape Line

By BOB KIRSCH

now we will be both duplicating and distributing.

"Each rep," he continued, "was evaluated as to what markets he was hitting. We're using about 50 percent of the people we were already using and the other half are new to the company."

On each of the programs manufactured and distributed by GRT, individual kits will be made available to the distributor and the end user, explaining sales tips, what is contained in the program, suggestions for display and indications of coming material.

Programs will not be marketed under the GRT name, "but we will be more than strictly a distributor," Travis added. "We will control the majority if not all of the advertising and we will educate sales people on particular lines. This will all be done on a national basis and we will be manufacturing and shipping material from Sunnyvale and from our East Coast service capability."

Travis also said the firm will aim

at the mass merchandiser where spoken word cassettes can be sold in more than one area of the outlet if the end seller is a retailer. "For example," he pointed out, "a cassette book can be sold in the hi fi, record and tape, book, stationery and toy departments of a large store."

The rep organization will also mount a push on GRT blank tape line, which has been sold primarily through GRT distributors until now. These distributors will not be cut out, Travis emphasized, but the additional manpower is expected to widen exposure. GRT 8-track blanks come in lengths of 35, 40, 60, 70, 80 and 90 minutes while cassettes are available in 30, 60, 90 and 120-minute lengths.

Travis also emphasized that any spoken word material manufactured by GRT will not "conflict with the material of those we are already duplicating for." He added that it is possible GRT will create their own spoken word material in the future.

Sears, Wards, Foleys Other Chains Push TVC

• *Continued from page 31*

down the units are still being placed on the floor and are still being sold.

"We are still selling the units," Dubow said, "but the major problem as far as we are concerned was that they never really got into the software and the proper way to get it to the customer."

"We certainly feel there is a big consumer future in video," Dubow continued, "but we obviously don't know the form as yet. What we do think we know is that the cost of the units will have to come down and recording is going to have to be easier. We don't feel that replaying tapes will be the major thing, we think it will be the record aspect."

One reason Foley's is optimistic on the future of the video industry is as a result of its in-store use of video, where commercials are shown to executives before they run on TV, inventory control is seen and sales training seminars are held.

"One other thing we feel strongly about," Dubow added, "is that videotape or video disks are going to have to be an integral part of the record and tape departments and the price is going to have to drop a bit on the tapes. But the main thing is to get this product into the departments where the customer can pick them up just like audio records and tapes. And they're going to have to buy them. I don't see a great future for rentals."

The audio buyer for a large New York chain that did not handle Cartrivision said he was not surprised by the bankruptcy proceedings. "I think the system was doomed to failure," he said, "primarily because of the management's insistence on leasing tapes. Again, I don't think the management had done their homework. They had a decent enough system, but no coordination among their own people. I don't think they really knew what the consumer wanted. I would have been happy to take on the units and the tapes—if I could have sold the tapes. But under a rental system, I didn't see how I could make a decent profit and I didn't see the consumer coming in to rent a movie and going through the various steps involved."

This same buyer added, however, that he see a bright future for the video market, but feels that the units will have to be lower priced than the Cartrivision \$1,650 tag and that soft-

ware would have to be more accessible to the consumer.

Spokesman for Teledyne Packard Bell, who manufactured the unit and sold it to a large number of retailers, said they will continue to sell what they have in stock and added that they have a "decent supply" of tapes on hand. "Cartrivision is the least of my worries," one spokesman said, "and we're still selling it. We have our own service facilities, we have parts for repair and I intend to sell the units as long as I've got them in stock."

The points most retailers contacted agreed upon were that Cartrivision did have a good idea and did do a service to the industry by getting videotape in front of the consumer. Most felt the system may have been a bit premature, and others felt that sale of tapes rather than rental would have been a better way to go. Perhaps most important, none expressed disillusionment in the future of the video industry, and all felt that it is only a matter of time until some form of video hits the consumer market.

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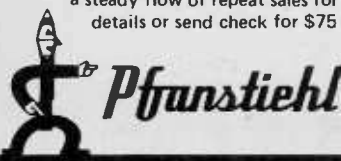
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RECORD-TAPE promotion at Goldblatt's in Chicago is plugged throughout the stores of the 36-outlet chain, including the hardware section. At left in the record-tape department is Tony Dalesandro, Musical Isle (left) and buyer Tom Bonfiglio. Scene at right is display on main floor of State St. store.

Goldblatt's Ties WEA Set to Audio in Storewide Push

• Continued from page 3

ers see the super package of prerecorded music gaining in ability to create excitement for the total store because of label-rackjobber combined promotional muscle.

He said the tie-in with audio departments is only natural.

As for the label push, he pointed out that WEA's reported budget in

the Midwest is \$600,000 (Billboard, July 14). Goldblatt's campaign includes 80 television spots per week on six channels with that many spots going weekly on several radio stations. Newsprint promotion was not as heavy.

Carefully coordinated with Tom Bonfiglio, Goldblatt buyer, the package, consisting of material by 41 artists listing for \$10.88 on disk and

\$13.88 on tape, was plugged in the main aisle via a sales counter.

Many Signs

Signs strategically placed throughout the lower part of the store pointed to the main aisle counter. Signs were used elsewhere in addition to the audio section, for example, the jeans department, and every section where young people create traffic, Dalesandro said. Main

store inventory was 10,000 LP's; 3,500 tapes.

Additionally, Goldblatt's, again for the first time, played cuts over its store-wide p.a. system on the hour and half-hour.

Goldblatt's is especially responsive to such promotions, he pointed out, and only recently won a Brand Name of the Year award. "They (Goldblatt's) are very promotion-

oriented," said Dalesandro, noting however, that promotions of this nature can probably only be generated with what he called "mooster" packages.

This set, the project of Warner Special Products division, according to Mickey Kapp, vice president and general manager, is only the first in a series of such planned merchandising programs.

RepRap

• Continued from page 32

problems of the future? One of them is making customers brand-conscious. "You never see a guy walk into a Chevrolet agency to buy a Ford, yet the public doesn't recognize the brands of hi-fi components with any regularity." TV advertising may be the answer to achieving this kind of brand loyalty and recognition.

At any rate, hi-fi is getting there—fast reaching the time when 15 to 20 percent of the public owns some kind of component system. "When an item reaches this percentage of public acceptance, it becomes a demand item, a necessity—such as TV is today," said Flora. "We haven't

reached that point yet, but we're on our way."

Four channel was emphasized at a recent seminar sponsored by Wilkins-Mason Associates, 1025 Brown Avenue, Lafayette, Calif. 94549 (415-284-9200). A panel discussion on "Four Channel now, And this Fall," with Quadacast president Lou Doren, K101 president James Gahbert, and BSR/Metrotec vice-president George Meyerle, highlighted the one day program that presented new equipment and marketing conferences to salesmen in the California and Nevada areas. Participating manufacturers included Ampex Corp., Karen Strickland, western regional sales manager; Acoustic Research, Peter Dyke, national sales

manager; BSR (USA) Ltd., Phil Welch, national sales manager; H.H. Scott, Bill Wagner, national field sales manager; Metrotec, George Meyerle, president; Pioneer Electronics of America, Steve Solot, general sales manager; Phase Linear, Don Pruditt, vice-president, marketing; Ultralinear, Scotty Stell, president; Winthrop Sound Systems, Bob Winer, president; Wollensak, Division 3M Co., Bob Simon, western regional sales manager. Tom Andersen, vice-president and general manager, Pacific Electronics, presented the keynote address, "Components—Land of Opportunity."

New salesman Bob Begun was introduced to customers of Markman Company, 6611 Odessa Ave., Van

Nuys, Calif. 91406, (213-787-6151) with his own "birth" announcement, complete with picture of Bob diapered and bonnetted, with a cigar protruding from under a mature mustache. An introductory brochure gave Bob's electronics background, as well as a certificate for a free gift with placement of an order. The Markman Company product line includes Bowmar, BSR-McDonald, CTS, Dynaco, Fanon Electronics,

GBC, Grado, Maxell, Metrotec, Motorola-HEP, NTT Sales, Ortofon, Rotron, Sherwood, and Walco.

Wide Interest in Tape Assn Consumer Councils

• Continued from page 31

Comments about confused blank tape description were ironically directed at 3M's Daniel E. Denham, ITA president, whose firm has recently made a huge effort to cut through blank tape verbiage. "Why not have concise descriptions, grades like the meat industry?" asked Michael Hirsch of WITW-TV here. Denham said ITA is right now rec-

ommending specifications and cleaner descriptions.

School 'Piracy'?

Attorney Ivan Bender charged, "Dealers are being asked by customers what can be copied (on TVC equipment) and are being told not to worry—this is going to be a problem." Dick Kelly, Time-Life Multimedia, said his firm is aware that some schools "have 200 Sony 1/4-in. recorders—you can see the prob-

lem." ITA executive director Larry Finley and other ITA officials kept insisting that tape duplication be put aside to keep the discussion on consumerism.

William Slover, general manager, Ampex Music Division, asked informally if there were any conflicts in trade groups encouraging companies to pull together to solve consumer problems vis a vis anti-trust contingencies. Frank McLaughlin, director of industry relations for Mrs. Knauer's office said it is a concern.

"Courts have found anti-competition in cases where a trade association has worked to solve a problem with unsafe water heaters, for example."

Typical of the wide interest in ITA's consumer program was the attendance here by representatives from American Association of University Women, American Council on Consumer Interest, Chicago Public Library, National Council of Negro Women, National Council of Jewish Women, Consumer Fraud & Protection div. Illinois Attorney General's office, Loyola School of Law, National Retired Teachers Assn., American Assn. of Retired Persons, Consumer Federation of Ill., National Appliance & Radio TV Dealers Assn., Bell System Center for Technical Education, American Medical Assn. and College of DuPage.

Finley said councils will be set up here, in New York and Los Angeles.

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Sacred Song Stores in Amazing Campus Surge

DALLAS—A surge of on-campus or near-campus record shops dealing strictly in "Jesus rock" has been noted around the U.S., according to information divulged at the Christian Bookseller's Association meeting here.

Names such as the Holy Ghost Repair shop in Denver, the Mustard Seed in Evansville, Ind., the Salty Fisherman in Media, Pa., the Maranatha in Paducah, Ky., the Love Inn at Freeville, N.Y., and Upon This Rock at Carbondale, Ill., were just a few of the shop names revealed.

Additionally, there is a chain of 32 stores, all college oriented, called Logos across the nation adjoining major campuses. Logos (Word of God), Ichthus (fish), Agape (love) and Paraclete were some of the other names of stores registered.

"The college people today have turned to Jesus," one spokesman said, "and the most popular commodity on campus is Jesus music."

The longhairs, most of college age, were much in evidence at the gathering, an annual event held here this year. It also was disclosed that many of the Christian bookstores are doing a large volume in children's records.

This was the 24th annual meeting of the CBA, and there were 100 convention exhibitors.

Artists who entertained at the

CBA convention were Ralph Carmichael, the Gaither Trio, John Hall, Richard and Patti Roberts, Andrae Crouch and the Disciples, The Hawaiians, The Regeneration, King's Herald's Quartet, Steve and Maria, Ken Medema, Bill Pearce, and Norma Zimmer. The CBA music team consisted of Don Wyrzten, Paul Moon, Dr. Donald Hustad, Mel Bowker and Barry Liesch. Carmichael, performing with a full orchestra, presented two shows and was given an overwhelming ovation on both.

One of the most well-attended workshops dealt with rackjobbing of sacred music. A special teen reception and banquet was held, again with emphasis on the young. Special workshops also were held for campus-related stores.

Emphasis also was placed on overseas distribution. The entire convention was held at the Convention Center. Special guests included Capt. Howard Rutledge, a returned POW, and astronaut Jim Irwin. Each has authored a religious book.

It also was announced that "Jesus '73", a religious rock happening, would be held at Paradise, Pa. next month, promoted by the local Christian community. Site of the event, which is expected to draw upwards of 100,000 people, will be on a 250-acre farm near Paradise. A spokesman said it was the counterpart of jazz, rock and country festivals.

Seminar Said Success

PADUCAH, Ky.—The first annual Gospel Music Seminar and Festival on Kentucky Lake drew more than 10,000 to the concert, and 75 registered students at the seminar.

Don Butler, who served as the officer in charge of the Seminar, said the students took part in the daily sessions designed to teach professionalism to young quartets.

The sessions were conducted by such gospel notables as Jake Hess, James Blackwood, Bill Gaither, Dottie Rambo, Donnie Sumner, who dealt with the facets of stage presentation, songwriting, stage manners, song arranging and the like.

Butler said the seminar was so

successful that a second one is now in the planning stages, with the dates to be announced later.

The concert under the stars and on the water edge of Kentucky Lake included such performers as The Stamps, who flew in from their tour with Elvis Presley especially for the show; the Blackwood Brothers, the Statesmen, the Singing Rambos, Wendy Bagwell and the Sunliters, London Parris and The Apostles, the Singing Hemphills, the Klautd Indian Family, and the Higher Ground Singers.

Promotions for the Gospel Music Seminar and Concert were handled by Lila Deskin.

Gaither Keynotes Meeting

NASHVILLE—Bill Gaither, noted gospel composer and singer, will be the keynote speaker for the first annual Gospel Radio Seminar scheduled at the King of the Road here Aug. 25-26.

The seminar is strictly educational, and is designed to aid the disk jockeys in their gospel music pro-

gramming. Panel discussions on problems facing gospel broadcasters will highlight the two-day business session.

Gaither's speech is scheduled for 9:30 a.m., Friday, Aug. 24. The speaker is a member of the Gospel Music Association's board of directors. He also is manager and lead singer for the Gaither Trio, which records for Heart Warming.

Gaither has won numerous awards, and was the 1972 recipient of the SESAC International Writer's Award for his contribution to the international level of the music world. His best known composition is "He Touched Me," which has been recorded by scores of artists.

Special consultant for the Gospel Radio Seminar is Dr. Jerry Prock. All announcements were made by the Steering Committee, which includes Charlie Monk, ASCAP; Aaron Brown, Canaanland Music; Ken Harding, FAB Press; Neal Newton, Heart Warming Records; Jim Black, WMGM, Nashville; and LaWayne Satterfield, Image Public Relations, Ltd.

Shaped Notes

Rosie Rozell has rejoined the Statesmen Quartet as their tenor singer, a spot he left more than five years ago to form his own group. Rosie thus has disbanded his own group, **The Searchers**. Rozell is also the minister of music for a church in Birmingham. He and his wife, Betty, and **Rod Swain**, both of whom sang with the Searchers, are part of the music staff of the church. Rozell replaced **Sherill Wilson**, who had replaced him when he left. Sherill is now a member of **Donnie Sumner's** new group, **the Angel Band**. **Don Butler**, speaking for the groups, also said an announcement would be forthcoming soon from the Statesmen on a new affiliation with a recording label. The Statesmen are booked through Sumar Talent. . . .

The Shepherd of the Hills Farm at Bandon, Mo., sponsor of the American Gospel Singing Contest and Festival this fall, has announced the signing of the **Thrasher Brothers** of Birmingham as co-hosts of the contest. The brothers, hosts of their own syndicated TV show, will appear at all sessions of the contest and festival Sept. 21-22 at the Shrine Mosque in Springfield, Mo. Also appearing at all shows will be **The Ambassadors** of Nashville, the **Melody Makers** of Gulfport, Miss., and the **Lester Family** and **Gateway Boys** of St. Louis. In the contest portion, more than 100 groups will compete for more than \$10,000 in prizes.

Sonny Simmons, chairman of the board of Century II promotions, said an agreement had been reached with the **Oak Ridge Boys** to promote the Oak's new single, "King Jesus." Century Two also has signed the **Blackwood Singers** to a long-term promotional contract. The Blackwood singers record for Heart Warming. . . . The **Walter Bailes Singers** have been signed to a multi-appearance contract with WWVA's "Jamboree USA" in Wheeling, W. Va. Their first appearance under the new agreement occurred two weeks ago. This makes two gospel groups under contract to the "Jamboree."

James Blackwood Sr. gave a concert at the Canton Baptist Church in Canton, Ohio, to a capacity crowd of 3,500. The entire concert was televised and broadcast locally. It was a solo concert, without the Quartet. . . . **Archie Campbell**, **Ron Blackwood** and **Sonny Simmons** have reached an agreement to put together a package show with the Blackwood Singers as a feature of the Archie Campbell Show. There also are tentative television plans set up. . . . **The Mexican Quartet** of Guadalajara, Mexico, recorded an album at the Superior Sound Studios in suburban Hendersonville. Jim Black and Skip Mitchell did the engineering and producing. In a marvelous understatement, a spokesman said: "None of the singers spoke English, so dialogue was limited."

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Cook & Premiers Join NCCP

NASHVILLE—The Timothy Amos Promotional Agency has announced that gospel singer Coy Cook and The Premiers have joined country artist Billy Walker in National Country Concerts Promotion.

Ron Blackwood, president of the agency, said he also will be managing both Cook and Walker. Walker



LEAD SINGER for the Oak Ridge Boys, Duane Allen, accepts his award for "Gospel Music of 1973" during the International Gospel Song Festival in Nashville.

Dove Awards Become Three Part Program

NASHVILLE—A two-day, three-part program to honor excellence in gospel music is planned by the Gospel Music Association (GMA) here Sept. 30-Oct. 1.

Announcement of event was made by Bock Speer, GMA president, who said the 1973 Dove Awards presentation would be included. The Dove Awards will be staged at the Grand Ole Opry House, with awards given in 14 categories. Additionally, new members will be inducted into the Gospel Music Hall of Fame.

Following this two-hour affair, the entourage will move to the Sheraton Motor Inn for a non-alcoholic reception highlighting the award winners.

On the opening day of the event, a two-hour program also will originate from the stage of the Opry House, featuring a special salute to past Dove Award winners and current members of the Gospel Music Hall of Fame. This event will be broadcast live by radio station WSM.

Speer said GMA's Awards Committee, headed by Joe Huffman of Greenville, S.C., is working out the details of the two-day festivities. Huffman announced that special guest artists performing for the Dove program will be the Bill Gaither Trio of Alexandria, Ind., the group's only appearance here during the year. Gaither has won three Dove Awards as Gospel Songwriter of the Year.

An 18-piece orchestra will be on hand, directed by Rick Powell, and other gospel groups will be programmed to sing some of the leading songs of the year.

One three-part ticket priced at \$12 will allow persons to attend all three events. Huffman said. Reservations now are being accepted by the GMA.

"Opry" officials who program the "Sunday Grand Ole Gospel" two-hour show from the Opry House each Sunday night are participating with GMA in the special salute on Sept. 30. Coordinating talent for that program are Herman Harper of Don Light Talent, Mrs. Lou Hildreth of Nashville Gospel Talent, and Don Butler of Sumar Talent, all based here. Each is a member of the GMA board of directors.

For both the Sunday program and Monday's Dove Awards show, a 12-foot extension will be added to the front of the Opry House stage. The decorative theme is "Peace," and will be carried out with doves and flowers. Miss Gayle Aaglan will head the staging.

Originally it had been announced that the Dove Awards program would be held Oct. 6, but with the availability of the Opry House, the program was changed to the earlier date. The change in dates had no effect on the balloting deadline or procedures in the 1973 voting. Final ballots must be returned by Sept. 21. Officials of Ernst & Ernest will tabulate the ballots. Winners will be revealed only at the time of the Oct. 1 program.

Proclamations naming the first week of October as National Gospel Music Week are being sought through a resolution in Congress and from each state governor. Spearheading the move is the special projects committee of GMA chaired by Norman Odlum of SESAC's New York office. Odlum also is secretary of the board of directors of GMA.

Tennessee Representative Lamar Baker has introduced a bill in the U.S. House of Representatives calling for such a proclamation. Letters from the GMA have been written to governors in all 50 states urging them to follow suit.

He also announced that the two now are booked into almost every possible date in 1973, with a few dates pending.

Blackwood said there was a "financial transaction" made in the deal for Cook, but details were not disclosed.

Country Music

GMA to Spread Wings & Expand

NASHVILLE—Expansion plans for the Gospel Music Association, including formation of regional chapters, were approved by the organization's board of directors during a two-day meeting held here.

Each of the regional chapters will

have representation on the board of directors. The chapter establishment was the result of recommendations of a special committee headed by Marvin Norcross of Waco, Texas. Norcross, of Word and Canaan Records, met with officials in Dallas

to discuss the matter prior to presenting it to the board.

Brock Speer, president of GMA, said the committee would continue to work out details to put the regional concept into practice.

Tentative plans were also made to have at least two of the GMA board meetings each year in other sections of the country. Previously they had all been held here. The winter meeting in January probably will be held on the West Coast, with the spring meeting somewhere in the South. The next meeting of the board is scheduled here Oct. 2-3.

The annual membership meeting of the Gospel Music Association will be held here Oct. 5 in the Municipal Auditorium. At that time, the membership will elect a slate of directors who, in turn, will meet and name officers for the year ahead. Membership in the organization is by industry category, plus a general membership group consisting of consumers. A new category encompassing advertising agencies and public relations personnel is expected to be added during the annual membership meeting.

GMA plans to publish a new directory and yearbook in October. The book will contain directories of artists, record companies, studios, publishers and radio stations programming gospel music.

The membership committee, headed by Grant Ford of Hammond, Ind., is mapping a special drive for new members, to be launched Oct. 1.

Forecast Good; CMA Busier

MINNEAPOLIS—Membership in the Country Music Association has increased more than 14 percent in the past year, keeping pace with the growth of the industry itself.

This report was given by Ted Harris, a director of CMA, at the organization's quarterly board meeting at the Radisson South Hotel here.

On another note of increase, "Grand Ole Opry" manager Bud Wendell, an officer of CMA, restated the final figures for Fan Fair, noting that attendance this year was up 300% over a year ago. More than 100 exhibitors have already signed for space next year.

The board also voted to streamline some of its election procedures at the October general meeting; authorized the presentation of an an-

nual Disk Jockey Award; approved a two-day fair manager's seminar to be held in Nashville Oct. 15-16; and heard an announcement by chairman Bill Hudson concerning this year's CMA banquet in connection with the awards show. The board also again heard from Hutch Carlock, chairman of the group, in regard to the piracy law, and discussed an upcoming meeting with representatives of RIAA and NARM.

The officers and directors heard an address by Amos Heilicher, a leading record merchandiser, who was bullish on the industry. "When every other luxury might have to be curtailed or forfeited to a cutback in the dollar's buying power, the American people will continue to enjoy recorded music above all other entertainment sources.

Law Closed From 3 Sides

NASHVILLE—It has been a trying few weeks for at least three former participants in country music.

In Dallas, a man identified as Jimmy Velvet, who formerly recorded for the Bell and C-U-E labels, has been taken to a federal prison following a 1971 arrest on charge of conspiracy to counterfeit. Velvet, who had been held in the county jail in Dallas, had several hit songs in the 1960's.

In Nashville, FBI agents arrested John Calvin Beck, who had been masquerading as Tom Anthony, and returned him to federal prison for parole violation. Beck, a four-time loser, had been involved in promo-

tions and business dealings here. He told agents he owned more than \$50,000 to Nashville banks and additional thousands to other individuals in the industry.

At Newbern, N.C., Bob Wilson, president of Target Records, was sentenced to 3 years in federal prison by U.S. Eastern District Court Judge Frank Dupre after pleading no contest to a check kiting charge. A local banker was charged with aiding and abetting in the scheme which, according to court records, amounted to \$202,650. Wilson, in addition to his record label, also operated a touring package which he called "Country Colossus."

Skeeter Davis Impromptu Shows

RENFRO VALLEY, Ky.—Skeeter Davis returned here after a 20-year wait and made her first appearance on the "Renfro Valley Barn-dance."

Enroute to Tombstone Junction, Ky., Miss Davis decided to stop to see the show. Twenty years earlier, when she was teamed with the late Betty Jack Davis, she had visited the program. A short time later, Aug. 2, 1953, Betty Jack was killed.

Skeeter Davis discovered that most of the old timers were still taking part in the "Barn-dance," and they asked her to perform. She did two of her old favorites.

Nearby, in a field, a Bluegrass Festival was taking place, headed by Mac Wiseman and Charlie Monroe. She stopped there, and again was asked to perform. To the surprise of the crowd, she did a couple of Bluegrass numbers.

Opry Adds No. 63; Pruett Named

NASHVILLE — MCA artist Jeanne Pruett became the 63rd active member of the "Grand Ole Opry" here last Saturday night in a surprise announcement from the stage of the show.

Miss Pruett, whose recording of "Satin Sheets" took her to number one in the Billboard chart, was unaware of the announcement until it was made by Porter Wagoner and Dolly Parton.

Scheduled to sing as an "extra" on

their portion of the show, Wagoner made the revelation on behalf of "Opry" manager E.W. "Bud" Wendell, who was out of the city.

It is the first time in the history of the "Opry" that a surprise announcement had been made. Heretofore, any new member was advised in advance. Miss Pruett had made it clear to Wendell, however, that becoming a full-time member was the realization of a dream.

The charts would be Fort Knox "If Teardrops Were Pennies."

74-0981

RCA
 PORTER WAGONER LOVE AND MUSIC DOLLY PARTON
 Includes: I Get Lonesome By Myself
 If Teardrops Were Pennies • Come To Me

Billboard

20

Cash Box

17

Record World

20

October Is Country
Music Month

RCA Records and Tapes

APL1/APS1/APK1-0248

Porter and Dolly's new single from their new album.

Nashville Scene

By BILL WILLIAMS

Tom T. Hall is paying the price of success. During the month of July he had exactly two days off to rest. . . . Monument recording artist Billy Joe Shaver was hospitalized at Waco due to a bleeding ulcer. . . . Roy Clark has added another dimension to his humanitarian nature. He has adopted an Indian elephant, whose home is at the Zoo in Independence, Kan. She has outgrown her quarters, and Roy purchased her to give her a special home as the first animal in the proposed Celebrity Zoo in Las Vegas, sponsored by the Frontier Hotel. But since the cost there was too high, Roy is still looking for an adequate place to house her. . . . When Kutsher's Country Club in the Catskills opened its new 2,000 seat nightclub, The Stardust Room, the bill was headed by country music acts. The Mickey Barnett show featuring Karen McKenzie was the headliner, along with Paul Gerry and the Little Giants. The show got three encores and the act was signed immediately for future dates.

Cinnamon's Guy Shannan literally brought the house down during an appearance. To emphasize his song, he threw his arm up in the air, hit the ceiling, and a good portion of it crashed down on him. . . . Gary Sargeants branches out on his first appearance as a single when he plays the Silver Saddle in Grant Prairie, Tex. in August. Then he'll continue on the road as a featured act with Tom T. Hall and his Storytellers. . . . Don Bowman has a new one out called "Dirty Don," the subject matter of which is an obscene phone call. It's a Return Music song. . . . River Records announces that Jim Queen is the national promotion manager. He moves over from WKRA. . . . Jim Buchanan, fiddle player for Mel Tillis, flew to Austin, Texas, to work three days with Jess Demaine and the Country Music Review. The group has purchased its own bus for travel.

Cho Hun Records has released an album recorded in Korea called the Korean Grand Ole Opry. It features country songs done by Korean singers. . . . Dallas Turner, well known through the years as Nevada Slim, has brought back some memories. He ran down old Uncle Rufus Brewster, who appeared on the "Opry" and other country shows 40 years ago, and brought him out of retirement at Quincy, Cal., to do an album on the Rimrock label. It's a collector's item. Slim also is in semi-retirement, but manages to cut some western records for Jim O'Neal, do some broadcasting, and an occasional concert. . . . Jubal Records has announced the completion of a lease agreement with Campo Productions of Atlanta for the recording services of Letha Purdom. Letha was discov-

ered by Harry Waters of Atlanta, who now serves as her personal manager. . . . Jerry Metcalf, during his appearance in Indianapolis, did a couple of local television shows and then served lemonade at a market stand. It was good promotion for the Toast artist. . . . When Mac Davis appeared in Nashville, it marked the first time he and Guy Shannon had met. Davis wrote Shannon's first release for Cinnamon.

Sandy Burnette, a youngster who got her start at Opryland, made her debut on the "Grand Ole Opry" last week. She was well received. . . . Tex Ritter has moved to the Bob Neal agency. . . . A Sparta, Tenn., manufacturing firm is making a Stringbean Dancing Doll, patterned after the banjoist-comedian who long has been a featured artist on the "Opry" and Hee-Haw. . . . A backstage visitor at the "Opry" was exotic dancer Susan Vegas, who was enhanced by the whole affair. . . . Bobby Bare was victimized by two flight cancellations on a recent tour; finally had to finish the date by commercial bus. . . . Jacky Ward, that fine Mega artist, has added Marie Owens to his act. Jacky also performed at the Richmond County Correctional Institute in Augusta, Ga., giving the inmates a benefit. He's done things before often for others, including work he's done on behalf of Indians. Not only a great entertainer, but a very nice fellow. . . . Jeannie C. Riley has the most feminine-appearing bus in the business. Inside and out, it is decorated with painted yellow and green blossoms. . . . Bobby Bare sneaked into the award-winning movie "Scarecrow" in an unusual way. When the jukebox in the movie plays, it is Bobby's song, "Love Forever."

