

Billboard

Musicians Act Vs. Runaway Productions

By ROBERT SOBEL

NEW YORK—An unprecedented unified drive by symphony musicians to attempt to crack down on runaway production—recordings made overseas by U.S. AFM performers—has been launched by the International Conference of Symphony and Opera Musicians. The large-scale action, taken because of the increasing rise in such recordings, involves some of the more prominent music directors,

conductors and instrumentalists in the classical field.

Charges of recording overseas without permission of the International AFM have been filed by the Conference against at least 12 individuals, with complaints eventually reaching into the hundreds if necessary, according to a well-placed source.

The source revealed that among [\(Continued on page 31\)](#)

10 Labels Registered for Juke Program Meet May 19

CHICAGO—Columbia Records, top manufacturer in singles sales according to Billboard's most recent study of "Hot 100" activity, will be among 10 labels represented at the Billboard Jukebox Programming Conference here May 19-20, the first event of its kind.

Peter Stocke, president, National Association of Recording Merchandisers (NARM), the national organization of rackjobbers, will keynote the conference.

Representatives from MGM, Phonogram/Mercury, Paramount/Dot, Starday/King, Ovation, Nashboro-Excelllo, Sound, Juke and Disneyland-Vista will be here for six panels discussing not only jukebox programming but every aspect of the singles market including radio programming, independent and rackjobber retailing and wholesale operations in regular and special product areas (see Jukebox Programming section).

LP Surge Aids Ragtime Boom

By ELIOT TIEGEL

LOS ANGELES—Ragtime seems alive and well around the country. In some quarters it is even being called a revival. A host of record companies have released ragtime albums. There is a national ragtime lovers' club group, the Maple Leaf Club, which claims an international membership.

Rare Record Distributors, a suburban Glendale-based national supplier of small jazz and blues labels, feels the ragtime movement nationally.

"There is interest in ragtime among young kids," notes George [\(Continued on page 32\)](#)

WB Using Computers to Evaluate Promo Sources

By NAT FREEDLAND

LOS ANGELES—In order to accelerate delivery of vital promotional material to strategic retailers, radio stations, press sources and even to leading record collectors, Warner Bros. Records has started feeding vital information on such sources into a computer.

Goal of the system is to create a constantly updated, complete list of every record wholesale or retail employee, radio programming staffer, music journalist and anyone else who is an opinion-maker capable of helping sell records in the U.S.

"We expect this information to save the company a great deal of money by cutting down the waste in all display and promotion materials," said WB creative services vice president Stan Cornyn.

WEA distributing branches will have the choice of delivering in-store displays to their own accounts or allowing WB headquarters in Burbank to mail it direct. Displays will be delivered to the branches pre-addressed and pre-packaged.

The computer file includes information about the free wall and floor space of each retailer listed, so no more displays than necessary will have to be made up. "When the programming is com-

pleted, we'll be able to answer questions as detailed as how many retailers in five southern states will use a soundtrack album display," said Cornyn. "This would probably mean we could prepare something like 417 displays, instead of the 5,000 we'd be more likely to run off now."

As another example of how the

computer file will be used, Cornyn gave, "Suppose we have a record making its first radio breakout in Providence, R.I.? We go to the computer and instantly find all the one-stops and retailers who need displays, we service all the radio people in the market with promotional material, service any music [\(Continued on page 66\)](#)

S. African Diskers Vault Promo Barriers via Movies

By CLAUDE HALL

JOHANNESBURG, South Africa—Faced with unusual problems in exposing recording artists, the South African record business has turned to movies as one of the key means of establishing an artist. Peter Gallo, president of Gallo-Africa Ltd., one of the largest record complexes here, pointed out that most of the radio stations are government controlled. This is not that much of a problem, because these stations do expose new records "but a lot of acts must be seen to become big record sellers," Gallo said. "And there are just not enough concert halls

or nightclubs for the exposing of new artists in South Africa."

Another problem: There's no

The record business in South Africa does about 20-25 million Rand per year now, which represents \$28,000,000 to \$35,000,000, according to Peter Gallo, president of Gallo Africa Ltd., Johannesburg. The suggested list of an album is 4.99 Rand (a Rand is about \$1.40). A single sells for about 1.20 Rand. Tape is estimated at about 20 percent of the music business and pre-recorded cassettes represent about 40-45 percent of that and are growing rapidly while 8-track cartridges have about stabilized in sales. About 10 percent of the total record market is sales to blacks. A Gold Disk is presented for 25,000 sales of a single in South Africa.

television. All record companies [\(Continued on page 10\)](#)

Tokyo Contest To Elektra Act

By HIDEO EGUCHI

TOKYO—Elektra Records artist Mickey Newbury won the World Popular Song Grand Prize here April 29 in the International Contest of the second Tokyo Music Festival. Representing the United States among 36 countries which participated, the 31-year-old Texan singer-songwriter was awarded the grand prize of 3 million yen or some \$11,320 for his "Heaven Help the Child."

Also representing the U.S., A&M recording artist Paul Williams won the gold prize of 1 million yen for his "Look What I Found." The 32-year-old Nebraska singer-songwriter was also the star of his own show April 26 during "Tokyo Music Festival Week." The pop album collectors in Japan had expected him to win the top prize.

Ex-New Zealander Frankie Stevens, representing the U.K., accepted one of the two Silver Prizes of 600,000 yen or about \$2,264 each for singing "Sandy, Sandy" composed and arranged by Les Reed, with lyrics by Geoff Stephens. The U.K. composer-arranger was on hand to share the honors. The other silver prize went to Nippon Phonogram (Philips) recording artist Kiyohiko Ozaki. He sang "Kagayakeru Ai no Hi ni" composed and arranged by Kyohei Tsutsumi, with lyrics by Yu Aku. [\(Continued on page 48\)](#)



CREATIVE MANAGEMENT ASSOCIATES
"The Agency For Creative Artists"
makes an exciting announcement
(inside back cover)

(Advertisement)

Filipino Decree Hits Foreigners

By OSKAR SALAZAR

MANILA—The music-record industry in the Philippines is now being led and guided to a legitimate and purposeful direction by the Philippine government, under martial law and under a new constitution.

As an offshoot of Presidential Decree No. 49 (Decree on the Protection of Intellectual Property), passed by Philippine President Ferdinand E. Marcos late last year, the Offices of Civil Relations (OCR) of the Department of National Defense are showing concern over the plight of the industry.

Reactions have been varied. The [\(Continued on page 44\)](#)

(Advertisement)

Multiplication Rock

Original Soundtrack from the Award Winning ABC-TV Saturday and Sunday Morning Shows!



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\$ 3.98

Suggested list price

FIRST OUT.

The original recording of what's got to be the biggest new song around, released and already moving fast.

FIRST ON.

First on the air and getting the play in these very important markets:

WIST Charlotte	KQEO Albuquerque	KELP El Paso	WYNE Appleton	WHOT Youngstown
WFLB Fayetteville	WABX-FM Detroit	KSEL Lubbock	WNAM Neenah-Menasha	WCAR Detroit
WALG Albany	WCAR Detroit	WMPS Memphis	KILT Houston	WAKY Louisville
WNEX Macon	WSAR Fall River	WMC-FM Memphis	KNOW Austin	WIFE Indianapolis
WNOX Knoxville	WFEA Manchester	WAIL Baton Rouge	WCRO Johnstown	WPIX-FM New York
WNOK Columbia	WHYN Springfield	KEEL Shreveport	WINW Canton	KNUS Dallas
WHHY Montgomery	KLBK Lubbock	KLZ-FM Denver	WINX Washington	KNDE Sacramento
WWKE Ocala	KLIF Dallas	KRSP Salt Lake City	WDBQ Dubuque	KEYN Wichita
WFSO Tampa	KXOL Ft. Worth	WSPT Stevens Point	WIOO Carlisle	KICK Springfield
WMFJ Daytona Beach	KFJZ Ft. Worth	WRJN Racine	WHYL Carlisle	KWWL St. Paul/Minneapolis
KEZY Anaheim	KELI Tulsa	WRIT Milwaukee	WILK Wilkes-Barre	KWEB St. Paul/Minneapolis
KUDE Oceanside				WDBQ St. Paul/Minneapolis

FIRST UP.

First to be picked up as a giant in the making. Picks by Bill Gavin (in his weekly report two weeks running), Bob Hamilton, and all three trades.

B.W. STEVENSON'S "SHAMBALA"

74-0952

RCA Records and Tapes

ABC Backs Starter Station With Stock

By BOB KIRSCH

LOS ANGELES—ABC/Dunhill Records is guaranteeing certain secondary market radio stations willing to take a chance on airing new product that these disks will be in outlets in the area when the record goes on the air.

According to firm president Jay Lasker, the project went into full swing in November when "we began talking to certain secondary stations. We told them we would have new product in local stores if they gave it air time. We now feel we can assure a secondary or starter market of support if they are willing to take a shot on a record they feel might be a hit."

One of the main coordinators of the project is national secondary promotion manager Steve Resnick, who works with regional promotional men in getting the records into the stores. If a station goes with a record, ABC ships product from the nearest branch to outlets in the area, varying guaranteed quantities according to size of the outlet.

Among stations and markets currently involved are: WVOV-AM and WAAY-AM, Huntsville, Ala.; WJRD-AM and WTCB-AM, Tuscaloosa, Ala.; WILS-AM and WVIC-AM, Lansing, Mich.; WGRD-AM and WLAV-AM.

(Continued on page 52)

London Distr. Meet

NEW YORK—London Records held its annual distributors meeting in St. Louis on April 25-26, with key personnel from London's distributors and representatives from London's New York home office conferring on the full range of activities between the company and its outlets.

In attendance were personnel from Joseph M. Zomoiski Co., Baltimore; Big State, Dallas; ARC Distributors Co., Detroit; H. W. Daily, Inc., Houston; Record Sales Corp., Memphis; Music Sales of Florida, Inc., Miami; Heilicher Bros., Inc., Minneapolis; All South, New Orleans; Universal Distribut-

ing, Philadelphia; Alta Distributing, Phoenix; and Roberts Distributing Co., St. Louis.

The two-day meeting comprised of discussions and workshops covering merchandising and advertising programs, promotional activities, and other related areas. Herb Goldfarb, London's vice president of sales and marketing, helmed the meetings, which also drew Hi Records artist Gene Anderson.

The conference also featured a product presentation of London's extensive spring release, previously only shown at the company's national staff meetings in New York earlier in April.

\$32G Refund By Musical Isle To SF Accounts

WASHINGTON—Transamerica has voluntarily informed the Cost of Living Council that its subsidiary record and tape distributor, Musical Isle of America, Inc., in the San Francisco area, charged prices in excess of base price during the third and fourth quarters of the company's last fiscal year. Musical Isle has agreed to make refunds to customers in its San Francisco pricing zone. The refunds will total \$32,000, which represents the revenue generated by the over-pricing.

Transamerica, the parent firm, has total annual revenues of over one and a half billion dollars, it has reported to the Council. The exact sum given is \$1,643,458,000.

River Records Inks Distr. Deal

NEW YORK—River Records, Inc., Memphis, has signed an agreement with Nationwide Sound Distributors and Tennessee and Country Collage, both Nashville-based, for the distribution and promotion of River's future product.

Bill Harper, president of the label, said that the agreement will cover product scheduled to be released by Sam Durrence and Tommy Ruble, among others.

Gov. Signs Nev. Piracy Bill; Most Stringent Law Signed

LAS VEGAS—The toughest state antipiracy bill yet (Billboard, May 5) was signed by Governor D.N. Callaghan April 26, according to a spokesman at the chief executive's office in Carson City.

The proposal actually was introduced into the state assembly in February by a delegation of five members, headed by Alan H. Glover. This 23-year-old legislator had worked for Jack Beezer, vet-

eran state record retailer in Music City, Carson City. Beezer, who now operates Jax's Music here, spearheaded the campaign to pass the stringent state law against illegal tape and disk manufacture. Stan Gortikov, president of RIAA, also participated actively in the drive.

The Nevada law punishes by a fine of not more than \$25,000 the first offense and a subsequent offense would be punishable by imprisonment for not less than one year and not more than six years, by a fine of not more than \$100,000 or both fine and imprisonment.

ANTIPIRACY SUIT ANALYSIS

NEW YORK—NARM has made available to its members an analysis of possible legal theories for lawsuits by distributors and retailers to prevent the sale of pirated pre-February 1972 recordings, according to Jules Malamud, NARM executive director.

The analysis, prepared by the law firm of Arent, Fox, Kintner, Plotkin & Kahn, considers a number of pirate cases in states which have antipiracy statutes. The validity of the analysis, as members of the law firm have pointed out, will depend upon the upcoming Supreme Court decision in the "Goldstein vs. California" case—which questions the constitutionality of the state antipiracy laws.

Two Labels, 56 Pubs. Gain Ariz. Order

PHOENIX—In a copyright infringement complaint filed in Phoenix, Ariz. by 56 music publishers and two record companies against Pearl Rosner, doing business as the National Manufacturing Co., and 15 other Phoenix-based defendants, a federal district court judge has handed down a permanent injunction enjoining the defendants from "directly or indirectly, infringing the copyrighted musical works of plaintiffs in any manner . . ." The judgment was handed down by Judge William P. Cople, U.S. District Court Judge for the District of Arizona.

In addition to the injunction, Judge Cople ordered the destruction, by federal marshals, of the "infringing articles" as soon as possible. Cople reserved judgment on future damages plaintiffs would be entitled to recover in the complaint.

The 56 publishers, representing many of the major firms in the U.S., were joined in the suit by RCA Records and Capitol Records.

Law Requires Large Cos. Air Profits & Cost for Price Hike

By MILDRED HALL

WASHINGTON—A new amendment to the Economic Stabilization Act requires by law that large firms disclose profits and costs when they raise prices over 1.5 percent on a product which accounts for more than 5 percent of their total revenue. Except for certain allowable trade secrets, the information would be made publicly available. This requirement was part of a bill passed last week extending the President's power to control prices, profits and wages for another year.

The extension of the act leaves open the administration's option for price freeze, mandatory controls as in Phase II, or present voluntary adherence to price and profit guidelines. The current status of price and profit controls under

Phase III, went into effect Jan. 11, 1973. On that date, the switch was made from Phase II mandatory price controls and pre-notification requirements for large firms, to a "self-administered" policy.

Congress last week rejected attempts to put pre-notification requirements in the law for price

(Continued on page 32)

SCHIFFER APPRAISAL:

Success by Creativity

LOS ANGELES—The emphasis will remain on the "create" portion of the Berry Gordy philosophy, "Create-Make-Sell," according to George Schiffer, newly-appointed director of planning for Motown (Billboard, Apr. 21).

Schiffer proved his thesis by citing over 30 in-house writers and producers, many of whom can double in either assignment or sometimes even as artists, as is the case with Marvin Gaye. Veteran acts, such as the Temptations and Stevie Wonder, both of whom have been with Gordy for

many years, and the Miracles constantly are nurtured from this fountain of internal creativity, he pointed out.

But Schiffer also noted that the Motown family of labels is making more deals with "creative service companies." With operational costs soaring, independent producers have spawned rapidly. Among the new Gordy label acts, such as Puzzle, Elaine Brown, Reuben Howell, Severin Brown, Gloria Jones, Stoney, and G.C. Cameron, are many independent production deals.

Schiffer would not comment on future soundtracks from Gordy-produced movies such as the reported Nat Cole life story but did state that was another area in the Gordy empire. He did point out that the record company will pitch for movie soundtracks, such as the newly acquired "The Mack," scored by Willie Hutch.

Motown intends to probe more deeply the legitimate musical field. He stated that "Pippin," which opened on Broadway Oct. 23, 1972, had already recouped its investment fully in "probably the fastest return ever." The labels' "in-house" creative staff is preparing a Broadway vehicle, he said.

Schiffer forecast a greater number of international tours for Motown artists. Label's name talent will work the United Kingdom, the Continent and Japan work the United Kingdom, the Continent and Japan and Australia regularly, he said.

He predicted that Motown's self-produced TV specials and the label's penetration of video will be heightened. He himself is personally canvassing cable TV, which he feels is an as yet overlooked promotional medium for record artists.

As to 4-channel, Motown is constantly studying but taking a "wait-and-see" attitude, he said.

AGAC to Cite Rep. Celler

NEW YORK—The American Guild of Authors and Composers is hosting a special tribute to Congressman Emanuel Celler in celebration of his 85th birthday and honoring his 50 years in Congress, according to AGAC president, Edwin Drake. The event will be held Wednesday (16) at the Princeton Club, 15 W. 43rd St., at 8:30 p.m.

Sharing in the evening's "Celler-ration" will be representatives of other organizations in the music industry and literary fields including Stanley Adams, president of ASCAP; Herman Finkelstein, ASCAP general counsel; Salvatore Chiantia, president of National Music Publishers Association; Albert Berman, Harry Fox Agency; Leonard Feist, president of National Music Council; Henry Brief, executive director of the RIAA; Jerome Weidman, president of ALA; Albert Ciancimino of SESAC; lyricist and librettist Dorothy Fields of the Dramatist Guild and Billboard publisher, Hal Cook.

Judge Rules 'Mojo' Pub's Have Distinct Copyrights

LOS ANGELES—Judge Charles Briant Jr. ruled that the copyrights owned by Ceph Publishing on "Mojo Workout" and "Mojo Workout (Got My Mojo Working)" were valid and enforceable in a suit, originally filed in 1966 by Ruth E. Strachborneo of Ceph against Arc and Dare Music and McKinley Morganfield and Preston Foster. Morganfield is known professionally as Muddy Waters.

In the suit (Billboard, Apr. 21), the judge ruled that neither side infringed on the other and that there were separate copyrights on songs with distinguishable differences in lyrics and melody. Each can now license its own material, based on the ruling. The Arc/Dare copyright was "I've Got My Mojo Working." The decision was rendered Mar. 31 in the federal court for the southern district of New York.

Col L.A. Concert Successes Spur U.S., Global Treks

LOS ANGELES—The 95 percent sold-out houses in the 2,100-seat Ahmanson Theater here for the series of Columbia Records concerts, which started Sunday (29) have company executives exploring the possibilities of the label's first travelling talent show for major cities in the U.S. and later globally.

The "Week to Remember" nightly concerts, which featured correlative artists based on repertoire categories, sold out on four nights. (Full reviews and more details of the concert performances will be carried in the May 19 Billboard.)

Columbia creative director Arnold Levine oversaw the filming

and audio of the entire seven concerts. The film, a Columbia representative stated, will be used for artist promotion and possibly a special or several TV specials will be produced.

All label talent donated their services. The proceeds from the concert will go to benefit the local Park Century School for Crippled Children. The week-long concert series was the brainchild of Clive Davis, label president.

More Late News
See Page 66

Roulette Spins Out \$1 Million Suit Vs. K-Tel International

NEW YORK—Roulette Records has filed a \$1 million suit in Supreme Court here against K-Tel International, Inc., of Minnesota, on a number of charges ranging from breach of contract and alleged illegal duplication, to inaccurate accounting and willful and deliberate disregard of plaintiff's rights.

The complaint, filed by Roulette's attorneys, Walter, Conston, Schurtman & Gumpel, arose out of agreements and amendments to agreements entered into by Roulette and K-Tel, (then known as Imperial Products, Inc.) between March, 1971, and August, 1972.

The agreements, according to the suit, had given K-Tel rights to certain musical selections in the

Roulette catalog, as well as rights to distribute and sell phonograph records incorporating such musical selections through direct mail sales to the general public, pursuant to advertisements on radio and television, and in all forms of printed media, or through self-liquidating premium plans or similar merchandising methods.

The suit also charged that the albums in dispute were to be sold in special retail depots only in conjunction with advertisements on radio and television, and that the defendant had agreed to pay plaintiff royalties, and to account to plaintiff for all sales of phonograph records and to submit monthly statements of royalties to plaintiff.

In its claim for compensation arising out of the "breach of contract" charge, Roulette argues that it sustained damages amounting to at least \$100,000.

The plaintiff is asking for another \$400,000 in damages stemming out of defendant's breach of a 1972 Settlement Agreement in which defendant allegedly sold inventory at a price of \$100 or less by methods other than those set forth in the agreements between Roulette and K-Tel, without giving written notice to the plaintiff, and without obtaining the plaintiff's prior written consent.

An additional \$400,000 in damages is being asked by Roulette, on the charge that K-Tel allegedly further breached the 1972 Settlement Agreement by selling inventory at a price of \$1 or less by methods other than those set forth in the agreement between the parties; and without forwarding copies of written bona-fide third party offers to plaintiff; and without affording plaintiff an opportunity to exercise its absolute right and option to purchase said inventory upon the same terms and conditions set forth in such bona-fide written third party offers.

4th Action

In its fourth cause of action Roulette has charged that defendant failed to furnish plaintiff with an accurate accounting of royalties, and has failed to pay all of the royalties due to the plaintiff. No compensatory figure was asked as Roulette claimed it did not have an adequate remedy at law.

In its fifth cause of action, Roulette charged that K-Tel, with full knowledge of plaintiff's owner-

(Continued on page 66)

Executive Turntable



BIENSTOCK



PARKHILL



HENRY

Johnny Bienstock, formerly general manager, has been named president of RSO Records, Inc., an American company formed five months ago by the Stigwood Organization. Bienstock, as in his former position of general manager, will be responsible for all phases of RSO operations in the U.S. . . . At RCA Records, **George L. Parkhill** has been appointed division vice president, professional artist program. His previous title was director, professional artist programs. Also at RCA, **Chuck Dembark**, formerly local promotion man for Cleveland, Pittsburgh and Buffalo, is the eastern regional promotion manager. He will headquarter in Philadelphia. **Norman Sherman** has been appointed local promotion man for the New York market. He was previously in the merchandising department for the label. **Ron Henry** has been named manager, commercial operations services. He will coordinate and administer services on RCA and independent labels to field, radio station and newspaper reviewers; establish scheduling of product configurations for the label's manufacturing facilities; and administer contractual obligations. Making his headquarters in New York, Henry was previously manager, merchandising administration for commercial operations.