Slim Summers, Donna Fargo's concession manager, is improving from surgery but has a way to go. . . . Jean Mitchell, Ray Griff's secretary, was the victim of a theft while out of town. Her stereo was stolen, with Ray's latest LP on it. . . . The initial UA album by Jean Shepard has been scheduled for mid-August re-

lease by the label, simultaneously with UA's annual national sales meeting in Los Angeles. It's a mixture of standards and new selections, produced by Larry Butler. It will be titled after her hit single "Slippin' Away." . . . Josh Noland's Empire recording of "Rhapsody in Blue" has been purchased by Plantation Records for international distribution. A big push will be made due to the 75th anniversary of George Gershwin's birth Sept. 26. It's a country version of the song, the first ever. . . . It was Jeanne Pruett to the rescue for the Girl Scouts when they came from all over the world to Nashville to learn about the music industry. Jeanne put on a show for them, with the help of the Gary S. Paxton Singers, and all donated their services. Jeanne even had to change a scheduled session to take part. Honorary chairman for the event was Minnie Pearl.

Patsy Sledg is set for a 10-day tour of Hawaii in September. . . . George Jones and Tammy Wynette are back at work after a 30 day vacation of mostly camping out. . . . The Baldknobbers, a country comedy group from Branson, Mo., have signed a booking contract with Talent Associates, Inc., of Nashville. The band did 60 shows from Michigan to Texas last winter, and played to more than 200,000 in a few months period at their Hillbilly Jamboree Theater in Branson. . . . Saturday is the first anniversary show for the revival of the "Big D Jamboree" in Dallas. Bob Luman will be featured, and there will be some old-time favorites from the original "Jamboree" including Bob Shelton and Riley Crabtree. . . . RCA's Dickey Lee is about to record his fifth album for the label. . . . Charley Pride has recorded in Japanese the song he sings for the soundtrack of the motion picture "Tom Sawyer." He recorded the Japanese version of "The River Song" at RCA in Nashville. The record and the movie are being released in Japan simultaneously. He learned the song in Japanese totally.

Classic Face Reshaped Music Row

NASHVILLE—After a period of levelling off, a new building boom is getting underway on this city's Music Row.

Already under construction is a 9-story, \$2 million office structure, with 3 floors of inside parking. The investors in the building are two members of the Jordanares, Gordon Stoker and Neal Matthews, and two partners, G.T. Scott and Grant Browning.

The octagon-shaped, bronze glass building will be located on the corner of 17th Avenue and South.

Stoker said he hoped it would be the beginning of "nothing but class structures in the Music Row area." He noted that, with more of the older places being torn down to make way for the new, it would help "erase the embarrassment of the past" in the music region. Some 80% of all music industries are located on 16th and 17th avenues here.

Stoker said the building would house both music firms and those out of the industry. He said doctors and others were making inquiries concerning moves. He also said the Country Music Hall of Fame has "expressed an interest" in leasing an entire floor, 5,000 square feet.

Directly across the street, plans are going ahead for a double-build-

ing, also of class styling, by Four-Star Music.

This, according to information available, will be a \$7 million structure, with a full recording studio, and an office building which will include a restaurant, a night club and inside parking. Construction on this is expected to begin within weeks. Under the plans, Four-Star would occupy a penthouse on top of the six-story office structure. A mall, with decorative sculpturing and the like, will separate the two buildings.

On 16th Avenue, the Spence Manor, a luxury apartment-hotel complex, is under construction directly across from the Country Music Hall of Fame. Containing 75 units, it is expected to be ready for occupancy in about 6 months.

It also has been learned that at least two other buildings are scheduled to go up in the area, with announcements within the next two weeks. One will be a massive office building, with a highly-publicized ground-breaking set. Another will be another class motel.

Billboard revealed several weeks ago that parcels of land owned by the city will be put up for auction in the very near future. This, too, is expected to spur the building boom here. There also are several properties still owned by major firms which await building.

Hot Country LP's

Billboard SPECIAL SURVEY
for Week Ending 8/4/73

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★ Star Performer—LP's registering proportionate upward progress this week.

This Week	Last Week	Weeks on Chart	TITLE, ARTIST Label & Number (Distributing Label)
1	1	6	SATIN SHEETS Jeanne Pruett, MCA 338
2	2	15	BEHIND CLOSED DOORS Charlie Rich, Epic KE 32247 (Columbia)
★3	6	7	SWEET COUNTRY Charlie Pride, RCA APL1-0217
4	4	9	WHAT'S YOUR MAMA'S NAME? Tanya Tucker, Columbia KC 32272
5	5	20	INTRODUCING Johnny Rodriguez, Mercury SR 61378 (Phonogram)
6	3	17	THE RHYMER AND OTHER FIVE AND DIMERS Tom T. Hall, Mercury SRM 1-668 (Phonogram)
★7	10	6	LORD, MR. FORD Jerry Reed, RCA APL1-0238
★8	15	17	JESUS WAS A CAPRICORN Kris Kristofferson, Monument KZ 31909 (Columbia)
9	9	13	GOOD TIME CHARLIE Charlie McCoy, Monument KZ 32215 (Columbia)
10	11	13	KIDS SAY THE DARNEST THINGS Tammy Wynette, Epic KZ 31937 (Columbia)
11	12	16	SUPERPICKER Roy Clark, Dot DOS 26008 (Famous)
12	13	7	AM I THAT EASY TO FORGET Jim Reeves, RCA APL1-0039
13	8	13	YOU LAY SO EASY ON MY MIND Bobby G. Rice, Melromedia Country 1-0186
14	7	15	DANNY'S SONG Anne Murray, Capitol ST 11172
15	14	20	ENTERTAINER OF THE YEAR Loretta Lynn, MCA 300
16	18	8	DON WILLIAMS, VOL. 1 JMI 4004
17	19	8	AIN'T IT AMAZING, GRACIE Buck Owens, Capitol ST 11180
★18	23	4	TIE A YELLOW RIBBON Johnny Carver, ABC ABCX 792
19	20	10	GOOD THINGS David Houston, Epic KE 32189 (Columbia)
★20	26	5	CLOWER POWER Jerry Clower, MCA 317
21	22	5	GOOD NEWS Jody Miller, Epic KE 32386 (Columbia)
22	24	7	CHEATING GAME Susan Raye, Capitol ST 11179
23	16	12	THE BLUE RIDGE RANGERS Fantasy 9415
★24	30	3	MR. LOVEMAKER Johnny Paycheck, Epic KZ 32387 (Columbia)
25	29	3	HONKY TONK HEROS Waylon Jennings, RCA APDI-0240
26	21	6	COUNTRY SONGS WE LOVE TO HEAR Guy & Raina, Ranwood 8110
27	17	17	THE SESSION Jerry Lee Lewis, Mercury SRM 2-803 (Phonogram)
28	31	7	BARROWS & POP-A-TUNES Jim Ed Brown, RCA APL1-8172
★29	38	3	THANK YOU FOR TOUCHING MY LIFE Tony Douglas, Dot DOS 26009 (Famous)
30	27	23	ALOHA FROM HAWAII VIA SATELLITE Elvis Presley, RCA VTSX 6089
★31	50	2	COME LIVE WITH ME Roy Clark, Dot DOS 26010 (Famous)
32	35	29	SONGS OF LOVE Charley Pride, RCA LSP 4837
33	25	18	LONESOME, ON'RY & MEAN Waylon Jennings, RCA LSP 4854
34	33	19	SHE NEEDS SOMEONE TO HOLD HER Conway Twitty, MCA 303
35	37	21	MY SECOND ALBUM Donna Fargo, Dot DOS 26006 (Famous)
36	28	9	I KNEW JESUS (Before He Was A Star) Glen Campbell, Capitol SW 11185
37	34	21	SUPER KIND OF WOMAN Freddie Hart, Capitol ST 11156
38	32	9	TOTALLY INSTRUMENTAL WITH ONE EXCEPTION The Strangers, Capitol ST 11141
39	41	38	CHARLIE MCCOY Monument KZ 31910 (Columbia)
★40	-	1	NOTHING EVERY HURT ME (Half As Bad As Loosing You) George Jones, Epic KZ 32412 (Columbia)
41	45	4	SHOTGUN WILLIE Willie Nelson, Atlantic SD 7262
42	44	4	I'LL KEEP ON LOVING YOU Porter Wagoner, RCA APDI-0142
43	46	4	THE ERNEST TUBB/LORETTA LYNN STORY MCA 2-4000
44	-	1	TOP OF THE WORLD Lynn Anderson, Columbia KC 32429
45	-	1	BILL Bill Anderson, MCA MCA 320
46	36	14	THE GOSPEL ROAD Johnny Cash, Columbia KG 32253
47	48	2	BATTLING BANJOS Arthur Smith, Monument KZ 32259 (Columbia)
48	49	4	BEST OF SKEETER DAVIS Skeeter Davis, RCA APDI-0190
49	-	1	SWEET COUNTRY WOMAN Johnny Duncan, Columbia KC 32440
50	-	1	YOUNG LOVE Sonny James, Capitol ST 11196

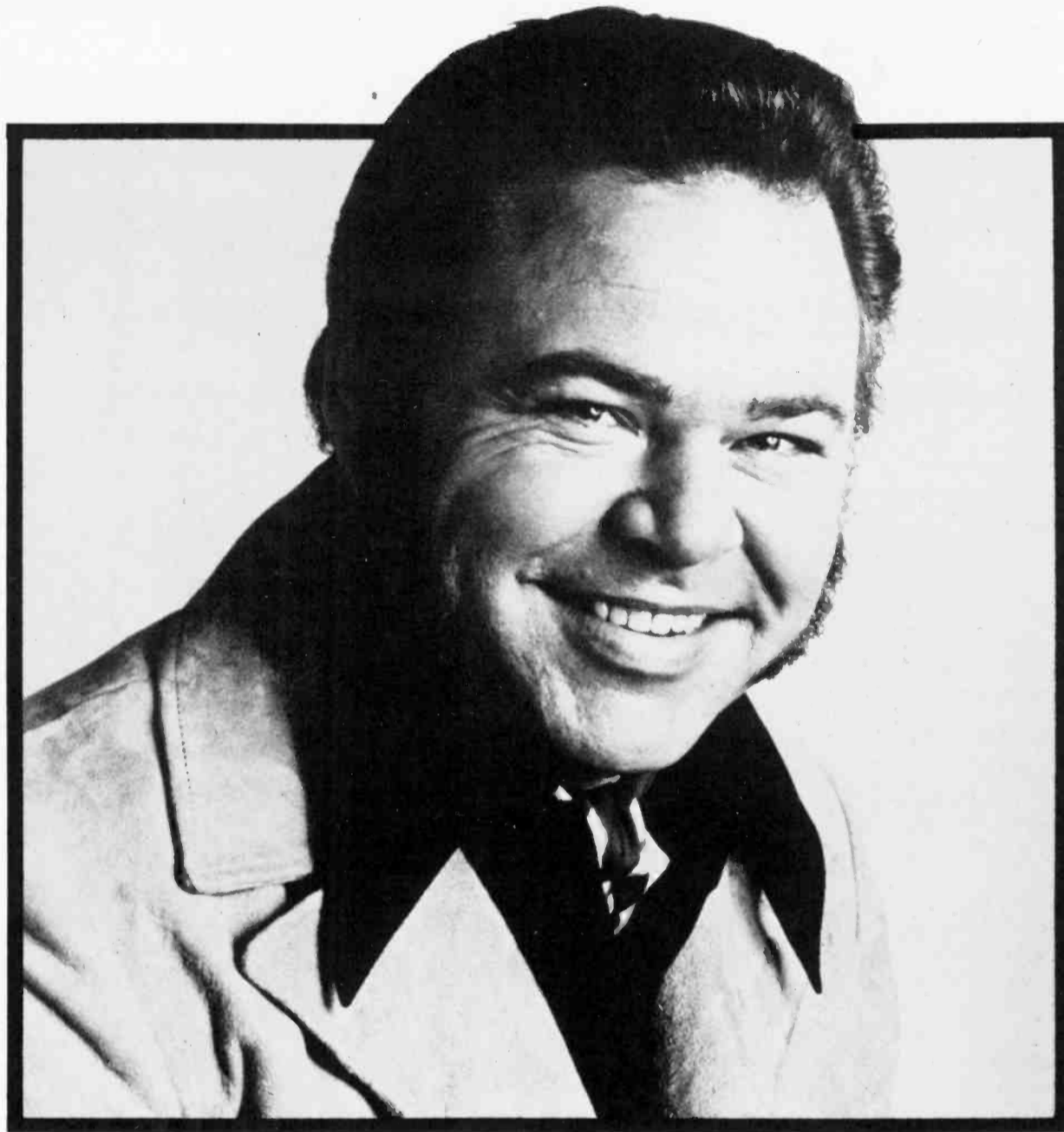
THE BIG "1"

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Roy Clark's "Riders in the Sky"



From the most super picker of them all.

Roy Clark knows more than one way to make a hit! He sang "Come Live With Me" and made it a smash hit that crossed over into pop. Then Roy picked up his guitar, and recorded an instrumental of "Riders In The Sky" that's also turning into a tremendous follow-up hit. And if that ain't enough, there's also an album full of superpickin'—and it includes "Riders In The Sky".



The Album: "Superpicker" DOS-26008 The Single: "Riders in the Sky" DOA-17458



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Billboard SPECIAL SURVEY for Week Ending 8/4/73

Billboard Hot Country Singles

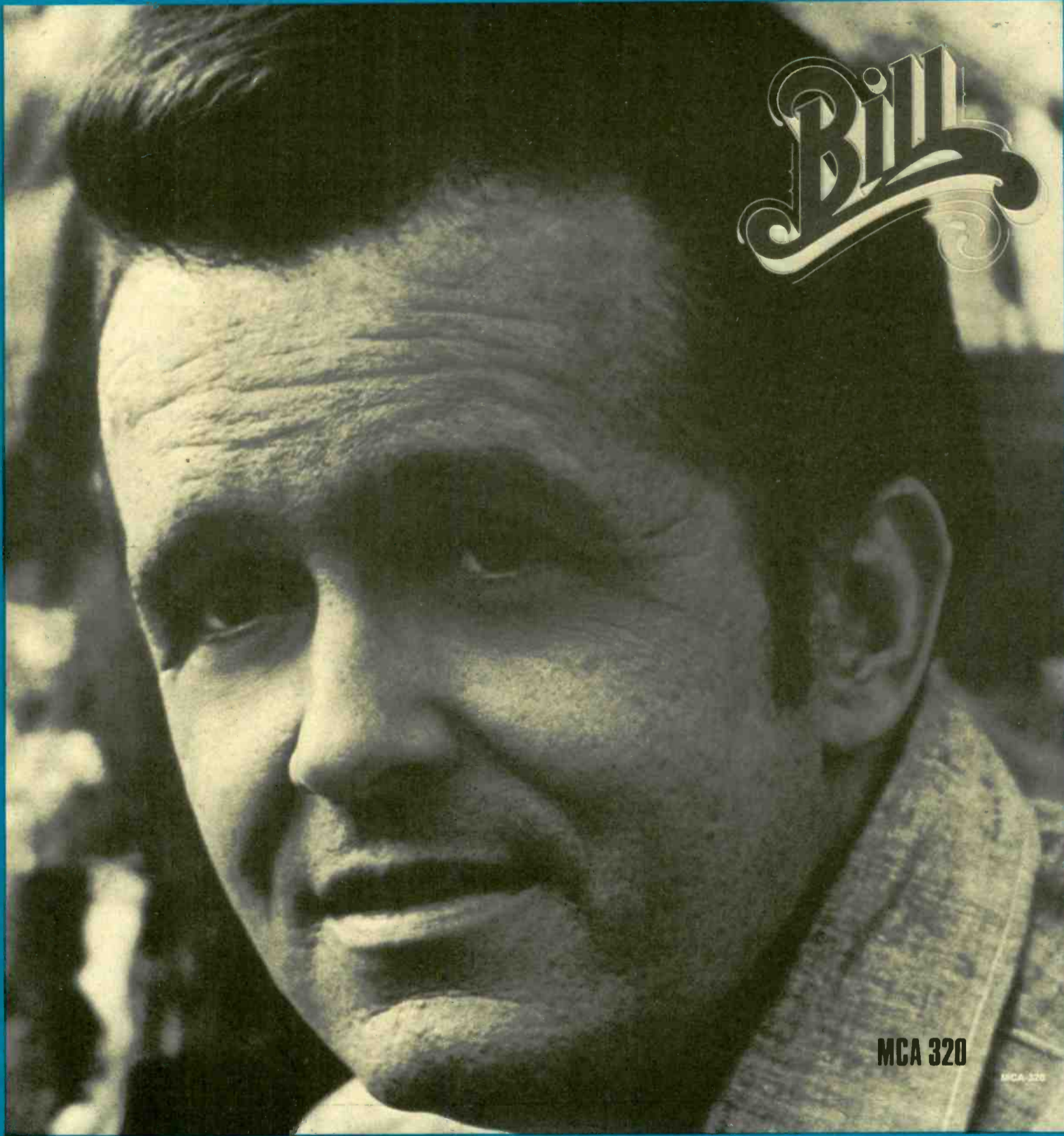
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★ STAR Performer—Singles registering greatest proportionate upward progress this week.

This Week	Last Week	Weeks on Chart	TITLE, ARTIST Writer, Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST Writer, Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST Writer, Label & Number (Dist. Label) (Publisher, Licensee)
1	2	11	LORD, MR. FORD—Jerry Reed (Dick Feller) RCA 74-0960 (Vector, BMI)	★ 35	43	8	QUEEN OF THE SILVER DOLLAR—Doyle Holly (Shel Silverstein), Barnaby 5018 (MGM) (Evil Eye, BMI)	★ 68	85	2	YOU'RE THE BEST THING THAT'S HAPPENED TO ME—Ray Price (Jim Weatherly), Columbia 4-45889 (Keca, ASCAP)
2	4	10	TOP OF THE WORLD—Lynn Anderson (R. Carpenter/J. Bettis), Columbia 4-45857 (Almo/ Hammer & Nais, ASCAP)	★ 36	47	3	YOU'VE NEVER BEEN THIS FAR—Conway Twitty (Conway Twitty) MCA 40094 (Twitty Bird, BMI)	★ 69	81	2	I RECALL A GYPSY WOMAN—Tommy Cash (Allan Reynolds, Bob McGill), Epic 5-11026 (Columbia) (Jack, BMI) (Blue Crest/Hill & Range, BMI)
3	5	10	SHE'S ALL WOMAN—David Houston (C. Taylor), Epic 5-10995 (Columbia) (Algee, BMI)	37	39	6	WOULD YOU WALK WITH ME JIMMY—Arlene Harden (S.D. Shafer/A.L. Owens), Columbia 4-45845 (Blue Crest/Hill & Range, BMI)	70	77	2	HERMAN SCHWARTZ—Stonewall Jackson (Jerry Foster, Bill Rice), MGM 14569 (Jack & Bill, ASCAP)
★ 4	7	9	MR. LOVEMAKER—Johnny Paycheck (J. Paycheck), Epic 5-10999 (Columbia) (Cooper Band, BMI)	38	40	5	RIDERS IN THE SKY—Roy Clark (Stan Jones), Dot 17458 (Famous) (Edwin H. Morris, ASCAP)	★ 71	83	2	THE TOWN WHERE YOU LIVE—Mel Street (Mel Street), Metromedia Country 0018 (Sunbeam/Levisa, BMI)
★ 5	8	10	TRIP TO HEAVEN—Freddy Hart (Hart), Capitol 3612 (Blue Book, BMI)	39	33	11	I CAN FEEL THE LEAVIN' COMING ON/I LOVED YOU ALL OVER THE WORLD—Cal Smith (Shel Silverstein/Glenn Johnson), MCA 40061 (Evil Eye, BMI)	72	56	6	MR. TING-A-LING—George Morgan (G. Morgan), MCA 40069 (4 Star, BMI)
★ 6	9	7	LOUISIANA WOMAN, MISSISSIPPI MAN—Loretta Lynn & Conway Twitty (Becky Bluefield/Jim Owen), MCA 40097 (Dunbar, BMI)	40	41	7	A MAN AND A TRAIN—Marty Robbins (Hal David/Frank Devol), MCA 40067 (20th Century, ASCAP)	73	74	4	FARTHER DOWN THE RIVER—Tennessee Ernie Ford (C. Williams/S. Stone), Capitol 3631 (Central Songs, BMI)
7	1	11	YOU WERE ALWAYS THERE—Donna Fargo (Donna Fargo), Dot 17460 (Famous) (Prima Donna, BMI)	41	45	5	IT'S A MAN'S WORLD—Diana Trask (Wilson/Taylor/Sutton), Dot 17467 (Famous) (Flagship/Algee, BMI)	★ 74	90	4	SOLD AMERICAN—Kinky Friedman (Kinky Friedman), Vanguard 35173 (Glaser, BMI)
★ 8	12	6	EVERYBODY'S HAD THE BLUES—Merle Haggard (Merle Haggard), Capitol 3641 (Shade Tree, BMI)	★ 42	68	3	BLOOD RED & GOIN' DOWN—Tanya Tucker (C. Putnam) Columbia 4-45892 (Tree, BMI)	75	79	4	TODAY I STARTED LOVIN' YOU AGAIN—Kenny Rogers & the First Edition (Merle Haggard & Bonnie Owens), Jolly Rogers 1-1004 (MGM) (Blue Book, BMI)
9	3	12	LOVE IS THE FOUNDATION—Loretta Lynn (Wm. C. Hall), MCA 40058 (Coal Miner's, BMI)	★ 43	55	4	SHENANDOAH—Charlie McCoy (Traditional), Monument 8576 (Columbia) (Glass Slipper, ASCAP)	★ 76	-	1	IT TAKES TIME—Dave Dudley (Dave Dudley, J. J. Ruhta), Mercury 73404 (Phonogram) (Six Days, BMI)
★ 10	15	7	NOTHING EVER HURT ME (Half as Bad)—George Jones (B. Braddock), Epic 5-11006 (Columbia) (Tree, BMI)	44	46	6	MY LAST DAY—Tony Douglas (T. Williamson), Dot 17464 (Famous) (Cochise, BMI)	77	71	6	I WISH IT WOULD RAIN—O.B. McClinton (Strong/Whitfield/Penzabene), Enterprise 9070 (Columbia) (Jobete, ASCAP)
11	6	11	TOUCH THE MORNING—Don Gibson (Eddy Raven), Hickory 301 (MGM) (Milene, ASCAP)	★ 45	58	4	IF YOU'VE GOT THE FIRST TIME—Red Steagall (Billy Davis-B. Backer), Capitol 3651 (Shada, ASCAP)	★ 77	-	1	REDNECKS, WHITE SOCKS & BLUE RIBBON BEER—Johnny Russell (Bob McDill, Wayland Holyfield, Chuck Neese), RCA 0021 (Jack, BMI/Jando, ASCAP)
12	13	10	AM I THAT EASY TO FORGET—Jim Reeves (Carl Belew/W.S. Stevenson), RCA 74-0963 (4 Star, BMI)	★ 46	50	4	OPEN UP YOUR HEART—Roger Miller (Roger Miller), Columbia 4-45873 (Tree/Airbond, BMI)	80	82	2	HERE COMES MY LITTLE BABY—Pat Roberts (T. Bealy-S. Riskey), Dot 17465 (Famous) (Brougham Hall, BMI)
★ 13	19	9	SLIPPIN' AWAY—Jean Shepard (B. Anderson), United Artists 248 (Stallion, BMI)	★ 47	61	3	JUST WHAT I HAD IN MIND—Faron Young (Ben Peters) Mercury 73403 (Phonogram) (Ben Peters, BMI)	81	84	2	BRING BACK MY YESTERDAY—Glen Campbell (B. White, R. Reid), Capitol 3669 (Sa-Vette/January, BMI)
14	11	13	DON'T FIGHT THE FEELINGS OF LOVE—Charley Pride (John Schweers), RCA 74-0942 (Pi-Gem, BMI)	★ 48	48	5	BAD, BAD LEROY BROWN—Anthony Armstrong Jones (Jim Croce), Epic 5-11002 (Columbia) (Blendingwell/ABC, ASCAP)	★ 82	-	1	SATISFIED MIND—Roy Druskey (Joe Hayes, Jack Rhodes), Mercury 73405 (Phonogram) (Ft. Knox, BMI)
15	16	9	IF SHE JUST HELPS ME GET OVER YOU—Sonny James (A. Reynolds/D. Williams), Columbia 4-45871 (Jack, BMI)	★ 49	49	5	OLD FAITHFUL—Tony Booth (Buck Owens), Capitol 3639 (Blue Book, BMI)	★ 83	-	1	NO HEADSTONE ON MY GRAVE—Jerry Lee Lewis (Charlie Rich), Mercury 73405 (Phonogram) (Ft. Knox, BMI)
★ 16	21	5	THE CORNER OF MY LIFE—Bill Anderson (B. Anderson), MCA 40070 (Stallion, BMI)	★ 51	63	3	OLD BETSY GOES BOING, BOING—The Hummers (D. Dalton, L. Road) Capitol 3646 (Kittyhawk, ASCAP)	★ 84	-	1	OH WOMAN—Jack Barlow (M. Blackford), Dot 17468 (Famous) (Famous, ASCAP)
17	18	14	COME EARLY MORNING/ AMANDA—Don Williams (Bob McDill), JMI 24 (Gold Dust, BMI)	★ 52	52	5	CAN I SLEEP IN YOUR ARMS—Jeannie Seely (Hank Cochran), MCA 40074 (Tree, BMI)	★ 85	-	1	PRaise THE LORD & PASS THE SOUP—Johnny Cash, Carter Family & the Oak Ridge Boys (Albert Hammond, Michael Hazelwood), Columbia 4-45890 (Landers-Roberts/April, ASCAP)
★ 18	22	8	HANK—Hank Williams, Jr. (Don Wayne), MGM 14550 (Tree, BMI)	★ 53	54	7	SUNSHINE—Mickey Newbury (M. Newbury), Elektra 4583 (Acuff-Rose, ASCAP)	86	86	3	NEXT DOOR NEIGHBOR'S KID—Jud Strunk (Jud Strunk) MCA 14572 (Pierre Cossette/Every Little Tune, ASCAP)
19	17	18	WHY ME—Kris Kristofferson (Kris Kristofferson), Monument 8571 (Columbia)	★ 54	73	2	YOU REALLY HAVEN'T CHANGED—Johnny Carver (Johnny Carver, Ron Chancey), ABC 11374 (ABC/ Dunhill, BMI)	87	89	3	THE SUN IS SHINING—Earl Richards (Don Deal, Chuck Deal) Ace of Hearts 0470 (4 Star, BMI)
★ 20	24	7	IF TEARDROPS WERE PENNIES—Porter Wagoner & Dolly Parton (Carl Butler), RCA 74-0981 (Peer Int'l, BMI)	★ 55	69	4	TODAY WILL BE THE FIRST DAY OF THE REST OF MY LIFE—Lawanda Lindsey (Buddy Alan J. Shaw), Capitol 3652 (Blue Book, BMI)	88	97	4	WHERE THE LILACS GROW—Slim Whitman United Artists 289 (September, ASCAP)
★ 21	28	8	DRIFT AWAY—Narvel Felts (Mentor Williams), Cinnamon 763 (H.S.S.) (Almo, ASCAP)	★ 56	70	2	KID STUFF—Barbara Fairchild (Jerry Crutchfield, Don Earl), Columbia 4-45903 (Duchess, BMI)	89	94	3	LET MY LOVE SHINE—Marti Brown (Rory Bourke, Gayle Barnhill) Atlantic 4003 (Chappell, ASCAP/Unichappell, BMI)
★ 22	31	6	WATERGATE BLUES/SPOKANE MOTEL BLUES—Tom T. Hall (Tom T. Hall), Mercury 73394 (Phonogram) (Hallnote, BMI/Hallnote, BMI)	57	66	4	I WISH YOU HAD STAYED—Brian Collins (Rhett Davis), Dot 17466 (Famous) (Ensign, BMI)	90	-	1	ALONE AGAIN (Naturally)—Brush Arbor (Gilbert O'Sullivan), Capitol 3672 (Management, BMI)
23	25	8	I USED IT ALL ON YOU—Nat Stuckey (Tom Crum), RCA 74-0973 (Forrest Hills, BMI)	58	64	4	THE HAND OF LOVE—Billy Walker (Jerry Foster/Bill Rice), MGM 14565 (Jack & Bill, ASCAP)	91	-	1	UNEASY RIDER—Charlie Daniels (Charlie Daniels), Kama Sutra 576 (Buddah) (Kama Sutra/Rada Dara, BMI)
24	10	14	YOU GIVE ME YOU—Bobby G. Rice (Tony Moon), Metromedia Country 68-0107 (Harpeh, ASCAP)	59	60	4	HUSH—Jeannie C. Riley (Joe South), MGM 14554 (Lowery, BMI)	92	87	5	NAUGHTY GIRL—Guy Shannon (Mac Davis), Cinnamon 758 (H.S.D.) (Song Painter, BMI)
25	23	9	A GOOD LOVE IS LIKE A GOOD SONG—Bob Luman (C. Kelley), Epic 5-10994 (Columbia) (Portfino/ Auoyelles, BMI)	60	65	4	NASHVILLE—Ray Stevens (Ray Stevens), Barnaby 5020 (MGM) (Ahab, BMI)	93	96	3	BOTTLE OF WINE—Doc & Merle Watson (Tom Paxton) United Artists 276 (United Artists, ASCAP)
26	27	7	DREAM PAINTER—Connie Smith (D. Frazier/S.D. Shafer), RCA 74-0971 (Blue Crest, BMI)	★ 61	76	4	TOMORROW NIGHT—Charlie Rich (Sam Coslow/Will Grosz), RCA 74-0983 (Bourne, ASCAP)	94	91	4	I'LL BE SATISFIED—Don Adams (B. Gordy, Jr. T. Carlos-S. Gordy), Atlantic 4002 (Merrimac, BMI)
27	30	8	I CAN'T BELIEVE IT'S OVER—Skeeter Davis (Ben Peters), RCA 74-0968 (Ben Peters, BMI)	62	35	8	THE GOOD OLD DAYS—Buck Owens & Susan Raye (Buck Owens), Capitol 3610 (Blue Book, BMI)	95	-	1	TILL I CAN'T TAKE IT ANYMORE—Andra Willis (D. Burton, C. Orlis), Capitol 3666 (Eden, BMI)
28	14	11	SLIPPIN' & SLIDIN'—Billy "Crash" Craddock (R. Penniman), ABC 11364 (Venice/Bess, BMI)	63	44	9	MM-MM- GOOD—Del Reeves (Pippin/Kosser/Putman), United Artists 249 (Tree, BMI)	96	95	4	HERE WITH YOU—Bobby Lewis (Bobby Lewis), Ace of Hearts 0466 (Golden Horn, ASCAP)
★ 29	36	4	DARLING YOU ALWAYS COME BACK—Jody Miller (Jerry Foster/Bill Rice), Epic 5-11016 (Columbia) (Jack & Bill, ASCAP)	★ 64	78	4	LOVE AIN'T WORTH A DIME UNLESS IT'S FREE—Wynn Stewart (Wynn Stewart), RCA 0004 (Return, BMI)	97	99	2	SMOKE! SMOKE! SMOKE! (That Cigarette)—Commander Cody (Travis-Williams), Paramount 0216 (Famous), (Hill & Range/Evis Presley, BMI)
30	34	6	PUT ME DOWN SOFTLY—Dickey Lee (Bob McDill/A. Reynolds), RCA 74-0980 (Jack, BMI)	65	72	4	THE SAME OLD WAY—Stan Hitchcock (Jerry Foster/Bill Rice), Cinnamon 759 (H.S.D.) (Jack & Bill, ASCAP)	98	-	1	GRAND OLE OPRY SONG—Nitty Gritty Dirt Band (H. Brown), United Artists 247 (Hill & Range, BMI)
31	20	10	WHAT ABOUT ME—Anne Murray (Scott Mackenzie), Capitol 3600 (Hudson Bay, BMI)	66	75	3	HEAVEN ON EARTH—Sonny James (Sonny James) Capitol 3653 (Marson, BMI)	99	100	2	CALIFORNIA IS JUST MISSISSIPPI—Billy Mize (J. Ramsey), United Artists 265 (Surety, BMI)
32	26	15	SOUTHERN LOVING—Jim Ed Brown (Jim Owen), RCA 74-0928 (Unichappell, BMI)	67	67	4	SHOTGUN WILLIE—Willie Nelson (Willie Nelson), Atlantic 45-2968 (Willie Nelson, BMI)	100	-	1	SUMMER (The First Time)—Bobby Goldsboro (Bobby Goldsboro), United Artists 251 (Unart/Pen In Hand, BMI)

BILL ANDERSON'S Next #1 Single

FROM HIS LATEST MCA ALBUM



"THE CORNER OF MY LIFE"

MCA 40070

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"WHISPER
POWER"**



The Bill Anderson Story
His Greatest Hits



CRTC to Hike TV, Radio-Spot Content

By RITCHIE YORKE

OTTAWA—The Canadian Radio-Television Commission intends to increase the amount of Canadian content in radio and TV commercials, chairman Pierre Juneau announced.