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John Peters has been appointed managing director for the U.S. operations of Gaff Management. He will be responsible for the activities here of GM Records, GH Music, HG Music, and Gaff Management. Prior to his promotion, Peters was head of the promotion department at GM. . . . **Greg Hersh** will be handling the newly created position of manager, retail merchandising, at Columbia Records. He will be responsible for the supervision and coordination of all customized merchandising and advertising programs developed by the label. Prior to his appointment, Hersh was manager, consumer and educational services, for London Records. . . . **Herbert S. Ornstein**, has been named vice president, business administration, for TeleVision Communications Corp., the cable subsidiary of Warner Communications Inc. Prior to joining TVC, Ornstein was on the financial staff at General Instrument Corp. . . . Two members of the creative services department at Elektra Records have been promoted. **Jeanne Theis**, formerly head of East Coast publicity, has been named national director of publicity and **Michelle Petnov**, formerly a member of the advertising staff, has been named coordinator of advertising. . . . **Bob Derry** has been appointed national credit manager for Capitol Records (Canada) Ltd. Derry, who has been the label's credit supervisor for the four years, replaces **George Gerrard**, who has left the company. . . . **Howard Levine**, formerly of MCA Music and MGM Records, has been appointed director of business affairs for Dynamic House. Among Levine's new responsibilities will be the procurement of product for the label. . . . **David Seidman** has been appointed national sales manager of Franson Corp.'s record division—Young People's Records, The Children's Record Guild and The Living Language Courses Records. Seidman, a veteran of the industry, most recently was branch manager with MGM Records and director of national branches with Capitol Records. He headquarters in New York. . . . **Carol Hart** has joined James Powers Associates in Hollywood as an account executive. She was formerly associate television editor of the Indianapolis Star. . . . **Phoebe Jacobs** has joined Grey & Davis Inc. as manager of special projects division. She will continue her work at the Rainbow Grill in New York, where she is public relations director.

New appointments at Atlantic Records include **Tune Erim**, formerly manager of the Atlantic studios, now with the label's artist relations department in New York and **Margo Knesz** rejoining the label in the promotion department. Miss Knesz will concentrate on all secondary markets on special projects and will assist **Dick Kline**, national promotion director, and **Vince Feraci**, assistant national pop promotion manager. . . . **Michael Ochs Management** has been formed in Hollywood by the former Columbia western publicity director. . . . **Freddy DeMann** has been named United Artists creative merchandising director, coordinating all creative services functions. He most recently had his own independent record marketing service.

★ ★ ★

Nina Nevard has joined Warner Bros. Records in the newly created position of creative services coordinator. She will administer campaign priorities. Her last position was with Bantam Books in New York. . . . **Bob Emmer** has been named Blue Thumb Records' publicity director. He was previously A&M Records' California campus representative.

James O'Loughlin has joined Marks Music in the professional department. Previously general professional manager for the publishing division of GSF Records, O'Loughlin will handle road promotion as well as his professional activities.

CHART ERROR

Due to a Composing Room error the following numbers should have received stars on the Soul Single chart.

- | | |
|---|--|
| 4 LEAVING ME
The Independents, Wand 11252
(Scepter) (Our Childrens/Mr. T./Chenita, BMI) | 18 SUPERFLY MEETS SHAFT
John & Ernest, Rainy Wednesday 201
(Mainstream) (Rainy Wednesday, ASCAP) |
| 7 I'M GONNA LOVE YOU JUST A LITTLE MORE BABY
Barry White, 20th Century 2018
(January/Sa-Vette, BMI) | 22 NATURAL HIGH
Bloodstone, London 45-1046 (Chrystal Jukebox, ASCAP) |
| 9 WITHOUT YOU IN MY LIFE
Tyrone Davis, Dakar 4519 (Brunswick) (Julio/Brian, BMI) | 24 WILL IT GO ROUND IN CIRCLES
Billy Preston, A&M 2420 (Irving, BMI) |
| 11 ALWAYS
Luther Ingram, Koko 2115 (Columbia) (Klondike, BMI) | 26 BREAKAWAY
Millie Jackson, Spring 134 (Polydor) (Gaucho/Belinda/Unichappel, BMI) |
| 13 IT'S HARD TO STOP (Doing Something When It's Good to You)
Betty Wright, Alston 4617 (Atlantic) (Sherlyn, BMI) | 28 BAD, BOLD & BEAUTIFUL
The Persuaders, Atco 6919 (Cotillion/Asman, BMI) |
| 15 GIVE YOUR BABY A STANDING OVATION
Dells, Cadet 5696 (Chess/Janus) (Conquistador, ASCAP) | 36 LOVE & HAPPINESS
Earnest Jackson, Stone 001 (Green, BMI) |
| 16 ARMED AND EXTREMELY DANGEROUS
First Choice, Philly Groove 175 (Bell) (Nickel Shoe/Six Strip, BMI) | 41 I DON'T WANT TO MAKE YOU WAIT
Delfonics, Philly Groove (Bell) (Nickel Shoe, BMI) |
| 17 I'VE BEEN WATCHING YOU
South Side Movement, Wand 11251
(Scepter) (Van Leer, BMI) | 42 INTERNATIONAL PLAYBOY
Wilson Pickett, Atlantic 2961 (Assorted, BMI) |
| | 46 WITH A CHILD'S HEART
Michael Jackson, Motown 1218 (Jobete, ASCAP) |
| | 49 I'LL MAKE IT ALRIGHT
Zion Baptist Church Choir, Myrrh 115
(Word, ASCAP) |

'Hometown' Reunion Aids Country Music Archives

LOS ANGELES—One of the largest archives of country music in the world—the John Edwards Memorial Foundation—will receive its "day in the sun" May 18 when KLAC-AM, Los Angeles, sponsors a reunion show of Clifffe Stone's "Home Town Jamboree."

The Jamboree was a landmark on Los Angeles television 1949 through 1960. Many of the stars the show helped launch will perform May 18 at the Hollywood Palladium, with all proceeds going to the foundation. Appearing on the show will be Tennessee Ernie Ford, Molly Bee, Dallas Frazier, Merle Travis, Bucky Tibbs, Billy Strange, Billy Leibert, Jane & Jeanie Black, George Brunz, Harold Hensley, Jane Davids, Johnny & Joanie Mosby, and Marilyn & Wesley Tuttle.

Bill Ward, general manager of KLAC-AM, pointed out that for the past 10 years the Foundation, housed at U.C.L.A., "has been quietly going about the task of building the most extensive collection of country music memorabilia in the world. All of this work is done on virtually a nonexistent budget and by many hours of hard work donated by students." Ken Griffis, secretary of the Foundation, pointed out that the foundation, as a rule, has never received much help from the music industry. "I guess the late Steve Sholes was the closest to a friend the Foundation had."

18,000 Record Cache

The collection, which includes more than records, now totals more than 10,000 rare 78 rpm

records, about 8,000 45 rpm singles, several thousand LP's, and more than 500 song folios, plus taped interviews with historic figures, posters, fan magazines, photographs, and even historic ads.

The collection was started by John Edwards, an Australian who left his personal collection in his will to the U.S.

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Stuart Hamblen Starts Label

LOS ANGELES — Songwriter Stuart Hamblen, noted for "It Is No Secret What God Can Do" and "This Old House," has formed his own record label called Voss Records, according to his personal manager Dick Baxter.

First releases include Hamblen with "It's a Brand New Day" b/w "The Last Cowboy" and Suzy Hamblen with "The Lord's Prayer" b/w "Help Thou My Unbelief." The disks were cut in Chappell Studios, London. Voss is a division of Hamblen Music Co., which handles the sheet music on the compositions of Hamblen and Suzy Hamblen. The first LP release will feature both acts and be on the market in June. Hamblen, who is back active on the personal appearance scene at concerts and state fairs, has been featured on a weekly Sunday radio show on KLAC-AM, Los Angeles, called "Cowboy Church of the Air." The show is now in syndication.

GRC Names Mktng Aides

ATLANTA — General Record Corp. here, begun by Michael Theis, has begun primary operation. Music Marketing International, Los Angeles, is designing and structuring a marketing program for the new label.

Capitol will manufacture all GRC product. Theis has also hired Mike Terry as GRC staff arranger-producer. Jay Senter, who did Helen Reddy's "I Am Woman," will produce artist Sammy Johns. Former Capitol sales and promotion man Tom Bechwith has been hired as the firm's general manager.

GRC is opening a branch in Nashville which will be headed by former Chart Records executive Cliff Williamson, with production to be handled by Bill Walker, who will also produce independently.

The Master of
erotic despair

"Live Songs" contains definitive concert performances of some of Leonard Cohen's greatest songs--and a few surprises.

"Live Songs" from Leonard Cohen. On Columbia Records® and Tapes



LEONARD COHEN: LIVE SONGS

SIDE ONE:

1. Minute Prologue
London 1972
2. Passing Thru
London 1972
3. You Know Who I Am
Brussels 1972
4. Bird on the Wire
Paris 1972
5. Nancy
London 1972
6. Improvisation
Paris 1972

SIDE TWO:

1. Story of Isaac
Berlin 1972
2. Please Don't Pass Me By
(A Disgrace)
London 1970
3. Tonight Will Be Fine
Isle of Wight 1970
4. Queen Victoria
Room in Tennessee 1972

Produced by Bob Johnston
Bob Potter: Engineer

All songs
Stranger Music Inc. (BMI)
Cover photograph by S. E. Elrod



MUSICIANS 1972

- Ron Cornelius
Acoustic and Electric Guitar
- Peter Marshal
Stand-up and Electric Bass
- David O'Connor
Acoustic Guitar
- Bob Johnston
Organ
- Leonard Cohen
Acoustic Guitar
- Donna Washburn
Vocals
- Jennifer Warren
Vocals

MUSICIANS 1970

- Ron Cornelius
Electric Guitar
- Charlie Daniels
Electric Bass
and Fiddle
- Elkin Fowler
Banjo and Guitar
- Bob Johnston
Harmonica and Guitar
- Leonard Cohen
Acoustic Guitar
- Alleen Fowler
Vocals
- Corlynn H...
Vo...



This One



E210-122-F76A

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Billboard

The International Music-Record-Tape Newsweekly

Billboard Publications, Inc., 9000 Sunset Blvd., Los Angeles, Calif. 90069

Area Code 213, 273-7040 Cable: Billboard LA

N.Y. Telex-Billboy 620523

Publisher: HAL COOK

Associate Publisher: LEE ZHITO



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Microfilm rolls of Billboard (6 months per roll) can be purchased through 3M IM/Press, 521
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Subscription rates payable in advance. One year, \$40, two years, \$70, three years,
\$90 in U.S.A. (except Alaska, Hawaii and Puerto Rico) and Canada. Rates in
other foreign countries on request. Subscribers when requesting change of address should
give old as well as new address. Published weekly. Second-class postage paid at New York,
N.Y., and at additional mailing offices. © Copyright 1973 by Billboard Publications, Inc. The
company also publishes Amusement Business, Discografia Internazionale, Gift & Tableware
Reporter, Merchandising Week, Record Mirror,
Music Week, Vend, World Radio Television
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master, please send Form 3579 to Billboard
Publications, Inc., 2160 Patterson St., Cincin-
nati, Ohio 45214. Area Code 513, 381-6450.



Vol. 85 No. 19

General News

Sutton Seeks To Go Public

NEW YORK—Sutton Distributors, wholesale merchandiser of cutouts, is making a bid to go public. The company, based in Rahway, N.J., recently issued a preliminary prospectus, offering 435,000 shares of a total 585,000 shares. Par value of the common stock is 10 cents per share. The offering price to the public has not yet been determined.

The company, according to the preliminary prospectus, intends to apply for the listing of the Common Stock on the American Exchange as soon as practicable after completion of the offering. A registration statement relating to these securities has been filed with the SEC but has not yet become effective.

According to the prospectus, Sutton's net sales in 1968 was \$2,269,772; net income in 1968 was \$57,404. Net sales in 1972 was \$12,572,592; net income in 1972 was \$1,022,445. Earnings per share also rose considerably. In 1968 it was 4 cents per share. In 1972 it was 63 cents per share.

The company claims that recordings distributed by it are carried in more than 12,000 retail outlets.

AFM and Advertisers in New Contract on Jingles

NEW YORK—An agreement between the American Federation of Musicians and the joint policy committee of the Association of National Advertisers / American Association of Advertising Agencies, calling for an across-the-board increase for jingle and commercial musicians, has been ratified by Federation members. The members' vote was made known by AFM president Hal Davis.

The new two-year contract, effective Tuesday (1) 1973, provides scale increases of from 9.1 percent to 10 percent for instrumentalists, music preparation and sideline musicians. New scales range from \$96 for a session employing a single musician to \$48 for five or more musicians. Scales for local spots went from \$20 to \$22. Also increased were rates on commercials for foreign use.

Davis stated that the agreement calls for a policing of the industry with respect to re-use, dubbing and the use of tracks on a new medium. The contract also forbids any signatory from making musical commercials in foreign countries

"for the primary purpose of avoiding employment under this agreement."

Lennon, Ono Suit Denied

NEW YORK—A motion by John Lennon, Yoko Ono, Ono Music, Apple Records, and Capitol Records to dismiss a copyright infringement suit brought by Northern Songs Ltd. and Maclen Music, Inc. has been denied. The motion to dismiss charges was denied by Judge Charles J. Brieant of the U.S. District Court, Southern District of New York.

The defendants in the case moved that the court lacked subject matter jurisdiction and that the amended complaint failed to state a claim upon which relief can be granted. The suit involves Northern and Maclen's claim to six Lennon compositions which have been handled by Ono Music (Billboard, Feb. 3).

Letters To The Editor

Kavan Komment

Extending on the exciting commercial events happening at the street level, I am enclosing a very new, very newsworthy SQ disk that we are most anxious to share with you. Perhaps more than any other record since the introduction of 4-channel, this one conveys best—both musically and graphically—the new listening dynamics that 4-channel brings to the audio industry.

Much has been written about the "battle of the quadraphonic systems." But it is no longer news that there are differing approaches to quadraphonic sound on disk—it is clear that both matrix and discrete records will be marketplace realities—just as AM and

FM radio co-exist and cassettes and 8-track cartridges likewise co-exist. What is news is what is happening at the creative and commercial levels. And we've already given you a very sweeping indication of the commercial acceptance. If there is a "battle," it's being waged in the creative community—by the artists and producers in the music industry. It was the creative community that demanded this revolution in musical creativity which we are all witnessing—4-channel disks were developed as a result of their demands.

Stanley Kavan
Vice president
CBS Records
New York

ROCK SCRIBES' MEET AD ERRS

LOS ANGELES—The full-page ad on page 33 on the May 5 issue of Billboard for the first annual National Association of Rock Writers Convention in Memphis May 24-26 carried covers of four popular rock music periodicals.

This usage was unauthorized and therefore does not imply that these periodicals are involved in the sponsorship of the event.

April Best Sales Month For Famous

NEW YORK—April, 1973 was the biggest month for record sales in the history of Famous Music, according to company president Tony Martell. "The last three days alone topped the \$1 million mark," he said. Carmen LaRosa, director of sales, attributed the gain to recent album and singles product under the Famous umbrella of labels which include Paramount, Neighborhood, Dot, Sire, Blue Thumb and Just Sunshine.

Primarily responsible for April's record-breaking sales, said La Rosa, were releases by Melanie, Donna Fargo, Roy Clark, the Sherman Brothers, Bad Bascomb, Joe Stampley, Climax Blues Band, Focus, the Crusaders, Dave Mason, Betty Davis, B.J. Thomas and "The Soundtrack from 'Charlotte Web.'"

Bakers Meld With Barnum

LOS ANGELES—Audio Arts Group, Madelon Baker's production - publishing - management - recording complex here has set a merger with writer-artist H. B. Barnum. Jim Alfrey, Barnum's business manager, will operate the Audio Arts Studio. Recording time is open to the public four days a week and the remaining days are being used for separate productions by Barnum and Baker.

Madelon and Jackson Baker are now administrating their companies, including Ja-Ma Music with its 53 Jimmy Webb copyrights, from a new Palm Springs headquarters.

WEA Suing Ramada Music Over \$376 Thousand Debt

DALLAS—A civil suit, seeking \$376,108.63 which it alleges is owed for records and tapes delivered, has been filed by Warner/Elektra/Atlantic Corp. against Ramada Music Corp. and Edward T. Dicker in federal district court here.

Ramada Music Corp. is the warehousing wing of a music complex set up by Cleve Howard, Houston, who also is founder-

president of the Budget Tape & Record franchised and company-owned chain of approximately 70 retail shops nationally.

It is understood that Howard has closed his Houston warehouse, along with three others across the nation. His retail chain, both o. and o. and franchised stores, is being serviced with merchandise by independent distributors in these areas.

In his agreement with his franchisees, Howard indicated he would sell them hit LP product, the primary part of their inventory which they sell at discount prices, at a guaranteed wholesale price.

It is understood that all stores are operating at the present time. Howard was ill and unavailable for comment at press time. Dicker is a Houston businessman who has co-signed notes for Ramada.

Scepter Notes 100% Increase In 1st Quarter

NEW YORK—Scepter Records' first three months of 1973 have been the label's most successful quarter in the past two years with a "100 percent increase over the previous quarter and a 50 percent increase over any quarter within the last two years," according to Sam Goff, Scepter executive vice president.

Contributing to Scepter's sales surge have been recent chart singles by the Independents, Southside Movement, Patti Jo and the Del Vikings.

Goff stressed the "tremendous help extended to Scepter Records" by its independent distributors. Goff attributed this to "both renewed credibility on our part as well as the vacuum created by the number of companies who have deserted independent distribution.

Chappell-WSM Opry Book Series

NEW YORK—Chappell & Co., music publishers, is initiating its exclusive WSM, Inc. international agreement with the publication of "WSM Grand Ole Opry: Stars of the '70's." The \$2.95 soft-bound book features 11 major country stars and their biographies, photographs and music.

The agreement is the first under which WSM has lent its name as an organization to a series of songbooks. Other books in the series will spotlight the Opry, its artists and music by decade.

Chappell currently has five copyrights on the Hot Country Singles chart.

MAY 12, 1973, BILLBOARD

Copyrighted material



A Hit Single
OUTLAW MAN
W/ 11015
DAVID BLUE

from the new album
NICE BABY AND THE ANGEL

DAVID BLUE



NICE BABY AND THE ANGEL

Produced by Neil Young
Geffen Records, Inc.



Earnings Reports

VIEWLEX INC.

9 mos. to Feb. 28:	1973	a1972
Sales	\$37,475,000	\$33,563,000
Loss of tax	7,262,000	b1,434,000
Income tax	c512,000	733,000
Loss cont. oper.	6,750,000	e701,000
Loss disc. oper.		73,000
Net loss	f6,750,000	b628,000
Per share		.16

a—Restated. b—Income. c—Credit. e—Income; equal to 18 cents a share. f—Includes a loss of \$4,000,000 from estimated reserve for audio-visual division inventory adjustments and other costs associated with greater than anticipated production difficulties and design problems with its 16mm motion picture projector and a \$550,000 loss in estimated bad debt reserves.

MOTOROLA INC.

1st qtr. to March 31:	1973	1972
Sales	\$321,259,931	\$248,724,389
Net income	a14,299,661	8,103,469
Per share	1.03	.60

a—Includes approximately six cents a share gain from translation of certain foreign balances at current exchange rates. For use against possible future translation losses, Motorola has also deferred about seven cents a share of first quarter and previous gains.

NORTH AMERICAN PHILIPS

1st qtr. to March 31:	1973	1972
Sales	\$160,298,000	\$142,062,000
Income	5,893,000	4,323,000
Tax credit	b503,000	
Net income	c6,396,000	4,323,000
Per share	a.67	.49

a—Based on income before tax credit. b—From loss carry-forward. c—Equal to 72 cents a share.

TRANSAMERICA CORP.
(Unilted Artists Records)

1st qtr. to March 31:	1973	1972
Revenues	\$495,324,000	\$463,144,000
Income	21,161,000	18,496,000
Capital gains	4,011,000	3,536,000
bNet income	25,172,000	22,032,000
aPer share	.31	c.27

a—Based on income before capital gains. b—Equal to 37 cents a share in 1973 and 32 cents a share in 1972. c—Adjusted to reflect a 4 percent stock dividend in July 1972.

MARVIN JOSEPHSON ASSOCIATES

3rd qtr. to March 31:	1973	1972
Revenues	\$3,162,000	\$3,063,000
Net income	491,000	477,500
Per share	.47	.46

Nine Months
Per share 1.21 1.00

KOSS CORP.

3rd qtr. to March 31:	1973	1972
Shipments	\$2,670,196	\$1,740,564
Net income	268,579	140,610
Per share	.15	.09

Nine Months
Shipments \$8,029,187 \$5,316,969
Net income 779,484 472,840
Common shares 1,644,389
Per share .46 .29

MINNESOTA MINING & MANUFACTURING

1st qtr. to March 31:	1973	1972
Sales	\$575,900,000	\$496,400,000
Net income	b65,200,000	54,700,000
Per share	.58	a.49

a—Adjusted for two-for-one stock split in June 1972. b—Reflects a net unrealized exchange gain of approximately \$9,000,000, of which \$7,200,000 was added to reserve for exchange losses, due to an upward revaluation of world currencies.

WABASH MAGNETICS INC.

1st qtr. to March 31:	1973	1972
aSales	\$7,873,388	\$6,659,176
Net income	385,635	192,486
Per share	.22	.11

a—From continuing operations.

ORROX CORP.

Qtr. to March 31:	1973	a1972
Sales	\$479,856	
Net income	4,280	

a—Comparable figures not available. Orrox went public in February 1972.

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

1st qtr. to March 31:	1973	1972
Revenues	\$236,016,000	\$207,325,000
Income	9,822,000	6,407,000
Capital gains	2,668,000	105,000
bNet income	12,490,000	6,512,000
aPer share	.57	c.43

a—Based on income before capital gains. b—Equal to 72 cents a share in 1973 and 44 cents a share in 1972. c—Adjusted to reflect two-for-one stock split in March 1973. On a fully diluted basis, per share earnings were 57 cents before and 72 cents after capital gains, compared with 39 cents and 40 cents, respectively, in like period of 1972.

WARNER COMMUNICATIONS
(Warner-Atlantic-Elektra Records)

1st qtr. to March 31:	1973	a1972
Revenues	\$144,296,000	\$120,811,000
Net income	14,576,000	12,375,000
bPer share	.64	.55

a—Restated for acquisition. b—on a primary basis. Fully diluted share earnings were 61 cents in 1973 and 51 cents in 1972.

SUPERSCOPE INC.

1st qtr. to March 31:	1973	1972
Sales	\$ 24,430,000	\$ 15,580,000
Net income	2,057,000	834,000
Per share	.89	.36

TANDY CORP.

Qtr. to March 31:	1973	1972
Sales	\$119,896,964	\$ 97,708,831
Net income	3,909,224	3,414,234
Per share	.35	.31

nine-months
Sales \$387,409,756 \$317,946,604
Net income 16,498,071 13,260,899
Per share 1.50 1.20

Off The Ticker

TELEPRO INDUSTRIES INC., Cherry Hill, N.J., manufacturer of Fidelipac cartridges and related products, reported record sales and earnings for the year ended Dec. 31. Earnings (including extraordinary items) were \$378,364, or 22 cents a share, on sales of \$7,354,212 for the year ended Dec. 31, compared to earnings of \$82,492, or 5 cents a share, on sales of \$4,638,949 a year ago.

MOTOROLA, Chicago, reported record first quarter earnings of \$14.3 million, or \$1.03 a share, from \$8.1 million, or 60 cents a share in the year-earlier period. Sales were a record \$321.3 million, up from \$248.7 million. The company's automotive products division exceeded its sales and earnings in the first quarter over the same period last year. The division was selected to be the sole outside supplier of car tape players and radios for Chrysler Corp.'s 1974 models. Motorola also supplied Chrysler last year for its 1973 models.

Market Quotations

As of closing, Thursday May 4, 1973

1973	NAME	P-E	(Sales 100's)	High	Low	Close	Change
27	10 Admiral	5	597	10 5/8	10	10 1/4	- 3/4
40 3/4	22 3/4 ABC	12	726	25 1/2	22 3/4	25 1/2	+ 2 1/2
15 3/8	7 1/8 AAV Corp.	6	41	7 3/8	7 1/8	7 1/8	Unch.
15 1/2	4 1/2 Ampex	5	545	4 3/4	4 1/2	4 3/4	- 1/8
8 1/4	4 Automatic Radio	8	88	4 1/4	4	4	- 3/8
20 7/8	10 3/4 Avco Corp.	4	608	11 1/4	10 3/4	11	- 3/4
15 1/4	8 1/4 Avnet	7	489	9	8 1/4	8 7/8	+ 1/2
73 3/8	30 1/4 Bell & Howell	11	311	33 1/2	30 1/4	33 1/2	+ 1 1/2
14 3/4	6 1/4 Capitol Ind.	10	144	10	9 1/4	9 1/4	- 1/2
107	36 3/4 CBS	12	759	37 3/4	36 3/4	37 3/4	- 1 1/4
14 7/8	4 3/4 Columbia Pictures	11	584	5 5/8	5	5	+ 1/8
8 3/8	3 1/8 Craig Corp.	7	185	3 3/8	3 1/8	3 1/8	- 1/8
14	7 1/2 Creative Management	9	124	7 3/4	7 1/2	7 1/2	- 1/8
123 1/8	88 1/8 Disney, Walt	63	2556	94 3/4	88 1/8	94 1/4	+ 4
6	3 3/4 EMI	15	201	4	3 3/4	4	+ 1/8
74 3/4	58 1/4 General Electric	20	5125	60 1/2	59 1/4	60 1/8	- 5/8
44 3/4	23 3/4 Gulf + Western	6	685	23 7/8	24 3/8	24 3/8	Unch.
16 3/4	8 5/8 Hammond Corp.	8	144	9 1/2	9	9 1/8	- 5/8
42 1/8	8 3/4 Handleman	9	337	9 1/8	8 3/8	9	Unch.
7	2 3/8 Harvey Group		70	3 1/8	3	3 1/8	- 1/8
64 1/2	32 ITT	10	14015	36 3/8	32	36 3/8	+ 2 1/2
40 1/2	9 Lafayette Radio Electronics	6	305	10	9	10	+ 1/8
35 3/8	18 1/8 Matsushita Elec. Ind.	10	1457	28 1/2	28	28 1/2	+ 1/2
34 3/4	5 1/4 Mattel Inc.	10	1086	6 1/8	5 7/8	6 1/8	Unch.
35 3/8	23 MCA	10	215	23 3/8	24 1/4	24 1/4	+ 3/4
7 1/4	6 1/2 Memorex	23	619	7	6 5/8	7	- 1/8
27 1/2	16 3/4 MGM	62	36	18 3/8	17 1/2	17 1/2	- 1 1/8
18 7/8	17 1/2 Metromedia	9	504	19 3/8	17 1/2	19 3/8	+ 1 3/8
88 1/8	74 1/4 3M	35	1955	79 3/4	77 3/8	79 3/4	- 3/8
40 5/8	16 3/8 Morse Electro Prod.	9	85	18 1/4	17 3/8	18	+ 1/2
138	80 Motorola	24	1652	102 3/8	98 1/2	102 3/8	- 1/8
39 3/4	26 1/4 No. American Philips	9	589	27 3/8	26 1/8	27 3/8	+ 1 1/4
51 1/2	27 1/2 Pickwick International	17	218	29 1/2	27 1/2	29 1/8	+ 7/8
25 1/8	10 1/8 Playboy Enterprises	9	254	11 1/2	10 3/4	11 1/8	+ 1
45	25 3/8 RCA	14	2813	28 3/8	25 3/4	28 3/8	+ 3/4
57 1/4	40 1/2 Sony Corp.	40	1792	45 1/8	41 7/8	45 1/8	+ 3 1/8
29 1/8	11 1/8 Superscope	9	756	22 1/8	18	22 1/8	+ 4 1/8
49	25 1/4 Tandy Corp.	15	858	28 1/8	25 1/4	25 3/8	- 2 3/4
23	6 5/8 Telecor	7	135	6 7/8	6 5/8	6 5/8	- 1 3/8
14 7/8	3 3/4 Telex	28	653	4	3 3/8	3 7/8	- 1/8
10 7/8	3 1/8 Tenna Corp.		120	3 3/8	3 1/4	3 3/8	Unch.
23 1/2	12 1/2 Transamerica	10	3207	13	12 1/2	13	- 1/8
20	13 1/4 Triangle	10	45	14	13 1/2	13 3/4	Unch.
17	7 1/2 20th Century-Fox	10	355	7 3/4	7 5/8	7 5/8	- 3/8
50 1/4	20 3/4 Warner Communications	10	912	22 1/2	21 1/2	21 3/4	+ 1/8
20 1/4	10 1/2 Wurlitzer	6	125	11 1/2	11 1/8	11 3/4	+ 1 1/4
54 3/8	37 Zenith	14	761	39 3/8	37	39 3/8	+ 1 7/8
12 7/8	2 1/8 Viewlex	241	2 3/4	2 1/8	2 3/4	2 3/4	+ 1/2

As of closing, Thursday May 4, 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	3	3	3	Koss Corp.	41	14	13 3/4	13 3/4
Bally Mfg. Corp.	1027	38	34 3/4	38	Marvin Josephson	19	13 1/2	12 3/4	12 3/4
Cartridge TV	235	5	4 3/4	4 3/4	Mills Music	200	8 1/2	8 1/2	8 1/2
Data Packaging	1400	6	6	6	Recoton	0	3 1/8	3 1/8	3 1/8
Gates Learjet	265	10 3/4	10	10 3/4	Schwartz Bros.	20	3 3/4	3 1/4	3 3/4
GRT	214	27 1/2	23 1/4	23 1/4	Wallich's Music City NS		1/2	1/2	1/2
Goody, Sam	9	3 3/8	3 3/8	3 3/8	United Record & Tape 3	3 1/4	2 3/4	2 3/4	
Integrity Ent.	NS	1 1/4	1 1/4	1 1/4					

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

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

RCA FORECAST '75 VIDISKS

LOS ANGELES—RCA Corp. expects to market its video disk system to consumers in 1975, according to Robert W. Sarnoff, chairman.

He told stockholders at the company's annual meeting that the system will be "simple and inexpensive." No pricing or marketing details were announced.

A company spokesman said that RCA's new product development might make 1973 a record profit year. Last year's record earnings were \$158.1 million, or \$2.01 a share, on sales of \$38.6 billion.

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- 3. Radio/TV Management & Broadcasters
- 4. Mfrs./Producers of Records, Tapes, Equipment
- 5. Talent-Artists, Performers, Agents, Managers
- 6. Schools, Colleges, Libraries, Audiophiles
- 8. Music Publisher, Songwriter, Unions
- 9. Writers, Reviewers, Newspapers & Magazines

Other (please specify) _____
Name _____
Company _____ Address _____
City _____ State & Zip _____
Type of Business _____ Title _____ #7101

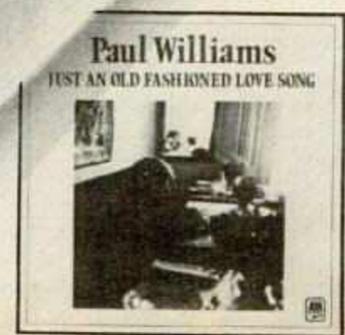
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At a time when Paul Williams is filling houses from New York to New Delhi, when his numerous appearances on the Tonight Show and The Midnight Special are revealing the impact of his sparkling personality, and when the hit songs that he's written are becoming standards, we'd like to present...

**LOOK
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A new love song from
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Produced by Michael Jackson

The rest of Paul's love songs, by Paul himself, are on these two albums:



SP 4327



SP 4367

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Suburban Retailer Buys Local TV Spots On His Own to Promote Oldies Stock

By JOHN SIPPEL

LOS ANGELES—Wenzel's Music Town on Lakewood in south suburban Downey may well be the first record retailer to buy its own spots on TV. First in that there is no manufacturer or distributor helping the spot campaign.

And Tom and Maxine Wenzel admit it's only one 30-second spot on Saturday at 2 p.m. per week on Channel 13, KCOP-TV, but it's helped business "a lot." They feel each week is a better draw.

They never envisioned TV as a traffic builder until a salesman for the station came into the store and outlined a program for 13 weeks of one-per-week spots for \$400, including the production cost of the color spot. They liked the way the station handled the production. A small crew came down and shot the spot footage in the store. Then a copy researcher came down and helped work out the advertising wordage.

The spot talks about the store's location, its inventory of LP's, tapes and mostly about oldies, because for 10 years, that's what

thwarted discounters' competition, which surrounds the two-store-front retailer.

Maxine Wenzel started typing the first specially numbered hit title oldies catalog sheets in 1963, when she first started working in the store which then was owned by Tom's dad and older brother. Dad is now retired in Bullhead, Ariz., and the brother died four years ago, bringing Tom back into the store as owner.

3 Children Clerk

Donna, 17; Don, 16; and Bill, 14; the blonde children of the Wenzels, estimate they sell about 400 oldies per week in the store. Their oldies retail from a \$75 top for "Please Remember My Heart" by the Solitaires on Old Town to 94 cents for most of their inventory. Over 75 percent of their oldies singles business comes from a list of about 1,500 catalogued titles. The printed list is revised about every three years. Maxine will revise again this summer and add about 75 titles. Those oldies are stocked in fives and tens. An-

other section of oldies, made up completely by artist title, is principally used 45's which Tom and the kids find at swap meets, thrift stores and auctions of antiques. Music Town also acts as a broker for oldies, charging 20 percent of the sales price. Jeff Stolfer, local discoverer of large quantities of prized original oldies, is doing business with the Wenzels.

The store stocks "record eX-changer," a six-times-per-year magazine for oldies collectors and also selections from re publisher Art Turco's Vintage records' reissued oldies singles. Mail orders, "which must come from word of mouth advertising," come in regularly from Canada and as far as Florida. Capt. Alan L. Bean, astronaut who made the ascent in 1969, stopped at the store and bought

(Continued on page 66)

S. African Diskers Vault Promo Barriers via Movies

• Continued from page 1

are looking forward to the establishment of TV in 1976 as an important method of exposure.

And, of course, one of the biggest problems of all is the composition of the populace. Of the 22 million people, 15 million are blacks and these can be divided into about 10 or more different language groups. There are around 4 million whites, 2 million colored people, and about three-quarters of a million citizen originally from India. "Fortunately, the blacks who've been exposed over a period of time to western ways buy soul records. Thus, Percy Sledge and Aretha Franklin sell well here because they sell to both whites and blacks," Gallo said.

Gallo Africa Ltd. has a total record operation, managing and producing acts, record labels, distribution channels, and even operating 50 record departments in record stores. The firm was launched about 45 years ago by Gallo's father, Eric Gallo. Besides the Gallo Records label, the firm also has some black labels and probably the biggest of these is Inkonkoni Records. The most popular black language is Zulu, Gallo said. "They're the most musical of the black people."

Controlled Distribution

All of the major record companies in South Africa have their own distribution as well. Gallo operates sales branches in Durban 400 miles from its warehouse in Johannesburg, Port Elizabeth 600 miles away, and Cape Town 1,000 miles away. All inventory is kept in Johannesburg. Product is flown into the branches and can be in out-of-town stores 48 hours after ordering.

South Africa has about 500 specialist dealers, but other stores carry records, too. Budget lines are about the only records racked in South Africa. Regular product is usually sold only by dealers over the counter.

Rock acts from abroad score very well in South Africa, but Gallo felt that local rock artists haven't done too well so far. "We've been more successful locally with MOR-type acts. For example, Allan Garrity is our biggest artist. His record "I Need Someone" has sold more than 50,000 copies, which is a giant single.

"You need to have an artist seen to really establish them. So, we've been buying space on the

newsreels shown in local and drive-in movie theaters. This has so far produced fantastic results, if the record is good." The cost for this type of exposure of an artist varies, depending on how many theaters the film clip of him singing his current record is shown. The theater generally shows one such film clip a night. They're very popular with the audience.

Gallo Africa Ltd., as such, does about 20 percent of the total record business in South Africa, Gallo felt. About 30-35 percent of their sales are through their own record department outlets. The Central News Agency, which also sells records through record departments it operates, is probably the second largest as a retail operation.

Newest thing on the scene in South Africa is quadrasonic sound and there is already considerable interest in it, Gallo said. His firm distributes JVC equipment, which is now beginning to arrive.

Atl Big Push On Black Oak

NEW YORK—Atlantic Records is launching one of its heaviest sales efforts ever in the East for Black Oak Arkansas' new album "Raunch 'n' Roll," according to Jerry Greenberg, label senior vice president, and David Glew, marketing chief. The concentrated marketing and sales effort ties in the group's upcoming appearances in Boston, Philadelphia and New York.

The sales drive started with Black Oak's Academy of Music appearance here last week, coordinated with a series of ads in the Village Voice and displays in store windows throughout the city. Ads in Boston's The Real Paper herald the group's Aquarius Theater concert there and the May 25 Spectrum appearance in Philadelphia will be marked by ads in the Daily Planet, both before and after the performance.

Black Oak Arkansas plays Madison Square Garden on May 29, when Atlantic will step up an in-store newspaper and radio campaign for the album and the appearance. FM radio spots will be used on all three dates.

OLDIES SERIES: Trip Releasing 10 Two-Pocket Diskthologies

LOS ANGELES—The nostalgia trend is certainly extending to the pop music business, but issuing "oldies" collections in rock has been big business long before today's nostalgia boom, dating back to the initial "Oldies But Goodies" volume from Art Laboe some 14 years ago.

Rarely, however, are multi-disk oldie releases issued at the same time from a label. Now, Trip Records has released 10 packages of material from the '50's and '60's, each a double set retailing at \$5.98.

The series consists of Volumes 1 and 2 of "Super Oldies from the '50's" and Volumes 1-8 of "Super Oldies from the '60's." Each set contains 20 selections, is attractively packaged and sound is better than average, the only complaint being that many of these originally monaural recordings might have sounded better left in that form.

The '50's volumes concentrate heavily on the soul music of that era, and feature a number of rock classics including the Penguins' "Earth Angel" (considered by many to be the first major rock hit), Lloyd Price's "Stagger Lee," the New York sound of the El Dorados "Crazy Little Mama" and Frankie Ford's classic "Sea Cruise," featuring Ford's white New Orleans vocals against the distinctive arrangements of Huey "Piano" Smith.

The '60's sets include a wide variety of material, from soul to surf, samples of English rock, the group sounds so popular during that period and the peculiar variety of mid-sixties sounds called "punk rock."

Highlights of these eight volumes include: Maxine Brown's "All in My Mind"; the Beach Boy's "Surf-in' Safari"; Robert Parker's straight soul masterpiece, "Barefootin'"; Del Shannon's "Runaway," (a record many feel was years ahead of its time); early Dionne Warwick with "Anyone Who Had a Heart"; "Ferry Across the Mersey" from Gerry & the Pacemakers to represent the British invasion; "Leader of the Pack," a classic Shangri-La tune produced by Shaddow Morton who ran up a huge string of hits with all-girl groups during the period; and "Psychotic Reaction" from Count Five, an example of "punk rock."

All in all, the series makes a fine primer for those who missed these golden years of rock and makes for a welcome addition to any collector's home.

BOB KIRSCH

A PRESSING QUESTION:

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Because a new compound called Q-540 can make a significant difference in your record's brilliance, clarity, and long-lasting qualities. And because after you've given the best performance you had in you, used the finest studio, the most sophisticated equipment, and hired the top technicians, it would be foolish to let your record be produced on anything less than the best compound available.

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Q-540 is also far superior to ordinary compounds for monaural, stereo, and matrix quad. Look what Q-540 gives you:

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A brand new 10-year old monster.
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phone requests wherever programmed.**

BOB HAMILTON RADIO REPORT, 4/30/73
RECORDS YOU MAY BE CONSIDERING:
"MONSTER MASH" Bobby Pickett (Parrot)

THE FRIDAY MORNING
QUARTERBACK, 4/27/73
DECADE OLD OLDIE... BECOMING
A NEWIE: BOBBY BORIS PICKETT
"Monster Mash"... #1 Phones - WOKY

THE GAVIN REPORT #945, 4/27/73
SLEEPER OF THE WEEK:
"MONSTER MASH" - Bobby "Boris"
Pickett (Parrot)
Broken for top requests and big sales
by WOKY-Milwaukee.

"Monster Mash" is happening. Again!

348



IMPROVED RETURNS PROCESSING CAN PLUG INDUSTRY'S PROFIT LEAKS

By Hendrick Smith
Vice President
Fry Consultants Incorporated
New York, N.Y.

ABOUT THE NATIONAL ASSOCIATION OF RECORDING MERCHANTISERS-FRY RETURNS STUDY

The returns study led by Hendrick Smith of Fry Consultants was launched by National Association of Recording Merchandisers as a first step toward industry cooperative action in rectifying one of its most serious problems.

Data that Fry obtained on returns operations were gathered largely from two to three day visits at four different rack jobbers (both companies and branches of a company) that agreed to participate in the study. However, to put findings into perspective for the industry as a whole, Fry's in-depth rack jobber visits were supplemented with interviews in the record company, distributor, and retailer segments.

The participants were sufficiently diverse in size, geographic concentration and location, and business make-up so that study findings would be representative.

AN LP RETURN COSTS 22¢

Financial data and estimates obtained from three of the companies visited indicate that a rack's cost of handling and processing a return from a retail account back to the appropriate record company or distributor is approximately 22 cents per unit. (A "unit" is equivalent to one long play, one tape, or five singles.) This estimate was confirmed by cost data of the fourth company visited. However, its statistics are not included because its accounting methods differ from the other companies and its data cover its distributor and retail operations as well.

This "composite" unit cost was obtained by adding up the separate cost elements incurred in handling returns at each of the three companies and then dividing by the estimated number of returns they processed. These cost elements are shown in Exhibit I.

The overall impact of such unit costs on a rack's profit and loss can be significant. Among the companies visited, total returns processing costs averaged about 15 per cent of yearly after-tax profits. Accordingly, a rack with net sales of \$3 million (the medium sales of National Association of Recording Merchandisers members), a gross margin of 20 per cent, and a dealer returns rate of 25 per cent, probably spends about \$70,000 annually (2.3 per cent of net sales) in processing returns.

Surprisingly, the total unit returns processing cost for each of the three racks visited was very close to the composite figure. However, because of significant differences in the systems each used, the mix of component costs varied substantially among the companies, and is detailed in the following table:

Cost Category	Range of Unit Returns Costs For Companies Visited
Freight	3.4c - 11.1c
Warehouse Labor and Other Expenses	7.0 - 9.7
Inventory Capital	1.7 - 2.5
Salesmen	2.3 - 6.0
Administration	0.4 - 1.8
Total	20.2c - 23.8c

RETAILERS' LOSS: 2 CENTS TO 5 CENTS

Limited examination indicates that the returns processing cost of retailers served by racks is between 2 cents and 5 cents per unit. At record companies, returns processing costs range between 5 cents and 10 cents per unit for handling, warehouse space, paperwork, and refinishing only. (For labels that use independent distributors, additional returns processing costs would also be incurred.)

Bringing returned product back from retail bins to record company warehouses costs the industry at least 30 to 40 cents per unit. In comparison, it generally costs between 33 and 50 cents to press and package an LP.

Equally important, the rack jobber's stake in returned product appears to be about as much as the record company's. Data indicate that racks spend approximately 15 cents per unit in getting product to retail outlets. Thus, their total unrecovered cost in returned product will actually be about 37 cents per unit: 15 cents going out and 22 cents coming back. This amount approximates the unrecovered expenses of a record company (if only the direct costs of manufacturing are counted) for returned items that are ultimately scrapped.

INTANGIBLE COSTS

The costs of returns are only the tip of the iceberg. The intangible "opportunity costs" of returns to the industry are probably much greater. Among such "opportunity costs" are: (1) gross margins lost because returned product has taken up retail space that might have been filled by potential moving product; (2) merchandising effort wasted by racks on product that does not sell; and (3) reductions in regular margins obtained by record companies if returns are ultimately sold as "cut outs."

Moreover, the figures previously stated do not take into account the energies and resources that are diverted from mainline sales by returns because of difficult buyer/salesman negotiations; processing congestion in warehouses; and frequent credit reconciliation problems.

But the greatest cost may be a possible loss of consumer confidence from continued "dumping" of product.

16 STEPS IN RETURN

As shown in Exhibit II, a single returned item is handled at least sixteen times (and probably many more) during this process. The item is sorted many times, and sorts made by record companies often duplicate work already performed by racks. For instance, some racks routinely sort all returns in numerical sequence before returning them to the appropriate record companies. In turn, a record company must make similar sorts since: (1) it is merging returns from a number of racks, and (2) not all these returns will be ordered in the same way. Recognizing this duplication, some record companies now require racks to sort only by catalog prefix number. However, since this is not a standard practice across all labels, some racks maintain several different processing systems — rather than a single mainline processing flow — for their random mixture of

dealer returns.

Equally important, the time that elapses during these processing steps is quite long. It takes an average of about eight weeks from the time an item is pulled from retailer stocks until the product is restocked or disposed of at the record company. (The cycle time is naturally even longer for labels that use independent distributors.) Obviously, a great deal of capital is tied up in inventory float during this time period, and the potential resalability of the product decreases as well.

EXPENSIVE PAPERWORK

On-site observations suggest that preparing the accompanying paperwork for returns consumes about as much warehouse personnel time as physical sorting and handling. At least five to six separate documents are generated for retailers' returns to racks, and at least seven more are created for racks' returns to record companies or their distributors.

This plethora of paperwork creates problems for all industry segments. With many repeat recordings of the same data, there is increased likelihood of error and, accordingly, much wasted effort in tracking down and rectifying mistakes.