Juneau told newsmen after an appearance before the Senate Committee on transportation and communications that the new regulations, which will take at least a year to institute, would virtually ban all foreign commercials from domestic airwaves.

There had been a growing clamor in Canada for the introduction of such regulations (Billboard, July 21).

Juneau said that regulations could not be imposed without consulting broadcasters, advertisers and other interested groups. In addition, the laws governing the CRTC require public hearings on new regulations.

The CRTC chairman told the Senate committee that despite the commission's repeated calls for voluntary improvements in the amount of Canadian content in commercials, the situation has not improved. It now requires "formal regulatory action" he stated.

Juneau said the actual percentage of Canadian content would depend on consultation and hearings, but he personally hopes it will be as near as possible to 100 percent.

In the case of radio, the CRTC considers "there is no doubt that a 100 percent Canadian commercial production requirement should be established."

Dufresne Trip Over

MONTREAL—London Records' director of the French division, Yvan Dufresne, returned this week from a trip to Paris, Brussels and London.

En route Dufresne picked up Canadian rights to Manu Dibango's "Soul Makossa" and the French version of "Pillow Talk" by Nicole Groisille on Sonopresse.

French distribution agreements were also concluded for several Quebec artists, including Marc Lepage, Peter Foldy, Denis Foreier and Renee Claude.

The Bodino Theatre in Paris will host a show of French Canadian country artists in September, Dufresne reported.

The lineup will include Paul Brunelle, Le Pere Gedeon, Monsieur Pointu, Bobby Hachey, and Willie Lamothe. Decca France will release a special album of these artists.

Canada GRT 'Content' LP

TORONTO—GRT of Canada is becoming an active major in the Canadian content sweepstakes.

In the coming weeks, GRT will release a second Dr. Music album, a new Lighthouse LP, Chad Allan's first for the label "Sequal" and an album by Ian Thomas.

GRT is working James Leroy's debut album, "Xaviera!" and a new LP by the Downchild Blues Band.

James Records in the U.S. has released the James Leroy single "A Touch of Magic," which is making fast gains at CKLW, and will also issue the forthcoming Ian Thomas album.

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CRTC: Use Local Acts More Often

OTTAWA—Canada will remain a world leader in the number and variety of its broadcasting services but broadcasters still need to use more domestic material and talent, the Canadian Radio-Television Commission claims in its annual report.

The last year has been one of rapid development in all types of communications technologies and techniques, says the report tabled in the Commons by Communications Minister Gerard Pelletier.

The CBC was authorized to extend radio and TV service to every community of 500 or more. All this, the CRTC says, means that Canada will remain "a world leader in the number of broadcasting services per capita."

At the end of the 72/73 fiscal year, March 31, there was a licensed Canadian station for every 13,500 residents as compared with one for every 18,000 in the U.S.

The CRTC has encouraged decentralized and locally-controlled broadcasting as one of the principals foundations of its broadcasting system.

Juneau said that commercials were important not only to Canadian performers, but to Canadian production companies, writers, directors, technicians and laboratories, in short to the whole industry. In the case of performers, income from commercials is second only to payments from the CBC, and is not far behind the Corporation on an annual basis, he said.

The Senate committee has been considering a motion by Sen. Sidney Buckwold calling for a total ban on foreign commercials in Canadian broadcasting.

As far as normal programming is concerned, the present CRTC regulations require the CBC to have 60 percent Canadian content between 6 a.m. and midnight. For CTV and other private stations the requirement is for over-all 60 percent Canadian content, with not less than 50 percent between 6 p.m. and midnight.

AM radio stations must program 30 percent Canadian music between 6 a.m. and midnight, but so far there are no controls on these regulations.

Stampeders Are Set for 'Biggest Canadian Tour'

TORONTO—The Stampeders and Donald K. Donald Productions of Montreal have concluded an agreement to undertake what has been described as "the biggest tour in the history of Canada."

Don Tarlton of Donald K. Donald has guaranteed the MAC group an unprecedented figure of \$125,000 for the tour. An advance payment of \$62,500, also a record, has been made to the Stampeders.

Don Tarlton presented the Stampeders on two tours earlier this year which prompted him to proceed with this huge national itinerary, which has a potential gross of in excess of \$400,000.

Coinciding with this announcement, Stampeders' manager, Mel Shaw, revealed the signing of an agreement with Phonogram International of Holland for the group to be guaranteed two international promotion and concert tours per year for the next two years. The tour of Europe in November this year will be the band's third visit to Europe since the Maple Music Junket. A debut trip to the Orient is planned for March next year and the Stampeders are also planning an extensive U.S. tour in 1974.

The Stampeders' U.S. distribution contract with Bell Records has now expired and Mel Shaw expects to announce a new affiliation in the near future. They will not re-sign with Bell, he said.

The CBC plans to televise an international half-hour special by the Stampeders in October, and a live album is now in the works.

The new Canadian tour is being co-ordinated with Concept 376 of Toronto and Donald K. Donald. Confirmed dates include: Moncton (July 13), Saint John (14), Fredericton (15), Campbelltown (16), Newcastle (17), Sydney (18), Halifax (19), Yarmouth (20), Wolfville (21), Cornerbrook (23), Grand Falls (24), Gander (25), St. John's (26-27), Marystown (28), Amherst (30), Charlottetown (31), New Glasgow (Aug. 1), Antigonish (2), Port Hawsbury (3), Truro (4), Bathurst (5), Chandler (6), Gaspé (7), Quebec

City (8), Sherbrooke (9), Montreal (10), Greenfield (11), Ottawa (12-13), Cornwall (14), Brockville (15), Kingston (16), Belleville (17), Peterborough (18), Pembroke (19), North Bay (20), Sudbury (21), Sault Ste. Marie (22), Timmins (25), Rouyn (26), Val'd'or (27), Toronto (30), Kitchener (Sept. 1-2), Winnipeg (5), Brandon (6), Flin Flon (7), Regina (8), Prince Albert (9), Saskatoon (10-13), Medicine Hat (14), Lethbridge (15), Red Deer (16), Calgary (17), Edmonton (18), Calgary (19-22).



John Apsitis named director of operations Capitol, Canada replacing Brian Josling. Apsitis has been associated with Capitol U.S. since 1968, serving as distribution co-ordinator, distribution centre manager for Los Angeles and Southern California, and a physical distribution manager for manufacturing in Los Angeles. He was also manager of financial analysis at the company's head office in Hollywood.

Art Snider Bows Label

TORONTO—Art Snider, the founder of Sound Canada Studios, has launched the Periwinkle label.

Artists signed to Periwinkle include Sweet Daddy Siki, Tammy Rafferty, the Good the Bad and the Ugly, Joe St. Dennis, George Coventry, Dennis de Sousa, the Peaches, the Andy Greatrix Harmony Band and Ina Harris and Art Snider.

The Periwinkle label will be distributed by Mark II Record Distributors, which is part of the Sound Canada organization. Cliff Hunt and Gerry Glicksonn will handle promotion for the label.

From the Music Capitals of the World

TORONTO

Canadian records are enjoying unprecedented sales activity in Australia. Following on the success of Edward Bear's "Last Song" which went to No. 2 nationally down under, Keith Hampshire has an A&M single hit in Sydney with his "First Cut Is the Deepest." Skylark is gaining play on "Wildflower" and the new Edward Bear single "Close Your Eyes" is released. . . . Cancon status is also providing a boost to the Incredible Bongo Band's "Bongo Rock" on Pride. . . . Dobie Gray at O'Keefe Centre with Lobo this week. . . . Daffodil has announced the arrival of tapes of the new Waldo de los Rios album "Operas" which is to be rush-released as the official follow-up to Waldo's two gold albums "Dinfonias" and "Mozart Mania". . . . Quality has re-issued the Original Caste's "One Tin Soldier." . . . Christopher Hearne is set to play a U.S. college tour in September. . . . Van Morrison drew standing ovations at two SRO shows in the University of Toronto's Convocation Hall for Tirebiter Productions.

Dennis Murphy of Sun Dog Productions in Vancouver cutting the new Irish Rovers' album tentatively titled "Emigration-Immigration." The tracks will be mixed in Toronto for an early Fall release on Potat Records, distributed by Polydor. . . . La Petit Journal, Quebec's top Sunday newspaper, has chosen Marie Claire and Richard Segnin as Quebec's top group.

A&M's Lee Hurst, with "Whole Lotta Your Love" recently has completed an eastern promotional tour. . . . A&M hosted a reception for Ian Tyson at Mackenzie's Tavern. . . . Quality readying a large promotion on Stamp Records' John Laughlin, a Vancouver singer/writer now living in Toronto. . . . Bob Nickford's Kot'ai Records has released a single by Morning Haze titled "Cherry Wine." It's the label's first serious attempt at the AM market. . . . The Canadian Conference of the Arts has published a special issue of "Communique" entitled Direction '73. . . . New Les Emmerson single on Lion is called "Cry Your Eyes Out." . . . The CBC has reinstated "The Goons" for summer radio reruns. . . . Quality has signed the four-man Canadian group Chester who will appear with Dawn on U.S. and Canadian dates—Bell in the U.S. is also releasing the group's first single "Make My Life a Little Brighter" which was produced at Eastern Sound by Quality A&R manager, Bob Morton.

Daffodil has Canadian rights to the first album by Skin Alley, the first British group to be signed by Stax Records in the U.S. . . . The Guess Who will close the Steel Pier summer season (Sept. 2). . . . The new Alabama single from Smile Records is "Highway Driving."

Ronnie Hawkins is selling his Mississauga estate outside Toronto with an asking price of \$350,000. . . . GRT of Canada president Ross Reynolds and wife Janie celebrating the birth of their second son, Stephen. . . . A&M's first single by Ian Tyson is "Love Can Bless the Soul of Anyone."

A flock of artists, including David Clatyon-Thomas, John Prine, Eric Anderson, Dr. Hook and the Medicine Show, attended Murray McLaughlan's opening night at the

Bitter End in New York. CBS executives on hand included Buddy Freidus, Sol Rabinowitz, Steve Harris and Michael O'Mahony. Michael Watson of Columbia Canada flew in for the occasion, along with Bernie Fiedler and Bernie Finkelstein of True North Records. McLaughlan has also been set to play some dates on Joni Mitchell's forthcoming U.S. tour, according to her manager Elliot Roberts. RITCHIE YORKE

(Continued on page 65)

Tyson, Hurst To A&M, Can.

TORONTO—A&M's Canadian managing director Gerry Lacoursiere has announced the signing of two new Canadian acts—Ian Tyson and Lee Hurst.

Tyson, who gained international prominence as one half of the Ian and Sylvia twosome, has recorded more than a dozen albums in the past ten years.

Most recently he has been host of his own TV show on the CTV Network. Tyson has been recording at the RCA Studios here with Bill Misener of Pigweed Productions. A single packaged in four-color sleeve will be released soon.

Vancouver resident, Bill Hurst, formerly a member of Natural Gas, Pepper Tree and Sanctus, has just completed a single "Whole Lotta Your Love" with producer Merv Buchanan of Concept Records. The original composition will be released shortly.

Moms, Dads Close Tour

TORONTO—MCA's popular mor act, the Moms and Dads, have just completed a five-city tour of Ontario. The fiddle-waltz group played Peterborough, Lindsay, Belleville, Kingston and Brantford, MCA's Ontario promotion representative, Jeff Burns, accompanies the act on the tour.

While in Ontario, MCA presented the group with four gold award albums for 100,000 sales (at regular \$6.49 price) on each of their four LPs—"In the Blue Canadian Rockies," "Souvenirs," "The Moms and Dads . . . Again" and "Reminiscing with the Moms and Dads."

Their product is released by GNP Crescendo in the U.S.

Booklet Aids Disk Artist

SASKATOON—The Saskatchewan Association of Broadcasters has published a booklet "How to Become a Recording Artist," which is available to listeners of member stations.

The Association commissioned Stan Klees to write the text. Klees was formerly one of Canada's most prominent record producers and is now a consultant to the industry.

The booklet introduces recording to the young musician and also covers music composition, management, booking agencies, royalties, contracts and other aspects of the industry.

The project was created by Gordon Raulinson of CJME, who coordinated the booklet on behalf of the Association.

From the Music Capitals of the World



DURING THE recent Jackson Five Australian tour, EMI hosted a party to welcome them to Sydney. At the reception left to right are: Jermaine Jackson, Joseph Jackson, their father and manager; Marlon Jackson, Paul Dainty, the promoter, Randy Jackson, Peter Ikin, EMI's Motown manager for Australia, Tito Jackson, Jackie Jackson and Michael Jackson.

TEAC Disk Division Into Diversification

By HIDEO EGUCHI

TOKYO—A leading Japanese manufacturer/exporter of tape recorders and associated equipment has decided to diversify its specialized business into the domestic distribution and sales of phonograph records, starting with international repertoire.

Finnlevy in Sales Move

HELSINKI—Finnlevy and its recently acquired sister company, Scandia Musiikki, have now combined their sales forces as further rationalization in line with the fact that Scandia's warehouse and staff are already accommodated within Finnlevy's premises at Hoyamontie.

Scandia's tape section made a similar move in 1970 on the occasion of the company licensing Finnlevy to market all its domestic and international tape product.

"This new practice will make things run smoothly," commented a spokesman for the companies to *Billboard*. "Retailers can obtain all product of a Finnlevy-Scandia under one roof, and there will be no separate delivery charges. But as far as the production side is concerned, the two companies will still function separately, making use of their own individual ideas."

Finnish Buses Carry Music

HELSINKI—While rumors, speculation and some secret talks continue on the subject of commercial radio in Finland, the citizens of the country's two major cities, Turku and Lahti, are receiving a foretaste of how it could be.

Two bus companies operating in those cities have inaugurated a background music series for passengers, with commercial messages interspersed with the music and sponsored by local businessmen. The music and advertisements on the bus cassette are changed three times during a week.

If the experiment fares well, it could lead to a new trend and far-reaching consequences at a time when the communication media are receiving a modern face-lift in Finland and innovations such as cable communication television are rising above the horizon.

• Continued from page 64

TOKYO

"Boulez conducts Bartok Concerto for Orchestra New York Philharmonic" has been chosen by CBS/Sony Records as the opener for its "SX-74 Sound" series starting this month in commemoration of the American-Japanese joint recording venture's fifth anniversary. . . . The record division of Trio Electronics will release six more ECM (Edition for Contemporary Music) albums following its success with the first six, at 2,000 yen (\$7.55) each. The "ECM Special" at the budget retail price of 1,000 yen (\$3.77) has sold about 20,000 copies in the Kansai area alone since its release here June 21. . . . Ten concerts are scheduled Aug. 15-29 for the Nitty Gritty Dirt Band on its first Japan performance tour, according to Toshiba Musical Industries. The January 1973 release of "Will the Circle be Unbroken" by TMI under UA's Liberty label at 5,000 yen or less than \$19 the set of three LPs still has an order backlog with steady sales. And release of the first live recording by the NGDB is imminent. . . . The first six CD-4 quadradisc album releases by Warner-Pioneer are due to go on sale Aug. 25 at 2,300 yen (\$8.68) for each of the three recordings with music of international origin, and 2,200 yen (\$8.30) for each of Japanese origin. . . . Five recitals are scheduled Nov. 5-12 for Engelbert Humperdinck on his first Japan performance tour, according to Toa Attractions.

"Wattstax" opened July 21 at two theaters here. . . . Sears' first catalog sales counter in Japan opened July 20 at Seibu's new Shibuya Parco department store on Tokyo's Park Avenue. . . . Japan's population was 108,202,058, as of March 31, according to the official statistics issued July 7. . . . Two girls were injured July 17 when some 300 fans of CBS/Sony recording artist Mari Amachi stormed the box office of the Umeda Koma Gekijo (theater) in Osaka to buy tickets for her show. She is the favorite of Japanese truck drivers. . . . The Second Grand Cassette Festival is scheduled to be held Aug. 31-Sept. 5 at the Odakyo department store in Shinjuku with about 50 exhibitors supporting the six-day show. . . . Nagaoka, leading Japanese manufacturer/exporter of phonograph record styli, will now distribute and sell blank cassette tapes.

Minoru Sasaki has been elected as president of the All-Japan Federation of Record Dealers' Associations, with Tadayoshi Muratani and Manshiro Ueki as vice presidents. . . . Konosuke Hatsushita announced in Osaka July 19 his resignation as chairman of the board of Matsushita Electric Industrial Co., Ltd. He will continue as a director and advisor to the board. Arataro Takahashi, formerly executive vice president and a director, was named his successor. Masaharu Matsushita will remain president of the company.

The Beatles 1962-66 and 1967-70 double albums, released here May 20 at 3,500 yen or \$13.25 each by Toshiba Musical Industries, were the top popular LPs for the second half of the same month, according to a poll of Yamaha's 16 music stores. At the same time, Philips' first "budget" double album of Vivaldi's "The Four Seasons" recorded by I. Musici with Felix Ayo solo violin and Mozart's "Eine Kleine Nachtmusik" by the same orchestra, at 2,200 yen or about \$8.30 a set, took

over the No. 1 spot held by the DGG recording of Vivaldi's concertos 1-4 by Herbert von Karajan and the Berlin Philharmonic with Michel Schwalbe, released here in April at the same price by Polydor K.K., according to Yamaha's May 16-31 poll of best-selling classical records.

Sony has been promoting EMI's SQ recording of Tchaikovsky's Symphony No. 6 by Karajan and the Berlin Philharmonic, released here in May at 2,300 yen (\$8.70) by Toshiba Musical Industries, along with Columbia's SQ album of Stravinsky's "Le Sacre du Printemps" recorded by Leonard Bernstein and the London Symphony Orchestra, released here in February at the same price by CBS/Sony Records. . . . The first jazz albums manufactured by Trio Electronics from Storyville master recordings will be released here around April 1974. In all, 20 album releases will be produced for distribution in Japan under the Storyville label, says Takafumi Okuma, Trio's record sales chief. . . . Mel Taylor and the Dynamics are solidly booked for 45 days of performances in Japan, through Sept. 6, Daniel Renishkis, general manager of Toa Attractions, told us June 13 before leaving on a three-week business tour of the U.S. and Europe. The new group, besides the leader on drums, has three other musicians who were formerly with The Ventures, namely Jerry McGee, lead guitar, John Durrill at the keyboard, and Bill Lincoln, bass guitar. They have been joined by Bob Spaulding, rhythm guitar, a studio musician who hails from San Bernardino, Calif. Their first overseas performance tour is being sponsored by FM Tokyo and supported by Tokuma Musical Industries and the Tokyo Times.

A "soul festival" was scheduled for June 20 by Udo Artists with the support of Nippon Broadcasting System, several record manufacturers in Japan, and Columbia Pictures, who were ready to supply the equipment, soul recordings and films for the free concert. . . . FM Tokyo was preparing to make a Sansui QS Matrix 4-channel recording of a 4½-hour jazz concert starting from midnight of June 30 featuring Abbey Lincoln at the Jean Jean little theater. The derived quadraphonic recording is scheduled for broadcast in mid-July.

Due for release July 1 by CBS/Sony is an SQ quadraphonic single by Mari Amachi singing "Koi Suru Natsu no Hi" (Making Love on a Summer's Day) at the regular price of 500 yen or about \$1.90. . . . Yutaka Ando, president of the Japan Phonograph Record Assn., and Masamichi Matsui, the association's legal adviser, will attend the East Asia Copyright Seminar to be held here from Oct. 26 through Nov. 2 by Japan's Cultural Agency. . . . Shizuo Yoshikawa was elected as president of the Japan Music Lyricists/Composers Union at the organization's annual meeting. He succeeds Masato Fujita, who retired after serving as president for 25 years. . . . Hosiden, an Osaka-based manufacturer and exporter of headsets, has come out with a new model which is said to convert monaural sound from TVs, radios and tape recorders into stereo. The "Multi" Model DH-33-M headset is tagged at 1,600 yen or about \$6 retail in Japan. . . . Nihon Hoso Kyokai, the national broadcasting corporation, apologized to its millions of radio listeners June 13 for an inexplicable error in its program computer, which caused the Japanese national anthem "Kimigayo" to

stray into the General Service and an FM stereo concert of classical requests about two hours before midnight, when it is usually played at the end of the broadcasting day. . . . The Weather Report rock instrumental group is due here for a series of concerts from July 26 through Aug. 5, followed by Commander Cody & His Lost Planet Airmen toward the end of August and by the Bee Gees Aug. 28-Sept. 9. Other recording artists expected for performances in Japan, come September, include Sarah Vaughan, Slade, Sonny Rollins, Stevie Wonder, Sylvie Vautan, and Saviour-oops, Xavier Cugat. Also, the Brothers Four, Ray Charles, Traffic, and West, Bruce & Laing; Due in October are the Chilites, Free, and Nina Simone; in November, America, Count Basie & His Orchestra with Carmen McRae, Leon Russell, Mireille Mathieu, Paul Mariat & His Grand Orchestra, Three Dog Night, and Tony Bennett; in December, Adamo, Juliette Greco, Nini Rosso, and the Temptations. . . . Sunday TV musical fare June 17 included "St. Louis Blues"—the film biography of the late W. C. Handy—starring the late Nat King Cole, Eartha Kitt and Ella Fitzgerald, telecast by Fuji; Michel Polnareff, as guest star of NBK's "Music of the World" program, and Albert Hammond, featured in "Music House" over Tokyo Channel 12.

The second album release in Japan by K-Tel Records entitled "20 Dynamic Hits" contains selections by recording artists ranging from the Beatles to T. Rex. Manufactured by Polydor K.K., it is being promoted and sold by Syntak K.K. at 1,990 yen or some \$7.50 retail. . . . The 53-member National Association of Commercial Broadcasters in Japan has launched a campaign over the sponsored AM/FM radio networks to aid the children of North and South Vietnam through the Japan Red Cross Society. Theme of song of the nationwide campaign is "Senso wa Owatta Keredo" (The War Has Ended, But . . .) penned by Tako Iami of All Staff Music and recorded under the Philips label by Noriko Shintani. All profits derived from sales of this 45 rpm single will be contributed to the campaign, according to Nobuya Ito, managing director of Nippon Phonogram, the manufacturer and distributor of this special fund-raising disk. . . . Although Nippon Columbia is manufacturing "professional" low noise blank tape, its record division is using BASP's LP35LH for PCM (pulse code modulation) recording. . . . Stereo cassette tapes from the Jass catalog of over 80 selections produced by the now defunct Japan Musical Industries are going for 500 yen or about \$1.90 each at some supermarkets.

The Deutsche Grammophon (DGG) recording of Marilyn Horne and James McCracken in the Metropolitan Opera production of "Carmen" with Leonard Bernstein of CBS will be released here on Aug. 1. Kuno von Einem, Polydor International's Japan representative told *Billboard* last week. The set of three LPs is being pressed and distributed by Polydor K.K. for sale at 6,000 yen retail. The much-awaited DGG version of Georges Bizet's opera will also be released here as a set of two open-reel music tapes on Sept. 25 at 7,500 yen retail. . . . The scheduled Japan performances of Chuck Berry and Stevie Wonder have been canceled, while those of the Bee Gees, Bo Diddley and Little Richard have been postponed. . . . Weather Report

(Continued on page 66)

Bell Ringing Out in Singles in U.K.; Challenges BMI for Lead

• Continued from page 1

the first and third best-selling singles and were largely responsible for the label's 13.1 percent share, which put Bell into second place behind EMI as a company, but into top of the label league. Bell's progress over the past 12 months has been impressive. At the end of June last year, the American independent rated a 5.2

percent share of the singles market, which had improved to 6.7 percent by the end of March. The company has also shown improved performance on albums, its 2.2 cent share giving it 10th place among the companies and labels as well.

EMI not only maintained, but also strengthened its leadership in both the singles and albums markets. From an 18.7 percent share of

the singles trade at the end of March, EMI had a 23.8 percent rating during the April-June period, with its performance in the full-price albums sector improving from 19.1 percent to 22.2 percent.

Polydor, which ended the first quarter a mere 0.3 percent behind EMI as the leading singles company was 11.7 percent in arrears at the end of June, but still holding third place. In the company survey of album sales, Polydor's 13 percent first-quarter rating was down to 11.5 percent.

RCA maintained an 11.9 percent share of the singles market in both quarters but WEA slipped back from 8.9 percent to 5.0 percent, while Decca made some progress with 7.8 percent towards recapturing the 12.3 percent slice held at the end of June last year. CBS also gained significantly with an 8.0 percent share compared with last quarter's 4.9 percent.

In the full-price album survey of company performance, WEA's 10.2 percent share was little changed from 12 months ago, but showed a slight decline on January-March, while Decca's 10.3 percent recorded earlier in the year had become 8.7 percent for the second quarter. A gain over the previous quarter was shown by RCA, up from 6.4 percent to 9.2 percent. The company also released the best-selling album of the period, David Bowie's *Aladdin Sane*.

CBS remained best-selling full-price album label with 9.5 percent, followed by RCA Victor (8.9 percent) and Polydor (5.1 percent).

Pirate Product in U.K. May Go to Forgery Rule

LONDON—Pirated records and tapes which are exact replicas, even down to the manufacturer's logo, of the original product will come specifically within the bounds of the laws relating to forgery if the recommendations of a Law Commission report, published last week, are accepted by the Government.

At present, although there are some schools of thought within the legal profession that feel that records and tapes could be construed as being covered by the existing forgery laws, record companies wishing to bring a case against the manufacturer of forged product would normally refer to the 1956 Copyright Act.

Clearly, however, if the Commission's recommendations become law, it would strengthen the record industry's fight against illegal duplication of records and tapes. Exact copies of product are a far trickier problem than piracy because they are more difficult to detect, although the problem to date has been mainly confined to the U.S. and Far East.

Although the British Phonographic Industry exerted considerable pressure on the Government to amend the Performers Protection Act, covering bootlegging, Geoffrey Bridge, director of the BPI, told *Billboard* that as far as he was aware, the Law Commission's comments on records and tapes had not been initiated by the record industry.

He continued: "Naturally, however, I am delighted that the report embraces records and tapes although thankfully, forged product is not so much a problem in the U.K.—I have only come across one incidence of this in this country."

International Turntable

Graham Powell, who for the past two years has been working for Capitol Industries in America, most recently as president of the Audio Devices subsidiary, has been named deputy managing director of EMI Records. Powell assumed his new post this week and will take on some of the administrative workload from managing director Gerry Oord. Powell will be made a director of the company and his responsibilities will include improving communications between head office, the EMI factory and the sales force. Powell will join Oord on a goodwill visit in September to the sales force and record dealers.

Previn Feature Scores in Eire

DUBLIN—RTE Radio's Idam Nolan has had exceptionally strong reaction to a half-hour feature he presented on Dory Previn during his weekday morning program, "Here and Now."

All the tracks he introduced were from "Mythical Kings and Iguanas" (United Artists). Said Nolan: "There was a quite extraordinary reaction—more than for any other solo artist in several months... the biggest since we featured Kris Kristofferson."

"There were many phone calls and letters. Most of them were from women, a tremendous number of whom identified with Dory Previn. A lot of them commented on the background story of her life. They wanted to know if the songs were on an LP and, if so, where they could get a copy."

Dory Previn albums are distributed in the Republic of Ireland by EMI (Ireland).

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

Caroline Back on the Waves (Air) With Assist by U.S.

LONDON—New equipment being shipped from the U.S. within the next two or three weeks should boost the coverage of the pirate radio station Caroline based on a ship just off The Hague, Holland.

The pirate station is expecting to be back on the air almost non-stop when the equipment arrives. It will allow not one, but two stations to broadcast from the ship *Amigo*.

This move comes despite—or perhaps because of—the newly approved legislation from the Dutch Government which threatens to stamp out pirate stations along its coastline. The Government recently approved a Bill which would have this effect, and even Radio Caroline believes it is more than likely the Senate will make the Bill law by the end of the year.

"We don't know at this stage where we will go if the law is passed," a Radio Caroline spokesman said this week.

Yet the equipment coming from the U.S. is expected to give Caroline a much wider coverage of Europe, and also allow it to broadcast while its sister pirate station, Belgium pirate *Atlantis* broadcasts from the ship.

Caroline has been on and off the air because of various problems for about a year, but the spokesman appeared to be ignoring the threat from the Dutch Bill as, he spoke optimistically of the station's future—at least until the end of the year.

Focus Gets Gold

NEW YORK—The RIAA has certified gold the Focus album "Moving Waves." The Dutch group records for Sire Records, distributed by Famous Music.

Barton Gets Song Prize

PRAGUE—Supraphon / Ariola exclusive artist, Pavel Barton, winner of this year's Intertalent Contest of young talent from East European countries and of both the national and international contests in the Bratislava Lyre Song Festival, was awarded the silver anchor at the Decin Anchor Song Contest. Barton sang the song "Bread and Salt" by J. Bazant and J. Staidl.

The gold anchor was awarded to Jana Rubbova for the song, "Little Scare Crow." The bronze anchor went to Petr Janda, leader of the Olumpic rock group for his song, "Skies Above My Head." In Decin, on the river Elbe near the German Czechoslovakia border, the awards are decided by an audience vote. An expert jury gave a special award to Panton folk artist, Bob Friedl, for his interpretation of the song "The Road," by Zdenek Marat and Zdenek Borovec, the songwriting team who won first prize at Bratislava.

Non-competitive gala performances featured Antonis Zmachova from the USSR, Elsheta Igras from Poland, Siegfried Walendy from GDR, Marina Voica from Rumania, Anny Bogdanova from Bulgaria and Terez Harangozo from Hungary.

BTIA Is Making 'Comeback' in U.K.

• Continued from page 1

A letter inviting the record companies to join the BTIA was sent by the association recently. Now EMI, Polydor, Decca, Phonogram, A&M, and Rediffusion International Music are members.

The move is not seen as a sudden change of attitude, but more as a growing confidence in the tape association, which was considered too "informal" by the BPI when it was formed two years ago. Besides, the BTIA is now arranging several promotional schemes to boost tape awareness, and the record companies believe it is to their advantage to be individually represented on the association rather than represented by a BPI member acting as a liaison officer.

The original idea behind the formation of the BTIA in 1971 was to

bring both sides of the tape industry—both soft and hardware—together. But this sparked a row between the new association and the BPI over which group should be the official mouthpiece for the growing tape industry.

The split was officially patched up a month later, but few record companies actually joined the association, although the BPI said they were free to do so. Instead a BPI liaison officer was appointed, and although this was considered satisfactory at the time by the record companies, the BTIA feared its effectiveness would be gradually lost because it was not representative of the industry as a whole.

But now it is hoped the BTIA can set out to do what it was originally formed for, BTIA chairman Philip Ashworth said this week.

From the Music Capitals of the World

• Continued from page 65

arrived July 24 for its second Japan performance tour, July 26-Aug. 5, booked by Universal Orient Promotions and CBS/Sony Records. . . . The *Stylistics* vocal quintet is expected to give a series of recitals here in October or November. . . . "Sixty Songs of The Beatles" were to be sung for 600 yen per seat at the Jean-Jean underground theater July 21-22 by Japanese songstress *Keiko Matsuoka*. . . . A new "World's One-Man Show" series of four color TV programs scheduled for broadcast July 31-Aug. 3 by NHK will spotlight *Mirille Mathieu*, *Marisol*, *Nancy Wilson*, and *Marlene Dietrich*. . . . The "Elvis Presley Show" series broadcast by NTV since Jan. 14 in commemoration of the commercial network's 20th anniversary has received an audience rating of 35.3 per cent from Video Research. Beginning July 31, it is scheduled to be followed by a new video series of NBC origin that will bring the RCA recording star to viewers nationwide on prime time every Tuesday evening. . . . The latter four hours of the nine-hour *Fifth Kemu Jazz-In* July 21-22 were scheduled for live broadcasting by CBC in Central Japan. Sponsored by the Yamaha Foundation for Music Education, the event features Japanese jazz vocalist *Kumiko Kasai*, seven Japanese jazz groups, and the *Benny Carter* Quartet. HIDEO EGUCHI

LONDON

In an effort to try and eliminate its "uneconomic" accounts, Music for Pleasure has stopped supplying nearly 1,000 dealers during the past six months, the firm revealed this week. Managing director *Richard Baldwyn* said that virtually all the accounts that have been closed were small non-record outlets such as news agents, and that very few traditional record dealers were involved. MFP reckoned that any dealer ordering only between 500 and 600 albums a year from the company fell into this category and before the cut-back *Baldwyn* said that MFP had between 7,000 and 8,000 accounts. . . . Heavy field promotion and a series of window displays in key dealer stores will back up the release this week of '40 Hits From The Golden Shot' by *Norman Vaughan* on the ATV Music-owned *Bradleys* label. *Stuart Slater*, general man-

ager of *Bradleys*, told *Billboard* that all the major chain stores had agreed to stock the album and Record Merchandisers had taken a substantial quantity of the album for its outlets. Apart from promoting the album on the "Golden Shot" TV series, *Vaughan* is the compere of the show, heavy promotion is expected on BBC radio. . . . Record promoter *Clive Crawley* and theatrical agent *Leonard Tucker* were sent for trial at the Old Bailey last week in connection with the BBC payola case. *Crawley* and *Tucker* were each granted bail and London's Bow Street Court. *Crawley* is accused of offering money to BBC producers *Mel Cornish* and *Brian Whitehouse* as an inducement to play a record and *Tucker* is charged with conspiring to falsify a record chart. Eleven other people including *Dorothy Squires*, *Eric Gilbert*, *Eddie Kassner*, *Jack Dabbs*, *Roger Bolton* and *Tony Saxon* were remanded on bail until Sept. 14 on various charges alleging corruption and conspiracy in the payola case. . . . Management Agency and Music is continuing its policy of expansion outside the record industry by consolidating its interests in the jukebox and fruit machine rental business with the acquisition through its Gainsmead subsidiary of *Kenmar Leisure*. *Kenmar* supplies fruit machines and jukeboxes to the brewery industry and clubs and also owns and operates three leisure centres in Hull, Bradford and Leeds.

Larry Kaskiel, international a&r head of Warner Bros. has acquired rights to a new band called *Three Man Army*. The group was produced by Polydor which will have release rights for the world outside the U.S. and the U.K., where it will be issued on WB. . . . Webster Shrowder has been promoted from the a&r department of Trojan Records to be label manager for two new labels, *People and Action* which will be devoted to American soul music. The people label will concentrate on material with chart potential and the *Action* label will concentrate on disco-type material and more specialist soul product. . . . *Jonathan Clyde*, the new head of the Elektra label in the U.K., has named *Peter Reichardt* as promotion manager and *Bill McAllister* as press officer. *Joy Watson* will act as *Clyde's* assistant.

Terry Slater, the recently ap- (Continued on page 67)

Finnish Festival Is Called Huge Success

By KARI HELOPALTIO

PORI, Finland—When Pori Jazz Festival manager Jyrki Kangas was asked to name the high point of this year's festival, he replied simply: "Everything!"

Just a few hours earlier the festival, the eighth to be held here, had achieved its biggest ever paid attendance figure of 40,000. Being a three-day event with a budget of \$70,000, Pori has scored an outstanding result even by international standards. In this respect it is noteworthy that the 20th Newport Jazz Festival held in New York drew only 120,000 people in 10 days with a budget of \$1 million.

Much of this year's financial success—the organizers got into the black without outside subsidy—can be attributed to the fine weather and the resulting capacity audiences at the main outdoor concerts on beautiful Kirjurinluoto Island. Sunbathers and youngsters living under canvas were everywhere, and wine, vodka and beer were drunk openly on the lawns surrounding the stage with police approval. Only at night did things become slightly wild, with 100 arrests made mostly among people roaming the streets and alleys of Pori. Drug taking was a minor aspect of the festival.

Artistically the event met all expectations. Pianist Keith Jarrett was clearly the hero of the Finnish jazz fans in the same way that Chick Corea was the year before. Some of his albums had been selling like pop product in advance of his arrival, and it is doubtful whether any now remain in the Pori disk stores which ordered a good supply in preparation. Jarrett drew plentiful applause during his two concerts, particularly the Saturday one when he refused to play until a bunch of photographers had been moved from the aisles.

The Horace Silver Quintet, comprising Silver (piano), Mike Brecker (tenor sax), Randy Brecker (trumpet), William Lee (electric bass), and Alvin Queen (drums), started qui-

etly, but improved towards the end of their set. The overall impression, however, was a bit disappointing, and only Silver with his familiar hard bop approach seemed to go down well.

The Clark Terry Big Band, featuring Jimmy Healy, Chris Woods, Arnie Lawrence and Ernie Wilkins (saxes), Richard Williams (trumpet), and Richard Boone on trombone and vocals, played technically well but without much inspiration. Familiar tunes like "Take The A Train," "Come Sunday" and "Mumbles" were heard without offering anything new to those who have listened to Willie Conover's "VOA Jazz Hour" programs. However, there were some excellent solos patching holes in the ensemble, notably these by Clark Terry on flugelhorn, Richard Williams and Arnie Lawrence, and these won wild applause.

The best from the rest were the Wolfgang Dauner Band, definitely a positive surprise with their improvisational music tinged with classical, electric and older jazz influences; the McCoy Tyner Quartet, whose Coltrane-flavored freewheeling was very enjoyable and well balanced, particularly the playing of pianist Tyner and drummer Alphonso Monzon; the Moivistoinen-Sarmanto Quartet, representing the best of Finnish jazz and proving its international potential again, and another Finnish group, the Take Fifteen Quartet, comprising local old-timers from the fifties and sixties playing the music of their heyday.

Attending Pori were the Board of the European Jazz Federation, and chairman Lance Tachannen announced that from September the EIF will have membership of UNESCO, which should help solve many problems. Pori also produced Volume Two of the "From Europe With Jazz" series of albums featuring music from the various jazz festivals held in Europe.

including decorating both the larger and smaller balls and turning the restaurant into a '50s ballroom.

Trentdale has also leased stall spaces for what is described as a full scale country fair, in which major record companies are participating. Albums by all the acts will be available on sale and the recording rights for the entire series of concerts have been sold to Rolling Stones producer Jimmy Miller. Trentdale has arranged releases from contracts from all the headliners appearing and Miller will produce a double album which will be released by ABC Dunhill in the U.S. A label for U.K. release has yet to be arranged.

Headline names who will be appearing include: Argent, Family, Nazareth, Beck Bogart and Appice, Richie Havens, Average White Band, Wizard, Medecine Head, Stackridge, Spencer Davis, Steeleye Span, Incredible String Band, Black Sabbath, Groundhogs, Ten Years After, Barclay James Harvest, Wishbone Ash, McGuinness Flint, Uriah Heap, Alex Harvey and Manfred Mann.

The Reading Festival, which takes place over the August Bank Holiday (Aug. 24-26) is also being recorded, by GM for National Jazz Festival. The release of bands from recording contracts is still being negotiated.

From the Music Capitals of the World

Continued from page 66

pointed director and general manager of Robbins, has acquired representation of Bowling Green Music, a company owned by the Everly Brothers. The company, which includes the song of the same name was previously handled here by the Cyril Shane Organization. Slater has also signed Micky Gallagher of Pete Frampton's Camel to a writers' contract and Robbins will also publish original material by an act called Sammy. PHILIP PALMER

DUBLIN

Mungo Jerry, whose "Alright, Alright, Alright" is their biggest hit for quite a while, opened an Irish tour on July 26 at White's Hotel in Wexford. Other venues included Castlereagh, Cork, Youghal, Monaghan, Galway, Achill, Antrim, Bundoran, Portrush, Kilkenny and the Television Club in Dublin where the tour ends on Aug. 13. ... Irish Record Factors issued "Colors of Our Mind" (REX) which Sonny Knowles sang at this year's Split Song Festival in Yugoslavia. The other side is "Sleep Well My Love" the Yugoslav song he sang at the festival. ... IRF will soon issue a solo single by Ann Bushnell, a member of Family Pride, whose latest single is "King of Fancies" (REX). ... The Release group issued country albums on the Stop, Chart and Country labels, among them George Morgan, Tracey Miller and Lloyd Green. ... Aiken Promotions of Belfast will present Duke Ellington, Cliff Richard and the Moody Blues in Ireland before the end of the year. ... "Song O' My Heart," with John McCormack, which was made in 1929, was screened at the Grafton Cinema for three weeks. There's a soundtrack available here. It was issued by John McCormack Associates of Greater Kansas City, Inc. There is a steady sale for McCormack records. Ten of his albums are available.

KEN STEWART

SYDNEY

The Federation of Australian Broadcasters has reviewed its total ban classification on Paul Simon's record "Kodachrome." The Federation now leaves the airplay decision up to the judgment of individual radio station program managers. This was brought about from comments by Barry Kimberley, Essex Music boss and from Trevor Cowling, Program Manager of SAD Adelaide at the recent Radio '74 conference in Brisbane. This was followed through by a letter from Kimberley to the Federation. ... Melbourne EMI producer Ian Miller recently signed one of Melbourne's top groups Lobby Loyde and the Coloured Balls; while in Sydney producers Peter Dawkins and Rod Coe signed new group Ariel, made up from former top artists from bands recently split. ... Diana Ross is performing to capacity houses on her present Australian tour.

M7 recently acquired U.S. Hickory Label for release here commencing July 1. ... Phonogram's General Manager Ross Barlow, hosted a reception for Cleo Laine and Johnny Dankworth recently.

JOHN BROMELL

Polar Marks 10th —Sees Best Year

STOCKHOLM—Stig Anderson's Polar company celebrates its 10th anniversary this year, and 1973 seems destined to be the best yet for Polar on account of the hit act Bjorn & Benny, Anna & Frida, currently conquering the European markets with their single "Ring Ring."

Written by Bjorn Ulvaeus and Benny Anderson together with Stig Anderson and published by Union Songs, a subsidiary of Sweden Music, the song was one of the entries in the Swedish final to decide the country's song for the Eurovision Song Contest this year. It finished third in the eliminating tourney, but a few weeks after the release of the single it hit the No. 1 spot in the Swedish chart.

Shortly afterwards a version with English lyrics penned by Neil Sedaka was released, and followed the original disk into the chart, reaching No. 2. An album also entitled "Ring Ring" comprising original material written by Bjorn and Benny attained the third slot of the LP chart.

Sales figures in Sweden alone now stand at 150,000 for the Swedish language version, qualifying it for a gold disk award; 25,000 for the English version, entitling it to a silver award, and also 25,000 sales on the

album, giving Bjorn & Benny, Anna & Frida another gold honor.

The English version has been selling strongly in Norway and Denmark, making No. 1 in both countries, and, helped by several TV appearances by the act in the Benelux nations, "Ring Ring" also invaded their charts. At the time of writing the record is No. 1 in Belgium, No. 5 in Holland, No. 6 in Austria, and is beginning to take off in Germany and France. The record is now released throughout the western countries of the European mainland, and will be issued soon in Australia.

Bjorn & Benny, Anna & Frida are now touring the Swedish folk parks, and have begun work on their next album to be released before Christmas.

Gold for Elvis

NEW YORK—Elvis Presley's RIAA gold certification for the RCA album, "Elvis—That's the Way It Is," released in November, 1970 and also the soundtrack of his MGM film of the same name, brings the total of his gold album awards to 20. It also marks Presley's third gold album within a year, a feat he also achieved in 1963, 1966 and 1969.

London Music Fest Set At a Cost of \$250,000

LONDON—A total of \$250,000 has been spent by Trentdale Enterprises in organizing the London Music Festival at Alexander Palace which begins on Friday and runs for 10 days. Trentdale has spent \$25,000 alone on a new ceiling which is claimed will make the Palace acoustically perfect.

The festival is the most ambitious pop music event in London for some years and if 5,000 people attend each day at the entrance price of \$5 per head the event will just about break even. Trentdale does not expect to make a profit from the Festival but intends making it an annual event. Next year an admission price of \$1.25 per head is envisaged.

Much of the capitol outlay has been spent on improving the Palace

TEAC Disk Div.

Continued from page 69

In this country, TEAC is also well known among audiophiles for its venture into music tape production four years ago in cooperation with King Records of Tokyo. Now, the 20-year-old company, after suspending its too-early-for-market releases of open-reel music tapes, is out to introduce "the TEAC sound" to the Japanese public by way of phonograph records specializing in international repertoire.

No. 1 in England

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U.S.A., South America, Canada	£15.70	<input type="checkbox"/>	4. Record company, disc producer, record wholesaler, accessory manufacturer
Africa, India, Pakistan	\$59.15	<input type="checkbox"/>	5. Artists, managers
Australia, Far East	£22.75	<input type="checkbox"/>	6. Juke box operators
	\$69.68	<input type="checkbox"/>	7. Music publishers, song writers
	£26.80	<input type="checkbox"/>	8. Broadcasting and T.V.
	\$69.68	<input type="checkbox"/>	9. Publications and publicists
	£26.80	<input type="checkbox"/>	10. Libraries and official organisations
	\$79.30	<input type="checkbox"/>	11. Halls, hotels, discos, studios
	£30.50	<input type="checkbox"/>	12. Miscellaneous

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POPULAR ARTISTS

ACKLIN, BARBARA
I Call It Trouble
LP Brunswick BR 754187
12-713-2056-8...\$5.98
8T BRU84187M 96-713-2056-2...\$6.95
CABRU54187M 92-713-2056-5...\$6.95

ADAMS, ARTHUR
Private Tonight
LP Blue Thumb BTS43
12-717-2043-4...\$5.98
8T BLE843M 96-717-2043-9...\$6.95
CABLE543M 92-717-2043-1...\$6.95

ALDRICH, RONNIE
Soft & Wicked
LP London 44195 12-170-1304-0...\$5.98
8T LON14195M 96-170-1304-5...\$6.95
CA LON84195M 92-170-1304-8...\$6.95
R7 LON474195M 99-170-1304-0...\$6.95

ALLEN, PETER
Tenterfield Soldier
LP Metromedia KMD1056
12-705-1009...\$5.98

ATLANTIS
Atlantis
LP Verigo VEL1016 12-800-3519-6...\$5.98

AULDRIDGE, MIKE
Dobro
LP Takoma/Devi 1033
12-802-4001-1...\$5.98
8T 8159-1033 96-802-4001-6...\$6.95

BACHMAN-TURNER
Overdrive
LP Merc SRM 1673 12-427-0513-9...\$5.98
8T MCR1673 96-427-0513-3...\$6.95
CA MCR41673 92-427-0513-6...\$6.95

BACON, MICHAEL
Bringing It Home
LP Monu K232217 12-402-0099-4...\$5.98

BAEZ, JOAN
Hits, Greatest & Otherwise
8T Vangd VAN89332M
96-443-0004-1...\$6.95
CA VAN59332M 92-443-0004-4...\$6.95

BALLIN' JACK
Special Pride
LP Merc SRM 1672 12-427-0512-2...\$5.98
8T MCR1672 96-427-0512-7...\$6.95
CA MCR41672 92-427-0512-X...\$6.95

BAROVICK, FRED
12 Pounds Sterling
LP Soundscape SRC33700P

BASSEY, SHIRLEY
Never, Never, Never
LP UA LA055F 12-407-0524-1...\$5.98
8T EA055G 96-407-0524-6...\$6.98
CA CA055G 92-407-0524-9...\$6.98

BLUE ASH
No More, No Less
LP Merc SRM 1666 12-427-0508-2...\$5.98

BLUE MINK
Blue Mink
LP MCA 332 12-190-0033-7...\$5.98
8T T332 96-190-003-1...\$6.98
CA C332 92-190-0033-4...\$6.98

BOHANNON
Stop & Go
LP Dakar DK76903 12-800-1506-3...\$5.98
8T DAK86903M 96-800-1506-8...\$6.95
CA DAK56903M 92-800-1506-0...\$6.95

BOWIE, DAVID
Aladdin Sane
LP Victor LSP4852 12-160-2692-0...\$5.98
8T P852134 96-160-2692-5...\$6.95
CA PK2134 92-160-2692-8...\$6.95

BRUCE, NEELY
Piano Music In America, v.1
LP Box Jox SVBX5302

BUFFETT, JIMMY
White Sport Coat & A Pink Crustacean
LP Dunhill DXS50150
12-417-0153-9...\$5.98

BUSH, JOHNNY
Here Comes The World Again
LP Victor APL10216 12-160-2707-2...\$5.98
8T APS10216 96-160-2707-7...\$6.95

BUTLER, JERRY
Love We Have, The Love We Had,
w. Eager, Brenda Lee
LP Merc SRM 1660 12-427-0499-X...\$5.98
8T MCR1660 96-427-0499-3...\$6.95
CA MCR41660 92-427-0499-7...\$6.95

CADD, BRIAN
Cadd, Brian
LP Chelsea BCL10163
12-718-0012-8...\$5.98
8T BCS10163 96-718-0012-2...\$6.95
CA BCK10163 92-718-0012-5...\$6.95

CANNED HEAT
New Age
LP UA LA 0949F 12-407-0515-2...\$5.98
8T EA049G 96-407-0515-7...\$6.98
CA CA049G 92-407-0515-X...\$6.98

CARLTON, LARRY
Singing/Playing
LP Blue Thumb BTS46
12-717-2045-0...\$5.98
8T BLE846M 96-717-2045-5...\$6.95
CA BLE546M 92-717-2045-8...\$6.95

CARVER, JOHNNY
Tie A Yellow Ribbon Around
The Old Oak Tree
LP ABC X792 12-416-0230-1...\$5.98

CASHMAN & WEST
Moondog Serenade
LP Dunhill DSX50141
12-417-0152-0...\$5.98

CHANDLER, GUY
Thanks To You
LP Oweman OM20212

CHEERY, DON
World Of
LP Monu KZG32334 12-402-0104-4...\$6.98
8T ZGA32334 96-402-0104-9...\$7.98

CLARK, PETULA
Live At The Royal Albert Hall
LP GNP GNP52069 12-709-1107-4...\$4.98
8T 8038-2069 96-709-1107-9...\$6.95

CLOCKWORK
Clockwork
LP Green Bottle GBS1013
12-717-0008-5...\$5.98

CLOWER, JERRY
Clover Power
LP MCA 317 12-190-0030-2...\$5.98
8T T317 96-190-0030-7...\$6.98
CA C317 92-190-0030-X...\$6.98

AUSTRALIA

(Courtesy of Go-Set)
SINGLES

- This Week
- 1 DAISY A DAY—Jud Strunk (MGM)
 - 2 MORNING AFTER—Maureen McGovern (20th Century)
 - 3 TIE A YELLOW RIBBON—Dawn (Bell)
 - 4 MY LOVE—Paul McCartney (Apple)
 - 5 HEAVEN IS MY WOMAN'S LOVE—Col Joye (ATA)
 - 6 TWELFTH OF NEVER—Donny Osmond (MGM)
 - 7 SUZIE DARLING—Barrie Crocker (Festival)
 - 8 YOU ARE THE SUNSHINE OF MY LIFE—Stevie Wonder (Tamla)
 - 10 BOOGIE WOOGIE BUGLE BOY—Bette Midler (Atlantic)

ALBUMS

- This Week
- 1 HOUSES OF THE HOLY—Led Zeppelin (Atlantic)
 - 2 RED ROSE SPEEDYWAY—Paul McCartney (Apple)
 - 3 DON'T SHOOT ME—Elton John (DJM)
 - 4 BILLION DOLLAR BABIES—Alice Cooper (Warner Bros.)
 - 5 HOT AUGUST NIGHT—Neil Diamond (MCA)
 - 6 DARK SIDE OF THE MOON—Pink Floyd (Harvest)
 - 7 ALADDIN SANE—David Bowie (RCA)
 - 8 MADE IN JAPAN—Deep Purple (Purple)
 - 9 DIVINE MISS M—Bette Midler (Atlantic)
 - 10 CABARET—Original Soundtrack (Probe)

BELGIUM—FLEMISH

(Courtesy of Humo)
SINGLES

- This Week
- 1 WE WERE ALL WOUNDED—Redbone (CBS)
 - 2 GOODBYE MY LOVE—Demis Roussos (Philips)
 - 3 RING RING—Bjorn, Benny, Ann & Frieda (Vogue)
 - 4 ROTE ROSEN—Freddy Breck (BASf)
 - 5 VERBODEN DROMEN—Will Tura (Topkapi)
 - 6 THE FREE ELECTRIC BAND—Albert Hammond (Epic)
 - 7 TIE A YELLOW RIBBON—Dawn (Polydor)
 - 8 CAN THE CAN—Suzi Quatro (AM)
 - 9 GINNY COME LATELY—Albert West (CBS)
 - 10 DO YOU LOVE ME—Sharif Dean (CBS)

ALBUMS

- This Week
- 1 DE 13 BESTE—Various (Philips)
 - 2 FOREVER AND EVER—Demis Roussos (Philips)
 - 3 20 ORIGINELE HITS—Various (EMI)
 - 4 THE BEST OF REDBONE—Redbone (CBS)
 - 5 HOLL HITPOURRI NR. 11—Various (11 Prov.)