It also becomes increasingly difficult to insure that the correct and necessary paperwork accompanies the physical flow of product. For example, extra processing work is required at racks' warehouses when the salesman's return authorization does not accompany the retailer's shipment. Record companies' warehouses en-

counter similar problems when appropriate return authorizations are not referenced with returns shipments from racks and large retailers.

Furthermore, there is a lack of standardization in the forms which racks are required to complete for record companies. Although the basic information for different record companies' return authorization forms is similar, any inconsistencies — e.g., in whether individual titles must be listed, in whether they must be listed in numerical order, in where certain information must be placed, — will cause system disruption and create a need for additional employee training at racks' warehouses.

Finally, automation is seldom used to simplify the recording and paperwork process during the various stages of handling returns. With the large returns processing volumes now encountered as a result of the industry's rapid growth, some form of automated paperwork processing is probably justified — particularly in major record companies and larger rack jobbers. However, only one of the racks visited is attempting to apply computer-based techniques to any appreciable degree to its returns paperwork.

QUESTIONABLE RECYCLING PRACTICES

Among the racks visited, there are wide variations in approaches to recycling dealer returns. Companies that routinely recycled nearly all dealer returns were on one end of the spectrum. At the other end were racks that shipped almost all of their dealer returns back to vendors — even though they were currently ordering the same titles. As discussed later, analysis of the underlying economics of recycling indicates that the most profitable approach lies somewhere between these two ends of the spectrum.

Moreover, no two racks had the same methods for recycling. For example, one pulled returns for recycling immediately after dealer credit validation, while another waited until titles had been sorted numerically. One recycled all stocked titles, while another recycled only titles at low picking stock levels, and yet a third aimed at recycling only carton quantities of a title. Finally, each had a different set of procedures for refinishing and restocking.

LACK OF "PRODUCTION-ORIENTED" SYSTEMS

In accommodating an increasing sales volume, all racks visited appeared to have fine-tuned their approaches to order filling. Not surprisingly, their systems were very similar in this area.

With respect to returns, however, this was not the case. There were striking differences with respect to the location, layout, and work flow of the returns unit in the warehouse, and fundamentally different approaches were taken in sorting, rebagging, and maintaining in-process backlogs. Finally, the companies visited had just begun to apply work management controls to returns processing, such as monitoring volumes handled, establishing productivity standards, and tracking inventories and processing times.

On the other hand, most of the racks visited are currently undertaking some kind of improvement program for their returns operation to make it more "production-oriented". One rack has gone as far as employing a former industrial engineer to manage this area, and significant benefits are beginning to accrue. These observations suggest that all racks could similarly benefit from such improvement programs.

Specifically, improvements could be realized by racks and by the industry through: assessing present performance, adopting more profitable recycling practices, reducing elapsed processing time, streamlining returns handling systems, simplifying and standardizing processing requirements, improving product identification, evaluation the use of Electronic Data Processing, and monitoring ongoing performance.

Even so, our experience with similar activities in other industries and the appraisal of racks' systems observed indicates that an overall target of 20 per cent cost savings in returns processing is realistic. Thus, for a rack with \$3 million net sales, \$1 million dealer returns, and a 20 per

FREIGHT AND WAREHOUSE EXPENSES ARE KEY ELEMENTS OF RACKS' RETURNS COSTS...

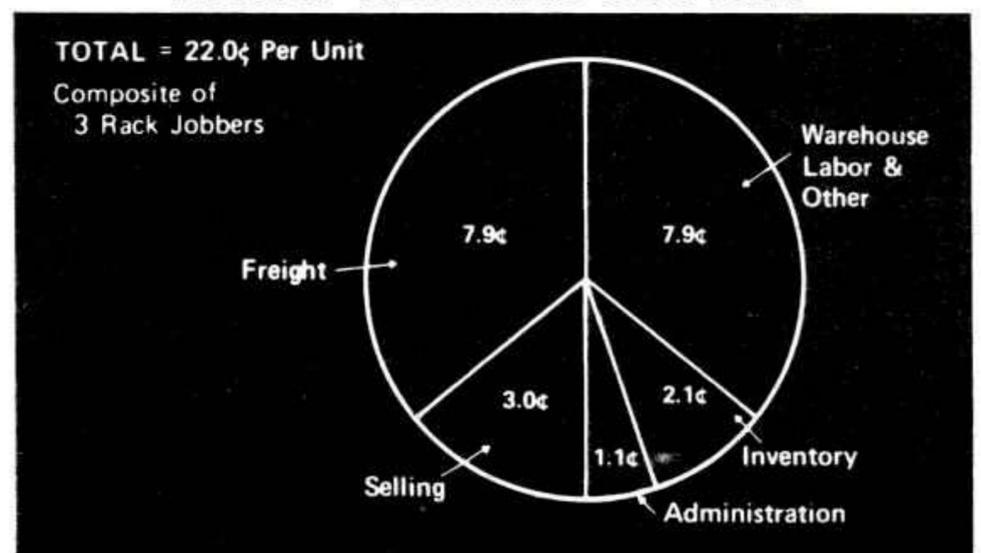


Exhibit 1

cent gross margin — which probably spends about \$70,000 yearly for returns processing — a reasonable savings target would be about \$14,000 annually.

Assuming a current net profit rate of 5 per cent on net sales, these savings would raise net profits by about 10 per cent. With the increasing squeeze on rack jobbers' sales and profits growth, it is worthwhile — if not critical — to capture such potential profit improvements.

ASSESS PRESENT PERFORMANCE

Some racks are probably incurring much higher unit processing costs than the 22 cents per unit average of the companies visited. Since returns processing costs are usually not routinely generated operating data, it is also likely that these companies are not aware of their "off-par" performance. Hence, a first step in beginning to cut costs should be to make a rough-cut appraisal of current performance. Such an analysis is quite straightforward and can be done in only a few hours.

If such calculations indicate a unit processing cost that is much higher than 22 cents, some fundamental changes — rather than system fine tuning — is called for. For example, a large coverage indicates that the returns operation takes up too much warehouse space, that too many people are involved, that returns backlogs are too high, or (for multiple location companies) that returns processing should be consolidated for economies of scale and placed in the location that reduces either in-bound or out-bound freight charges.

RECYCLE MORE PROFITABLY

For many rack jobbers, changing their approach to recycling dealer returns could uncover hidden operating cost savings — particularly when they need to buy some of the same titles their accounts are returning. A step-by-step analysis of the costs involved in returns processed showed that there is a savings of nearly 4 cents per unit if a rack recycles and resells a dealer return rather than returning it to the vendor, re-ordering it, and then reselling it. Basically, the costs of rebagging (if necessary) and restocking a return are less than the costs of detailed sorting, shipping back to the vendor, and reordering.

There are two additional benefits to racks that recycle returned titles that they are currently purchasing. First, recycled product is available for sale sooner than a reorder and, recycling can provide some protection against stock outs on hits.

Second, this practice can aid in reducing the level of vendor returns and, thereby, help strengthen a rack jobber's relations with record companies or their distributors.

If there is no over buying (stock purchases that are never shipped to retailers), such a rack jobber can reduce its vendor return rate from 25 per cent to 6 per cent by recycling and reselling 80 per cent of dealer returns instead of none. Among the rack jobbers visited, however, over buying, moving from no recycling to 80 per cent recycling and reselling, will still cut a rack's vendor return rates in half (a reduction from 31 per cent to 15 per cent).

While recycling can yield these potential benefits, it also has attendant risks. If, in fact, recycled product is not resold to retailers, then it will ultimately be returned anyway, and the rack will have incurred additional unrecovered restocking costs. In examining this risk, it is assumed that recycled product that is not eventually sold will be carried in picking inventories about two months, on average, before being returned.

In such a case, the cost penalty of recycling and not selling is nearly seven cents per unit. As mentioned earlier, if the return is sold, the benefit from recycling is about four cents per unit. Therefore, for returned titles that a rack is not currently buying, but may be buying in the future, recycling is profitably only if more than 64 percent of the product can be sold. (This is the break-even point at which savings would just balance unrecovered additional costs.)

Thus, to summarize, recycling can save racks money, but only for titles with a very high likelihood of immediate sale.

To capture potential savings from recycling, a rack's returns processing system should be geared to pulling out returned titles for restocking as soon as possible after receipt and credit validation. This can be done most cheaply by warehouse personnel using a "want list" that the buyer should update at least biweekly. (This is preferable to some rack's practices of having the buyer himself pull items for recycling.) Furthermore, if refinishing is required it should be done in daily batches for all recycled returns prior to restocking rather than — as some rack jobbers now do — at random intervals or after picking for resale.

Finally, warehouse personnel from the picking area, because of their familiarity with titles' locations, should be used to restock re-cycled returns once they are sorted by aisle, rather than using personnel from the returns group.

REDUCE PROCESSING TIME

In contrast to new purchases, which are financed to some degree by vendor credit terms, backlogs of returned product are "owned" by rack jobbers. Thus, to minimize the capital tied up in returns float (and thereby reduce the interest costs of approximately two cents per unit per month of carrying such investments), racks should gear their systems to process returns as quickly as possible. Among the racks visited, the average elapsed time in processing a return at the warehouse was approximately four weeks, and steps can be taken to shrink this time period.

As far as dealer returns are concerned, one rack jobber studied operates with a policy of processing items through the credit validation stage within one day after receipt. This is not an unrealistic target for all racks. The problem in its attainment is that unpredictable peaks and valleys occur in the volume of dealer returns received. However, the rack visited with the fastest processing cycle has overcome the problem by extensive cross-training of its warehouse personnel. When large returns are

received, employees outside the returns area are redeployed to process such peaks through the label sorting stage of handling.

Reducing cycle time for vendor returns is more difficult. More than 80 percent of the elapsed time in fully processing a return occurs after dealer returns are received and validated. A large portion of this elapsed time is consumed by the one to two weeks that returns are generally held awaiting a vendor return authorization. Two actions are necessary to collapse this time. First the rack must do a better job of culling out "cut out" titles before a return authorization is required. (A buyer, with presumably an up-to-date knowledge of vendors' catalogs, should be able to do this.) Secondly, vendors must act more quickly on return authorization requests.

Another opportunity for shrinking rack jobber returns processing time is to reduce the degree of sorting required by vendors.

STREAMLINE HANDLING SYSTEMS

On-site observations of racks' returns operations indicate that greater efficiencies and reduced costs can be achieved by redesigning the processing steps and returns work space to provide a smoother mainline flow of product. To achieve this objective, present processing steps

RETURNS ARE HANDLED MANY TIMES WITH SUBSTANTIAL DUPLICATION...

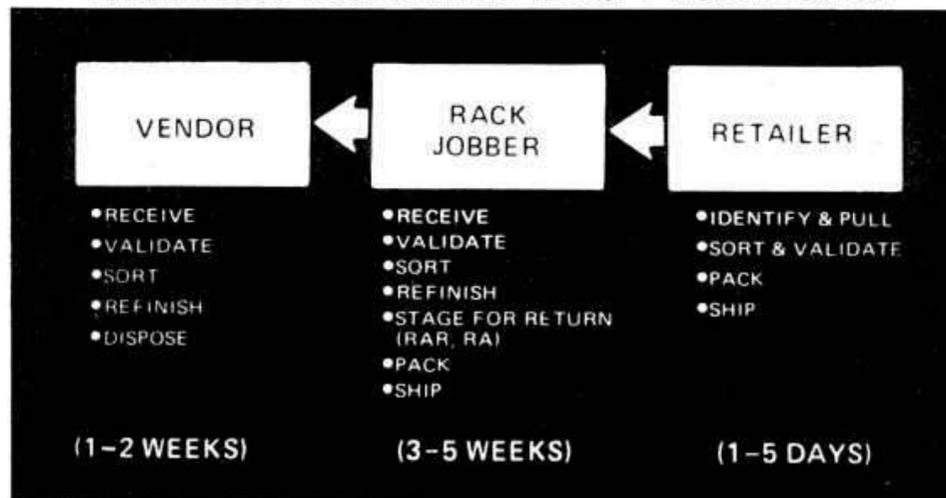


Exhibit 2

should be examined to determine whether they can be eliminated or reordered for greater productivity. For example:

- **Eliminate defectives inspection.** In some racks' systems, defective product (both product tagged "defective" by retailers as well as untagged, opened bags) was physically inspected by processing personnel. Such a practice should be eliminated since it bogs down processing flows and could lead to consumer dissatisfaction and additional cost if true defectives are recycled.
- **Employ post-ticketing.** Another potential improvement (for racks that are not already doing it) is to ticket product after it is picked for an order rather than when it is initially received from vendors. Post-ticketing eliminates the need to refinish items that are ultimately returned to vendors directly from picking stocks.
- **Modify present sorting sequences.** Some companies visited have found that sorting is faster, even using untrained personnel, if they use a sequence of (1) alphabetically (first letter of label name), (2) label, and (3) vendor families of labels, rather than sorting initially into vendor families.

Adequate and well laid-out work space is also critical to streamlining handling systems.

Some of the racks studied, however, had returns areas that were cramped for space. As a result, they had to double handle product in moving it between processing steps. Two inexpensive approaches that such racks could take to free up floor space, and streamline flows as well, are: (1) using open vertical racks as storage dividers between sequential sorting activities, and (2) installing racks for stocking pallets of boxed product awaiting a vendor return authorization.

SIMPLIFY AND STANDARDIZE REQUIREMENTS

One measure would be to require racks' returns to be sorted and listed only by label and price category (catalog prefix). In fact, this is the present policy of several major record companies.

Such an action naturally would result in somewhat higher processing costs for record companies. However, the increase would probably be small, because they already perform substantial sorting and can capitalize on economies of scale, which cannot be attained by racks in handling their labels. Moreover, there are likely to be some offsetting savings to record companies in the costs they incur due to the extra paperwork and validation that listing and sorting by title presently requires.

Another area where modifying vendors' returns policies can save processing costs is in the return of unopened cartons. Several racks mentioned that, since returning unopened cartons was usually viewed with disfavor by vendors, they would simply open and rebox such product before shipment. In turn, the unit processing cost incurred by record companies is several times larger for validating product in opened cartons than for unopened ones.

Although unopened cartons represent returned product that never had the chance of being sold to a consumer, unfavorable vendor reaction to returns in this form does little to correct the underlying problem.

IMPROVE PRODUCT IDENTIFICATION

Presently, there is little standardization among record companies in the placement and visibility of a title's catalog number. Since such information must be located and identified every time returned product is handled and recorded, this lack of consistency significantly reduces the productivity of rack jobber warehouse personnel.

Accordingly, record companies could help racks cut costs by adopting some form of standardization in this area. Although the industry trend has been to accommodate artists' desires for greater influence on jacket graphics, industry sales and physical volumes have now attained levels where handling requirements — as well as aesthetics — should be considered.

Moving to more standardized product identification also has longer term benefits. New technologies are being developed that enable automated product identification and recording through special "wands" and recognition devices.

Equally important, automatically readable catalog numbers placed on recorded product would enable all segments of the industry to obtain substantial economies in both inventory taking and returns processing. Some

three of the rack jobbers had available data on their returns performance for the last five years, and it was found that their average dealer returns had increased moderately from a level of 21-22 percent for 1968-69 to 24-26 percent for 1971-72.

Since these organizations doubled their sales in the same period, the impact of this increasing returns percentage was considerably amplified. For every \$100 of dealer returns these companies processed in 1968, \$245 of dealer returns were processed in 1972.

Using cost data described earlier, estimates were made of the impact of these increasing returns rates on rack jobber profits. For illustration, consider two retailer accounts each generating \$50,000 in net sales and \$10,000 in gross margin, but with one having a 35 percent returns factor and the other having a 15 percent returns factor.

Account A with 35 percent returns must produce \$76,900 in gross sales for \$50,000 net, whereas Account B at 15 percent returns requires gross sales of only \$58,800.

By applying the obtained data on returns processing costs, the net contribution to profits of these two accounts will be dramatically different. The 35 percent returns account generates only \$830 of net profits, while the 15 percent returns account contributes \$3850 to profits — nearly five times as much — even though its net sales and gross margin are the same. This profitability analysis was extended over a wider range of returns percentages for a \$50,000 net sales account. (The exact size of account chosen is not critical since the conclusions reached would be proportional for smaller or larger accounts.) The analysis points to two key conclusions:

- The returns percentage at which an account will just break even on profits is about 40 percent. Basically, this means that for every two records a rack receives in returns, all the profits from three that stay sold are lost. The implication to a rack jobber is clear: unless better merchandising can reduce an account's return factor below 40 percent, it is a money loser and should be dropped.
- For an account with an acceptable returns factor, it is more important for a rack to guard against an increase in returns rates than it is to try to reduce them. If an account's return factor slides from 25 percent to 40 percent (a 15 percentage point change), the \$2540 profit it generates will be lost. Conversely, the gain from cutting its factor to 10 percent (also a 15 percentage point change) will be only \$1850.

Recognizing such relationships, several racks have installed procedures to control degradation in their account returns factors. Essentially, they establish a target returns rate and then flag accounts that exceed this rate in a particular time period for corrective action. In contrast, for accounts that maintain a constant or reduced returns factor, they direct their merchandising efforts toward generating a greater gross volume.

NO SIMPLE SWEEPING SOLUTIONS

Because of the significant profit impact returns have on rack jobbers as well as other industry segments, everyone would benefit from actions to reduce returns' incidence. Concentrating solely on proven artists or obvious hits is not the answer, however, since this would lose the additional profits that other releases can, and in fact do, generate. Moreover, many of the factors that have led to the industry's dramatic growth in the last decade — more new releases, a greater variety of configurations, and product availability in more outlets — have, at the same time, unavoidably contributed to increasing returns.

Although the preliminary examination was limited, there do not appear to be simple, sweeping solutions to stem the growing tide of returns. Most obvious corrective approaches either have been already tried without success or run counter to well-established practices that have provided a structure within which all segments of the industry could prosper.

Instead, the real key to plugging the profit leaks from returns lies in improved marketing performance by all industry sectors and in refusing to pursue practices that, while seemingly profitable in the short term, eventually create longer-term ills. Within the record company segment, for example, part of the reason for increasing returns can be found in inadequate selectivity on new releases ("instant cut outs"), over-aggressive promotion of new artists or new releases, questionable sales boost deals, and over-opportunistic "dumping" that displaces present list price product from retail stocks.

Rack jobbers contribute to the returns problem because of weak account merchandising, poor positioning of thinly stocked titles (the "ones" problem), inaccurate demand tracking, the desire to capture the "last sale," over-ambitious buying of new releases, and insufficient recycling of resalable returns. Finally, retailers served by rack jobbers add to the problem by nonselective, drastic inventory cutbacks at the end of accounting periods (to create the appearance of better inventory turnover performance) and by overloading stocks with "cut outs" at the expense of existing list price product.

Although these underlying causes of high returns rates are well known within the industry, there is a surprising absence of hard data to pinpoint the most significant reasons for the problem. Thus, industry discourse on returns has usually centered on controversy rather than cooperative remedial action.

As a result, in sharp contrast to the straightforward steps that can be taken to cut the costs of processing returns, approaches for tackling their underlying causes are likely to be difficult to crystallize. Yet the profit penalties that all industry segments incur from returns are rapidly reaching the point where some kind of corrective measures are imperative, however difficult they are to formulate.

companies are now experimenting with this concept.

CONSIDER ELECTRONIC DATA PROCESSING

Clearly, the most profitable application of the computer to returns processing is through the automatic recognition and recording concepts just discussed. However, some racks may be able to realize other advantages in the near-term from using Electronic Data Processing for returns.

For example, one company is now implementing a system that involves having salesmen record on cassettes the individual items to be returned from retailers. The cassettes are then processed by a computer to produce a listing for warehouse personnel of the returns shipments to be expected and how the individual items are to be handled.

At record companies, where detailed returns record-keeping is more extensive than racks require, there are also opportunities to cut costs through Electronic Data Processing. For example, returns checkers now manually record data on titles received for subsequent key-punching. With available devices they could, instead, enter such data directly on machine-readable cassettes — thereby eliminating duplicative recording.

MONITOR ONGOING PERFORMANCE

The first step toward insuring long-term returns cost control must be to obtain other vital information.

At a minimum, a rack jobber should assess about every six months the number of units of returns handled and the average unit cost of processing them.

A thorough approach would involve sampling the actual return flows and freight bills as well as performing time studies of particular processing activities.

Two other important and related factors that should be monitored are the elapsed time in processing returns and the consequent investment in returns inventory float. "Eyeball" counts of record stacks, for example, can be used to estimate units in process and should be tracked on a monthly basis to spot trends. In addition, occasional sampling of dated returns documents is a way for rack jobber management to identify the critical lags in their processing cycle.

Finally, for very large racks, a highly disciplined approach for monitoring returns processing would involve the use of "industrial engineering" standards. After time studies had been conducted to establish productivity benchmarks (units processed per hour expended) for defined processing activities, actual performance could be regularly compared to such standards to spot problems. In addition, a rack making a thorough analysis of recycling performance would need to measure the volume of vendor returns pulled from picking stocks versus the portion that comes directly from dealer returns.

REDUCING RETURNS PERCENTAGES

Obviously another way to cut these costs is to reduce the incidence of returns. Although industry-wide data on returns is not readily available, information gathered suggests that returns percentages are rising. For example,

Latin Music

Royalco's Chicago Opening Offer Stirs Up Controversy

By EARL PAIGE

CHICAGO—The area's newest Latin music wholesale operation has already started selling rackjobbers such as Lieberman Enterprises and views the expanding suburban communities throughout the Midwest as a vital growth region for Latin product, according to Quitman Henley, Royalco International Corp., whose entry here has sparked controversy.

Henley, general manager of the Texas-based manufacturer and wholesaler, acknowledged that there have been complaints about the firm's grand opening offer of 10,000 free 45's and a one-free with each purchase of certain LP's (Billboard, May 5).

"We're looking to our retail operation strictly in terms of paying the rent, lights and water and that's all," said Henley. "We did feature some cut-out merchandise for our grand opening, but our prices at retail will be at least 10 percent higher than what our dealers are charging."

Generally speaking, Latin music retailers should not complain about vertical operations, Henley said. "Many wholesale product to jukebox operators, swap merchandise with other shops and load up station wagons and work migrant labor camps. Some are deejays and some are dance promoters and involved in similar vertical activities."

The market here has been the scene of dealer complaints during the past year or so following a boycott by some retailers of locally-based Pan American Record Dist., a 25-year-old operation

founded by Harry and Marshall Frenkel, and based on Pan American's retail operation.

Royalco's headquarters here is located in the same general area as Pan American.

Royalco has exclusive distribution west of the Mississippi of United Artists Latin product, Sabor and Tico-Alegre and has seven labels of its own, as well as distribution of 38 brands counting recent additions, Henley said. Royalco is headed by Arnaldo Ramirez, founder of Falcon Records and a pioneer in Chicano music with operations in San Antonio, Los Angeles and McAllen, Tex., described by Henley as the 'Nashville' of Latin music and where Royalco records many of its acts.

Since opening the branch here, Royalco has beefed up its staff to five and has started working with booking agencies and dance promoters. A recent concert by Falcon artist Carlos Guzman and another by the Carlos Y Jose duet on Bego Records are typical of the talent Royalco hopes to present to the Midwest.

Henley sees the whole Midwest opening up for Latin music and said Royalco serves from here the states of Mich., Ill., Wis., and Ind. Much of the Spanish speaking population is widely dispersed, a factor he has been pointing out to rackjobbers such as Lieberman, the Minneapolis-based operation. "There is also the seasonal migrant population that amounts to almost a half-million people moving into these five states."

Agreeing with the Frenkels, who were Royalco distributors for many years, Henley said the Latin wholesaler is capable of supplying merchandising expertise to Anglo retailers finding they have a potential in Latin music. "Our best-seller lists become a Bible for these retailers, who we look to as developing a trust in us not to load them with merchandise that is not going to move. We are not going to ship orders just for the sake of a sale," said Henley, who added that his return policy is less than 10 percent and adequate at that level.

Much of the market here is basically Nortano (Tex-Mex), though Chicago is made up of Cuban, Puerto Rican, South American and Tex-Mex population, probably the most homogenous Latin population in America, Henley said. Because of the strong Nortano potential, many artists are still regional in appeal, though Royalco is aiming to expand the appeal.

Henley mentioned Henry Zimmerle and Los Pavos Beales as still basically regional acts in Texas opposed to Cornelio Reyna, who is an internationally popular artist. "It is this kind of marketing information we have to supply retailers," he said.

Royalco has set up here what Henley describes as a "Retailer's Supermarket" where they can come and shop. He also said that retailers and rackjobbers in the Midwest can save freight costs because of the large stocks carried by Royalco.

Billboard Special Survey Hot Latin LP's™

IN CHICAGO

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	
1	VINCENTE FERNANDEZ Volver, Volver, CYS 1333	11	YACO MONTI Me Voy Y No Llores Parnaso 1101
2	JOLIO IGLESIAS Rio Rebelde, Alhambra 10	12	RAPHAEL Le Llamen Jesus, Parnaso 1115
3	VIRGINIA LOPEZ Volvera El Amor, GAS 4073	13	LEO DAN Para Que, CYS 1365
4	SONNY OZUNA El Internacional, KY. Loc. 3017	14	SANDRO Te Espero, CYS 1363
5	YOLANDA DEL RIO La Hija de Nadie, Arcano 3202	15	LOS MUECAS Los Muecas, CYS 1351
6	RODOLFO Sufrir, Fuentes 3143	16	YAYO EL INDI El Nuevo Yayo, Alegre 7001
7	CORNELIO REYNA Cornelio, C.R. 5030	17	E. GORME Y LOS PANCHOS Amor, CYS 1316
8	JUAN GABRIEL No Tengo Dinero, Arcano 3023	18	LA LUPE Free Again, Tico 1306
9	VICTOR ITURBI Veronica, Miami 6043	19	CARLOS J. BELTRAN Volume 2; Parnaso 2004
10	LOS GALOS Album de Oro, Parnaso 1093	20	ESTEBAN El Arbol Y Yo, Musimex 5029

IN TEXAS

1	ANTONIO AGUILAR Dos Corazones Errantes, DM-1569	11	FREDDIE MARTINEZ Y SU ORQ El Nuevo Rey Tejano, FRLP 1005
2	VICENTE FERNANDEZ Vicente Fernandez, CYS 1359	12	JUAN GABRIEL Juan Gabriel, DKLI-3204
3	JULIO IGLESIAS Rio Rebelde, Alhambra 10	13	AUGUSTINE RAMIREZ & SU ORQ Aquellos Noche, ZLP 1066
4	LA FAMILIA Y LITTLE JOE Para La Gente, BSR-1038	14	CORNELIO REYNA Echale Sentimiento, BGLP 1084
5	FREDDIE MARTINEZ & SU ORQ El Embajador, FRIP-1006	15	JOSE ALFREDO Y ALICIA Las Coplas, MKS 1903
6	SUNNY & THE SUNLINERS El Internacional, KL-3017	16	LITTLE JOE & THE LATINAIRES La Familia, BSLP 1023
7	LUCHA VILLA Puro Norte, Mu-1518	17	MARIO SAUCEDO Mi Linda Esposa, ROVI 163
8	LOS ALEGRES DE TERAN Corridos Famosos, FLP-4001	18	A. RAMIREZ Y F. MARTINEZ El Gusto Es Suyo, ZLP 1070
9	IRENE RIVAS Tonto, Cash-1008	19	LOS SOCIOS DEL RITMO Chilito Yiquin, Sabor 1611
10	RAMON AYALA Y LOS BRAVOS Porque, TMLP-7009	20	CORNELIO REYNA Esta Noche O Nunca, ED 1565

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CAYTRONICS

The Latin Music Company

FELICITA A SUS ARTISTAS EXCLUSIVOS:



ROBERTO CARLOS
(COMPOSITOR DEL AÑO)



CAMILO SESTO
(MEJOR CANTANTE DEL AÑO)



MARCO ANTONIO MUNIZ
(MEJOR SHOW DEL AÑO)

CON MOTIVO DE HABER SIDO PREMIADOS POR LA ASOCIACION DE CRONISTAS DE ESPECTACULOS (A.C.E.) POR SU DESTACADA LABOR DURANTE EL AÑO 1972.

CAYTRONICS CORPORATION

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Latin Music Latin Scene

NEW YORK

Fiery songstress **La Lupe** (Tico) and bandleader **Tito Puente** (Tico) will join forces on stage for the first time in over five years during **Richard Nader's** third Latin Festival at Madison Square Garden here June (more details next week). A contingent of Caytronics' executives, including **Lee Shapiro** and **Rinel Scusa**, are in Puerto Rico for promotion and sales talks. They'll be meeting with Caytronics local distributor **Sergio Ballesteros**. . . . **Andy Russell** and **Marcelo's Ballet Espanol** open at the Chateau Madrid here Thursday (10). Russell is a native Mexican. . . . Speaking of Mexican music here **Joe Cayre**, president of Caytronics, said that **Vincente Fernandez** (Caytronics) has broken the Tex-Mex barrier in New York. Cayre stated that Fernandez' latest LP "Volver Volver" is receiving "strong" responses locally—something locals have never expected from Mexican-oriented music. Fernandez is scheduled for personal appearances here in the near future.

Jose Flores is off to Puerto Rico this week for Fania Records. He'll be promoting label product and checking up on Fania's publishing activities on the Island. . . . **Raphael's** first album in English has been released on Zzelesta Records, distributed by Parnaso Records. Arrangements for the LP were done by **Cesar Gentili** and the late **Marty Manning**, with lyrics by **Sid Wayne**. . . . Having recently

filled the 22,000-seat Estadio Luna Park in Buenos Aires, Raphael will open at the Rainbow Grill here Monday (7). . . . Parnaso has also released a single by **Patricio** and an LP by Argentinian singer **Jairo**.

Juan Marcelo's latest LP is due out soon on Arcano Records. . . . **Larry Harlow** and **Junior Gonzalez** are visiting Puerto Rico and Santo Domingo and promoting "Hommy." The opera itself is scheduled for the Roberto Clemente Coliseum and the Ponce Coliseum June 15-16. . . . **Cheo Feliciano** is in the middle of an extensive tour of the East Coast. He is stopping in Boston, Philadelphia and other major cities, as well as here. . . . **Harvey Averne**, president of the newly created Mango Records, tells us that the label has shipped 15,000 pieces of **Eddie Palmieri's** first LP on the label. Averne said that the shipping figure was only locally. Palmieri plays the University of Mass., Monday (7). . . . Caytronics Corp. was pretty successful at this year's ACE's awards dinner. Three of their top artists received awards. . . . **Mongo Santamaria** is having a "successful" California tour—sources tell us. . . . Is **Richard Nader** planning a takeover of Yankee Stadium for a Latin concert in the future? . . . The **Cheetah** has "Latin Awards Night" scheduled for May 20—tune in next week for details.

Send your Latin news and color to Billboard, N.Y.

JIM MELANSON

MIAMI

Harvey Averne, president of Mango records, predicts that one of the cuts from **Eddie Palmieri's** new LP will equal his "Azucar." . . . **Bill McBride**, A&R of Columbia House, vacationing in Miami. . . . **Julio Iglesias** (Alhambra) arrived for a 3 day engagement at Montmartre and a concert April 29 at Gusman Philharmonic Hall. Ultra Records hosted a promotion cocktail party to introduce Iglesias to the press and radio. . . . In a dramatic departure from custom, WCMQ kept to its regular programming on Good Friday. The other Spanish stations kept to custom and aired only religious music. . . . **Rolando LeSerie** (Musart) is in Miami to promote his new LP "La Salsa de Pelicula," with arrangements by **Tito Puente** and **Charlie Palmieri**. LeSerie will appear at a local club in June. . . . **Carlos Lico's** new LP on Musart has been released locally. . . .

Luis Garde (Eli), one of the best sellers in PR and Miami, has just completed a TV special taped in PR.

The Dade County government has officially declared Miami and areas surrounding it bilingual. The only businesses who won't admit that Miami is bilingual are the local radio stations who separate themselves musically. One never hears an American song on the Spanish radio stations and vice versa. . . . With its move from Opalocka to North Miami, Columbia Records Sales has discontinued its warehouse operation. All orders will come from Atlanta. The sales staff remains, and **Bob Beasley**, chief of the outfit, said all warehouse help were placed in other jobs before the move. . . . **Conjunto Universal** (Velvet) LP is breaking in N.Y. and orders are growing.

Tata Ramos (Gema) is currently at Centro Espanol. . . . **Johnny**

Pacheco (Fania) played a dance here Saturday (5). His new LP is starting to break and the predicted hit will be **Curet Alonso's** "Primoroso Cantar." . . . Sound Triangle Records is recording the charanga group **Los Jovenes del Hierro**. . . . Fania Records has signed an agreement with RCA France to have all Fania product released in France. . . . **Willie Colon's** new LP on Fania "Lo Mato" is ready and is being touted as his best yet by Fania's **Jerry Masucci**. . . . "Our Latin Thing," the movie featuring the Fania All-Stars opens in Chicago May 31 and due to popular demand is being brought back to Miami May 18. . . . **Tommy Olivencia** (Inca) plays dances in Chicago May 4-6. . . . WCMQ disk jockey **Tony Rivas** is high on the singing of **Wilfo Gutierrez** on his last album, and now the news is out that he has been signed to an exclusive contract with Fania Records. **ART (ARTURO) KAPPER**

Chi Piracy Eases— But Still Problem

CHICAGO — Bootlegging of Latin tapes, which flooded the market here a year and half ago, has leveled off, but still continues to hurt the legitimate small businessman, a spot survey showed.

Many say that because Latin product is so predominantly catalog-oriented the bootlegging laws do not cover it.

One of the strongest complaints about bootlegging and counterfeiting came from **Quitman Henley**, general manager, Texas-based Royalco International Corp., with operations in Los Angeles and Chicago, whose firm is a member of the Southwest Association of Record Merchandisers (SWARM), a group that has led anti-piracy fights.

"We are finding a great increase in counterfeit 8-tracks with our logos copied almost exactly," said Henley. Royalco has seven labels of its own (see separate story). "The counterfeit tapes are very hard to detect," said Henley, who added that he advises retailers to buy from sources they know as the best guideline for avoiding bogus merchandise.

"We have found many instances where tapes are offered at from \$1-1.98, regular \$4.98 and \$5.98 product. Often, the offer is made with the stipulation that the sale is cash and in small bills."

Henley said he has gone to the Consumer Fraud Division of California because he feels the consumer is the unwilling dupe of the counterfeit and bootleg tape operations. "This is inferior product, not legitimate and sold at an exorbitant price. Some of the tape can ruin players."

However, Henley said the fraud officials were not impressed. "They seemed interested only in matters involving \$5,000 and don't seem to realize that in terms of multiple sales bootlegging is becoming a \$6 million annual operation in this country."

Henley said what he deplors most about the Latin record business is that "There are so many people who make no contribution. I know of a jobber who bragged that he moved 1,500 pieces of product from one end of Pico Blvd. to other without ever touch-

ing it. This is what I deplore. At least we (Royalco) contribute to the business in whatever small way it may seem by having recording studios, promoting talent and marketing product.

"It doesn't make good sense for the small businessman to fool with bootleggers because he may not only lose his customer, but also the price of the tape," Andy Colom, owner, La Impala Record Shop said.

He then explained that if a name brand tape is defective, he can return it to the distributor and get his money. But bootleggers only show up every couple months. In the meantime, you have to give the customer either his money back, or another tape which may also be defective. Bootleggers sell to the stores for \$1.75, and the store will sell the tape for \$2.50. Colom pays \$3.75 for RCA and Caytronic tapes, and sells them for \$6.29. "I would never be able to sell quality tapes if I handled the bootleg merchandise," he noted. He also said that three stores in his area handle bootleg tapes.

Nelson Cruz, co-owner with his brother of La Voz Hispana, stated his company's position on bootleg tapes: "It's illegal, so we don't do it." He believes that he loses some sales because of lower priced bootleg tapes, but often customers will capitulate when he explains about the lower quality they will be buying.

Vic Parra, distributor for Fania Records, believes bootlegging has leveled off because young people have returned to the quality sound product while older people continue to buy by price.

A spokesman for Multi-National Distributing Co. offered to put this reporter in touch with bootleg tape salesmen. "There are plenty of them around. Sure, it's hurting my business when stores can buy product at half cost. As far as legality, they make up stories and it's hard to get at the truth. Stores that deal in bootlegging tapes tell me that they do get satisfaction on defectives." He also noted that bootlegging has leveled off, although sometimes there is more activity in this underground market than at other times.

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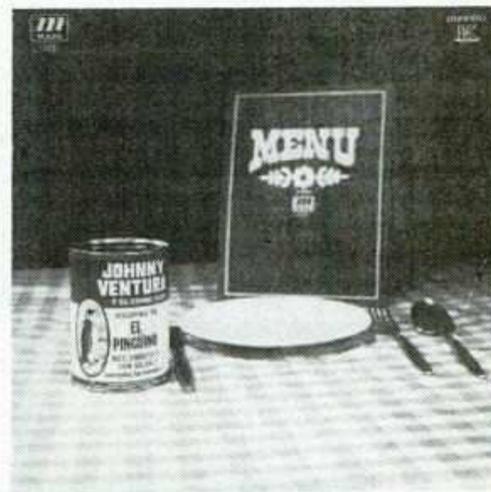
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Que te Parece Cholito	Amada Amante
Corazón Herido	Dámele Betún
Amorios	Adíos Muchachos
La Empalizada	Los Piojos

Stereo L.P. No. 003 / 8 Track - Cassette 003

Talent

Management III Has Right Ticket (12 Mil)

By PHIL GELORMINE

NEW YORK—Management III, promotion and management firm, has generated in excess of \$12 million in its various enterprises since being formed less than 14 months ago, according to president Sid Bernstein and chairman of the board Jerry Weintraub. "Management III is a complete theatrical complex programmed for the '70's," Weintraub said. "It is involved in every area of the industry today—promotion, management, merchandising, publishing, records and television. We feel in order to properly

Wartoke Expands

NEW YORK — The Wartoke Concern, public representation firm, will expand its interests to include talent development and production companies, according to newly appointed partner Charles Livingstone Fels, who will head the division. These companies, he said, will be involved with theatrical, movie and television properties. Wartoke will continue to represent theater, film and recording talent.

Fels, an eight-year veteran of the William Morris Agency and president of his own production company, is now in London securing properties.

Harris for Second U.S. Concert Tour

NEW YORK — ABC/Dunhill artist Richard Harris has been scheduled for a second U.S. concert tour in the fall. Sid Maurer Associates, which recently signed Harris to an exclusive management agreement, has arranged over 70 dates for the tour.

Also upcoming for Harris is the release of his latest album on ABC/Dunhill. The LP will be a narration of the best selling book "Jonathan Livingston Seagull," with musical scoring by Terry James.

R 'n' R Show Aids Victims

NEW YORK—Full Tilt Boogie Productions and Rainbow Multi-Media of Ann Arbor staged a rock 'n' roll benefit Sunday (29) at the Full Tilt Boogie Ballroom in Monroe, Mich. According to Michael Crowder of Full Tilt and John Sinclair, Full Tilt vice president, the proceeds from the benefit will be donated to the victims of a flood in the Monroe area.

Playing were Rainbow Multi-Media bands, Detroit, Lightin', Uprising and Roadhouse Exit. Rainbow Multi-Media produced the dance/concert itself, creating advertising and promotional materials and coordinating the volunteer efforts of the many different sectors of "the Michigan rock 'n' roll community."

represent your multi-talented artist of today, all of these divisions require prime concentration."

Currently, Management III is involved in television production. In addition to producing and packaging two specials starring John Denver for ABC-TV and concluding a deal for six live Denver programs for BBC broadcast in the U.K. beginning April 29, Bernstein and Weintraub are set to helm a Moody Blues television special. Plans to showcase Geraldo Rivera and Don Imus in television situations are also in process.

Individually involved in promotion before forming Management III in January, 1972, Bernstein produced the early Beatle concerts at Carnegie Hall and Shea Stadium (Billboard, Feb. 3) as well as managing the career of the Young Rascals for nearly seven years. Weintraub, a former contract actor turned promoter, has handled all six of Elvis Presley's concert tours since 1970, besides yearly booking the Moody Blues across the country. Each still promote concerts individually and collectively under the Management III Banner.

This year they have an exclusive booking agreement with the Chicago Stadium. Already lined up are Leon Russell, Jethro Tull, Three Dog Night, Chicago and the Moody Blues for concerts at the 17,000-seat arena. Bernstein pointed out whereas popular promoters like Ron Delsener in the east and Bill Graham on the coast are regionally based, Management III promotes attractions nationwide.

Management III also shares an active interest in Wooden Nickel Records, RCA-distributed label, in association with Jim Golden and Bill Traut. On the film front, the company has recently completed a five-picture deal with Ted Neely, star of the screen version of "Jesus Christ Superstar."

Included in the Management III stable of talent are New Birth (RCA), self-contained r&b band; Harvey Fuqua (RCA), New Birth producer and artist; Providence (Threshold), vocal and instrumental band; Skylark (Capitol), five men and 1 women vocal group and instrumental group; Silverbird (Columbia), Indian family planning their own television series; and Bulldog (MCA), rock band featuring two former Rascals, Dino Daneli and Gean Cornish.

PPX Adds Cliff

NEW YORK—Ed Chaplin, president of PPX Enterprises Inc., has taken over management of singer Jimmy Cliff after signing production deals for Cliff with Warner Bros. for the U.S. and Canada and EMI for the rest of the world, terminating a former agreement with Island Records.

PPX is presently representing Scepter Records for international licensing and promotion.

Nader Sets 20 City Revival Tour

NEW YORK—Richard Nader's Rock and Roll Revival has embarked on a six-week, 20 city tour of the U.S. and Canada. Performing on the tour are such artists as: Little Richard, Bill Haley and the Comets, Chuck Berry, Bo Diddley, Chubby Checker, Danny and the Juniors, the Shirelles, the Coasters, Dion and the Belmonts, the Five Satins, the Crystals, the Orlons, Bobby Comstock's Band, the Dovells, and Brenda Lee.

Dates on the tour include: Boston Garden, Mass. Friday (4), Providence Civic Center, R.I. (5), Buffalo Memorial Auditorium, (6), Springfield Civic Center, Mass. (11), Rochester War Memorial, N.Y. (12), Utica Memorial Auditorium, N.Y. (13), Cobo Hall, Detroit, Mich. (18), Maple Leaf Garden, Toronto (19), Miami University, Oxford, Ohio (20), Winnipeg Arena, Ontario (25), International Amphitheatre, Chicago, Ill. (26), Omni, Atlanta, Ga. (27), Madison Square Garden, N.Y. June 1, War Memorial, New Haven, Conn. (2), and Broome County Vets. Memorial Arena, Binghamton, N.Y. (3).

Signings

Little Richard has been signed to Greene Mountain Records. The rock 'n' roll veteran's first single for the label will be titled "In the Middle of the Night." Currently he can be seen performing in the Cinema Associates' rock revival film, "Let the Good Times Roll."

Ballin' Jack, West Coast rock ensemble, has signed an exclusive long-term recording contract with the Mercury label of Phonogram. Following the release of the group's first album in May, Ballin' Jack will embark on a nationwide tour. Barry Manilow, musical director for Bette Midler, signed with Bell Records.

RSO Records has signed Blue, a three-man British group. Blue was discovered and personally signed by Robert Stigwood and will be managed by the Robert Stigwood Organization. RSO will release their debut single, "Red Light Song" this month. A cooperative effort between Epic Canada and Epic U.S. has led to the signing of Crowbar, Canadian rock act, to the Epic label in Canada. Crowbar is currently recording their first Epic album with Bob Ezrin, who produces Alice Cooper. Recordings by the self-contained six man outfit will be released throughout the world on the CBS labels.

Ten Wheel Drive has signed with Capitol Records. Initial LP release from the ten-member group entitled "Ten Wheel Drive," will be in mid-June. Jim Grady has signed as a writer and artist with 20th Century Records and Music. He wrote the title theme for "Ace Eli and Roger of the Skies," a 20th Century film. Edge, Los Angeles based rock band to AS Stonehedge Records, Costa Mesa, Calif., label. The Peacemakers, soul act, to Aldora Artists for management. Maurice Davis has signed with BeeGee Records in Hollywood. His first single is "Mr. Lonely." General Record Corp. has signed Loleatta Holloway. A writer as well as a singer, Loleatta, as she is simply known, is finishing production on her upcoming gospel album.

The Three Degrees have become the first female group to sign with Gamble-Huff's Gambel label. Yaqui, latin-rock septet, has signed with Playboy Records. Skylark, Capitol group, has signed with the David Forest Agency.

Studio Track

By SAM SUTHERLAND

Toronto continues to bubble with recording activity, and Eastern Sound, one of that city's busier facilities, has offered another roster of recent sessions with established and fledgling Canadian talent.

General manager Murray Shields has prefaced his comments with a tasty bit of computation based on recent findings in RPM weekly: Of 36 records listed in MAPL Details, 25 were Canadian; of those, seven were recorded at Eastern, which leads Shields to note that roughly 30 percent of that product on the Canadian charts was handled at Eastern.