BRAZIL

(Rio de Janeiro)

(Courtesy of Ibope)
SINGLES

- This Week
- 1 MY LOVE—Paul McCartney (Apple)
 - 2 FOREVER AND EVER—Demis Roussos (Philips)
 - 3 DON'T SAY GOODBYE—Christian (Top Tape)
 - 4 ME AND MRS. JONES—Billy Paul (Epic)
 - 5 LIVING—Paul Brian (Top Tape)
 - 6 HEY GIRL—Lee Jackson (Copacabana)
 - 7 KILLING ME SOFTLY WITH HIS SONG—Roberta Flack (Atco)
 - 8 SUPERMAN—Doc and Prohibition (CID)
 - 9 O MENINO DA GAITA—Sergio Reis (RCA)
 - 10 OURA DE TOLO—Raul Seixas (Philips)

ALBUMS

- This Week
- 1 DRAMA—Maria Bethania (Philips)
 - 2 CAVALO DE ACO—Various (Som Livre)
 - 3 ROBERTO CARLOS—Roberto Carlos (CBS)
 - 4 CLARA NUNES—Clara Nunes (Odeon)
 - 5 SUPER PARADA—Vol. 2—Various (Som Livre)
 - 6 THE FEVERS—The Fevers (Odeon)
 - 7 UMA ROSA COM AMOR—Various (Som Livre)
 - 8 BILLION DOLLAR BABIES—Alice Cooper (Continental)
 - 9 HOUSES OF THE HOLY—Led Zeppelin (Continental)
 - 10 PRELUDE DEODATO—Elmire Deodato (Top Tape)

BRITAIN

(Courtesy: Music Week)

- This Week Last *Denotes local origin
- 1 2 I'M THE LEADER OF THE GANG (I AM)—Gary Glitter (Bell)—Leads (Mike Leander)
 - 2 1 WELCOME HOME—Peters & Lee (Philips) MAM (Laurie Mansfield)
 - 3 3 LIFE ON MARS—David Bowie (RCA) Titanic/Chrysalis (Ken Scott)
 - 4 5 ALRIGHT ALRIGHT ALRIGHT—Mungo Jerry (Dawn) Rogers (Barry Murray/Ray Dorset)
 - 5 6 GOING HOME—Osmonds (MGM)—Intersong (Alan Osmond)
 - 6 4 SKWEEZE ME PLEEZE ME—Slade (Polydor) Barn (Chas Chandler)
 - 7 7 SATURDAY NIGHT'S ALRIGHT FOR FIGHTS—Elton John (DJM) DJM (Gus Dudgeon)

- 8 12 GAYE—Clifford T. Ward (Charisma) Island (Clifford T. Ward)
- 9 11 RANDY—Blue Mink (EMI) Cauliflower/Cookaway (David McKay/Blue Mink)
- 10 8 BORN TO BE WITH YOU—Dave Edmunds (Rocfield)—E.H. Morris (Dave Edmunds)
- 11 9 TAKE ME TO THE MARDI GRAS—Paul Simon (CBS) Pattern (Paul Simon)
- 12 26 YESTERDAY ONCE MORE—Carpenters (A&M) Rondor (Karen & Richard Carpenter)
- 13 10 SNOOPY VERSUS THE RED BARON—Hot Shots (Mooncrest) Schwartz (Clive Crawley)
- 14 15 PILLOW TALK—Sylvia (London) Burlington (Robinson/Burton)
- 15 27 TOUCH ME IN THE MORNING—Diana Ross (Tamla Motown)—Jobete-London

- 16 31 SPANISH EYES—Al Martino (Capitol)—Carlin/Gema (Al Martino)
- 17 18 STEP BY STEP—Joe Simon (Mojo) Intersong (Rayford Gerrald)
- 18 34 BAD BAD BOY—Nazareth (Mooncrest)—Mountain/Carlin (R. Glover)
- 19 13 RUBBER BULLETS—10 CC (UK) Strawberry
- 20 16 LIVE AND LET DIE—Wings (Apple)—McCartney/United Artists/ATV Music (Paul McCartney)
- 21 25 HYPNOSIS—Mud (RAK) Chinnichap/RAK (Mike Chapman/Nicky Chinn)
- 22 22 TIE A YELLOW RIBBON—Dawn (Bell) A. Schroeder (Dave Appel/Tokens)
- 23 14 ALBATROSS—Fleetwood Mac (CBS) Fleetwood (Mike Vernon)
- 24 20 AND I LOVE YOU SO—Perry Como (RCA) United Artists (Chet Atkins)
- 25 43 YING TONG SONG—Goons (Decca)—MCPS (Marcel Stellman)
- 26 19 HONALOOCHIE BOOGIE—Mott the Hoople (CBS) Island (Mott the Hoople)
- 27 28 FREE ELECTRIC BAND—Albert Hammond (MUMS) Rondor (Albert Hammond)
- 28 — 48 CRASH—Suzy Quatro (RAK)—Chinnichap/RAK (Chapman/Chinn)
- 29 40 ALL RIGHT NOW—Free (Island)—Blue Mountain (Free)
- 30 21 FINDERS KEEPERS—Chairmen of the Board (Invictus) KPM (General Johnson/Jeffrey Bowen)
- 31 17 ROCK-A-DOODLE-DOO—Linda Lewis (Raf)—Warner Bros. (Linda Lewis/Jim Cregan)
- 32 23 GIVE ME LOVE (Give Me Peace On Earth)—George Harrison (Apple) Charitable Foundation (George Harrison)
- 33 46 YOU CAN DO MAGIC—Limmie & Family Cooking (Avco)—Intersong
- 34 24 CAN YOU DO IT—Geordie (EMI) Red Bus (E. Elias/R. Danova)
- 35 29 GROOVER—T. Rex (EMI) Wizzard Artists (Tony Visconti)
- 36 37 I SAW THE LIGHT—Todd Rundgren (Bearsville) Screen Gems Columbia (Todd Rundgren)
- 37 30 HALLELUJAH DAY—Jackson 5 (Tamla Motown)—Jobete/Carlin (F. Perren/F. Mizell)
- 38 32 STUCK IN THE MIDDLE WITH YOU—Stearns Wheel (A&M) Baby Bun/Ricochet (Lieber & Stoller)
- 39 49 I'M DOING FINE NOW—New York City (RCA)—Carlin
- 40 33 CAN THE CAN—Suzi Quatro (RAK) Chinnichap/RAK (M. Chapman/N. Chinn)
- 41 35 PEEK-A-BOO—Stylists (Avco) Gamble-Huff/Carlin
- 42 44 SEE MY BABY JIVE—Wizzard (Harvest) Roy Wood/Carlin (Roy Wood)
- 43 45 ONE AND ONE IS ONE—Medicine Head (Polydor) Biscuit (Tony Ashton)
- 44 38 SWEET ILLUSION—Junior Campbell (Deram) Camel (Junior Campbell)
- 45 — WHEN BOUZOUKIS PLAYED—Vicky Leandros (Philips)—Intersong (Leo Leandros)
- 46 36 WALKING IN THE RAIN—Partridge Family (Bell) Screen Gems/Columbia (Wes Farrell)
- 47 42 WAY BACK HOME—Jr. Walker & The All Stars (Tamla Motown) Jobete/Carlin (Johnny Bristol)
- 48 — DANCING ON A SATURDAY NIGHT—Barry Blue (Bell)—ATV (Barry Blue)
- 49 41 STANDING ON THE INSIDE—Neil Sedaka (MGM) Kirshner/Warner Bros. (Neil Sedaka)
- 50 47 YOU ARE THE SUNSHINE OF MY LIFE—Stevie Wonder (Tamla Motown)

DENMARK

(Courtesy of I.F.P.I.)
SINGLES

- This Week
- 1 PURE GOLD (LP)—Cliff Richard (EMI)
 - 2 I'M A CLOWN—David Cassidy (Bell)—Intersong A/S
 - 3 NON-STOP DANCING (Polydor)

- 4 LIVING IN THE MATERIAL WORLD (LP)—George Harrison (Apple)
- 5 HALLO HR GENERAL—Alice & Rita (Odeon)—Intersong A/S
- 6 WAIKIKI MAN—Bonnie St. Claire (Philips)
- 7 TIE A YELLOW RIBBON—Dawn (Bell)—Stig Anderson A/S
- 8 ALLE GO'ie + 12—Roger Whittaker (Fontana)
- 9 JOHNNY REIMAR PARTY NR. 5 (LP)—Johnny Reimar (Philips)
- 10 HVOR ER ALLE DROMMENE—Maria Stenz (Sonet)—Multitone A/S

FRANCE

(Courtesy Centre d'Information et de Documentation du Disque)
SINGLES

- This Week
- 1 LA MALADIE D'AMOUR—Michel Sardou (Philips)
 - 2 J'AI UN PROBLEME—Johnny Hallyday & Sylvie (Philips)
 - 3 JE VIENS DINER CE SOIR—Claude Francois (Fleche)
 - 4 UN CHANT D'AMOUR, UN CHANT D'ETE—Frederic Francois (Vogue)
 - 5 ADAM ET EVE—Sheila (Carrere)
 - 6 MAMAN—Romeo (Carrere)
 - 7 YOU—P. Charby (Armi/Discodis)
 - 8 SI TU NE ME LAISSE PAS TOMER—Gerard Lenorman (CBS)
 - 9 UNE BAGUE, UN COLLIER—Ringo (Carrere)
 - 10 LE PLOMBIER—Pierre Perret (Adele/WEA)

ALBUMS

- This Week
- 1 DARK SIDE OF THE MOON—Pink Floyd (Pathe-Marconi)
 - 2 JE VIENS DINER CE SOIR—Claude Francois (Fleche)
 - 3 MARIE LAFORET—Marie Laforet (Polydor)
 - 4 LE REVOLUTION FRANCAISE—Martin Circus etc. (Vogue)
 - 5 BEATLES 1967-1970—The Beatles (Pathe-Marconi)
 - 6 BEATLES 1962-1966—The Beatles (Pathe-Marconi)
 - 7 C'EST MA PRIERE—Mike Brant (CBS)
 - 8 MAXIME LE FORESTIER—Maxime La Forestier (Polydor)
 - 9 EAGLE ROCK—Titanic (CBS)
 - 10 FOREVER AND EVER—Demis Roussos (Philips)

HOLLAND

(Courtesy Radio Veronica and Bas Mul.)
SINGLES

- This Week
- 1 DO YOU LOVE ME—Sharif Dean (CBS)—Dayglow
 - 2 WE WERE ALL WOUNDED AT WOUNDED KNEE—Redbone (Epic)—April Music
 - 3 THE FREE ELECTRIC BAND—Albert Hammond (Epic)—Un. Songs
 - 4 LATE AGAIN—Stearns Wheel (A&M Records)—Basart
 - 5 RING RING—Bjorn & Benny, Frieda & Anna (Polydor)—Bospel Music
 - 6 GOODBYE MY LOVE, GOODBYE—Demis Roussos (Philips)—Dayglow
 - 7 HE KOM AAN—Dimitri Van Toren (Imperial)—Basart
 - 8 GOIN' HOME—The Osmonds (MGM)
 - 9 EASY, BOY (AND WE ALL PRAYED TOGETHER)—Greenfield & Cook (Polydor)
 - 10 GINNY COME LATELY—Albert West (CBS)—Veronica

ALBUMS

- This Week
- 1 20 FANTASTIC HITS—Diverse Artists (Arcade)
 - 2 THE BEATLES 1962-1967—The Beatles (Apple)
 - 3 ALLE 13 GOED NR. 5—Diverse Artists (Philips)
 - 4 THE BEATLES 1967-1970—The Beatles (Apple)
 - 5 THE BEST OF REDBONE—Redbone (Epic)
 - 6 FOREVER AND EVER—Demis Roussos (Philips)
 - 7 VOL MET SUPER—Diverse Artists (Philips)
 - 8 LIVING IN THE MATERIAL WORLD—George Harrison (Apple)
 - 9 DUBBEL, TWE—Boudewijn de Groot (Decca)
 - 10 DESPERADO—Eagles (Asylum)

JAPAN

(Courtesy Music Labo, Inc.)
*Denotes local origin
SINGLES

- This Week
- 1 KOI SURU NATSU NO HI—Mari Amachi (CBS/Sony)—Watanabe
 - 2 HADAKA NO VENUS—Hiromi Goh (CBS/Sony)—Nichion
 - 3 KIMI NO TANJUBI—Garō (Mushroom)—Aifa
 - 4 KIKEN NA FUTARI—Kenji Sawada (Polydor)—Watanabe
 - 5 KIMI GA UTSUKUSHI SUGITE—Goro Noguchi (Polydor)—Fuji
 - 6 TANIN NO KANKEI—Katsuko Kanai (CBS/Sony)—Nichion
 - 7 HISHOCHI NO KOI—Cherish (Victor)—Victor
 - 8 WATASHI NO KARE WA HIDARI KIKI—Megumi Asakura (Victor)—J & K
 - 9 JOUNETSU NO ARASHI—Hideki Saijo (RCA)—Nichion

- 10 KOI NI YURETE—Rumiko Koyanagi (Reprise)—Watanabe
- 11 KOKORO NO TABI—Tulip (Express)—Shinko
- 12 ONNA NO YUME—Shiro-Miya, Pinkara Trio (Columbia)—Daichi
- 13 KAMI FUSEN—Akai Tori (Liberty)—Alfa
- 14 AKAI FUSEN—Miyoko Asada (Epic)—Nichion
- 15 KUCHIBENI ENKA—Shinichi Mori (Victor)—Music Jay
- 16 PAROLES PAROLES—Dalida & Alain Delon (Seven Seas)—Toshiba
- 17 DEFUNE—Hiroshi Uchiyama & Cool Fit (Victor)—Uchiyama, Shinko
- 18 MOETSUKISO—Linda Yamamoto (Canyon)—Fuji
- 19 TIE A YELLOW RIBBON ROUND THE OLE OAK TREE—Dawn (Bell)
- 20 KIZUTUSKU SEDAI—Saori Minami (CBS/Sony)—Nichion

MEXICO

- This Week
- 1 FOREVER AND EVER (Por siempre y para siempre)—Demis Roussos (Philips)
 - 2 UN SUENO—La Tropa Loca (Capitol)
 - 3 LA MONTANA—Roberto Carlos (CBS)
 - 4 TIE A YELLOW RIBBON ROUND THE OLD OAK TREE (Amarra un mono en al viejo roble amarillo)—Dawn (Bell)
 - 5 ENGAÑO—La Tropa Loca (Capitol)
 - 6 YOUNG LOVE (Amor joven)—Donny Osmond (MGM)
 - 7 TONTO—Pina Nevarez (Peerless)
 - 8 NO DEBES LLORAR—Los Solitarios (Peerless)
 - 9 KILLING ME SOFTLY WITH HIS SONG (Matandome suavemente con su cancion)—Roberta Flack (Atlantic)
 - 10 PLAYGROUND IN MY MIND (Juegos en mi mente)—Paul Vance & Lee Pockriss (Epic)

SPAIN

(Courtesy of "El Musical")
SINGLES

- This Week
- 1 EVA MARIA—Formula V (Philips)—Fontana
 - 2 AMERICA, AMERICA—Nino Bravo (Polydor)
 - 3 VELVET MORNINGS—Demis Roussos (Philips-F)—Canciones del Mundo
 - 4 MI TALISMAN—Los Diablos (EMI)—Ego
 - 5 CHARLY—Santabarbara (EMI)—Ego
 - 6 TIE A YELLOW RIBBON—Dawn (Polydor)—Armonico
 - 7 RIO REBELDE—Julio Iglesias (Columbia)—Hispania
 - 8 MY LOVE—Paul McCartney & Wings (EMI)—Armonico
 - 9 GITANO—La Compania (CBS)
 - 10 GET DOWN—Gilbert O'Sullivan (Columbia)—Southern Music

ALBUMS

- This Week
- 1 MY GUITAR—Juan Pardo (Ariola)
 - 2 MI TIERRA—Nino Bravo (Polydor)
 - 3 VENTANAS—Mari Trini (Hispavox)
 - 4 THERE GOES RHYMIN' SIMON—Paul Simon (CBS)
 - 5 BEATLES 1962-1966—The Beatles (EMI)
 - 6 MOCEDADES—Mocedades (Zafiro)
 - 7 BARRABAS POWER—Elton John (EMI)
 - 9 MIGUEL HERNANDEZ—Juan Manuel Serrat (Zafiro)
 - 10 THE DARKE SIDE OF THE MOON—Pink Floyd (EMI)

SWEDEN

(Courtesy Radio Sweden)
(*Denotes local origin)

- This Week
- 1 THERE GOES RHYMIN' SIMON (LP)—Paul Simon (CBS)
 - 2 LIVING IN THE MATERIAL WORLD (LP)—George Harrison (Apple)
 - 3 TIE A YELLOW RIBBON—Dawn (Bell)—Sweden Music
 - 4 MAMA LOO—The Les Humphries Singers (Decca)—Sikorski Scandinavia AB
 - 5 HOOKED ON A FEELING—Bjorn SKifs & Blablus (Columbia)—Tree Music Scandinavia
 - 6 LOVE DEVOTION SURRENDER (LP)—Santana & Mahavishnu (CBS)
 - 7 CHICAGO VI (LP)—Chicago (CBS)
 - 8 EVIVA ESPANA—Sylvia Vrethammar (Sonet)—Sweden Music
 - 9 CLAP YOUR HANDS AND STOMP YOUR FEET—Bonnie St. Claire (Philips)—Intersong
 - 10 PUGH ON THE ROCKS—Pugh Rogefeldt (Metronome)

WEST GERMANY

(Courtesy of Der Musikmarkt)
SINGLES

- This Week
- 1 HELL RAISER—The Sweet (RCA)
 - 2 GET DOWN—Gilbert O'Sullivan (MAM)
 - 3 GOODBYE MY LOVE, GOODBYE—Demis Roussos (Philips)
 - 4 POWER TO ALL OUR FRIENDS—Cliff Richard (Columbia)
 - 5 GOODBYE MAMA—Ireen Sheer (Polydor)
 - 6 DIE BOUZOUKI KLANG DURCH DIE SOMMERNACHT—Vicky Leandros (Philips)
 - 7 DER STERN VON MYKONOS—Katja Ebstein (UA)
 - 8 THE GROOVER—T. Rex. (Ariola)
 - 9 SKWEEZE ME, PLEEZE ME—Slade (Polydor)
 - 10 WHISKY IN THE JAR—Thin Lizzy (Decca)

New LP/Tape Releases

This listing of new LP/Tape releases is designed to enable retailers and radio programmers to be up-to-the-minute on available new product. The Music Industry Code (MIC) number, a universal numbering system, appears in bold face type following the manufacturer's number. The following configuration abbreviations are used in the listings: LP—album; 8T—8-track cartridge; CA—cassette; R3—open reel 3 3/4 ips; R7—open reel 7 1/2 ips; QL—quadrasonic album; Q8—quadrasonic 8-track cartridge.

COMMANDER CODY & HIS LOST PLANET AIRMEN
Country Casanova
LP Paramt PAS6054 12-714-5215-4...\$5.98

COUNTRY GENTLEMEN
Country Gentlemen
8T Vangd VAN89331M 96-443-005-X...\$6.95
CA VAN59331M 92-443-005-2...\$6.95

COVINGTON, JOE E.
Fat Fandango
LP Grunt BFL10149 12-715-0012-7...\$5.98
8T BFL10149 96-715-0012-9...\$6.95

CRAMER, FLOYD
Plays The Big Hits
LP Camden ADL20128(2) 12-701-4799-4...\$3.98

CRUSADERS
2nd Crusade
LP Blue Thumb BTS7000 12-717-2039-6...\$10.98
8T BLE87000L 96-717-2039-0...\$ 7.95
CA BLE57000L 92-717-2039-3...\$ 7.95

CYMANDE
Second Time Around
LP Janus JLS3064 12-437-0052-1...\$5.94

DARROW, TONY
Very Special Love
LP Roulette SR3008 12-432-0012-4...\$5.98

DAVIS, SKEETER
Best Of, v.2
LP Victor APL10190 12-160-2705-6...\$5.98
12-160-2705-6...\$5.98
8T APS10190 96-160-2705-0...\$6.95

DAVIS, TIM
Take Me As I Am
(Without Silver, Without Gold)
LP Metromedia BML10175 12-705-7003-X...\$5.98

DAVIS, TYRONE
Without You In My Life
LP Dakar DK76904 12-800-1507-1...\$5.98
8T DAK86904M 96-800-1507-6...\$6.95
CA DAK56904M 92-800-1507-9...\$6.95

DAWSON, JIM
You'll Never Be Lonely With Me
8T Kam Sut KAM82049M 96-413-0068-7...\$6.95
CA KAM52049M 92-413-0068-X...\$6.95

DEE, LENNY
Dee, Lenny
LP MCA 334 12-190-0034-5...\$5.98
8T T334 96-190-0034-X...\$6.98
CA C334 92-190-0034-2...\$6.98

DELLS
Give Your Baby A Standing Ovation
LP Cadet CA50037 12-436-0135-3...\$5.94

DENKE, FRANK
Fabulous Frank Denke At The Piano
LP Doric DO1403 12-716-0004-8...\$5.95

DENVER, JOHN
Farewell Andromeda
LP Victor APL10101 12-160-2688-2...\$5.98
8T APS10101 96-160-2688-7...\$6.95
CA APK10101 92-160-2688-X...\$6.95

DIDDLEY, BO
London Sessions
LP Chess CH50029 12-435-0152-9...\$5.94

DIXON, WILLIE
Peace
LP Yambo 77715 12-701-48036...\$3.98

DORSEY, TOMMY
I'll See You In My Dreams,
w. Sinatra, Frank
LP Camden ADL20178(2) 12-701-48036...\$3.98

DROUKAS, JOE
Goodbye Joe Drake
LP Sweet Fortune SFS801 12-802-7301-1...\$5.98

DYNAMIC
What A Shame
LP Black Gold BG5001 12-717-2039-6...\$10.98

EAGER, BRENDA LEE
Love We Have, The Love We Had,
w. Butler, Jerry
LP Merc SRM1660 12-427-0499-X...\$5.98
8T MCR1660 96-427-0499-3...\$6.95
CA MCR41660 92-427-0499-7...\$6.95

ENTWISTLE, JOHN
Rigor Mortis Sets In
LP MCA 321 12-190-0031-0...\$5.98
8T T321 96-190-0031-5...\$6.98
CA C321 92-190-0031-8...\$6.98

FAHEY, JOHN
America
LP Takoma 1030 12-709-0039-0...\$5.98
8T B122-1030 96-709-0039-5...\$6.95

FERRANTE & TEICHER
Nostalgic Hits From The Twin Pianos
LP ABCX791 12-416-0231-X...\$5.98
8T 8022-791 96-416-0231-4...\$6.95

FOCUS
In & Out Of Focus
LP Sire SAS7404 12-718-1014-X...\$5.98

FOUR TOPS
Best Of
LP Motown S764 12-409-0145-3...\$5.98
8T MOT8764M 96-409-0145-8...\$6.95
CA MOT5764M 92-409-0145-0...\$6.95

FRESH AIR
Fresh Air
LP Columbia KC32282 12-100-3202-3...\$5.98
8T CA32282 96-100-3202-8...\$6.98
CA CT32282 92-100-3202-0...\$6.98

FUNKADELIC
Cosmic Slip
LP Westbound WB2022 12-438-0022-4...\$5.94

GALLERY
Gallery
8T Sussex SUS87026M 96-703-0032-0...\$6.95
CA SUS57026M 92-703-0032-3...\$6.95

GLADSTONE
Looking For A Smile
LP ABCX778 12-416-0229-8...\$5.98

GREY, JOEL
Live
LP Columbia KC32252 12-100-3195-7...\$5.98
8T CA32252 96-100-3195-1...\$6.98
CA CT32252 92-100-3195-4...\$6.98

GROUNDOGGS
Hogwash
LP UA LA008F 12-407-0521-7...\$5.98
8T EA0008G 96-407-0521-1...\$6.98

GUESS WHO
Live At The Paramount
LP Victor LSP4779 12-160-2516-9...\$5.98
8T P852056 96-160-2516-3...\$6.95
CA PK2056 92-160-2516-6...\$6.95

GUNHILL ROAD
Gunhill Road
8T Kam Sut KAM82061M 96-413-0066-0...\$6.95
CA KAM52061M 92-413-0066-3...\$6.95

GYPSY
Gypsy
LP Metromedia M2D1031(2) 12-705-7007-2...\$5.98

HANSSON, BO
Lord Of The Rings
8T Charisma CMA81059M 96-717-5011-7...\$6.95
CA CMA51059M 92-717-5011-X...\$6.95

HARTLEY, KEEF
Lancashire Hustler
LP Deram X18070 12-406-0049-6...\$5.98
8T DER77870M 96-406-0049-0...\$6.95
CA DER77670M 92-406-0049-3...\$6.95

HICKS, DAN, & HIS HOT LICKS
Last Train To Hicksville,
The Home Of Happy Feet
LP Blue Thumb BTS51 12-717-2038-8...\$5.98
8T BLE851M 96-717-2038-2...\$6.95
CA BLE551M 92-717-2038-5...\$6.95

HOLLIDAY, DOC
Holiday, Doc
LP Metromedia BML10171 12-705-7001-3...\$5.98

HOLMES, CECIL
Black Motion Picture Experience
8T Buddha BUD85129M 96-412-0175-1...\$6.95
CA BUD55129M 92-412-0175-4...\$6.95
Q8 BUD75129L 95-412-0175-X...\$7.95

HOPKINS, LIGHTNIN'
Blue Lightnin'
LP Jewel LPS5000 12-100-3200-7...\$5.98
8T CA32258 96-100-3200-1...\$6.98
CA CT32258 92-100-3200-4...\$6.98

HOPKINS, LIGHTNIN'
Great Electric Show & Dance
LP Jewel LPS5002 12-100-3200-7...\$5.98
8T CA32258 96-100-3200-1...\$6.98
CA CT32258 92-100-3200-4...\$6.98

HUTSON, LEROY
Love Oh Love
8T Curton CUR88017M 96-702-8023-0...\$6.95
CA CUR58017M 92-702-8023-3...\$6.95

IDES OF MARCH
Midnight Oil
LP Victor APL10143 12-160-2703-X...\$5.98
8T APS10143 96-160-2703-4...\$6.95

IF
Double Diamond
LP Metromedia BML10174 12-705-7002-1...\$5.98
8T BMS10174 96-705-7002-6...\$6.95

IMPRESSIONS
Preacher Man
8T Curton CUR88016M 96-702-8024-9...\$6.95
CA CUR58016M 92-702-8024-1...\$6.95

INDEPENDENTS
First Time We Met
LP Wand WDS694 12-710-4026-3...\$4.98

JACKSON, JERMAINE
Come Into My Life
LP Motown S775 12-409-0149-5...\$5.98
8T MOT8775M 96-409-0149-X...\$6.95
CA MOT5775M 92-409-0149-2...\$6.95

JACKSON, MICHAEL
Music
LP Motown S767 12-409-0141-0...\$5.98
8T MOT8767M 96-409-0141-5...\$6.95
CA MOT5767M 92-409-0141-8...\$6.95

JONES, TOM
Body & Soul Of
LP Parrot XPAS71080 12-429-0055-1...\$5.98
8T PAR79860M 96-429-0055-6...\$6.95
CA PAR79660M 92-429-0055-9...\$6.95
Q8 PAR79760L 95-429-0055-0...\$7.95
R7 PAR79060L 99-429-0055-1...\$7.95

KANTNER, PAUL
Baron Von Tollbooth & The Chrome
Nun, w. Slick, Grace
LP Grunt 8FL10148 12-715-0011-6...\$5.98
8T BFL10148 96-715-0011-0...\$6.95
CA BFL10148 92-715-0011-3...\$6.95

KAYE, THOMAS JEFFERSON
Kaye, Thomas Jefferson
LP Dunhill DSX50149 12-417-0150-1...\$5.98

KENDRICKS, EDDIE
Kendricks, Eddie
LP Tamla TS325 12-702-3078-6...\$5.98
8T TAM8325M 96-702-3078-0...\$6.95
CA TAM5325M 92-702-3078-3...\$6.95

KING, CAROLE
Fantasy
LP Ode '70 SP77018 12-703-7075-8...\$5.98
8T 77018 96-703-7075-2...\$6.98
CA CS77018 92-703-7075-5...\$6.98

LANG, PETER
Thing At The Nursery Window
LP Takoma 1034 12-709-0040-4...\$5.98
8T B122-1034 96-709-0040-9...\$6.95

LATIMORE
Latimore
LP Glades ST6502 12-416-0229-8...\$5.98

LIGHTNIN' SLIM
London Gumbo
LP Exello 8023 12-800-4326-1...\$5.98
8T EX88023 96-800-4326-6...\$6.98

LOBO
Calumet
LP Big Tree 2101 12-802-5004-6...\$5.98
8T BGT82101M 96-802-5004-0...\$6.95
CA BGT52101M 92-802-5004-3...\$6.95

LOOKING GLASS
Subway Serenade
LP Epic KE32167 12-400-0411-7...\$5.98
8T EA32167 96-400-0411-1...\$6.98
CA ET32167 92-400-0411-4...\$6.98

LULU
Lulu
LP Chelsea BCL10144 12-718-0011-X...\$5.98
8T BCL10144 96-718-0011-4...\$6.95
CA BCL10144 92-718-0011-7...\$6.95

MAHONEY, MARYANNE
Collage
LP SR SRS5012 12-414-0401-1...\$5.98

MALDOON
Maldoon
LP Warn Bros BS2706 12-414-0401-1...\$5.98

MANCHESTER, MELISSA
Home To Myself
LP Bell 1123 12-445-0080-1...\$5.98
8T BEL1123M 96-445-0080-6...\$6.95
CA BEL51123M 92-445-0080-9...\$6.95

MANTOVANI
Evening With Mr. Music
LP London XPS902 12-170-1309-1...\$5.98
8T LON14902M 96-170-1309-6...\$6.95
CA LON84902M 92-170-1309-9...\$6.95
R7 LON74902L 99-170-1309-1...\$7.95

MARK-ALMOND
Best Of
LP Blue Thumb BTS50 12-717-2037-X...\$5.98
8T BLE850M 96-717-2037-4...\$6.95
CA BLE550M 92-717-2037-7...\$6.95

MARTIN, DEAN
Sittin' On Top Of The World
LP Reprise MS2113 12-415-0437-7...\$5.98
8T B2113M 96-415-0437-1...\$6.97
CA S2113M 92-415-0437-4...\$6.97

MASON, DAVE
Is Alive
LP Blue Thumb BTS54 12-717-2036-1...\$5.98

MATHIS, JOHNNY
Killing Me Softly With Her Song
LP Columbia KC32258 12-100-3200-7...\$5.98
8T CA32258 96-100-3200-1...\$6.98
CA CT32258 92-100-3200-4...\$6.98

MAYFIELD, CURTIS
Back To The World
8T Curton CUR88015M 96-702-8022-2...\$6.95
CA CUR58015M 92-702-8022-5...\$6.95
R7 CUR8015M 99-702-8022-8...\$6.95

McCREARY, MARY
Butterflies In Heaven
LP MCA 347 12-190-0037-X...\$5.98
8T T347 96-190-0037-4...\$6.98
CA C347 92-190-0037-7...\$6.98

McDONALD, COUNTRY JOE
Paris Sessions
8T Vangd VAN89328M 96-443-0002-5...\$6.95
CA VAN59328M 92-443-0002-8...\$6.95

McDONOUGH MEGAN
Keepsake
LP Wood Nick BWL10145 12-701-8015-0...\$5.98
8T BWS10145 96-701-8015-5...\$6.95

McGUINN, ROGER
McGuinn, Roger
LP Columbia KC31946 12-100-3201-5...\$5.98
8T CA31946 96-100-3201-X...\$6.98
CA CT31946 92-100-3201-2...\$6.98

McLAUGHLIN, MAHAVISHNU JOHN
Love, Devotion, Surrender,
w. Santana, Carlos
LP Columbia KC32034 12-100-3205-8...\$5.98
8T CA32034 96-100-3205-2...\$6.98
CA CT32034 92-100-3205-5...\$6.98

MERRILL, BUDDY
Steel Guitar Country
LP Accent ACC5036 12-800-6927-9...\$4.98

MILLER, GLENN
String Of Pearls
LP Camden ADL20168(2) 12-701-4801-0...\$3.98

MILLER, JODY
Good News
LP Epic KE32386 12-400-0413-3...\$5.98
8T EA32386 96-400-0413-8...\$6.98

MOM & DADS
Reminiscing With
LP GNP GNP52072 12-709-1108-2...\$4.98
8T 8038-2072 96-709-1108-7...\$6.95

MURPHY, MARK
Bridging A Gap
LP Muse MRS009 12-429-0054-3...\$5.98
8T PAR79859M 96-429-0054-8...\$6.95
CA PAR7969M 92-429-0054-0...\$6.95

NASH, JOHNNY
My Merry-Go-Round
LP Epic KE32158 12-400-0410-2...\$5.98
8T EA32158 96-400-0410-7...\$6.98
CA ET32158 92-400-0410-X...\$6.98

NEW YORK CITY
I'm Doing Fine Now
LP Chelsea BCL10198 12-718-0013-6...\$5.98
8T BCS10198 96-718-0013-0...\$6.95
CA BCK10198 92-718-0013-3...\$6.95

NICE
Autumn To Spring
8T Charisma CMA81M 96-717-5010-9...\$6.95
CA CMA51M 92-717-5010-1...\$6.95

NILSSON, HARRY
Little Touch Of Schmilsson In The Night
LP Victor APL10097 12-160-2702-1...\$5.98

8TAPS10097 96-160-2702-6...\$6.95
CAAPK10097 92-160-2702-9...\$6.95

O'JAYS
O'Jays
LP Bell 6082 12-445-0083-6...\$4.98
8T BEL86082M 96-445-0083-0...\$6.95
CA BEL56082M 92-445-0083-3...\$6.95

OPRHAN
Rock & Reflection
LP London XPS630 12-170-1303-2...\$5.98
8T LON72205M 96-170-1303-7...\$6.95
CA LON57205M 92-170-1303-X...\$6.95

OSMONDS
Plan
LP MGM S90058 12-449-0358-2...\$5.98
8T B130-4902 96-449-0358-7...\$6.95
CA S130-4902 92-449-0358-X...\$6.95

OTALUNGI, BABOTUNDI
Soul Makossa
LP Paramt PAS6061 12-714-5217-0...\$5.98

PARTRIDGE FAMILY
Crossword Puzzle
LP Bell 1122 12-445-0081-7...\$5.98
8T BEL1122M 96-445-0081-1...\$6.95
CA BEL51122M 92-445-0081-4...\$6.95
R7 BEL1122M 99-445-0081-7...\$6.95

PRICE, KENNY
30 California Women
LP Victor APL10208 12-160-2706-4...\$5.98
8T APS10208 96-160-2706-9...\$6.95

PRIDE, CHARLEY
Sweet Country
LP Victor APL10217 12-160-2708-0...\$5.98
8T APS10217 96-160-2708-5...\$6.95
CA APK10217 92-160-2708-8...\$6.95

POTLIQUOR
Louisiana Rock & Roll
LP Janus JLS3036 12-437-0050-X...\$5.94

PRITCHETT TRIO
Many Faces Of George Pritchett
LP Kinnickinnick KKS102 12-717-2037-X...\$5.98
8T BLE850M 96-717-2037-4...\$6.95
CA BLE550M 92-717-2037-7...\$6.95

PRUETT, JEANNE
Satin Sheets
LP MCA 338 12-190-0036-1...\$5.98
8T T338 96-190-0036-6...\$6.98
CA C338 92-190-0036-9...\$6.98

QUATRO, MIKE, JAM BAND
Look Deeply Into The Mirror
8T Evolution 8117-3021 96-723-2010-8...\$6.95

RANDOLPH, BOOTS
Sentimental Journey
LP Monu KZ32292 12-402-0100-1...\$5.98
8T ZA32292 96-042-0100-6...\$6.98
CA ZT32292 92-402-0100-9...\$6.98

REED, JERRY
Lord, Mr. Ford
LP Victor APL10238 12-160-2709-9...\$5.98
8T APS10238 96-160-2709-3...\$6.95
CA APK10238 92-160-2709-6...\$6.95

REEVES, DEL
Trucker's Paradise
LP UA LA044F 12-407-0522-5...\$5.98
8T EA044G 96-407-0522-X...\$6.98

RICH, CHARLIE
Tomorrow Night
LP Victor APL10258 12-160-2710-2...\$5.98
8T APS10258 96-160-2710-7...\$6.95

ROBERTS, AUSTIN
Last Thing On My Mind
LP Chelsea BCL10199 12-718-0015-2...\$5.98
8T BCS10199 96-718-0015-7...\$6.95
CA BCK10199 92-718-0015-X...\$6.95

ROSS

Billboard's

AUGUST 4, 1973

Number of singles reviewed

this week 105 Last week 109

Top Single Picks

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Maureen McGovern certainly has a success story to boast about. Her Oscar winning tune, "The Morning After," rests comfortably in the top singles post this week. If you recall, it was originally released last November and nothing happened.

Then the Academy Awards were held in April and to the astonishment of most people in the music business, "The Morning After" walked away with the top musical accolade. So 20th Century re-released the song and songwriters Al Kasha and Joel Hirshhorn were suddenly cast in the bright spotlight of success.

But the song didn't take off immediately after winning its Oscar. It took two months for it to start rolling and once it got exposure, the song sold itself through Maureen's fine reading.

Golden oldies rock songs have been re-packaged in album form for years and years and they attract a special kind of buff who digs the sounds of yesteryear. Generally they don't hit the top of the charts. Well, "Dick Clark Presents 20 Years of Rock'n'Roll," looks like it has broken that whole mold about oldies LP's. It is a

Chartalk

starred 49 on our LP chart this week and has just been certified gold by the RIAA. Which makes Buddah, the distributor happy as well as such golden rockers as Fats Domino, Jerry Lee Lewis, Sam the Sham and the Shirelles, for example, all of whom are represented in the deluxe package.

Speaking of nostalgia, remember when Mary Poppins was everybody's favorite flying female? Disneyland and Vista Records kept putting out versions of the score in all forms of packages and the country went "Mary Poppins" crazy? The original film soundtrack is back in the stalls, as the film gets its first re-release after waiting the normal seven year repeat cycle which Disney uses on its films.

During its first go-around the LP went past the one million mark and set all

sorts of sales records for the Disney organization. Now we find the soundtrack showing new signs of entertaining people. It is 189 on our LP survey and moving.

There are also two new soundtrack LP's which have made the chart: "Paper Moon" on Paramount, which incorporates cuts which sound like old radio broadcasts and "Pat Garrett and Billy the Kid." The latter was one of our pop picks last week and is Bob Dylan's first film score. Legal hassles between MGM which distributes the film and Columbia for whom Dylan records, held up the release for several months after the film had been out.

And finally, Diana Ross' "Touch Me In the Morning" sad song about having her lover come and go, is a starred seven on the singles survey. It has taken the tune, one of our picks 10 weeks ago, that amount of time to break into the top 10. A similarly titled LP on Motown is a starred 20. So Diana has positively returned to the contemporary pop vein after making a smash of the Billie Holiday tune, "Good Morning Heartache" from the film "Lady Sings the Blues."

Songs listed on this page are the consensus of a review panel which listened individually, collectively and then voted for the titles published. Picks are deemed to be headed for the top 20

positions on the Hot 100. Also recommendeds mean a 20-60 position on the chart. Songs not listed have not met either criteria. Review editor—Eliot Tiegel.

Pop

NEIL DIAMOND—The Last Thing on My Mind (3:31); Producer: Tom Catalano; writer: Tom Paxton; publisher: United Artists, ASCAP. MCA 40092. Diamond's lush reworking of this folk song favorite pulled from the "Stones" LP is a slower version of the tune than most people are used to. Still, the change of pace works well, particularly with the powerful Diamond voice. Flip: no info available.

SKYLARK—I'll Have to Go Away (3:26); producer: Eirik The Norwegian; writers: K. Chater; Rene Armand; publisher: Irving, BMI. Capitol 3661. Excellent ballad tune from the group that scored so well with "Wildflower," placing the fine vocals of Ms. B.J. Cook up front. Vocals are emphasized even further through the band's powerful backup.

THE DOOBIE BROTHERS—China Grove (3:14); producer: Ted Templeman; writer: Tom Johnston; publisher: Warner-Tamerlane, BMI. Warner Bros. 7728. Strong, uptempo number characterized by the vocal harmonies the group has become known for over the past year and the full, yet simple instrumental backup. Tale of a small Texas town has an interesting story line as well as being good, solid rock. Flip: no info available.

also recommended

GLEN CAMPBELL—Beautiful Love Song (2:31); producer: Jimmy Bowen; writer: Bill C. Graham; publisher: Allanwood, BMI. Capitol 3669.

ROGER DALTRY—Thinking (3:22); producers: Adam Faith, Dave Courtney; writers: Courtney, Sayer; publisher: Track, BMI. MCA 40084.

PROCOL HARUM—Bringing Home the Bacon (3:20); producer: Chris Thomas; writers: Keith Reid, Gary Brooker; publisher: Chrysalis, ASCAP Chrysalis 2011 (Warner Bros.).

BONNIE BRAMLETT—Good Vibrations (3:14); producer: David Anderle; writer: G. De Witty; publisher: Pop Music, Butter, BMI. Columbia 4-45897.

TOM FOGERTY—Joyful Resurrection (3:37); producer: Russ Gary; writer: Tom Fogerty; publisher: Woodmont, BMI. Fantasy 702.

Soul

SPINNERS—Ghetto Child (3:47); producer: Thom Bell; writers: L. Creed, T. Bell; publisher: Mighty Three, BMI. Atlantic 2973. In all ways, one of the most outstanding soul releases of recent months. The contemporary sweet sound of one of the master writer-producer-artist combinations in this genre proves to work brilliantly with protest material rather than the more usual love or brotherhood themes. Sure shot for chart dominance and the Spinners biggest hit yet. Flip: no info available.

THE CRUSADERS—Take It or Leave It (3:20); producer: Stewart Levine; writer: Wayne Henderson; publisher: Four Knights, BMI. Blue Thumb 232 (Famous). May be a little too much in that distinctive Crusaders formula of tight-knit, chugging, low-pitched instrumentals to go all the way like their two previous hit singles. But still a formidable contender. Flip: "That's How I Feel" (4:20); producer: same; writer: Wilton Felder; same info.

MILLIE JACKSON—Hurts So Good (3:05); producer: Brad Shapiro; writer: P. Mitchell; publishers: Muscle Shoals, Cotillon, BMI. Spring 139 (Polydor). Sexy, happy and intense is the Millie Jackson approach to this earthy love tune from the

"Cleopatra Jones" film score. It holds the ear and has all the marks of a hit. Powerful musically and in good taste with its handling of the overly erotic overtones. Flip: no info available.

DIFFERENT SHADES OF BROWN—When the Hurt Is Put Back On You (3:31); producer: Clay McMurray; writers: W. Brown, Jr., D. Jones, Jr., C. McMurray; publisher: Jobete, ASCAP. Motown 1241. A newer entry stands at the threshold of a major hit with a sad but melodically beautiful ballad with in-depth lyrics about the feelings of loss when love ends. Motown has a hot property here, combining a lot of the label's strengths with touches of the newly powerful Philadelphia soft-soul sound. Flip: no info available.

THE TEMPTATIONS—Hey Girl (I Like Your Style) (3:29); producer: Norman Whitfield; writer: N. Whitfield; publisher: Stone Diamond, BMI. Gordy 7131 (Motown). A simply-worded love proposal with a slow and touching melody. Not quite as instantly arresting as some of the more ambitious Temptations-Whitfield singles

(no exotic trumpet-echo introduction here). But definitely in the solid mainstream of romantic soul balladry. Flip: no info available.

also recommended

THE MANHATTANS—Do You Ever (2:36); producers: Burt Keys, Myrna March; writer: Myrna March; publishers: Arnel/March On Music, ASCAP. Deluxe 45-152.

EDDIE FLOYD—Check Me Out (3:39); producers: Eddie Floyd, Dale Warren; writer: Eddie Floyd; publisher: East/Memphis, BMI. Stax 0171.

BARBARA MASON—Child of Tomorrow (3:45); producer: not listed; writer: A. Badale; publisher: 20th Century, ASCAP. Buddah 375.

OHIO PLAYERS—Ecstasy (2:27); producer: Ohio Players; writers: Ohio Players; publishers: Bridgeport, BMI. Westbound 216. (Janus).

First Time Around Picks

(These are new artists deserving airplay and sales consideration)

CREATIVE SOURCE—You Can't Hide Your Love (3:22); producer: Mike Stokes; writer: Skip Scarborough; publishers: Alexcar, Uni Chapell, Interior, BMI. Sussex 501 (Buddah). (Punchy phrasing from this female vocal act propelled by clean rhythms in a full-blown production highlight its debut.)

THE POINTER SISTERS—Yes We Can Can (3:55); producer: David Rubinson; writer: A. Toussaint; publishers: Warners/Tamerlane, BMI. Blue Thumb 229 (Famous). (Forceful, clean vocals from this fine act with a strong pop appeal.)

KYLE—She Brings Sunshine (3:15); producer: John Madera; writer: Kyle; publishers: Rippartha Layne, ASCAP. Family 14545 (MGM). (Lush strings and romantic horns provide a full setting for a fine vocal offering of a sweet song of love.)

Country

JACK GREENE—I Need Somebody Bad (2:48); producer: Walter Haynes; writer: Ben Peters; Ben Peters Music (BMI); MCA 40108. Greene sings most of his songs well, but some he does better than others. This is one of his best. It's fine Ben Peters material. Flip side: "Joyride" (2:25); producer: same; writer: Ted Harris; Contention (SESAC).

BRENDA LEE—Sunday Sunrise (2:32); producer: Owen Bradley; writer: Mark James; Screen Gems-Columbia/Sweet Glory (BMI); MCA 40107. Give the lovely lady a song, and she grips it, belts it, emotes it, and turns people on. Here she does it again, as only Brenda can. It's the musical style she does best, and she has the material with which to work. Flip side: no info available.

BARBARA MANDRILL—The Midnight Oil (2:40); producer: Billy Sherrill; writer: J. Allen; Tree (BMI); Columbia 4-45904. Barbara has proved a point: she can sing a ballad with the best of them. Right out of a string of hit up-tempo tunes, she slows down, does it justice, and has a winner. Flip: no info available.

JOE STAMPLEY—Too Far Gone (3:39); producer: Morro Wilson; writer: Billy Sherrill; Al Gallico (BMI); Dot 17469. It's a hearttugger, and Joe puts his all into it, with excellent production. This one really has strong potential. Flip side: no info available.

JOYCE REYNOLDS—Baby Nights and Darling Dawns (2:48); producer: Rayburn Anthony; writer: Tony Austin; Full Swing (ASCAP); Spectrum 0121. Producer Anthony, who used to be her singing partner, now produces this girl with the amazing voice, who should have had a hit long ago. It comes off beautifully, and may be the one to launch her on her way. Flip side: "Live Is More Than Just a Word." (2:48); producer: same; writers: Rayburn Anthony, M. Holly; Anthill Music (ASCAP).

FREDDY WELLER—The Perfect Stranger (2:50); producer: Billy Sherrill; writer: Freddy Weller; Roadmaster (BMI); Columbia 4-45902. Right out of his album, it was the choice of the jocks and others, and there's no way this one can miss. Superb production, too. Flip side: no info available.

also recommended

SAM DURRANCE—Last Days of Childhood (3:09); producer: unlisted; writers: John Buck Wilkins; Wits End (BMI); River 3875.

RAY SMITH—It Wasn't Easy (2:17); producer: Lewis William and Joe Gibson; writers: Jerry Foster, Bill Rice, Jack & Bill (ASCAP); Cinnamon C-760.

GENE SHANNANDOAH—Chart (2:20); producer: Cash Recordings; writer: Gene Shannandoah; Sixteenth Ave. (BMI); Chart 5190.

VIRGIL WARNER—I'm Not Going Hungry (2:28); producer: Joe Allison; writer: Freddie Hart; Blue Book (BMI); Capitol P-3685.

BUDDY ALAN—Summer Afternoons (2:37); producer: Buck Owens; writer: Buddy Alan; Blue Book (BMI); Capitol 3680.

STEPHEN JAMES—Any Old Song Is a Friend of Mind (2:25); producer: Howard & Fields; writers: Field-Ris-Terzich; Americus (ASCAP); Safari S-1001.



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Pop

HELEN REDDY—Long Hard Climb, Capitol SMAS-11213. TV exposure notwithstanding, Helen is the hottest "new" name to emerge within the past year. Her clear, pristine sound is her most potent weapon in approaching a lyric. She glides and floats over words, kissing them with a meaning and conviction and appealing to men as well as women. Her notoriety, of course, has come as a result of her points of view of a new role in society for women. She touches again on this important facet of her belief with "Don't Mess With a Woman"—an ominous warning if ever there was one. There is a lilting lightness to this LP which includes the hit single "Delta Dawn." But there are several cuts which show signs of being singles material. The LP is by no means a 100 percent contemporary song product. "The Old Fashioned Way" with its waltzy feeling and "Until It's Time for You to Go" are prime examples of songs which appeal to adults. "Lovin' You" has a happy dixieland undercoating. In fact this tune and the others on side one are the ones to dig for movement and bright tempos. Side two is the slower material.

Best cuts: "Leave Me Along (Ruby Red Dress)," "Lovin' You," "Don't Mess With a Woman."

Dealers: a vital message work by a vital performer which should be guaranteed major exposure.

DEODATO—Deodato 2, CTI 6029. Inventiveness and bold strokes mark this fine product. The orchestral sweep is grandiose, the tempo driving and searing. Deodato's electric keyboard work lithe and energetic and guitarist John Tropea is about to be discovered. For his searing style works well with the orchestra and as a second voice to the keyboard. There is a strong feeling of the songs being mini-concertos with movements and interludes. That is to the credit of arranger-conductor Deodato who has chosen such well-known hits as "Nights in White Satin" and "Rhapsody in Blue" with which to implant his jazzpopavantgarde sound. The latter is a literal

stringing together of several musical concepts into a cohesive, working force, utilizing all the colors of the orchestra, all the shadings of the instruments at his disposal. The LP is full of striking contrasts, from the plunging "Night" to a mellow and soft string laden "Pavane For a Dead Princess."

Best cuts: "Nights in White Satin," "Pavane For a Dead Princess," "Rhapsody in Blue."

Dealers: stock in pop and jazz areas; Deodato should inspire sales.

MOTT THE HOOPLE—Mott, Columbia, KC 32425. For Mott the Hoople fans, this is a combination of both the old and new styles in the group which means a combination of the early Dylanesque vocals from Ian Hunter characteristic of their first few sets and the wierdo-talk-sing sound reminiscent of the group's period with David Bowie as producer. In this set they have assimilated both styles, and with Ian Hunter's top vocals and the band's solid rock background, have put together what might be their most commercial LP. Several cuts on this set are potential hit singles, something the group has always lacked, and several are beautiful ballads.

Best cuts: "All the Way From Memphis," "Hymn for the Dudes," "Ballad of Mott the Hoople."

Dealers: Band has almost a cultist following, stemming from their initial release four years ago to their recent identification with Bowie. Display heavily and watch for upcoming tour.

BLOOD, SWEAT & TEARS—No Sweat, Columbia KC 32180. Bobby Fisher's vocals propel the band into happy pop waters. His voice has the gravelly, gutsy quality which represents a pop-blues situation and it works well within the structure of this

quasi-jazz band. The LP was recorded in New York and London, adding an international quality to the band's scope and influence. Horns and reeds bristle, the rhythm is consistently driving but not obnoxious, an electric piano adds soft fills and powering chord blocks. The LP is a matched effort in terms of vocal attacks and instrumental skills. The band roars with all its magnificence, but switches gears easily on the slow "Django" excerpt. There are no surprises here for BS&T buffs; the music remains on the high level of proficiency which has marked its point position of being a leading contemporary big band.

Best cuts: "My Old Lady," "Roller Coaster," "Save Our Ship."

Dealers: stock in big band jazz and also in the pop category for the group itself.

VAN MORRISON—Hard Nose The Highway, Warner Bros. BS 2712. Musically and lyrically this LP carries a major socking effect. The instrumental treatment is bold and adventurous, with snatches of jazz spilling forth and Van's distinct nasal country flavored vocal sound marching straight ahead with intense readings of his own word pictures. There are plenty of messages about love and frustration, about worldly conditions which plague the existence of mankind. This is a delicately thought out effort which requires many listenings in order to understand all the points which Van hopes to make. His concept for pop music is mature and devoid of quickly put together commercial touches. Van strives for a distinct impact through providing those persons who listen to him with incisive discourses on the world as he sees it. Musically the solos and ensemble playing pack a mature punch—equal to his own dynamic ability.

Best cuts: "Snow In San Anselmo," "Warm Love," "Hard Nose the Highway," "Autumn Song."

Dealers: despite the confusing collage effect of the cover, Morrison's name will have sales impact.

also recommended

DON NIX—Hobos, Heroes and Street Corner Clowns, Enterprise ENS-1032 (Stax). Low key, well done material from singer songwriter, often in bluesy vein. Best cuts: "Black Cat Moan," "When I Lay My Burden Down."

BROWNSVILLE STATION—Yeah!, Big Tree BT 2102 (Bell). Fine, basic sound extending in some cases to that almost extinct sound known as "punk rock." Best cuts: "Let Your Yeah be Yeah," "Sweet Jane."

ALEX HARVEY—True Love, Capitol ST 11188. Fine folksy rock effort from exceptionally talented singer songwriter. Best cuts: "Makin' Music for the Money," "The Song Just Kept on Playin'."

KYLE, Family SE 4919 (MGM). Artist has chance to break into Lobo audience, with his effectively sweet voice and fine surrounding production. Best cut: "She Brings Sunshine."

TONY COLE—Magnificently Mad, 20th Century T-416. Good rock set from singer songwriter. Best cuts: "Scorpio," "Hang on Magdalen."

Country Picks

BRENDA LEE—The Brenda Lee Story, MCA 2-4012. This is a treasure. A collection of her greatest hits (and she has had a bundle) since her teen-age days to now, with a lot of country, a little pop, and plenty of Brenda. A double-record album with 22 cuts, and every one of them a winner. Miss Lee has been talented beyond even her present years, with perfect tone, and that believable sound. This is one no one will want to miss.

Best cuts: "Fool #1," "Jambalaya," "Thanks A Lot," "I'm Sorry."

Dealers: The inside jacket contains a pictorial history of Brenda, from child to beautiful woman.

FREDDYE HART—Trip to Heaven, Capitol ST-11197. The title, of course, is from his hit single, and there are two "Angel" songs to create a celestial bearing. Here he digs down into the earth a little on some of the cuts, and performs his love ballads

in the way only he can do. There is also one very clever novelty number. Every song is self-written or co-written, so it's the people's choice.

Best cuts: "Skid Row Street," "Coldest Bed," "Ugly Duckling."

Dealers: Freddie's name is prominently placed at the top of the album, which should attract buyers.

ERNEST TUBB—I've Got All the Heartaches I Can Handle, MCA 341. To the legions of Tubb followers, here is another in an unending string of fine albums, done in his traditional style, including some old and some new. It runs the gamut from his Shel Silverstein single to cuts done by other artists recently, including "Pass Me

By," which almost everybody has cut lately. There is even a song written about himself, by Porter Wagoner.

Best cuts: "Miles in Memories," "Don't She Look Good."

Dealers: Just the name will sell a lot of records.

TENNESSEE ERNIE FORD—Country Morning, Capitol ST 11205. Ernie turns country again, and does an excellent job of it with the guidance of Steve Sloan, who grew up idolizing him. It includes one of his singles, and a variety of other tunes which demonstrate well his versatility. Ford is an excellent stylist, and this is his best collection in many years.

Best cuts: "Sweet Child of Sunshine," "Thanks For the Mem'ries."

Dealers: A barnyard background and Ernie in black tie makes an interesting display item.

Soul

ETTA JAMES, Chess CH 50042. A veteran soul blues artist gets an enviable contemporary showcase setting with exciting pop crossover possibilities. Artist's big emotional sound is admirably harnessed by producer Gabriel Mekler (Three Dog, Steppenwolf) to an inventive choice of material. There's so much shouting and

power on Etta's attack of the Randy Newman "God's Song" that it nearly overcomes the pessimistic blasphemy of the lyrics. Musically this LP is a high point of the

singer's career.

Best cuts: "All the Way Down," "Leave Your Hat On."

Dealers: Should be shelved for artist's established soul following plus new pop release display. Chess-Janus is starting a big push as an album artist label.

Jazz

CAL TJADER—Primo, Fantasy 9422. This is like old times. Cal is playing with New York "mambonicks." The music definitely covers two bases: Latin and jazz, so that programmers can have a new source of enjoyment. For that is exactly what this marriage between vibist Cal and Tito Puente, Charlie Palmieri, Bobby Rodriguez, Bobby Nelson and Willie Rodriguez, among others, produces. All told there are 14 musicians working this date built around Palmieri and Puente charts. This is the first time in many years that Cal has been glewed so tightly into the big band Latin format. His solos are light and breezy and cushioned by the head swaying drive of the piano and two trumpets and trombone. Timbales, bongos and conga are melded solidly in the percussion section. There are the customary number of vocal parts in Spanish for the authenticos, but for the jazz Latinos, there is ringing, flowing vibes and punching trumpets.

Best cuts: "Mama Aguela," "Bang Bang," "Tanga."

Dealers: stock in jazz and Latin sections.

KENNY BURRELL—Both Feet on the Ground, Fantasy 9427. Burrell's lithe, expertly controlled guitar is blended beautifully with a large band setting by producer Orrin Keepnews. Of the seven tunes, "Both Feet on the Ground" is familiar. The players are Los Angeles based and represent simpatico brothers in the world of large group playing. Burrell is generally sustained by small group situations, so that this LP places more pressure on him to come above ground, to come above the roar and dynamics of the band and assert his own individuality. Benny Golson's arrangements allow Burrell this distinct freedom to ply his lovely single note lines and in a sense give us a lesson in proper guitar playing.

Best cuts: "All Mine," "Good Morning, Heartache," "Both Feet on the Ground."

Dealers: stock in guitar jazz.

CLIFFORD BROWN—The Beginning and the End, Columbia KC 32284. This recording has both historical and nostalgic significance for it provides early and final tastes of the fine wine which was trumpeter Brown. An acclaimed stylist and innovator at an early age, Brown's death in 1956 cut short what would have been a highly successful career. Listening then to this music cut in the four years between 1952 and 1956, one discerns the fun and bold implicitly which were trademarks of Clifford's playing and of jazz during that period. The players on these five tunes are by no means the powerhouse names of that decade. But they were fine blowers and enable Clifford's clear, clean, sweeping sound to hit flights of beauty. The music has an easy, open swing to it which today sounds refreshing in comparison with the dissonant, unclear, we don't know what's happening school to which many of today's players belong.

Best cuts: "Walkin'," "Night in Tunisia."

Dealers: this is a good work of some previously unreleased efforts by a trumpeter with a short lived reputation. Diehard buffs will be interested.

also recommended

CHARLES EARLAND—Charles III, Prestige PR 10061 (Fantasy). Organist extraordinaire Earland gets downright Latin with his percussion support while playing exciting two handed jazz. He is supported by top sidemen like Lee Morgan, Billy Cob-

ham, Billy Harper and Seldon Powell. The music rides swiftly like a speeding locomotive. Best cuts: "Charles III," "Speedball."

LETTA MBULU—Naturally, Fantasy 9428. Letta's soulful excursions have never

really been properly exploited before. They aren't on this LP either, but her fine voice does justice to her native African material, with Cannonball and Nat Adderley adding their jazz skills to the instrumental sound. Best cuts: "Afro Texas," "Never Leave You," "Saddest Day."

Billboard's Top Album Picks

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Classical

ZUKERMAN PLAYS AND CONDUCTS FOUR VIVALDI CONCERTOS—English Chamber Orchestra, Columbia M-32230. A prime mini-collection of works for two, three and four violins, among them the extremely popular D Minor (P.250), with Zukerman's expressive playing beautifully complemented by the other soloists. If the double duty of playing and conducting sometimes results in less than perfect ensemble, it is more than made up for by the communicative conviction of the performances.

Dealers: Young baroque buffs will be joined by Zukerman's large following among fiddle fanciers in reaching for this one.