Apparently, the studio has no intention of seeing that slice diminish. Brian A'Hern continues his production work there, with sessions for Capitol's Anne Murray and through his production work for John Allan Cameron, on Columbia.

John Stewart is another producer with strong ties at Eastern. His work there has included dates with Rose, for Kama Sutra; Side Effects, for MGM; David George for G. A. S.; John Bennett, for B. A. S.; and Greg Mittler for Buddah.

Then, producer Doug Taylor has been recording a clutch of artists for Marathon, those being Dianne Leigh, Honey West, Joe Firth, Ben Weatherby, Joan Morrissey, Joyce Seamons and Theresa Cleary.

Other Capitol artists have included Richard, produced by Skip Beekwith, and Tommy Graham, producing his own sessions, while Columbia's Myles & Lenny have been in, produced by Mary-Beth Solomon. Paul Gross has produced sessions with Abrahams Children for Buddah, while Shannon Two Feathers has produced his own sessions for Kanata Records.

Joe Mendelson has been producing his own sessions, while Anne Bridgeforth has been in for Quality Records, working with producer Bob Morton. Hilly Leopold has been producing sessions with Alabama for Smile, while Harry Hinde has produced Copper Penny for Sweet Plum Records.

Moniker of the week at Eastern goes to Humphrey and The Dumptrucks, produced for United Artists by Allen Shechtman, while Ted Lucas has been working with Jonathan Round for Westbound.

Two feature films have also provided Eastern with recording duties; "Slipstream" is being produced for Pacific Rim Films, while Topaz Films has brought in another feature, "Mahoney's Estate."

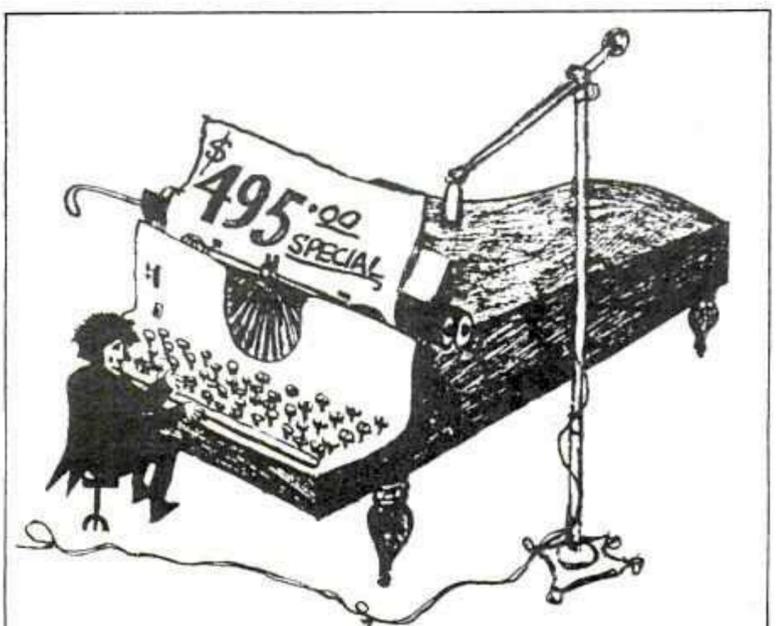
During recent months, many industry observers have been touting the emergence of the "New South" as a hotbed for creative development. Pointing to artists, producers and smaller, personalized record companies, as well as to the growth of multi-tracker facilities, those folk feel that the ennui often felt in the Big Cities may well be blown away by fresh product from the South.

That remains conjecture. But Atlanta is certainly one city which, like Macon, Muscle Shoals, Memphis and others, has witnessed an increase in musical activity. And among Atlanta's studios is The Sound Pit, the 24-track, quadraphonic facility there owned by Michael Thevis Enterprises, which also controls General Record Corporation.

The Sound Pit obviously takes the New South very seriously; why else would they maintain a 24-tracker with 32-track mixdown capability and a separate 16-track room for demos? Add to that videotaping equipment, and a bit of gingerbread in the form of sauna and jacuzzi for clients, and it becomes apparent that Thevis anticipates strong growth for the music industry.

Faces on Tour

NEW YORK—The Faces (Warner Bros.) have embarked on major tour of the U.S. to coincide with the release of their latest LP. Particulars for the stage show, which include a 50-foot long, reversible stage, a 27-foot high poster and a series of blown-up photographs, have cost \$27,000 prior to shipping. The tour starts at Boston, May 2.



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Creative Trends

British Acts Master Hard Rock

By NAT FREEDLAND and BOB KIRSCH

LOS ANGELES—Is the American hard rock group nearing extinction? The charts and concert trends both seem to indicate the basic U.S. hard rock combo style is on its way out.

The great majority of hard rock acts which can consistently turn out gold albums and fill large auditoriums are English. And even these English superstars are increasingly having to reach their

audience without the advantage of regular blanket AM airplay. Increasingly, the standard hard rock single or album cut is not welcome on Top 40 stations as a softer form of rock dominates the playlists.

The most commercially successful American hard rockers today are Grand Funk Railroad and Alice Cooper. However, Grand Funk is largely inactive currently, due to the complex tangle of lawsuits with their flamboyant first manager, Terry Knight. And Alice Cooper's main reason for success is their weird theatrical image, rather than hard rocking itself.

Both of these groups are considered musically crude by the majority of serious rock students, although it is the very crudeness which is a large part of their appeal to young and less-sophisticated audiences. Yet Funk and Alice are probably the only native U.S. groups whose music is predominantly hard rock that are assured of a gold record and a sold-out large auditorium every time.

Few Headliners Left

Beyond these two U.S. headliners, we are left with the classic San Franciscans, Grateful Dead and Jefferson Airplane, whose touring is sporadic and whose recent record sales are good but uneven. The Allman Brothers, whose members have an unfortunate propensity for killing themselves in motorcycle accidents, are probably the best and most successful American pure rock group extant. But they don't have the drawing power of Funk and Alice, and a similar group, Black Oak Arkansas, isn't even as popular as the Allmans.

There are a handful of other headliner American high-energy rock acts, but they are hyphenates combining the guitar-drums-bass drive of hard rock with other traditions. There's the Latin-rock Santana, soul-rock Sly and the Family Stone and jazzy-rock horn band Chicago.

All of these bands dominate fields which now have many other competitive entries. And the rest of America's native major rock groups tend to work in a softer, more balladic form of rock in a talent spectrum that includes such stars as Three Dog Night, Bread, Loggins & Messina and America.

Briton Star Plethora

When you turn to the roster of English surefire headliner hard rock bands the contrast is overwhelming. A group like Jethro Tull is able to sell out the 18,000-seat Los Angeles Forum two and even three nights consecutively. A basic list of English groups as commercial as Alice Cooper and Grand Funk would easily include: Humble Pie, the Who, Rod Stewart and the Faces, Led Zeppelin, Black Sabbath, Pink Floyd, Deep Purple, Moody Blues (though they are balladeers as well as rockers), Yes and of course the Rolling Stones.

T-Rex sells records here fantastically, but is not as strong a concert draw as in Europe. Slade

is another English smash only beginning to build here. Joe Cocker remains a smash commercial act despite a noticeable falloff in his performing abilities. England's David Bowie and the unisex rock genre he pioneered have caused more excitement than practically any other new pop, although it still hasn't resulted in any gold records.

If one considers the American Leon Russell or Briton Elton John as basically leaders of hard rock bands, then we can add two more names to the elite list of automatic sellout record/concert artists. And still other powerful English rock draws are Emerson, Lake & Palmer, Ten Years After, the Kinks and Traffic.

Reasons for Trend

What are the reasons for the apparent downfall of the once-supreme American hard rock groups with their standard instrumentation of lead, rhythm and bass guitars, drums and optional keyboards?

Creative Trends feels it is performing an industry service simply by pointing out a music change which has not as yet been examined in print. However, there is a general theory for the current English rock pre-eminence shared independently by a number of record people with whom the problem was discussed.

As put by Martin Cerf, United Artists creative services director and a record collector with thousands of singles, the theory goes, "The great strength of English rock musicians has been the way they absorb the best things in American pop and give it back as something even more appealing. This has happened twice in the history of rock."

Two Invasions

The first time it happened was obviously the great 1964 British invasion when the Beatles, Stones, Animals, Zombies, Who, Kinks, and many other now-forgotten heroes literally took over American pop music for several years. The invaders took the silly formula teen-rock then being churned out by white America and put its smoothness atop the greater musicality and emotion of blues and early soul which was still being rejected by mainstream U.S. racial prejudice.

Results of the marriage were often spectacular and led to probably the greatest era of popular music sophistication.

American rock became competitive once again with the rise of free-form psychedelic and "heavy music" groups. It is this trend which has now been mastered and returned by the Britishers.

But at the same time, American rock tastes seem to be getting mellow and more harmony-oriented. This is where our own artists are now most dynamic and innovative. So if the U.S.-U.K. musical ping-pong theory holds up, we should now be two or three years away from the upcoming invasion of English Laid-Back Rock.

Melodies Linger on Charts; Instrumentals Show Muscles

LOS ANGELES—Instrumental pop singles are suddenly making a strong comeback in both radio airplay and customer interest. "Dueling Banjos" and Deodato's version of "2001" both came within a couple of slots of number one on the Hot 100 in recent months, the first time any instrumental has achieved this in several years.

No less than five instrumental singles are on the Hot 100 this week, with three more listed in Bubbling Under. Exactly one year ago, the chart included only two instrumentals with another Bubbling Under.

BOOK REVIEWS:

2 Rock Tomes Dissect Back-Stage History

LOS ANGELES—A new second generation of books about rock music has arrived, solidly written and researched studies that have highly individualistic viewpoints, while avoiding the pseudo-McLuhan psychedelic media explosion excesses of earlier books.

Neither "After the Ball" by Ian Whitcomb, who was a 1965 rock star with his novelty hit "You Turn Me On," or "Trips" by rock critic Ellen Sander makes any attempt at being the definitive rock history. Both \$7.95 hardcover books are very personal accounts, but full of extremely valuable insights about the background and meaningfulness of rock.

Sander's "Trips" journals the New York and California rock scenes she has personally been part of as a journalist and friend of the participants. Her own experiences actually cover the behind-the-scenes action of many high points in the history of the new pop, from its Greenwich Village folk-rock days through Laurel Canyon, Woodstock and Altamont.

Particularly impressive sections are the chronicle of personality clashes involved in the formation of Crosby, Stills, Nash & Young and the diary of on-the-road madness in a typical rock-star tour. Her case history was a Led Zeppelin tour and the tale ends with an alleged attempted attack on her by two members of the group backstage at the Fillmore East "shrieking and grabbing at my clothes, totally over the edge."

She is also provocative in her theoretical ideas about the socio-cultural impact of rock on the young, and the mechanism of rock star hero worship. An excellent annotation of rock's basic record library is included.

"After the Ball" is mainly valuable for its historianship of the way rock grew out of the earlier Tin Pan Alley approach to pop. Whitcomb provides scads of weird anecdotes to illustrate his points. For example, the composer of "Melancholy Baby" was presumed missing in action during W.W.I after a head wound gave him amnesia and he recovered his identity only after hearing the song in a veteran's hospital.

Whitcomb's current UA album, "Under the Ragtime Moon," treats classic ragtime and Tin Pan Alley material in the same way long-hair blues-rock bands handle the classic blues. He is an entertaining and informative guide to some fascinating highlights of this currently overlooked tradition. And he makes generous acknowledgement of the help received from a number of veteran Billboard staffers such as Mickey Addy and Paul Ackerman.

Also amusingly informative are Whitcomb's insights into his own experience as a short-lived rock star on tour of the U.S. during the mid-60's British Invasion.

NAT FREEDLAND

MAY 12, 1973, BILLBOARD

Talent In Action

DOC WATSON
COUNTRY GAZETTE

Santa Monica Civic Auditorium

A thoroughly charming and delightful concert pairing sponsored by United Artists Records should bring the marketability of traditional country folk music in contemporary packaging before a wide new audience.

Doc Watson, the blind white-blues guitar virtuoso who switched from country swing handleading in the early 1960's folk revival, is one of the most likable performers in action today. His guitar picking is awesome in itself, and it comes in a package with Watson's distinctive backwoods singing and his genial between-songs storytelling. Solid support and occasional turns at flashy lead picking are taken by Doc's moustachioed son, Merle. The Watsons convert into their own style material ranging from early rock'n'roll to contemporary art-rock ballads. But all of these forms are just changes of pace for these maestros of straight-ahead traditional country picking. Doc Watson is an attraction who would fit into many more halls and clubs than he is currently playing.

Country Gazette is a young foursome that plays traditional country music with flashy technique and great verve. They are part of an advance band of similar groups which is being forced to carve out a new audience of its own, somewhere where the mainstream pop and mainstream country markets touch. Neither Country Gazette nor any of its fellow country freak groups has found the consistent answer yet. All we can do is wish them luck and staying power till their audience finds itself.

NAT FREEDLAND

RANDY BURNS & THE
SKY DOG BAND

Metro Club, New York

The simple sentimental pop song must be quite a difficult genre to handle, since so few people do it well. There is always the danger of impersonality on the one hand and bathos on the other. But Randy Burns has long been a master of sentiment, from his early, underproduced days on ESP to his recent lush albums on Polydor. With the Sky Dog Band, an organization that's been together long enough to know each other's idiosyncrasies possibly too well, Burns concentrates on broad, swooping arrangements and simple melodies, all linked to a vocal style expressly designed to tug at the heartstrings.

The band varies its style far enough to include some excellent a cappella near-folk songs, which are actually the best-performed numbers in the set. But it's those sentimental ballads, which are both finely-wrought and enormously commercial, that should already have won Burns some painfully-overdue recognition.

NANCY ERLICH

BIG WHEELIE & THE
HUBCAPS
COASTERS

Art Laboe's Club, Hollywood

Just what the world needs, another rock revival act, right? In the case of Big Wheelie & the Hubcaps, fresh from Buffalo, the answer is a strong affirmative.

The seven-member band pulled into L.A. for a weekend at Laboe's oldies oriented club and won the audience with their hour long set which presented a concise history of rock in the '50's. Running through tunes from Jerry Lee Lewis, Chuck Berry, the Shirelles, Frankie Ford and, of course, Elvis, the band proved there is still room for fun in the all too often serious rock scene. Chuck Vicario a.k.a. Big Wheelie handles most of the vocals with able assistance from Carol (Little Dora) Fleming and Linda (Cool Justine) Socie, and while nobody in the group really sounds like the stars of the past, the visual performance and an overall goodtime flavor make the lack of perfect imitation unimportant. Highlights of the show include Dan (Big Ace) Cook's Chuck Berry material complete

with duckwalk and Judy (Rosemaria) Ware's top piano playing on the Jerry Lee Lewis tunes.

The Coasters, though containing only one of the original members, ran through the band's greatest hits in a tight professional manner using the great visual humor always associated with this pioneer act.

BOB KIRSCH

TERRY REID
BATTEAUX

Bitter End, New York

Terry Reid's first appearance here five years ago, was a curious mix of strong musical abilities blunted by an overstated punk image. Even then, Reid, virtually a teenager at the time, was displaying a feeling for fluid rhythmic accents and smoky vocals that set him apart from most flash English guitarists.

Now with Atlantic Records, and free from the earlier blitzkrieg production techniques, Reid has obviously mellowed. Therein lies both his present power and his greatest enemy: when he is good, he is superb, offering an expressive, volatile style that is clearly his own; when he is bad, he is merely sloppy, possibly a sign of his obvious ambitions, but still somewhat disconcerting. Still, his fire is promising, and more should follow.

Batteaux offers two lead vocalists and a delicate instrumental style that combines electric elements with violin and gentle, rolling rhythms. The material itself was uneven. The group was not playing and singing were excellent.

Batteaux may have been subdued, but the audience clearly responded to their precise, atmospheric style.

SAM SUTHERLAND

MANDRILL
GIRL-A-THON

Auditorium Theater, Chicago

The seven-man Polydor group easily won over a half-capacity late-show audience that was disappointed by the sudden cancellation of Deodato, making a rather hectic Chicago debut for New York-based talent packagers Them Two Productions. The well-received all-girl all-black Girl-a-Thon, local discovery of Purvis Staples, made up in part for the Deodato no-show, forced by the illness of one of the group's members.

Given its individual members' backgrounds (Cuban, Jewish, American Indian, Puerto Rican, Panamanian and West Indian, according to Polydor's too-frantic publicity.) Mandrill could probably appeal to almost any audience, in this case 80 percent black and predominantly young, also obviously familiar with the group's records (they have three on Polydor).

Its hour set was more soul and rock, with only one number, "Symphonic Revolution," approaching the more subdued pace of "Out with the Boys" and "Morocean Nights," two slow and rather haunting songs on the group's new LP and neither performed here.

Actually, the fast driving rhythmic pace was more or less relentless throughout, building through a 20-min. introductory piece to a drum solo spotlight for Neftali Santiago, and never letting up afterward. Only at the end, did the audience learn that Santiago was so ill the group could not do encores, unnecessarily hyped by a stage man screaming "Let's hear it for the monster band" (Mandrill, of course, is a West African fierce baboon).

The intro was punctuated by Carlos D. Wilson's oriented-sounding flute and then Claude "Coffee" Cave's Hammond B-3, chants by "Sweet Lou" Wilson decked out in sash-less caftan, a long rock guitar solo by Onar Meca, Carlos on timbales and trombone, a long organ passage again by Cave, "Sweet Lou" with very powerful miked conga playing. Carlos again on flute and Cave on vibres, then Carlos roaming casually about with maracas, "Lou" again spotlighted on congas and Carlos breaking his third drumstick on the timbales, then the fade for Santiago's drum solo and finally a look at Ric "Doc" Wilson, who switched from his until-then percussive accompaniment on maracas to tenor sax. That was just the intro. EARL PAIGE

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Rogers' Vegas PR Alerts Entire City

LAS VEGAS—A highly promotional conscious Ken Kragen pulled out all stops for the return of Kenny Rogers and the First Edition to Las Vegas and their debut at the Flamingo Hotel.

For openers there were 7,500 multicolored helium filled balloons passed out on street corners by youngsters collecting money for the Danny Thomas Leukemia Foundation. The youngsters and charity were paid to distribute the balloons.

Two free shows were given for all teenage children of hotel employees. Greeting the teen-agers entering the hotel was a four-by-five-foot sign saying "Thanks to Kenny Rogers for giving us the free show," which the youngsters spontaneously signed. The sign was then reduced and run in newspaper ads.

In an all-out campaign to woo hotel employees the group sent a

letter and souvenir program to the 1,000 Flamingo employees. In part the letter said, "We hope we will have the opportunity to meet as many of you as possible."

The group also sent a letter to the 2,250 employees of the Hilton Hotel, which according to manager Kragen was "not a free invite, but inviting them to come over and say hello." Two years ago the group played the Hilton's lounge.

"We feel that better than 10 to 15 percent of the audience at the Hilton were employees of the hotel who became fans of the group," explained Kragen. "We got this kind of employee support partly because we did a whole, involved campaign with the hotel. People forget how much employees can mean," he stressed.

The group, famous for their charity ball games around the country, staged another one with radio station KLUC and a fast draw gun contest.

For their Flamingo debut an elaborate press luncheon for radio officials was staged followed by a cocktail party on opening night.

Rogers also gave out 200 white, clip-on pocket flashlights bearing their pictures and names to the waiters and waitresses who have to write orders in the dark.

The group is secure with a two-year Flamingo deal calling for 16 weeks. However, as Kragen explained it, "Even though we are secure we want to start off right. The better we do in the beginning the more apt we are to do more weeks."

Kragen also said he would love to do various promotions with fairs and other night clubs where the group appears.

Grateful Dead to Open Coast Series

NEW YORK — Scheduled to open the 1973 summer music series at Universal Studios' Amphitheatre in Universal City, Calif. is the group Grateful Dead. They will perform June 29 through July 1.

Other attractions for the series include John Denver July 9-15, Henry Mancini and Johnny Mathis (25-29), Tom Jones July 30 through Aug. 4, Harry Belafonte (5-12), the Carpenters (13-19), War (20-26), 5th Dimension Sept. 5-9, and Engelbert Humperdinck (17-23).

WHO—WHERE—WHEN

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

BILL ANDERSON (Decca): State Fairgrounds, Richmond, Va., May 19; Stepping Stone Ranch, Escoheag, R.I., May 20; Municipal Auditorium, Columbus, Ohio, May 24.

LYNN ANDERSON (Columbia): Birmingham, Ala., May 24.

ROY AYERS (Polydor): Watts Club-Mozambique, Detroit, May 18-27.

AZTEC (Elektra): Alice Tully Hall, N.Y., May 21.

SHIRLEY BASSEY (United Artists): Municipal Hall, Cleveland, May 19; Auditorium Theatre, Chicago, May 20; Kiel Opera House, St. Louis, Mo., May 25.

BATTEAUX (Columbia): Montreal, Canada, May 5-6; Kinetic Playground, Chicago, May 11-12; Academy of Music, N.Y., May 18-19; Tulagi's, Boulder, Colo., May 23-27.

BELMONT'S (Buddah): Caldwell, N.J., May 6; Dover, N.J., May 12; Canada, May 19.

TONY BENNETT (MGM): Las Vegas Hilton, Las Vegas, May 21-June 3.

BIRTHA (ABC/Dunhill): Barbarell's, Birmingham, London, May 13; Italy, May 22-23; France, May 25-31.

BLOOD, SWEAT & TEARS (Columbia): Hamburg, Germany, May 23; Munich Circus-krone, Germany, May 25.

BOONE FAMILY (MGM): Saginaw, Mich., May 13; Pittsburgh, Pa., May 14; Chicago, Ill., May 24; Wichita, Kansas, May 25.

BREAD (Elektra): Salt Lake City, Utah, May 19; Phoenix, Ariz., May 20.

BROOKLYN BRIDGE: Fantasy East, N.Y., May 12.

SAVOY BROWN (London): Paramount Theatre, Portland, Oregon, May 11; Paramount Theatre, Seattle, Wash., May 12; Gardens, Vancouver, B.C., May 13; Fieldhouse, Edmonton, Alberta, May 15; Civic Plaza, Phoenix, Ariz., May 18; Community Concourse, San Diego, Calif., May 19; Paldium, Los Angeles, May 20; Coliseum, Las Vegas, May 24; Coliseum, Corpus Christi, Texas, May 25.

RANDY BURNS (Polydor): Quiet Night, Chicago, May 23-27.

CANNED HEAT (United Artist): Christ Church, New Zealand, May 19; Brisbane, Australia, May 21; Perth, Australia, May 23; Adelaide, Australia, May 24; Melbourne, Australia, May 25.

CARTER FAMILY (Columbia): Walker, La., May 19; Jack Star's Club, Toronto, Canada, May 21-26.

CHEECH & CHONG (A&M): Philharmonic Hall, N.Y., May 23.

CHICAGO (Columbia): Pirates World, Miami, May 25.

MERRY LAYTON (Ode): Boarding House, San Francisco, May 22-27.

COMMANDER CODY (Paramount): Comack Arena, Hempstead, N.Y., May 20; Ft. Wayne, Ind., May 23; South Bend, Ind., May 24; Indianapolis, Ind., May 25.

BOBBY COMSTOCK: Buffalo Memorial Auditorium, Buffalo, N.Y., May 6; Springfield Civic Center, Springfield, Mass., May 11; Rochester War Memorial, Rochester, N.Y., May 12; Utica Memorial Auditorium, Utica, N.Y., May 13; Cobo Hall Arena, Detroit, May 18; Maple Leaf Gardens, Toronto, Canada, May 19; Winnipeg, Man., May 25.

RITA COOLIDGE (A&M): Salem Valley Civic, Roanoke, Va., May 19; The Mosque, Richmond, Va., May 20.

ALICE COOPER (Warner Bros.): Salt Palace, Salt Lake City, Utah, May 19; Las Vegas, May 20; Portland, May 25.

MIKE CURB CONGREGATION (MGM): Sahara Tahoe, Lake Tahoe, May 25-31.

DICK CURLESS (Capitol): Brewer Auditorium, Brewer, Maine, May 19; Stepping Stone Ranch, Escoheag, R.I., May 20.

BOBBY DARIN (Motown): Private Party, Boca Raton, Fla., May 19; Arie Crown Theatre-McCormack Place, Chicago, May 20.

DANNY DAVIS & THE NASHVILLE BRASS (RCA): Hillwood Country Club, Nashville, Tenn., May 19; Buena Vista Hotel, Biloxi, Miss., May 21; Civic Center, Birmingham, Ala., May 22; Arena Auditorium, Duluth, Minn., May 25.

SAMMY DAVIS JR. (MGM): Tulsa, Okla., May 20.

EDDIE DEAN: Knott's Berry Farm, Garden Grove, Calif., May 13.

BO DIDDLEY (Chess): Cleveland, May 19; Toronto, May 20; Milwaukee, May 25.

DILLARDS (United Artists): The Egora, Cleveland, Ohio, May 7; The Egora, Columbus, Ohio, May 8.

BO DONALDSON & THE HEYWOODS (Family): Tucson, Ariz., May 18; El Paso, Texas, May 19; Teen Princess Pageant, Busch Gardens, May 20; Vancouver, B.C., May 25.

THE DRIFTERS: Fantasy East, N.Y., May 19.

STONEY EDWARDS (Capitol): Circle W. Corral, Seminole, Okla., May 19.

EXILE (RCA): Fairgrounds, Louisville, Ky., May 11; The Other Place, Celina, Ohio, May 20.

BARBARA FAIRCHILD (Columbia): Brownsville, N.J., May 19; Kenosha, Wisc., May 20.

FLO & EDDIE (Reprise): Las Vegas, May 20; Portland Coliseum, Portland, Oregon, May 24; Seattle, Coliseum, Seattle, May 25.

FLYING CIRCUS (Capitol): Casa Loma, Ontario, Toronto, May 23.

RORY GALLAGHER (Polydor): Theatre, Morristown, N.J., May 21; Civic Center, Baltimore, Md., May 25.

CRYSTAL GAYLE (MCA): Hillbrook Recreation Area, Ottawa, Ohio, May 12.

GOD MOTHER COUNTRY: Crosskeys Inn, Frederick, Md., May 2-6; Crazy Horse, Washington, D.C., May 7-12.

BOBBY GOLDSBORO (United Artists): Bachelor's Club, Ft. Lauderdale, Fla., May 24-June 2.

STEVE GOODMAN (Buddah): ABC Santa Rosa Theatre, Houston, Texas, May 25.

GRASSROOTS (ABC): F.G. Coliseum, Dayton, Ohio, May 20.

JACK GREENE/JEANNIE SEELY (MCA) Huntington Memorial Field House, Huntington, W. Va., May 10; Armory, Rome, Ga., May 11; Birmingham Auditorium, Birmingham, Ala., May 12.

GUESS WHO (RCA): Masonic Temple Auditorium, Detroit, May 19.

GUNHILL ROAD (Buddah): Boojies, Mansfield, Ohio, May 10; Round Table, Cleveland, May 11-12.

LARRY HARLOW (Fania): La Mancha, N.Y., May 11; Philadelphia Concert, Philadelphia, May 12; Arlo Ballroom, Camden, N.J., May 13; Corso, N.Y., May 16-18; International Ballroom, Chicago, May 19-20; Corso, N.Y., May 25-26.

JOHN HARTFORD (Warner Bros.): Castle Creek, Austin, Texas, May 9-13.

HIGH VOLTAGE (Columbia): Albany, Ga., May 19.

HOLLIES (Epic): Civic Center, Butte, Mont., May 19; Bismarck Auditorium, May 20; Armory, Grand Forks, N.D., May 21; Municipal Auditorium, Minot, N.D., May 22; Municipal Auditorium, Sioux City, Iowa, May 23; Municipal Auditorium, St. Joseph, Mo., May 24; Shrine Mosque, Springfield, Mo., May 25.

DR. HOOK (Columbia): Community Concourse, San Diego, May 19.

HUMBLE PIE (A&M): Cobo Hall, Detroit, May 23-24; Spectrum, Philadelphia, May 25-26.

IMPRESSIONS (Buddah): Winston-Salem, N.C., May 6; Birmingham, Ala., May 11-13; Tampa, Fla., May 18; Newport Hotel, Miami, May 22-28.

IT'S A BEAUTIFUL DAY (Columbia): Coliseum, Jacksonville, Fla., May 19; Amphitheatre In The Park, Memphis, Tenn., May 20.

JACKSON FIVE (Motown): Dayton, Ohio, May 19; Columbus, Ohio, May 20.

STONEWALL JACKSON (Columbia): Thunder Bay, Canada, May 19; Greenville, S.C., May 25.

SONNY JAMES (Columbia): Auditorium, Rochester, N.Y., May 18; Auditorium, Sonny James (Columbia): Auditorium, Rochester, N.Y., May 18; Auditorium, Buffalo, N.Y., May 19; Auditorium, Scranton, Pa., May 20; San Diego, Calif., May 24; San Jose, Calif., May 26.

FREDDIE KING (Capitol): Olivers, Boston, May 20-27.

ROBERT KLEIN (Buddah): Edison, N.J., May 25.

GLADYS KNIGHT & THE PIPS (Buddah): Fiesta Club, Stockton, England, May 20-26.

LABELLE (Warner Bros.): Carnegie Hall, N.Y., May 19.

JAMES LAST (Polydor): Halifax, Canada, May 19; Moncton, Canada, May 20; Quebec City, May 21; Ottawa, May 23; Kitchener, May 24; Sault Ste. Marie, May 25.

LIBERACE (MGM): Lake Tahoe, May 25-31.

TRINI LOPEZ: Palmer House, Chicago, April 24-May 7; Los Angeles, May 8.

MELISSA MANCHESTER: Pall's Mall, Boston, May 7-13; Celler Door, Washington, D.C., May 21-26.

BARBARA MANDELL (Columbia): Palace Hills, Ill., May 19; Peoria, Ill., May 20.

MANDRILL (Polydor): Symphony Hall, Newark, N.J., May 6; Paramount Theatre, Portland, Oregon, May 11; Paramount Theatre, Seattle, Wash., May 12; Gardens Auditorium, Vancouver, B.C., May 13; Fieldhouse, Edmonton, Alta., May 15; Civic Plaza, Phoenix, Ariz., May 18; Golden Hall, San Diego, May 19; Paldium, Los Angeles, May 20; Coliseum, Las Vegas, May 24; Memorial Coliseum, Corpus Christi, Texas, May 25.

AL MARTINO (Capitol): Holiday House, Pittsburgh, Pa., May 20-28.

JOHN MAYALL (Polydor): Palasport, Saintove, Paris, France, May 19.

DON McLEAN (United Artists): Apollo Stadium, Adelaide, Australia, May 19; Holden Pavilion, Sydney, May 21-22; Hong Kong Theatre, May 25.

LEE MICHAELS (Columbia): Convention Center, Fresno, Calif., May 19.

CHRISTOPHER MILK (Reprise): El Monte Legion Stadium, East Los Angeles, May 19.

GEORGE MORGAN (MCA): Lyric Theatre, Stuart, Fla., May 10; Aquarama Auditorium, Jeckyl Island, Ga., May 11.

MT. AIRY: Leow's Paradise, N.Y., May 10; Philharmonic Hall, N.Y., May 20; Bitter End, N.Y., May 23-30.

TRACY NELSON (Columbia): My Father's Place, Roslyn, N.Y., May 25-27.

WAYNE NEWTON (RCA): St. Jude, Memphis, Tenn., May 19.

NITTY GRITTY DIRT BAND (United Artists): Eragon Ballroom, Chicago, May 25.

NRBQ (Buddah): Newport, R.I., May 19.

OLIVER: Pirates Den, Tucson, Ariz., May 6.

OSMONDS (MGM): El Paso, Texas, May 19; Vancouver, B.C., May 25.

BUCK OWENS (Capitol): Lansing, Mich., May 6; Memphis, Tenn., May 11; Columbus, Ohio, May 12; Montreal, Quebec, May 13; Oklahoma City, Okla., May 16; Tonasket, Wash., May 18; Seattle, Wash., May 19; Spokane, Wash., May 20.

JEANNE PRUETT (MCA): Western Lounge, Peoria, Ill., May 12.

RAIDERS (Columbia): Knott's Berry Farm, Buena Park, Calif., May 25-28.

GENYA RAVAN (ABC/Dunhill): Boston Club, Boston, May 8-10; My Father's Place, Roslyn, N.Y., May 13-14; Colonial Tavern, Toronto, May 19.

SUSAN RAYE (Capitol): Opera House, Seattle, Wash., May 19; Vancouver, B.C., May 20.

DEL REEVES (United Artists): Elwood City, Pa., May 19; Shawnee Valley Jubilee, Chillicothe, Ohio, May 20.

MARTHA REEVES (Gordy): Civic Arena, Butte, Mont., May 19; Civic Auditorium, Bismarck, N.D., May 20; Armory Auditorium, Grand Forks, N.D., May 21; Municipal Auditorium, Minot, N.D., May 22; Municipal Auditorium, Sioux City, Iowa, May 23; Municipal Auditorium, St. Joseph, Mo., May 24; Shrine Mosque, Springfield, Mo., May 25.

JEANNIE C. RILEY (MGM): Cherokee Park, Armstrong Mills, Ohio, May 20; Little Rock Air Force Base, Jacksonville, Ark., May 20.

RIPPLE (Aware): McDonough, Ga., May 19.

PAT ROBERTS (Dot): Enunclaw, Washington, May 19.

ROCK & ROLL REVIVAL: Buffalo Memorial Auditorium, Buffalo, N.Y., May 6; Springfield Civic Center, Springfield, Mass., May 11; Rochester War Memorial, Rochester, N.Y., May 12; Utica Memorial Auditorium, Utica, N.Y., May 13; Cobo Hall, Detroit, May 18; Maple Leaf Gardens, Toronto, May 19; Winnipeg Arena, Winnipeg, Ont., May 25.

RUBEN & THE JEYS (Mercury): El Monte Legion Stadium, East Los Angeles, May 19.

PHAROAH SANDERS (ABC/Dunhill): Paldium, Los Angeles, May 19.

EARL SCRUGGS REVUE (Columbia): Coliseum, Knoxville, Tenn., May 19.

JACK SCHECHTMAN (Columbia): My Father's Place, Roslyn, N.Y., May 25-27.

SEALS & CROFTS (Warner Bros.): Carnegie Hall, N.Y., May 22-23.

SLADE (Polydor): Majestic Theatre, Dallas, Texas, May 19.

CARL SMITH (Columbia): Memorial Auditorium, Portland, Maine, May 25.

O.C. SMITH (Columbia): Emerald Beach Hotel, Nassau, Bahamas, May 22-28.

SONNY & CHER (MCA): Westbury, N.Y., May 7-13.

SONS OF CHAMPLIN (Columbia): Balboa Bowl, San Diego, Calif., May 20.

JIMMIE SPHEERIS (Columbia): Atlanta, Ga., May 22-26.

BRUCE SPRINGSTEEN (Columbia): Masonic Temple, Detroit, Mich., May 19.

STATUS QUO (A&M): Comm. Concourse, San Diego, May 19; Paldium, Los Angeles, May 20; Coliseum, Las Vegas, May 24.

STEELE DAN (ABC): Salt Palace, Salt Lake City, Utah, May 19; Arizona Coliseum, Phoenix, May 20; Pirates World, Miami, May 25.

ENZO STUARTI (Ford): Italian Center, Stamford, May 17; Fairmont, Dallas, Texas, May 21-26.

STYLISTICS (Avco): Copacabana, N.Y., May 24-June 6.

PEGGY SUE & SONNY WRIGHT (MCA): Ft. Wayne, Ind., May 10-11.

SUPREMES (Motown): Tour of Japan, May 25-June 5.

TAJ MAHAL (Columbia): Paldium, Hollywood, Calif., May 19.

TEMPTATIONS (Motown): Knox Coliseum, Knoxville, Tenn., May 19; Savannah Coliseum, Savannah, Ga., May 21; Roanoke Coliseum, Roanoke, Va., May 24; Hampton Road Coliseum, Hampton, Va., May 25.

MEL TILLIS (MGM): Shrine Mosque, Peoria, Ill., May 20; Dublin City Hall Auditorium, Dublin, Ga., May 25.

JERRY JEFF WALKER (MCA): Boarding House, San Francisco, May 8-12.

JERRY WALLACE (MCA): Curtis Hixon Auditorium, Tampa, Fla., May 11; Outdoors Park, Stone Mt., Ga., May 12; Coliseum, Columbia, S.C., May 13.

WAR (United Artists): Amphitheatre, San Antonio, Texas, May 24; Will Rogers Coliseum, Fort Worth, Texas, May 25.

MUDDY WATERS (Chess): Whiskey A-Go-Go, Los Angeles, May 23-27.

DOC WATSON (United Artists): Philharmonic Hall, N.Y., May 20.

TIM WEISBERG (A&M): Landmark, Kansas City, Mo., May 22-27.

FREDDY WELLES (Columbia): Buena Park, Calif., May 19.

KITTY WELLS & JOHNNY WRIGHT (MCA): Northwest U.S. & Canada, May 1-8; Fargo, N.D., May 9; Regina, Sask., Canada, May 11; Edmonton, Alberta, Canada, May 12; Calgary, Alberta, Canada, May 13.

HANK WILLIAMS JR. (MGM): Hobart Arena, Troy, Ohio, May 19; City Auditorium, Beaumont, Texas, May 25.

HARLENE WINSTON: Granite Hotel, Kershons, N.Y., May 25.

JOHNNY WINTER (Columbia): Hofheinz Pavilion, Houston, Texas, May 19; Memorial Auditorium, Sacramento, Calif., May 23; Paldium, Los Angeles, May 25.

WISHBONE ASH (MCA): Jacksonville, Fla., May 19; Tampa, Fla., May 20; Albuquerque, N.M., May 22; Colorado Springs, Colo., May 23.

LED ZEPPELIN (Atlantic): San Antonio, Texas, May 22; Denver, Colo., May 25.

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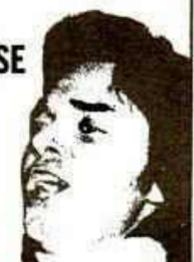
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Soul Sauce

By JULIAN COLEMAN

The Newport Jazz Festival-West to be held June 17-24 in Los Angeles, Santa Monica, Watts, UCLA and Hollywood will feature a total of over 200 artists throughout the week-long festival activities. Artists will range in number from piano soloist Cecil Taylor to the 22-piece big band of Louie Bellson. Also featured during the week are singers Carmen McRae, Esther Phillips, Billy Eckstine, Stevie Wonder, Billy Paul, The Staple Singers and Gladys Knight and the Pips.

Gospel singer Albertina Walker was honored by a huge crowd of admirers and colleagues recently in Chicago on her 20th anniversary.

Gathered on the stage were 18 singers who have sung with her famed Caravans during the 20 years of their existence.

HOTLINES:

Jerry Butler, headlining the show at New York's Apollo Theater thru May 16, also appearing Tyrone Davis, Cymande, and Brenda Lee. . . . Happening: "This Time Around," by S.O.U.L. on Musicor. . . . New G. C. Cameron "No Matter Where," on Motown.

MCA Records artist Dobie Gray will be at Ebbetts Field in Denver May 13. Gray's single success "Drift Away," already a pop smash continues to pick up more soul believers. . . . Coming soon, The Persuasions first album on MCA titled "We Still Ain't Got No Band." . . . Denny Greene of Sha Na Na trying the solo route with Bill Withers' "Lonely Town, Lonely Street," on Buddah. . . . Vee Allen's latest single on Lion Records "Love Is All Around Me." . . . The Crusaders have signed to appear on NBC's "Midnight Special" TV show 11. . . . The Supremes' new Motown single, "Bad Weather," written and produced by Stevie Wonder released in England just 10 days ago, is being played 40 times a day radio Luxembourg but Michael Leslie and the students at Rutgers University, New Brunswick, N.J., want to know what's happening here in the U.S. Is somebody sleeping on the job? Their plea is: "Please don't lose this hit." "I Don't Need No Reason," is the new one from Jr. Walker & the All Stars.

Breakouts:

Chairmen of the Board, "Finders Keepers," (Invictus); James

Brown, "Think," (Polydor); Intruders, "I'll Always Love My Mama," (Gamble); Jackie Wilson, "Because of You," (Brunswick); Michael Jackson, "With a Child's Heart," (Motown); Zion Baptist

Church Choir, "I'll Make It Alright," (Myrrh); and William Bell, "Lovin' On Borrowed Time," (Stax).

Freddy Harris of Los Angeles reads Soul Sauce. Do You?



PAUL ANKA (center) flanked by Edwin Hawkins (right) and conductor John Harris as they run through one of the tunes written by Anka for the Edwin Hawkins Singers' forthcoming Buddah Records album, which will be produced by Anka.

BEST NEW SINGLE OF THE WEEK:
"NO MATTER WHAT"
G. C. CAMERON
(MOTOWN M1234F)

BEST NEW ALBUM OF THE WEEK:
"CALL ME"
AL GREEN
(RI-XSBL 32077)

Billboard SPECIAL SURVEY for Week Ending 5/12/73

BEST SELLING Billboard Soul Singles

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This Week	Last Week	Weeks on Chart	Singles	This Week	Last Week	Weeks on Chart	*STAR Performer—singles registering greatest proportionate upward progress this week	
			TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licensee)				TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licensee)	
★	2	10	FUNKY WORM Ohio Players, Westbound 214 (Chess/Janus) (Bridgeport, BMI)	25	11	11	STEP BY STEP Joe Simon, Spring 133 (Polydor) (Gaucho/Belinda, BMI)	
	2	1	PILLOW TALK Sylvia, Vibration 521 (All Platinum) (Gambi, BMI)	26	33	4	BREAKAWAY Millie Jackson, Spring 134 (Polydor) (Gaucho/Belinda/Unichappel, BMI)	
	3	3	YOU ARE THE SUNSHINE OF MY LIFE Stevie Wonder, Tama 54232 (Motown) (Stein & Van Stock/Black Bull, ASCAP)	★	27	40	2	DADDY COULD SWEAR, I DECLARE Gladys Knight & The Pips, Soul 35105 (Motown) (Jobete, ASCAP)
	4	6	LEAVING ME The Independents, Wand 11252 (Scepter) (Our Children/Mr. T./Chenita, BMI)	28	34	3	BAD, BOLD & BEAUTIFUL The Persuasions, Alco 6919 (Colibri/Asman, BMI)	
	5	5	CISCO KID War, United Artists 163 (Far Out, ASCAP)	★	28	31	6	AM I BLACK ENOUGH FOR YOU Billy Paul, Philadelphia International 3526 (Columbia) (Mighty Three, BMI)
★	8	8	I CAN UNDERSTAND IT New Birth, RCA 74-0912 (Unart/Tracebob, BMI)	30	32	6	FENCEWALK Mandril, Polydor 14163 (Mandril/Intersong U.S.A./Chappell, ASCAP)	
	7	13	I'M GONNA LOVE YOU JUST A LITTLE MORE BABY Barry White, 20th Century 2018 (January/Sa-Vette, BMI)	★	31	1	FINDERS KEEPERS Chairmen of the Board, Invictus 1251 (Columbia) (Gold Forever, BMI)	
★	4	16	MASTERPIECE Temptations, Gordy 7126 (Motown) (Stone Diamond, BMI)	★	32	3	GET OFF MY MOUNTAIN Dramatics, Volt 4090 (Columbia) (Groovesville, BMI)	
	9	14	WITHOUT YOU IN MY LIFE Tyrone Davis, Dakar 4519 (Brunswick) (Julio/Brian, BMI)	33	36	4	DON'T LET IT GET YOU DOWN Crusaders, Blue Thumb 225 (Famous) (Four Knight, BMI)	
	10	7	AIN'T NO WOMAN (Like the One I've Got) Four Tops, Dunhill 4-339 (Trousdale/Soldier, BMI)	34	35	4	HERE IS WHERE LOVE IS Bobby Wilson, Chain 2101 (Mafundi, BMI/Gabern, ASCAP)	
	11	16	ALWAYS Luther Ingram, Koko 2115 (Columbia) (Klondike, BMI)	35	39	3	I CAN MAKE IT THROUGH THE DAYS (But Oh Those Lonely Nights) Ray Charles, ABC 11351 (Tangerine, BMI)	
	12	10	HALLELUJAH DAY Jackson 5, Motown 1224 (Jobete, ASCAP)	36	42	2	LOVE & HAPPINESS Ernest Jackson, Stone 001 (Green, BMI)	
	13	17	IT'S HARD TO STOP (Doing Something When It's Good to You) Betty Wright, A&M 4517 (Atlantic) (Sherlyn, BMI)	★	37	1	THINK James Brown, Polydor 14177 (Fort Knox, BMI)	
	14	12	YESTERDAY I HAD THE BLUES Harold Melvin & the Bluebelles, Philadelphia International 73525 (Columbia) (Blackwood, BMI)	38	41	3	SAY YOU LOVE ME TOO Charles Mann, ABC 1134 (Ampco/DaAnn, ASCAP)	
	15	27	GIVE YOUR BABY A STANDING OVATION Dells, Cadet 5696 (Chess/Janus) (Conquistador, ASCAP)	★	44	2	INSTIGATING (Trouble Making) FOOL Whitnauts, GSF 6897 (Access/Wesline, BMI)	
	16	19	ARMED AND EXTREMELY DANGEROUS First Choice, Philly Groove 175 (Bell) (Nickel Shoe/Six Strip, BMI)	★	47	2	BROTHER'S GONNA WORK IT OUT Willie Hutch, Motown 12220 (Jobete, ASCAP)	
	17	21	I'VE BEEN WATCHING YOU South Side Movement, Wand 11251 (Scepter) (Van Leer, BMI)	★	41	2	I DON'T WANT TO MAKE YOU WAIT Dellonics, Philly Groove (Bell) (Nickel Shoe, BMI)	
	18	22	SUPERFLY MEETS SHAFT John & Ernest, Rainy Wednesday 201 (Mainstream) (Rainy Wednesday, ASCAP)	★	42	2	INTERNATIONAL PLAYBOY Wilson Pickett, Atlantic 2961 (Assorted, BMI)	
★	9	16	NEITHER ONE OF US (Wants to Be the First to Say Goodbye) Gladys Knight & the Pips, Soul 35098 (Motown) (Kca, ASCAP)	★	43	1	DOING IT TO DEATH J. B.'s, People 621 (Polydor) (Belinda, BMI)	
★	30	3	ONE OF A KIND (Love Affair) Spinners, Atlantic 45-2692 (Mighty Three, BMI)	★	44	2	WHAT IT TAKES TO GET A GOOD WOMAN (That's What It's Gonna Take To Keep Her) Denise La Salle, Westbound 215 (Chess/Janus) (Fame, BMI)	
	21	23	I'M DOING FINE NOW New York City, Chelsea 78-0113 (RCA) (Mighty Three, BMI)	★	45	2	I'LL ALWAYS LOVE MY MAMA Intruders, Gamble 71071 (Columbia) (Mighty Three, BMI)	
	22	28	NATURAL HIGH Bloodstone, London 45-1046 (Chrystal Jukebox, ASCAP)	★	46	1	WITH A CHILD'S HEART Michael Jackson, Motown 1218 (Jobete, ASCAP)	
	23	25	PEOPLE ARE CHANGING Timmy Thomas, Glades 1709 (Sherlyn, BMI)	★	47	1	BECAUSE OF YOU Jackie Wilson, Brunswick 55495 (Hog, ASCAP)	
	24	29	WILL IT GO ROUND IN CIRCLES Billy Preston, A&M 2420 (Irving, BMI)	★	48	2	I GOT TO BE MYSELF The Rance Allen Group, Gospel Truth 1208 (Columbia) (East/Memphis, BMI)	
				★	49	1	I'LL MAKE IT ALRIGHT Zion Baptist Church Choir, Myrrh 115 (Word, ASCAP)	
				★	50	1	LOVIN' ON BORROWED TIME William Bell, Stax 0157 (Columbia) (East/Memphis/Azrock, BMI)	