MIKLOS ROZSA CONDUCTS HIS GREAT FILM MUSIC, Angel S-36053. A tour some of expertly crafted scores that stand up well as entertaining listening apart

from their supportive film roles. Heroic, romantic, religious, this music should exert a strong pull on many among the millions who saw the movie blockbusters covered here—"El Cid," "Ben-Hur," "Quo Vadis" and "King of Kings." Perhaps only marginally less potent is the companion Angel album, **ALFRED NEWMAN CONDUCTS HIS GREAT FILM MUSIC** (S-36066), issued simultaneously and including, among others, excerpts from "Captain from Castile," "The Robe," "Anastasia" and "Love Is a Many-Splendored Thing."

Dealers: Film music on disk is currently moving big and these entries should quickly step into a commanding sales position.

SCHUMANN: SYMPHONY IN G MINOR; OVERTURE, SCHERZO & FINALE, OP. 52—Munich Philharmonic (Andreae), BASF KBB 21421. Competently played and adequately recorded, interest here will center on the so called "G Minor Symphony," an early stab at the form, structurally flawed but with occasional glimpses of the Schumann genius. As a first recording it will win special attention from collectors.

★ **BRAHMS: SONATA NO. 1; VARIATIONS & FUGUE ON A THEME BY HANDEL**—Malcolm Frager, piano, BASF KBB 21393. Impressive performances by the brilliant pianist which may do much to establish the recognition his talents deserve. He enjoyed a brief time in the limelight some years back, and the label's plan for a series of Frager recordings will be welcomed by keyboard connoisseurs.

Latin

also recommended

MONGO Y LA LUPE, Fantasy 9431. This re-issue 10 years after its original release presents two fiery performers for new Latin buffs. Mongo Santamaria plays conga and bongos while La Lupe sings on five of the nine tunes. The tempos are pachanga,

mambo and bolera in nature. The arrangements are standard brass-piano-percussion fare. Best cuts: "Que Linda Son," "Este Mambo," "Montuneando."

Pop album picks—titles deemed headed for a post among the first 100 places on the Top LP chart. Pop also recommended LP's are titles thought to wind up among the lower half posi-

tions. Other category LP's are deemed to break in the top and lower half of the their respective charts in a similar fashion. Review editor—Eliot Tiegel.

Bubbling Under The HOT 100

- 101—STAY AWAY FROM ME, Sylvers GM 14579
- 102—WATERGATE BLUES, Tom T. Hall, Mercury 73394 (Phonogram)
- 103—HANG LOOSE, MANDRILL, Polydor 14187
- 104—THINK, James Brown, Polydor 14177
- 105—LOVIN' ON BORROWED TIME, William Bell, Stax 0157 (Columbia)
- 106—JUST DON'T WANT TO BE LONELY, Ronnie Dyson, Columbia 4-45867

- 107—SEND A LITTLE LOVE MY WAY, Anne Murray, Capitol 3648
- 108—YOU'RE GETTIN' A LITTLE TOO SMART, Detroit Emeralds, Westbound 213 (Chess/Janus)
- 109—DON'T FIGHT THE FEELINGS OF LOVE, Charley Pride, RCA 74-0942
- 110—UNTIL IT'S TIME FOR YOU TO GO, New Birth, RCA 0003
- 111—LONELINESS, Brown Sugar, Chelsea 78-0125 (RCA)

- 112—LET ME BE YOUR EYES, Timmy Thomas, Glades 1712
- 113—SEARCHING SO FINE, Johnny Rivers, United Artists 256
- 114—ROCKY MOUNTAIN WAY, Joe Walsh, Dunhill 4361
- 115—GYPSY DAVY, Arlo Guthrie, Reprise 1158
- 116—THE ANSWER (Should I Tie A Yellow Ribbon Round the Ole Oak Tree), Connie Francis GSF 6901

Bubbling Under The Top LP's

- 201—JERRY REED, Lord Mr. Ford, RCA APL 1-0238
- 202—LYNN ANDERSON, Top of the World, Columbia KC 32429
- 203—BABE RUTH, 1st Base, Harvest SW 11151 (Capitol)
- 204—DANNY O'KEEFE, Breezy Stories, Atlantic SD 7264
- 205—WILLIE NELSON, Shotgun Willie, Atlantic SD 7262
- 206—SEESAW, Original Cast, Buddah BDS 95006
- 207—JERRY BUTLER & BRENDA LEE EAGER, The Love We Have, Mercury SRM 1-660 (Phonogram)
- 208—LETTERMEN, Alive Again, Naturally, Capitol SW1183

- 209—WAYLON JENNINGS, Honky Tonk Heros, RCA APL 1-0240
- 210—CHRIS YOULDEN, Nowhere Road, London XPS 633
- 211—MARTIN MULL and his Fabulous Furniture in Your Living Room, Capricorn CP 0117 (Warner Brothers)
- 212—BADGER, One Live Badger, Atco SD 7022
- 213—RARE BIRD, Epic Forest, Polydor PD 5530
- 214—ALAN PRICE/SOUNDTRACK, O' Lucky Man, Warner Brothers BS 2710
- 215—TOM PAXTON, New Songs For Old Friends, Reprise MS 2144
- 216—TYRONE DAVIS, Without You in My Life, Dakar DK 76904 (Brunswick)

- 217—PETE FOUNTAIN, Crescent City, MCA 336
- 218—GREENSLADE, Warner Brothers B 2698
- 219—JIMMY BUFFETT, A White Sports Coat & A Pink Crustacean, Dunhill DSX 50
- 220—JOE SIMON/SOUNDTRACK, Cleopatra Jones, Warner Brothers B 2719
- 221—INTRUDERS, Super Hits, Gamble KZ 32131 (Columbia)
- 222—CASHMAN & WEST, Moondog Serenade, Dunhill DSX 50141
- 223—UNDISPUTED TRUTH, Law of the Land, Gordy G 963 L (Motown)
- 224—ALBERT HAMMOND, The Free Electric Band, Mums KZ 32267 (Columbia)
- 225—BRADY BUNCH, Phonograph Album, Paramount PAS 6058 (Famous)

FM Action Picks These are the albums that have been added this past week to the nation's leading progressive stations.

ATLANTA: WRAS-FM, Drew Murray
 BABYLON, N.Y.: WBAB-FM, John Vidaver
 BALTIMORE: WKTK-FM, Joe Buccheri
 CLEVELAND: WMMS-FM, John Gorman
 DENVER: KCFR-FM, Jeff Polleck
 EUGENE: KZEL-FM, Stan Garrett

EUGENE: KFMF-FM, Janice Whitaker
 HARTFORD: WHCN-FM, Paul Payton
 ITHACA: WVBR-FM, Dan Boyle
 MIAMI: WBUS-FM, Coz McTravler
 PENNSYLVANIA: WRRN-FM, Scott Saylor
 PHILADELPHIA: WMMR-FM, Dennis Wilen

PROVIDENCE: WBRU-FM, Andy Ruthberg
 SACRAMENTO: KZAP-FM, Robert Williams
 SAN DIEGO: KPRI-FM, Mike Harrison
 SAN JOSE: KSJO-FM, Doug Droese
 ST. LOUIS: KSHE-FM, Shelley Grafman

TALLAHASSEE: WGLF-FM, Daryl Stewart
 TORONTO: CHUM-FM, Benjy Karch
 UTICA, N.Y.: WOUR-FM, Tony Yoken & Steven Huntington
 VALDOSTA, Ga.: WVVS-FM, Bill Tullis

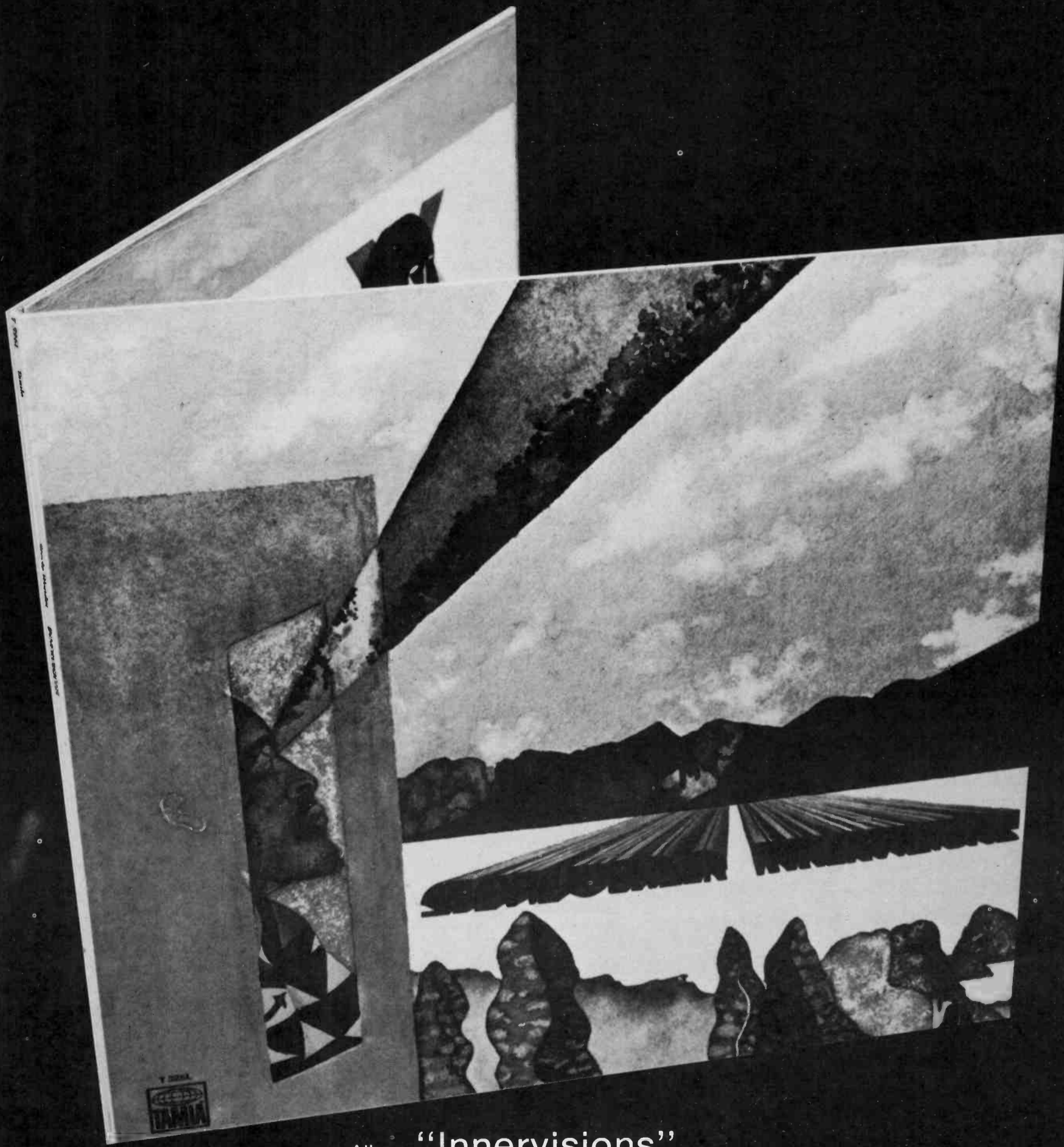
ALLMAN BROTHERS BAND, "Brothers & Sisters," Capricorn: CHUM-FM
 THE ART ENSEMBLE OF CHICAGO, "Phase One," Prestige: KCFR-FM
 BRIAN AUGER'S OBLIVION EXPRESS, "Closer To It," RCA: WRRN-FM, KZEL-FM, KFMF-FM
 BABE RUTH, "First Base," Harvest: WMMR-FM
 BLOOD, SWEAT, & TEARS, "No Sweat," Columbia: WVBR-FM, WBRU-FM
 SEVERIN BROWNE, "Severin Browne," Motown: WBUS-FM
 BURNS & SCHREIBER, "In One Head & Out The Other," Columbia: WRAS-FM
 KENNY BURRELL, "Both Feet on the Ground," Fantasy: WGLF-FM, KZEL-FM
 JACKI BYARD, "There'll Be Some Changes Made," Muse: KCFR-FM
 BRIAN CADD, "Brian Cadd," Chelsea: KSJO-FM, WKTK-FM
 CAPTAIN BEYOND, "Sufficiently Breathless," Capricorn: WVVS-FM
 JIMMY CLIFF, "Jimmy Cliff Unlimited," Reprise: WMMS-FM
 CLOCKWORK, "Clockwork," Green Bottle: WBUS-FM, KZEL-FM
 NORMAN CONNERS, "Dark of Light," Cobblestone: WRAS-FM, WKTK-FM
 AARON COPLAND, "Aaron Copland," RCA: KCFR-FM
 COULSON, DEAN, MCGUINNESS, & FLINT, "Lo & Behold," DJM (Import): WOUR-FM
 DEODATO, "2," CTI: WRAS-FM, KSJO-FM, KZAP-FM
 CHERYL DILCHER, "Butterfly," A&M: WRAS-FM, WMMS-FM, WVVS-FM, WHCN-FM, WBAB-FM
 DOLDINGER, "Passport," Reprise: WVBR-FM, WRRN-FM
 DONATO & DEODATO, "Donatodeodato," Muse: WMMS-FM, KFMF-FM
 BOB DYLAN, "Pat Garratt & Billy The Kid Soundtrack," Columbia: WMMS-FM, KSJO-FM, WMMR-FM, WRAS-FM, KZAP-FM, CHUM-FM, WHCN-FM
 JOHNY FAHEY, "After The Ball," Warner Bros. (Reprise): KCFR-FM, WMMR-FM, WKTK-FM, CHUM-FM, KFMF-FM
 DICK FELLER, "Wrote . . ." United Artists: WHCN-FM
 DAVID FRYE, "Richard Nixon: A Fantasy," Buddah: WMMR-FM, WKTK-FM, WMMS-FM, WBRU-FM, WHCN-FM
 FUNKADELIC, "Cosmic Slop," Westbound: WRAS-FM
 GRAND FUNK, "We're An American Band," Capitol: WBUS-FM, WVVS-FM, WMMS-FM, WRAS-FM, KSHE-FM

GRATEFUL DEAD, "History Of . . . (Bear's Choice)," Warner Bros.: WOUR-FM, KPRI-FM, KZEL-FM
 GREASY TRUCKER'S PARTY, "Greasy Trucker's Party," United Artists (Import): WRRN-FM
 GREENSLADE, "Greenslade," Warner Bros.: WVBR-FM
 CLAIRE HAMILL, "October," Island: WVBR-FM, KZEL-FM
 DONNY HATHAWAY, "Extension Of Man," Atco: WVBR-FM, CHUM-FM, KFMF-FM
 CYRIL HAVERMANS, "Cyril," MGM: WRRN-FM, WOUR-FM, WMMS-FM, WGLF-FM
 HAMPTON HAWES, "Blues For Walls," Prestige: WVVS-FM
 EDDIE HENDERSON, "Realization," Capricorn: KCFR-FM, WGLF-FM, WMMR-FM
 HOO DOO RHYTHM DEVILS, "What the Kids Want," Blue Thumb: KCFR-FM, WGLF-FM, WMMR-FM
 DAVEY JOHNSTONE, "Smiling Face," Rocket: WMMR-FM, KPRI-FM, WBUS-FM, KSJO-FM, WGLF-FM, WHCN-FM, WOUR-FM
 ALBERT KING, "Years Gone By," Stax: WRAS-FM
 HUDDIE LEDBETTER, "Leadbelly Live," Playboy: WMMR-FM, WBAB-FM, KZEL-FM
 LORI LIEBERMAN, "Becoming," Capitol: WOUR-FM, WBAB-FM
 JASON LINDH, "Cous Cous," CTI: KZAP-FM
 LONGDANCER, "Longdancer," Rocket: CHUM-FM
 LUCIFER'S FRIEND, "Lucifer's Friend," Billingsgate: KSJO-FM, KPRI-FM, KSHE-FM, WMMS-FM
 IAN MATHEWS, "Valley Hi," Elektra: WMMR-FM, KSJO-FM
 VAN MORRISON, "Hard Nose the Highway," Warner Bros.: WMMR-FM, KSHE-FM, CHUM-FM, WBAB-FM, KZAP-FM, WVVS-FM, KSJO-FM
 PAUL MOTIAN, "Conception Vessel," ECM (Import): KCFR-FM
 MOTT THE HOOPLE, "Mott," Columbia: KSJO-FM, WHCN-FM, WVBR-FM, WBRU-FM
 MUSIC FROM FREE CREEK, "Music From Free Creek," Charisma (Import): WBRU-FM
 NAZARETH, "Razamanaz," A&M: WRAS-FM, WOUR-FM, WMMR-FM, WMMS-FM
 MICKEY NEWBURY, "Live at Montezuma," Elektra: WVVS-FM
 DON NIX, "Hobos, Heros, & Street Corner Clowns," Enterprise: WVVS-FM, KPRI-FM

DANNY O'KEEFE, "Breezy Stories," Atlantic: WBUS-FM, WHCN-FM, WOUR-FM, KZEL-FM, KFMF-FM
 MIKE OLDFIELD, "Tubular Bells," Virgin (Import): KCFR-FM
 BRENDA PATTERSON, "Brenda Patterson," Playboy: WRAS-FM, WBAB-FM, KZEL-FM
 TOM PAXTON, "New Songs for Old Friends," Warner Bros.: WMMR-FM, CHUM-FM, KFMF-FM
 DORY PREVIN, "At Carnegie Hall," United Artists: WMMS-FM, CHUM-FM, WOUR-FM
 ALAN PRICE, "O Lucky Man," (Soundtrack) Warner Bros.: WHCN-FM
 JIM POST, "Rattlesnake," Fantasy: WBAB-FM, WBUS-FM
 RAMATAM, "In April Came the Dawning of The Red Suns," Atlantic: KPRI-FM, WBUS-FM
 TOM RAPP, "Sunforest," Blue Thumb: WRRN-FM, KZEL-FM, KFMF-FM
 LEON RUSSELL, "Live," Shelter: WVBR-FM
 THE SECTION, "Forward Motion," Warner Bros.: WBAB-FM, WHCN-FM, WOUR-FM, WGLF-FM, KCFR-FM
 TANGERINE DREAM, "Atem," Ohr (Import): KCFR-FM
 SHARKS, "First Water," MCA: WBAB-FM, KZAP-FM, WBUS-FM
 LONNIE LISTON SMITH, "Astral Travelling," Flying Dutchman: WHCN-FM, KZAP-FM, WMMR-FM
 SOFT MACHINE, "Six," Columbia: WOUR-FM
 SPIRIT, "Best Of," Epic: CHUM-FM
 SPRING WHEEL, "Spring Wheel," Green Bottle: WRRN-FM
 JAMES LEE STANLEY, "Too," Wooden Nickel: WVVS-FM
 STEELY DAN, "Countdown To Ecstasy," Dunhill: WVBR-FM
 CAT STEVENS, "Foreigner," A&M: WOUR-FM, WVBR-FM, WBUS-FM, KFMF-FM
 STORIES, "About Us," Kama Sutra: CHUM-FM, WBAB-FM
 VARIOUS ARTISTS, "Christmas At The Patti," United Artists: KSJO-FM
 VARIOUS ARTISTS, "Gemini Suite," Warner Bros.: WGLF-FM
 WEST, BRUCE, & LAINGE, "Whatever Turns You On," Columbia: KFMF-FM
 Z.Z. TOP, "Tres Hombres," London: WGLF-FM, WBAB-FM, WVVS-FM, WVBR-FM, WBUS-FM, KFMF-FM



Stevie.



Album: "Innervisions" T326L

Single: "Higher Ground" T54235F



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Records Industry Association of America seal of certification as "million seller." (Seal indicated by bullet.)

STAR PERFORMER: Star designates records showing greatest upward movement compared to previous week's position.

HOT 100

I'LL HAVE TO GO AWAY—Skylark (Capitol 3661) THE LAST THING ON MY MIND—Neil Diamond (MCA 40049) HEY GIRL (I Like Your Style)—Temptations (Gordy 7131 (Motown)) SEE TOP SINGLE PICKS REVIEWS, page 70

Main chart table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE-Artist, PRODUCER, WRITER, LABEL & NUMBER, DISTRIBUTING LABEL, and a right-side column with similar columns for another chart.

Sheet music suppliers listed are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. BB = Big Bells; B-3 = Big Three Pub.; CHA = Chappell Music; CPI = Cimino Pub.; HAN = Hansen Pub.; MCA = MCA Music; NAK = North American/Kane; PLY = Plymouth Music; PSP = Peer-Southern Pub.; SGC = Screen Gems/Columbia; WBM = Warner Bros. Music; WCP = West Coast Pub; Criterion = CRIT.

Hot 100 A-Z - (Publisher - Licensee) list of songs and their publishers/licenses.

Two million in six weeks. And building!

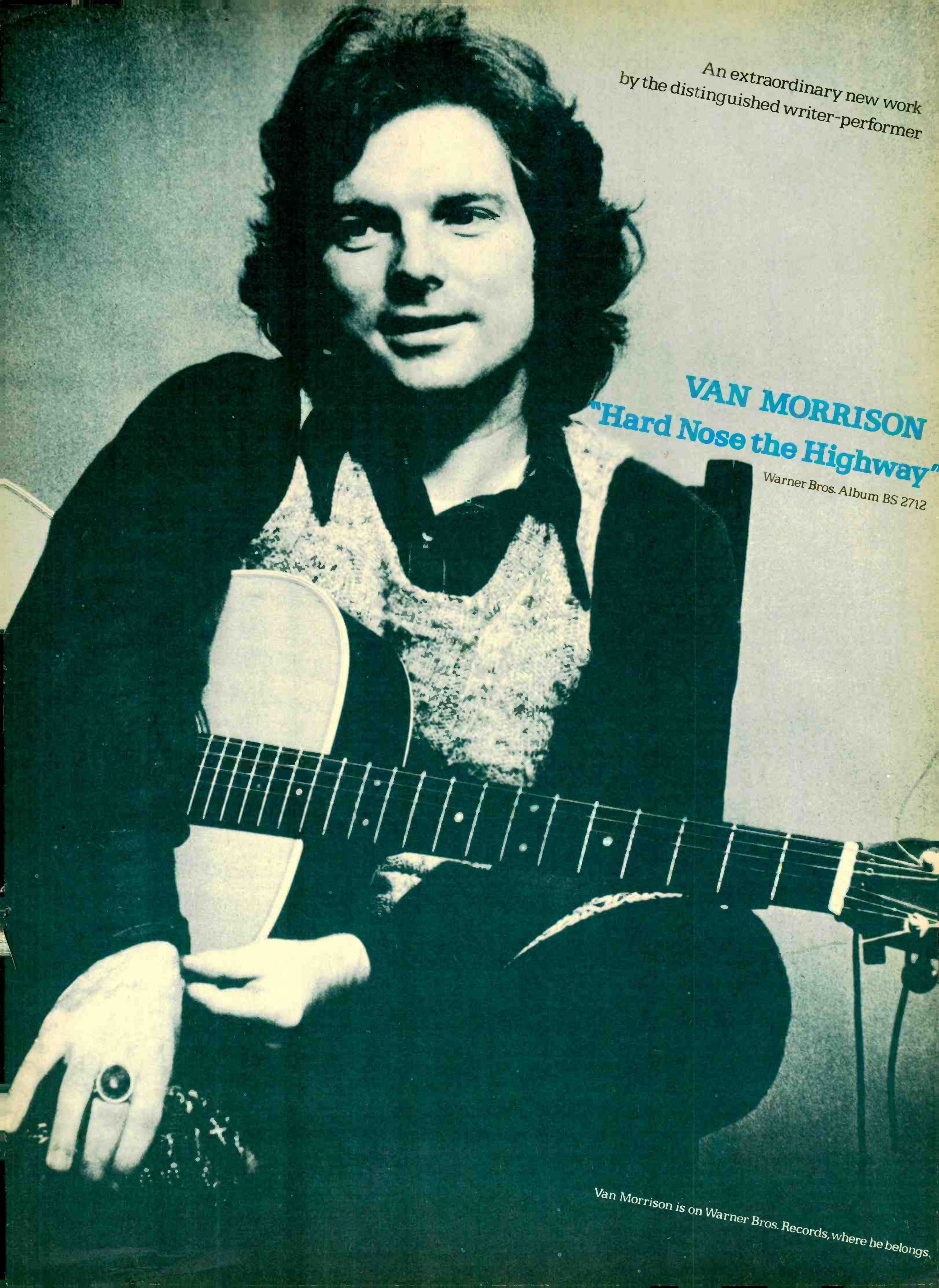


Marvin Gaye's "Let's Get It On"

Single: T54234
Album: Coming Soon.



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An extraordinary new work
by the distinguished writer-performer

VAN MORRISON
"Hard Nose the Highway"

Warner Bros. Album BS 2712

Van Morrison is on Warner Bros. Records, where he belongs.

TOP LPs & TAPE

POSITION
107-200

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE
107	105	11	WEATHER REPORT Sweetnighter Columbia KC 32210	5.98	6.98	6.98		
108	98	22	NEW BIRTH Birth Day RCA LSP 4797	5.98	6.98	6.98	7.95	
109	106	22	ALLMAN BROTHERS BAND Beginnings Atco SD 2-805	6.98				
110	107	7	NATIONAL LAMPOON Lemmings Banana/Blue Thumb BTS 6006 (Famous)	6.98				
★	146	2	WEST, BRUCE & LAING Whatever Turns You On Columbia KC 32216	5.98	6.98	6.98		
112	104	10	QUINCY JONES You've Got It Bad Girl A&M SP 3041	5.98	6.98	6.98		
113	101	19	PROCOL HARUM Grand Hotel Chrysalis CHR 1037 (Warner Bros.)	5.98	6.97	6.97	8.95	
114	113	7	DELLS Give Your Baby A Standing Ovation Cadet CA 50037 (Chess/Janus)	5.95	6.95	6.95		
115	115	8	EDDIE KENDRICKS Tania T 327 L (Motown)	5.98	6.98	6.98		
★	151	4	SMOKEY ROBINSON Smokey Tania T 328 L (Motown)	5.98	6.98	6.98		
117	116	83	ROLLING STONES Hot Rocks, 1964-1971 London ZPS 606/7	9.98	11.98	11.98		
118	108	8	TOM JONES The Body & Soul Of Parrot XPAS 71060 (London)	5.98	6.98	6.98	6.98	
119	109	12	SPOOKY TOOTH You Broke My Heart So I Busted Your Jaw A&M SP 4385	5.98	6.98	6.98		
120	129	7	PAUL KANTNER, GRACE SLICK & DAVID FREIBERG Baron Von Tollbooth & the Chrome Nun Grunt BFL 1-048 (RCA)	5.98	6.98	6.98		
★	156	3	FUNKADELIC Cosmic Slop Westbound WB 2022 (Chess/Janus)	5.94	6.94	6.94		
122	133	4	GROVER WASHINGTON, JR. Soul Box Audu KU 1213 (CTI)	9.98	9.98	9.98	3.98	
123	125	9	FRAMPTON'S CAMEL A&M SP 4389	5.98				
124	122	53	KENNY LOGGINS w/JIM MESSINA Sittin' In Columbia C 31044	5.98	6.98	6.98		
125	131	58	CHEECH & CHONG Big Bambu Ode SP 77014 (A&M)	5.98	6.98	6.98		
★	142	3	DONNY HATHAWAY Extension of a Man Atco SD 7029	5.98	6.97	6.98	7.97	6.98
127	117	21	THREE DOG NIGHT Recorded Live In Concert— Around the World With Dunhill DSY 50138	9.96	9.95	9.95		
128	121	38	MOODY BLUES Seventh Sojourn Threshold THS 7 (London)	5.98	6.95	6.95		
129	132	5	JEANNE PRUETT Satin Sheets MCA 338	5.98	6.98	6.98		
★	162	2	GRATEFUL DEAD History of the Grateful Dead (Volume I, Bear's Choice) Warner Brothers B 2721	5.98	6.97	6.97		
★	163	3	SPIRIT The Best Of Epic KE 32271 (Columbia)	5.98	6.98	6.98		
132	119	10	SERGIO MENDES & BRASIL '77 Love Music Bell 1119	5.98	6.95	6.95	6.95	
133	118	10	SYLVIA Pillow Talk Vibration, VI 126 (All Platinum)	5.98	6.98	6.98		
134	123	8	COMMANDER CODY & HIS LOST PLANET ARMEN Country Casanova Paramount PAS 6054 (Famous)	5.98	6.95			
★	184	2	STORIES About Us Kama Sutra KSBS 2051 (Buddah)	5.98	6.95	6.95		
136	138	12	INTRUDERS Save the Children Gambie KZ 31991 (Columbia)	5.98	6.98	6.98		
137	134	8	NEW YORK CITY I'm Doing Fine Now Chelsea BCL 1-0198 (RCA)	5.98	6.98	6.98		

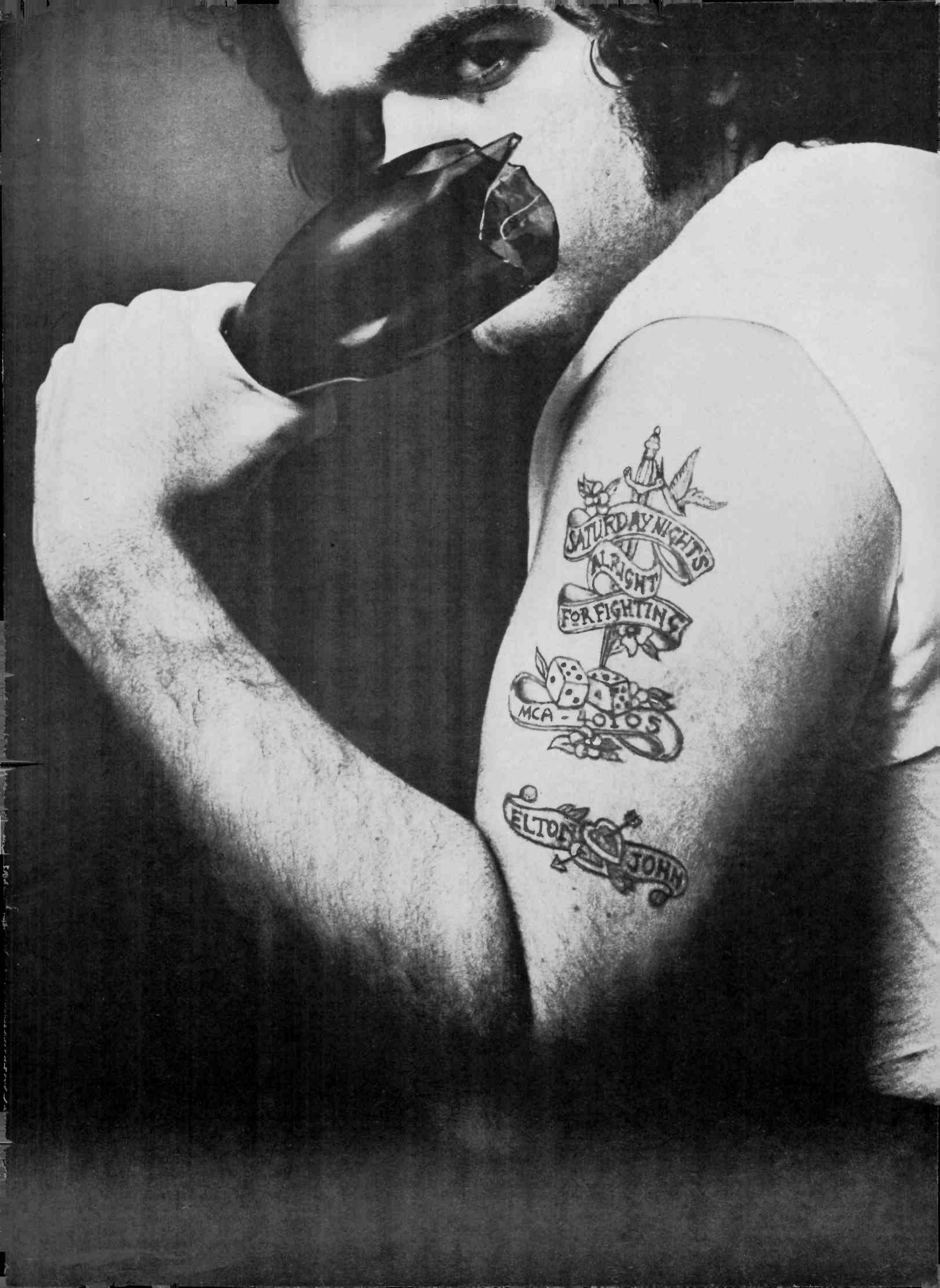
THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE
138	140	6	LOBO Calumet Big Tree BT 2101 (Bell)	5.98	6.98	6.98		
139	139	25	SLADE Slayed? Polydor PD 5524	5.98	6.98	6.98		
140	120	6	JOHNNY MATHIS Killing Me Softly With Her Song Columbia KC 32258	5.98	6.98	6.98		
141	124	19	DONOVAN Cosmic Wheels Epic KE 32156 (Columbia)	5.98	6.98	6.98		
142	126	14	THE BLUE RIDGE RANGERS Fantasy 9415	5.98	6.98	6.98		
143	144	4	ROGER McGUINN Columbia KC 31946	5.98	6.98	6.98		
144	141	11	CLINT HOLMES Playground In My Mind Epic KE 32269 (Columbia)	5.98	6.98			
★	181	2	MAUREEN McGOVERN The Morning After 20th Century T 419	5.98	6.98	6.98		
146	145	43	CAT STEVENS Catch Bull at Four A&M SP 4365	5.98	6.98	7.98	6.98	
147	150	3	SHAFT IN AFRICA Soundtrack ABC ABCX 793	5.98	6.95			
★	173	2	MAYNARD FERGUSON ME Horn 3 Columbia KC 32403	5.98	6.98	6.98		
149	128	20	HUMBLE PIE Eat It A&M SP 3701	7.98	7.98	7.98		
★	185	2	JAMES BROWN/SOUNDTRACK Slaughter's Big Rip-Off Polydor PD 6015	6.98	7.98	7.98		
151	137	87	MOODY BLUES Days of Future Passed Deram DES 18012 (London)	5.98	6.98	6.98		
★	171	2	JB'S Doin' It To Death People 5603 (Polydor)	5.98	6.98	6.98		
153	127	8	MIKE BLOOMFIELD, DR. JOHN, JOHN PAUL HAMMOND Triumvirate Columbia KC 32172	5.98	6.98	6.98		
154	154	10	WILLIE HUTCH/SOUNDTRACK The Mack Motown M 766 L	5.98	6.98	6.98		
155	157	4	GUESS WHO #10 RCA APL 1-0130	5.98	6.98	6.98		
156	153	47	JOHN DENVER Rocky Mountain High RCA LSP 4731	5.98	6.98	6.98	7.95	
157	135	14	KING CRIMSON Larks' Tongues in Aspic Atlantic SD 7263	5.98	6.98	6.98		
158	130	15	WISHBONE ASH Wishbone Four MCA 327	5.98	6.98	6.98		
★	159	1	BEE GEES Best of Volume II RSO SO 875 (Atlantic)	5.98	6.98	6.98		
160	147	27	TRAFFIC Shoot Out at the Fantasy Factory Island SW 9323 (Capitol)	5.98	6.98	6.98		
161	143	20	LIZA MINNELLI The Singer Columbia KC 32149	5.98	6.98	6.98	7.98	6.98
162	166	7	VIKKI CARR Ms. America Columbia KC 32251	5.98	6.98	6.98		
163	172	3	SUPERFLY T.N.T. Soundtrack Buddah BDS 5136	5.98	6.98	6.98		
164	158	36	CREDENCE CLEARWATER REVIVAL Creedence Gold Fantasy 9418	5.98	6.95	6.95		
★	180	3	CHARLIE McCOY Good Time Charlie Monument KZ 32215 (Columbia)	5.98	6.98	6.98		
166	174	5	JOAN BAEZ Hits Greatest & Others Vanguard VSD 79332	5.98				
167	155	32	NITTY GRITTY DIRT BAND Will the Circle Be Unbroken United Artists UAS 9801	11.95	11.95	11.95	15.95	
168	161	8	AFRIQUE Soul Makossa Mainstream MRL 394	5.98	6.95	6.95		
169	170	4	JOHNNY NASH My Merry-Go-Round Epic KE 32158 (Columbia)	5.98	6.98	6.98		

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE
170	148	16	FACES Ooh La La Warner Brothers BS 2665	5.98	6.97	6.97	7.95	
★	—	1	PAT GARRETT & BILLY THE KID Soundtrack Columbia KC 32460	5.98	6.98	6.98		
172	149	6	MORT SAHL Sing A Song Of Watergate Apocryphal of Lie GNP Crescendo GNPS 2070	5.98	6.98	6.98		
173	169	5	MARSHALL TUCKER BAND Capricorn CP 0012 (Warner Brothers)	5.98	6.97	6.97		
174	160	20	DONNY OSMOND Alone Together MGM-Kolob SE 4886	5.98	6.95	6.95		
175	177	5	JOHN ENTWISTLE'S RIGOR MORTIS Sets In Track/MCA 321	5.98	6.98	5.98		
176	187	3	FREDDIE KING Woman Across The River Shelter SW 8919 (Capitol)	5.98	6.98	6.98		
177	189	8	ROBIN TROWER Twice Removed From Yesterday Chrysalis CHB 1039 (Warner Brothers)	5.98	6.97	6.97		
178	175	60	ELTON JOHN Honky Chateau Uni 93135 (MCA)	5.98	6.98	6.98	6.95	
179	178	5	ANDY WILLIAMS Greatest Hits, Vol. 2 Columbia KC 32384	5.98	6.98	6.98		
180	190	3	FOSTER SYLVERS Pride PRD 0027 (MGM)	5.98	6.95			
181	182	4	SUPERSAX Plays Byrd Capitol ST 11177	5.98	6.98	6.98		
182	152	6	SONNY & CHER Mama Was A Rock & Roll Singer, Papa Used To Write All Her Songs MCA-2102	5.98	6.98	6.98		
183	191	2	CHARLEY PRIDE Sweet Country RCA APL1-0217	5.98	7.98	7.98		
184	186	2	LET THE GOOD TIMES ROLL Soundtrack Bell 9002	7.98	7.98	7.98		
185	188	2	CHARLIE DANIELS Honey In The Rock Kama Sutra KSBS 2071 (Buddah)	5.98	6.95	6.95		
★	—	1	PAPERMOON Soundtrack Paramount PAS 1012 (Famous)	6.98				
187	183	5	EDWARD BEAR Close Your Eyes Capitol SMAS 11192	5.98	6.98	6.98		
188	179	5	PARTRIDGE FAMILY Crossword Puzzle Bell 1122	5.98	6.98	6.98		
189	—	1	MARY POPPINS Soundtrack Disneyland Vista 4026	5.98				
190	—	1	BRIAN AUGER'S OBLIVION EXPRESS Closer To It RCA APL 1-0140	5.98	6.98			
191	196	2	THE SWEET Bell 1125	5.98	6.98	6.98		
192	—	1	Z.Z. TOP Tres Hombres London PS 631	5.98	6.95	6.95		
193	193	2	ROXY MUSIC For Your Pleasure Warner Brothers BS 2696	5.98	6.97	6.97		
194	197	19	FOGHAT Bearsville BR 2136 (Warner Bros.)	5.98	6.97	6.97	7.95	
195	195	6	HUBERT LAWS Carnegie Hall CTH 6025	5.98	6.98	6.98		
196	—	1	EL CHICANO MCA MCA 312	5.98	6.98	6.98		
197	—	1	SYLVERS I Price PRD 0026 (MGM)	5.98	6.95			
198	176	5	RAY CONNIF & THE SINGERS You Are The Sunshine of My Life Columbia KC 32376	5.98	6.98	6.98		
199	199	7	MELISSA MANCHESTER Home to Myself Bell 1123	5.98	6.98	6.98		
200	—	1	RUFUS ABC ABCX 783	5.98	6.95			

TOP LPs & TAPE A-Z (LISTED BY ARTISTS)

Afrique	161
Allman Brothers Band	129
Brian Auger	190
Joan Baez	166
Shirley Bassey	68
Beatles	21, 24
Beck, Bogart & Appice	53
Bee Gees	159
Bloodstone	37
Mike Bloomfield, Dr. John, John Paul Hammond	153
Blue Ridge Rangers	142
David Bowie	75
Bread	25
James Brown	150
Donald Byrd	45
Carpenters	3
Vikki Carr	162
Chicago	1
Dick Clark	49
Cheech & Chong	125
Commander Cody and His Lost Planet Airmen	134
Perry Como	48
Ray Conniff	198
Alice Cooper	30
Creedence Clearwater Revival	99, 164
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Roger Daltrey	55
Charlie Daniels	185
Dawn	90
Deep Purple	8, 11, 73
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Neil Diamond	101
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Dr. John	38
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El Chicano	196
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Faces	170
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Grateful Dead	130
Al Green	14, 89
Guess Who	155
George Harrison	4
Donny Hathaway	126
Isaac Hayes	34

Jimi Hendrix	91
Dan Hicks	55
Clint Holmes	144
Humble Pie	149
Intruders	136
Johnnie Nash	152
Jethro Tull	12
Elton John	26, 178
Quincy Jones	112
Tom Jones	118
Scott Joplin	105
Janis Joplin	52
Paul Kanter, Grace Slick	120
Eddie Kendricks	115
Carole King	6, 77
King Crimson	157
Freddie King	176
Gladys Knight & The Pips	76, 92
Kris Kristofferson	88
Hubert Laws	195
Le Zepplin	13, 56
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Loggins & Messina	103, 124
Paul McCartney & Wings	19
Charlie McCoy	165
Maureen McGovern	145
Roger McGuinn	143
Mahavishnu Orchestra	96
Melissa Manchester	199
Mandrill	97
Johnny Mathis	140
Curtis Mayfield	16
Sergio Mendes & Brasil '77	132
Bette Midler	27
Liza Minnelli	161
Moody Blues	128, 151
Anne Murray	106
Johnny Nash	139



SATURDAY NIGHT'S
ALL NIGHT
FOR FIGHTING

MCA - 40105

ELTON JOHN

Chicago Firm Deals Only In Continental Rock Acts

By BOB KIRSCH

CHICAGO—Billingsgate Records, formed here recently, may be the first company to exist exclusively on European rock groups whose product they license from European labels.

According to company owner Gary Pollack, the idea for Billingsgate came from his import firm, Bayou Records. Pollack said he has been importing English and Continental rock for the past year and a half, and when he noticed the growing local popularity of the German music decided to become the American licenses for Continental labels handling the acts.

"I'd gone to Germany several times," Pollack said, "and on the last few trips I licensed several groups I dealt with a number of labels, including Polydor and Metronome, and got exclusive U.S. record and tape rights for three years."

Much of the German music is "space rock," along the lines of British groups such as Pink Floyd and Hawkwind. In addition, much of it is standard rock. Among acts on the label are Lucifer's Friend, Pugh, Frumpy, the Scorpions, Elias, Epitaph and Neu Guru Guru. To date, Billingsgate has released Lucifer's Friend and Neu, with approximately 20,000 copies pressed on Lucifer's Friend. The firm is using Capitol pressing facilities.

Indie Distributions

"Distribution is being handled through independents right now," Pollack said, "but it's somewhat spotty. We've spoken to several companies in the past few weeks about national distribution and we hope to make some kind of move within the next month." Pollack is leaving for Germany again this week to talk to the groups and label.

As for the LP's themselves, Pollack said he will sometimes use the same cover art as the imports, but on certain LP's, where very expensive processes have been used, we may change the art." All LP's list for \$5.98.

Bayou Records is still in operation as an importer, while Bayou Records and Tapes is the firm's retail operation. Pollack started this approxi-

Nader Mapping Fall Oldie Trek

NEW YORK—Concert producer Richard Nader has just returned from a week of conferences in California, where he met with Jim Appel, manager of the L.A. Forum, to discuss plans for the fall tour of Nader's "1950's Rock'n'Roll Revival."

Nader also met with several West Coast promoters to discuss the problem of arena discrimination and exclusivity.

mately two and a half years ago. The store is currently open from 11:00 AM to 9:00 PM Monday through Friday, 11:00 AM to 6:00 PM on Saturday and noon to 5:00 PM Sundays. Store is 800 square feet, with four employees.

Pollack said most of the German disks have been getting exposure in his store, with some other retailers such as Moby Disc, Los Angeles, acting as independent distributors. Radio spots have been used in some cities, including Cleveland and St. Louis, to promote the product. The first release was around the first of June and additional LP's and singles are planned for the fall. Pollack has the catalog on many of these groups, but since they are new to the U.S., he said he will "trickle out the LP's."

LA Payola Probe

• Continued from page 3

It is not known at this time whether the DA-Sheriff's investigation will turn up evidence which will be provided to the federal probe.

There is a clear line separating the jurisdiction of evidence between any local and federal probe and that centers around the interstate movement of narcotics.

According to a District Attorney spokesman, any evidence turned up by local probers which proves that narcotics moved across state lines would be turned over to the federal government.

Manticore Debut

• Continued from page 3

will be released in October to coincide with the U.S. tour by the group, said Medious.

He added that the label managed all the artists with the exception of PFM. "This way we have a package. We don't intend to have more than eight or nine artists within the company—that way we can keep the relationship close," he said.

Manticore is also involved in financing a film, a drama, to be made by director Ken Hughes. In return, Emerson, Lake & Palmer would also record the soundtrack.

Fraud Charge

• Continued from page 3

their own personal use, or the personal use of co-conspirators.

The suit further alleges that the defendants obtained large sums of cash from these schemes; and that they also purchased airline tickets, purportedly for business reasons, and converted them to their own personal use.

The suit is asking for an accounting of all the monies handled by the defendants during the period of the alleged conspiracy, and for compensation of up to \$300,000, the sum of money allegedly diverted in the conspiracy.

6-LP Newport Set

• Continued from page 13

Illinois Jacquet and Eldridge. The band roars and roars on the closing set of the concert and although the format and sound of the band has remained constant, the precision and drive of the sections pops out at the listener with amazing verve.

With each LP having its own distinct cover, the LP's can be sold individually or as pieces comprising a series.

ELIOT TIEGEL

Inside Track

Columbia providing competition for Atlantic regarding in-house bands. At their San Francisco convention CBS fielded the **Incredible Swing Band** led by **Stan Monteiro**, national promotion director, Epic, Columbia custom labels, on clarinet. The band included **Stan Snyder**, vice president, national accounts, marketing, piano; **Charles Lourie**, merchandising director, Epic and Custom labels on reeds; **Jim Tyrell**, national sales director, Epic and Custom labels, bass, **Bob Mandell**, Epic and Custom labels promotion manager, New York, guitar and **Bud O'Shea**, Western regional promotion manager, Epic, Columbia custom labels, drums. For their convention earlier this year in Paris, Atlantic's rock band was led by senior vice president, **Jerry Greenberg** from the drum chair. . . . **Smothers Brothers** are working again and will do night club engagements. They will also appear on "The Very First **Glen Campbell** Television Special," aired Sept. 16. Campbell started his current career on the Smothers' show. . . . **Sergio Mendes** in his second business venture in the U.S., a soft drink called Trop. His first was franchising Kentucky Fried Chicken throughout Brazil. . . . "Das Energi" by **Paul Williams** is the first book published by the newly created division of Elektra Records, Elektra Books. . . . **Snuff Garrett** entertained the Los Angeles AGAC rap session audience with his frankness—"I'm in business to make Top 10 singles, the only kind that makes money"—and his first meeting with **Mitch Miller**—"Miller came up and instead of saying 'Hello' his first words to me were 'It's kids like you who are ruining this business.'" . . . **Mickey Goldsen's** Criterion Music has U.S.-Canada selling rights to **Bloodstone** singles, "Never Let You Go" and "Natural High."

Buck Owens is providing the first quarter of \$1 million costs for construction of the Kern County cancer treatment center which gets underway in August. Part of the money comes from the third annual **Buck Owens** Golf Invitational Nov. 3-4. Cancer killed **Buck's** brother **Mel** in 1969. . . . **Teresa Brewer** now talking of recording an album of **Duke Ellington** songs as a follow-up to her **Bessie Smith** songs LP. . . . Extra shows at New York's **Shaefer Music Festival** will feature **America** (recently cancelled out of Radio City Music Hall there because of poor advance), **Focus**, **Elephant's Memory** and **Leslie West's Wild West Show**. . . . On Spark Records single "Bachanalia," **Graham Preskett's Fireball** has him playing every instrument except drums. . . . **Quincy Jones** conducts in Berlin Jazz Festival. . . . **Foetesa Nikki Giovanni** did an hour and a half radio-TV interview in Memphis at Memphis State campus. Local students and poets paid tribute with a program of music and poetry of their own Ms Giovanni was promoting her new album. In Los Angeles she presented magazine awards for top singer to **Roberta Flack** and to **Flack** and **Donny Hathaway** for best duo. . . . **Liberace** gets entertainer of the year award from Conference of Personal Managers. . . . **Duke Ellington** awarded French Legion of Honor medal. . . . **Waylon Jennings**, **John Davidson**, **Charlie McCoy** among others have recorded **Danny O'Keefe's** "Good Time Charlie's Got The Blues." . . . After recording session in New York, Polydor's **Roy Evers** got married at City Hall to **Argerie**. . . . Reprise will release a **Frank Sinatra** single before **Sinatra's** LP gets issued. It's "Send For The Clown's" from **Stephen Sondheim's**, "A Little Night Music."

Atlantic Records will have both a film and a record out of the recent Montreux Jazz Festival in Switzerland where **Dr. John**, **Allen Toussaint** and **Professor Longhair** appeared. However the package's concert in Paris was not too successful. . . . **Manu Dibango**, the Soul Makossa originator has been set for Apollo Theater, New York appearances, Aug. 3-12. . . . **Horace Heidt Jr.** 26 makes his night club debut at the Century Plaza Hotel, Los Angeles, bringing back Westside Room dinner-show policy. . . . **Vic Damone** kicks off big name entertainment policy at Honolulu's Pagoda Hotel. . . . New York's Roosevelt Hotel commissioned **David Lucas** to compose a jazz score and **Tom McFaul** to produce a country score—both to promote hotel music activities via radio. . . . **Grace Slick's** first solo album will have Grunt Records artist singing in Spanish on one track, "Manhole" theme from the film of the same name. Miss Slick is producing the soundtrack also. . . . **Solters**, **Sabinson**, **Roskin Inc.** start ninth year (just re-signed) as PR representative of Caesars Palace, Los Vegas. . . . Double B. Records and Tape Corp., president **Bernard Boorstein's** daughter **Ellen** engaged to **Mark Kurtz**. Corp. is based in Freeport, Long Island. . . . **Karen Black**, **Astrud Gilberto** and **Jane Pickens Langley** have all joined ASCAP.

New York's Jazz Museum seeking material for an August exhibit, "The Bebop Era" to feature **Charlie Parker** and **Dizzy Gillespie** memorabilia, films, tapes, etc. . . . **Ken Fritz** no longer **Neil Diamond's** manager but has resigned the **Smothers Brothers**. . . . **Mike Merrick**, artists manager-producer, Los Angeles names to the National Advisory Council of the National Multiple Sclerosis Society. **Merrick** is personal manager to **Harry Belafonte**. . . . **Gus Gabriel**, veteran music man died, aged 63. He was a member of the Professional Music Men's Association board of directors, associated with Famous Music Publishing, Chappell Music and manager of Strat-

ford Music. . . . Metropolitan Opera Singer, **Eleanor Steber** will open the Fall season at New York's Continental Baths—the swimming club that brought **Bette Midler** to national attention. . . . **Richard Nader**, sitting in the balcony among the audience at the Los Angeles premiere of "Let The Good Times Roll" (which he produced) was disturbed by **Little Richard** coming into the section yelling and proclaiming Nader the "second king of Rock'n'Roll."

When **Ahmet Ertegun** stated in New York magazine that Atlantic vice president **Jerry Greenberg** wouldn't be allowed into a very fashionable restaurant next door to the new Atlantic headquarters (because of **Greenberg's** affection for contemporary attire) the restaurant's manager wrote **Greenberg** stating he was welcome—in any style! . . . Producer **Tom Catalano** said that when he presented "Delta Dawn" to **Helen Reddy** she didn't see the song for her and recorded it as a favor to **Catalano**. **Catalano** is working on the "Jonathon Livingston Seagull" film and is musical director of the film. . . . **Charley Pride** has recorded the "Tom Sawyer" title theme in Japanese. . . . **Bruce Adolphe**, of New York's Juilliard School, won the 1973-74 **Henry Mancini** Composition Scholarship. . . . **Alan Price** has his soundtrack album "Oh Lucky Man" released by Warners and is also featured on two re-issues, "The Best of the Animals" (ABKCO) and "The Price Is Right" (London) . . . Chess Records to release a special price two record set, "Before The Storm" by **Johnny Winter**—all vintage material—as part of their album release schedule for August. LPs are from **Chuck Berry**, **Etta James**, **Ohio Players**, and the **Whispers**. . . . **Fred Wilmot**, vice president, general manager, Columbia Records of Canada died, July 21. He was 48 and worked 20 years with Columbia . . . Banjo picker **Earl Scruggs** now has a twin engine, six seater aircraft to help him travel around.

Newport Jazz Festival director **George Wein** gave permission for the Grambling College New York alumni to host a salute concert to jazz saxophonist **Illinois Jacquet** at New York's Town Hall, July 7. **Lionel Hampton** will present **Jacquet** with an award. . . . Hit Parader editor **Joyce Becker** mending in Riverside Hospital after breaking her pelvis in an automobile accident in Hollywood. . . . **Oscar Brown Jr.'s** song "Brown Baby" picking up play with new versions by **Diana Ross** for Motown, **Nina Simone** for Stroud and vocalist **Ellerine Harding**. . . . **Don Agrati**, once **Don Grady** of "My Three Sons" TV fame, will debut music from his first album for Elektra, "Homegrown," with appearances this month on the "Tonight Show" and "Mike Douglas Show." . . . ESP's third album of broadcast performances by the late **Billie Holiday**, set for early August release, will include music and dialogue taken from the last years of her life, 1956-1958. . . . **Charles Fox** and **Norman Gimbel** are writing a full length musical work based on "Masada." . . . Nassau Coliseum officials cracking down on scalpers doing hefty business between **Elvis Presley's** four shows there last week. . . . **Jack Jones** being wooed by producer **Richard Martin** to make his dramatic acting debut in the **Bill Holden** starrer, "Dahomey."

Bob Crewe, and not **Bob Gaudio**, produced the new **Frankie & 4 Seasons** single "How Come?" Motown's ad of June 23rd incorrectly attributed **Gaudio's** production credit to the record. . . . **Siré/Famous** launching an all out campaign behind the new **Focus** album, "Focus 3," to coincide with the group's schedule summer tour of the U.S. and Canada. . . . First single from the **Beck, Bogart & Appice** group will be "Lady," edited down from the five minute version by **Mike Colchamiro** for Epic Records. . . . Country singer **Karen Kelly** cutting **Gladys Shelley** tunes for ABC/Dunhill. . . . **Andy Williams** and **Bing Crosby** doing Christmas shows for NBC-TV this year. . . . **Elvis Presley** flew back and forth from his Nassau Coliseum concerts by helicopter from Manhattan's Hilton Hotel where he and **Col. Parker** housed themselves while the rest of the **Presley** show stayed in a Coliseum-based Long Island Holiday Inn.

Thom Bell is producing and writing, along with lyricist **Linda Creed**, a new album for **Johnny Mathis**, working out of Philadelphia. . . . New **Roger McGuinn** album has some very well known names: **Bob Dylan**, **David Crosby**, **Chris Hillman**, **Gene Clark** (alias the Byrds), **Charles Floyd**, **Bruce Johnston** (the Beach Boys), **Leland Skler**, **Spanky McFarlane** and **Jim Gordon**. . . . **Marjoe** for his "Marjoe's Country: Nashville" on ABC television includes interviews with **Hank Snow** and **Ernest Tubb**, plus a stop off at the Tennessee Twirling Institute where 4000 twirlers hang out. . . . **Steve Katz**, formerly **Blood, Sweat and Tears** add ex-**Blues Project**, is producer of new CBS group, **El Roacho**. . . . Country singer **Jackie Burns** is recovering from a gall bladder operation. . . . **Magna Artists Corp.**, subsidiary of **Sol Hurok** Concerts, has opened a Sunset Boulevard, Los Angeles office, headed by **Ed Hailey**, formerly an APA vice president in Los Angeles. . . . **Gerry Mulligan** debuted his 18 piece **Age of Steam** band at the opening of the Newport Jazz Festival last Friday. It was previously only a studio group for an album **Mulligan** recorded for A&M Records. . . . **Alice Cooper** album, "Billion Dollar Babies" is No. 1 in Yugoslavia.

AUGUST 4, 1973, BILLBOARD

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Featuring the following musicians: Piano and organ—Louis Paul
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Mandolin and violin—Louis Paul
Miscellaneous instruments—Louis Paul
Vocals and back-up—Louis Paul.
All material written and arranged by Louis Paul. If anyone thinks they can beat Louis Paul, come on!



Don Nix/Hobos, Heroes, And Street Corner Clowns
If you don't know who Don Nix is, you ought to. Nix has appeared in concert and session with such heavyweights as George Harrison, Leon Russell, and Jeff Beck. This album was cut in part at London's Apple Studios. Written, arranged, and produced by Don Nix. Don says his albums aren't released, they escape. This one is off and running. Listen.

Albert King/ Years Gone By
Blues is a five-letter word for the roots of rock. And when you get to the roots, you get to Albert King. With a weird guitar and a gut-bucket style. "Years Gone By," by Albert King, is blues, roots, greens, and all.

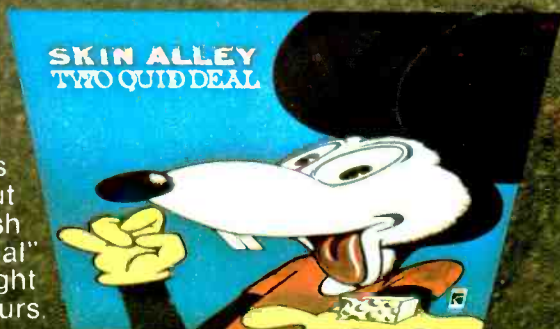


Staple Singers/ Be What You Are
Forget every grey day you've ever had. Because down days and the Staple Singers just can't happen at the same time. Their new album "Be What You Are" is sunshine at 33-1/3. Spirited. Smiling. The Staple Singers at their swingin' best.



Brian Alexander Robertson/Wringing Applause
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