Billboard SPECIAL SURVEY for WEEK ENDING 5/12/73

BEST SELLING Billboard Soul LP's

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This Week	Last Week	Weeks on Chart	LP's	This Week	Last Week	Weeks on Chart	*STAR Performer—LP's registering greatest proportionate upward progress this week	
			TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licensee)				TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licensee)	
★	27	4	SPINNERS Atlantic SD 7256	26	24	25	360 DEGREES OF BILLY PAUL Billy Paul, Phil. Int'l KZ 31793 (Columbia)	
	2	1	MASTERPIECE Temptations, Gordy G 965 L (Motown)	★	27	30	5	I'M IN LOVE WITH YOU Detroit Emeralds, Westbound WB 2018 (Chess/Janus)
	3	3	NEITHER ONE OF US Gladys Knight & the Pips, Soul S 737 L (Motown)	28	26	31	SUPERFLY Soundtrack/Curtis Mayfield, Curtom CRS 8014 ST (Buddah)	
	4	4	A LETTER TO MYSELF The Chi-Lites, Brunswick 754188	★	29	32	3	SKYWRITER Jackson Five, Motown M 761 L
	5	6	THE WORLD IS A GHETTO War, United Artists UAS 5652	30	31	6	MR. MAGIC MAN Wilson Pickett, RCA LSP 4858	
★	8	8	BIRTH DAY New Birth, RCA LSP 4797	★	31	38	6	MFSB Philadelphia Int'l KZ 32046 (Columbia)
	7	7	PLEASURE Ohio Players, Westbound WB 2017 (Chess/Janus)	★	32	40	3	AFRODESIAC Main Ingredient, RCA LSP 4834
	10	8	2ND CRUSADE Crusaders, Blue Thumb BTS 7000 (Famous)	33	23	12	COMPOSITE TRUTH Mandril, Polydor PD 5043	
	9	2	BLACK CAESAR/SOUNDTRACK James Brown, Polydor PD 6014	34	34	5	ONE MAN BAND Ronnie Dyson, Columbia KC 37211	
	10	9	I'M STILL IN LOVE WITH YOU Al Green, Hi XSHL 32074 (London)	35	37	5	LOVE JONES Brighter Side of Darkness, 20th Century T-405	
	11	12	TALKING BOOK Stevie Wonder, Tama T 319 L (Motown)	36	36	31	ALL DIRECTIONS Temptations, Gordy G 962 L (Motown)	
	12	11	LADY SINGS THE BLUES Diana Ross/Soundtrack, Motown M 758 D	★	37	44	2	NATURAL HIGH Bloodstone, London XPS 620
	13	13	GREEN IS BLUES Al Green, Hi SAL 32055 (London)	38	35	21	TROUBLE MAN Marvin Gaye, Tama T 322 L (Motown)	
	14	5	WATTSSTAX—THE LIVING WORLD Various Artists, Stax STS 2-8010 (Columbia)	★	39	45	2	THE O'JAYS IN PHILADELPHIA O'Jays, Philadelphia International KZ 32120 (Columbia)
	15	16	LIVE The Isleys, T-Neck TMS 3010-2 (Buddah)	★	40	47	2	MUSIC & ME Michael Jackson, Motown M 767 L
	16	14	BACK STABBERS O'Jays, Phil. Int'l KZ 31712 (Columbia)	41	25	6	LIVING TOGETHER, GROWING TOGETHER Fifth Dimension, Bell 1116	
	17	15	ACROSS 110th STREET Bobby Womack, United Artists UAS 5525	42	42	3	THE BLACK MOTION PICTURE EXPERIENCE The Cecil Holmes Soulful Sounds, Buddah BDS 5129	
	18	17	LAST DAYS IN TIME Earth, Wind & Fire, Columbia KC 31702	★	43	48	2	BLACK BYRD Donald Byrd, Blue Note BN LA 047 F (United Artists)
★	33	3	I'VE GOT SO MUCH TO GIVE Barry White, 20th Century T 407	★	44	50	2	TYRONE DAVIS Dakar 76902 (Brunswick)
★	29	4	LIVE AT CARNEGIE HALL Bill Withers, Sussex SXBS 7025-2 (Buddah)	★	45	50	2	THE MACK Willie Hutch/Soundtrack, Motown M 766 L
	21	20	UNDERSTANDING Bobby Womack, United Artists UAS 5225	46	43	8	PREACHER MAN Impressions, Curtom CRS 8016 (Buddah)	
	22	19	ROUND 2 Stylistics, Avco AC 11006	★	47	1	KEEP THE DREAM ALIVE—MARTIN LUTHER KING, JR. Various Artists, RCA VSPX 6093	
	23	18	KEEPER OF THE CASTLE Four Tops, ABC/Dunhill DSX 50129	★	48	1	FIRST TIME WE MET Independents, Wand WL 684 (Scepter)	
	24	22	SKY DIVE Freddie Hubbard, CTI CTI 6018	49	0	0	EBONY WOMAN Billy Paul, Philadelphia International, KZ 32118 (Columbia)	
	25	21	THE POWER OF Joe Simon, Spring SPR 5704 (Polydor)	★	50	1	LIVE Ray Charles, Atlantic SD 2-503	

BACK ON THE CHARTS TO STAY!

"LA LA SONG" (TC-2022)

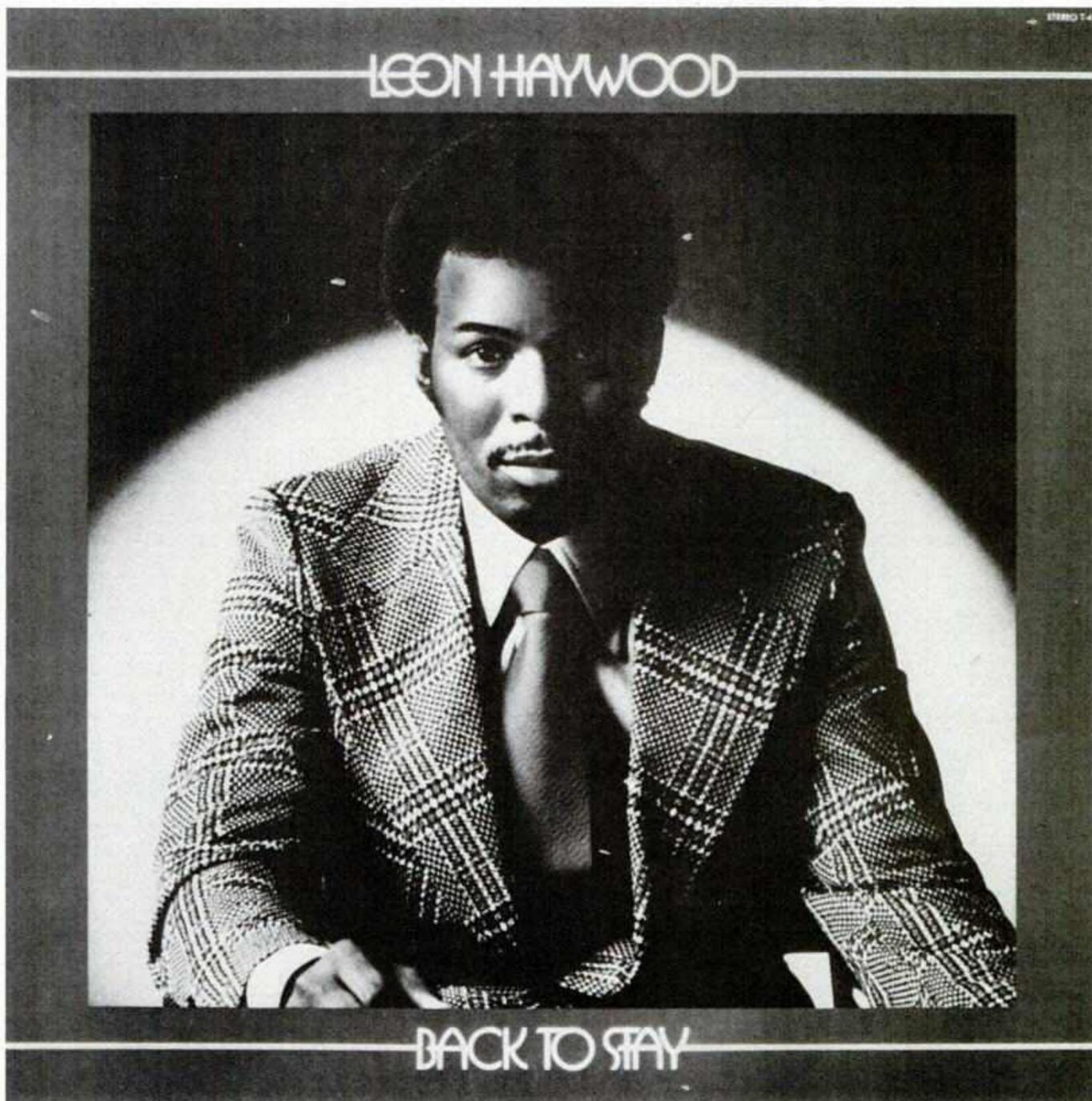
Detroit
Philadelphia
Baltimore
Washington, D.C.
Norfolk
Memphis
Atlanta
Miami

WJLB - WCHB
WHAT - WDAS-FM
WWIN
WOL
WRAP
WLOK
WIGO - WXAP
WRBD - WMBM

New Orleans
Mobile
Houston
San Antonio
Ft. Worth
San Francisco
Los Angeles
Newark

WBOK
WGOK
KCOH - KYOK
KAPE
KNOK
KSOL
XPRS
WNJR

FROM THIS NEW ALBUM



T411

10TH
CENTURY
RECORDS
WHERE HIS
FRIENDS ARE!

Campus Dates

All entries for Campus Dates should be submitted to Sam Sutherland, Billboard, One Astor Plaza, New York, N.Y. 10036

AEROSMITH (Columbia): State U. of New York, Cortland, May 18.
LUTHER ALLISON (Motown): Illinois State U., Normal, May 11.
ERIC ANDERSON (Columbia): Wake Forest U., Winston-Salem, N.C., May 12.
AZTECA (Columbia): Grand Valley State College, Allendale, Mich., May 12.
ROY AYERS (Polydor): Columbia U., New York, May 11.
AZTEC TWO-STEP (Elektra): State U. of New York, Stony Brook, May 16; Union College, Schenectady, N.Y., May 18; U. of Rhode Island, Kingston, May 19.
BAR-KAYS (Stax): Florida A&M, Tallahassee, May 12.
BATTEAUX (Columbia): Nassau Community College, Garden City, N.Y., May 8.
BIRTHA (ABC): Kent U., Canterbury, England, May 12.
BOOT (Good Medicine): State U. of N.Y., Buffalo, May 17.
JIM ED BROWN (RCA): Arkansas College, Batesville, May 13; Heart of Texas College, Waco, May 25.
COMMANDER CODY (Paramount): Williams College, Williamstown, Mass., May 12; Case Western U., Cleveland, May 21.
SKEETER DAVIS (RCA): Elmira College, Elmira, N.Y., May 12.
JIM DAWSON (Buddah): Colgate U., Hamilton, N.Y., May 12; Hofstra U., L.I., N.Y., May 15.
THE DILLARDS (Anthem): Trinity College, Hartford, Conn., May 12; Kent State U., Kent, Ohio, May 17.
EARTH, WIND & FIRE (Columbia): Northern Illinois U., DeKalb, May 11; U. of Tennessee, Knoxville, May 13.
JONATHAN EDWARDS (Atco): U. of Toledo, Ohio, May 25.
ESTUS (Columbia): Michigan State U., East Lansing, May 12.
EXILE (RCA): Ballard H.S., Louisville, Ky., May 11; Frankfort H.S., Frankfort, Ky., May 12; Eastern H.S., Louisville, Ky., May 19.
JOSE FELICIANO (RCA): DeAnza College, Cupertino, Calif., May 12.
THE FRIENDS OF DISTINCTION (RCA): Compton College, Compton, Calif., May 25.
FLYING CIRCUS (Capitol): MacMaster U., Hamilton, Ontario, May 14-17.
STEVE GOODMAN (Buddah): Nassau Community College, L.I., N.Y., May 9.
GRASS ROOTS (ABC): Temple H.S., Temple, Tex., May 12.
GUESS WHO (RCA): Southern Illinois U., Edwardsville, May 11; Michigan Tech. Institute, Houghton, May 18.
GUNHILL ROAD (Buddah): Ashland College, Ashland, Ohio, May 10.
LARRY HARLOW ORCHESTRA (Fania): Bridgeport, Conn., May 9.
JOHN HARTFORD (Warner Bros.): Southern Methodist U., Dallas, May 8; Kent State U., Kent, Ohio, May 17; Humboldt State College, Arcata, Calif., May 25-26.
CAROLYN HESTER (RCA): Tufts College, Boston, May 8.
IT'S A BEAUTIFUL DAY (Columbia): Princeton, N.J., May 7.
JUMP JACKSON BLUES BAND (LaSalle): Illinois Circle Campus, Chicago, May 16-17; Morine Valley College, Palos Hills, Ill., May 20-24.
AHMAD JAMAL TRIO (20th Century): Wright U., Dayton, Ohio, May 16.
FREDDIE KING (Shelter): Dana College, Blair, Neb., May 10.
ROBERT KLEIN (Brut): U. of Toledo, Ohio, May 14; Lehman College, Bronx, N.Y., May 18; Newark State College, Newark, Westmount Country Club, N.J., May 22.
LEO KOTTKE (Capitol): Tufts College, Boston, May 8; Clark College, Worcester, Mass., May 9; Colgate U., Hamilton, N.Y., May 12 (a.m.); State U. of N.Y., Buffalo, May 12 (p.m.).
LABELLE (RCA): Cheyney State College, Cheyney, Pa., May 6.
LED ZEPPELIN (Atlantic): U. of Alabama, Tuscaloosa, May 10; U. of New Mexico, May 23.
TAJ MAHAL (Columbia): MacMurray College, Jacksonville, Ill., May 10.
MAHAVISHNU ORCHESTRA (Columbia): U. of Cincinnati, Ohio, May 13; Lowell State College, Lowell, Mass., May 25.
ELLEN McILWAIN (Polydor): State U. of N.Y., Buffalo, May 17.
HENRY MANCINI (RCA): Southern Methodist U., Dallas, May 13; Taylor Co. College, Abilene, Tex., May 15; Heart of Texas College, Waco, May 16.

MOM'S APPLE PIE (Brown Bag): Fernum College, Greenville, S.C., May 18.
MARTIN MULL (Capricorn): Goddard College, Plainfield, Vt., May 8; U. of Toledo, Ohio, May 10; U. of South Alabama, Mobile, May 24-25.
RICHARD NADER'S ROCK & ROLL REVIVAL: Miami U., Oxford, Ohio, May 20.
TRACY NELSON/MOTHER EARTH (Columbia): Widener College, Chester, Pa., May 6; Camden College, Blackwood, N.J., May 8; Penn State U., University Park, May 11; State U. of N.Y., Buffalo (Folk Festival), May 12.
NITTY GRITTY DIRT BAND (United Artists): State U. of N.Y., Oswego, May 9; U. of Georgia, Athens, May 10; U. of Tennessee, Knoxville, May 19.
RARE EARTH (Rare Earth): Southern Illinois U., Edwardsville, May 18; Tidewater Community College, Portsmouth, Va., May 20.
BOZ SCAGGS (Columbia): U. of California, Santa Barbara, May 8; U. of Hawaii, Honolulu, May 13.
EARL SCRUGGS REVUE (Columbia): Georgia Southern College, Statesboro, May 9; U. of Georgia, Athens, May 10; Georgia Tech., Atlanta, May 11; Kent State U., Kent, Ohio, May 17; U. of Tennessee, Knoxville, May 19; Western State, Gunnison, Colorado, May 24.
SONS OF CHAMPLIN (Columbia): Chico State College, Chico, Calif., May 24.
CARL SMITH (Columbia): Elmira College, Elmira, N.Y., May 12.
JIMMIE SPHEERIS (Columbia): Siena College, Loudenville, N.Y., May 6.
BRUCE SPRINGSTEEN (Columbia): Niagara U., Niagara, N.Y., May 12; Michigan Tech. U., Houghton, May 18.
STONEGROUND: San Mateo College, San Mateo, Calif., May 10; Merced Junior College, Merced, Calif., May 25.
STORIES (Buddah): State U. of N.Y., Buffalo, May 17; N.Y.U., New York, May 18.
LOUDON WAINWRIGHT III (Columbia): Nassau Community College, Garden City, N.Y., May 8; U. of Toronto, Toronto, Ontario, May 18; U. of Rhode Island, Providence, May 19; Suffolk Community College, Selden, N.Y., May 25.
WEATHER REPORT (Columbia): U. of Southern Illinois, Carbondale, May 18; U. of Illinois, Chicago, May 19.

Nostalgia Radio Rule

WASHINGTON—It is all right for educational radio stations to broadcast old-time radio programs, but they must delete commercials, the Federal Communications Commission has warned. No matter how much nostalgia appeal the old plugs may have for today's listeners, they are still in violation of the educational broadcast license, which forbids any and all announcements promoting the sale of products or service in connection with a program.

The FCC specifically warned WBJC-FM, noncommercial station licensed to Community College, of Baltimore, Md., which had been given temporary waivers to permit the old-time commercials. The Baltimore station continued the broadcasts without getting an extension of the waiver, which expired in May, 1972, the Commission said. WBJC-FM recently requested another long-term waiver to permit the "historic" commercials, to May 1974.

The commission is sympathetic to the nostalgia appeal, but insists that there must be no violation of the noncommercial rule. Stations are warned to delete the old-time radio program commercials, even if the products touted are no longer in existence, and particularly warns that there is a law banning all cigarette advertising from radio and TV no matter how quaint or what the vintage. Sanctions will be levied against stations with violations, FCC warned.

Braniff Bands Battle For Texas Stadium

DALLAS—The Second Annual Braniff Battle of the Bands, featuring a competition between four of the nation's top black university show bands, will be held this Saturday (12) at Texas Stadium here.

The event has been again scheduled following response to last year's competition, which drew more than 21,000 people to witness the battle for scholarship prize moneys.

Created and sponsored by Texas Stadium Corp. and Braniff International, the Second Annual Braniff Battle of the Bands will again offer a total of \$25,000 in scholarship funds to participating schools. Marching show bands from Texas Southern University, Kentucky State University, Mississippi Valley College and the University of Arkansas at Pine Bluff will compete, with the winner to receive \$10,000; the second place band, \$7,000; and runners-up to receive \$4,000 each.

In addition, last year's champion, the band from Grambling College,

will return as honor band and will be featured performers.

This year's competition will honor Duke Ellington.

The financial awards, donated by Braniff International, will be slated specifically for use by the music departments of the universities, with the schools to determine disbursement of funds to students or potential candidates for enrollment.

Jim Skinner, entertainment director of the Dallas Cowboys and producer of the pre-game and half-time shows at Super Bowl VI, will direct and produce the special two-hour show.

In addition to massed formations at the opening and closing of the show, the bands will each perform for fifteen minutes individually. During that period, they will be judged on sound, precision, treatment of the designated required song, and general effect. Just prior to the performance, each band will be inspected by the judges regarding condition of uniforms, instruments and overall appearances of the band.

Tickets are priced at \$4 and \$5. Student admission is \$3, while area high school band members have been offered a block purchase price of \$2.50. Tickets are being sold at the stadium, the Dallas Cowboys ticket office, all Braniff ticket offices in Dallas and Fort Worth, and selected other outlets.

Prison Link Show

MACON, Ga.—Capricorn Records artists The Marshall Tucker Band and Hydra appeared in a special "mini-network" college radio broadcast during a concert for the inmates of the Atlanta Federal Penitentiary on April 15.

College stations linked for the broadcast were WRAS-FM, Georgia State, Atlanta; WUOG-FM, the University of Georgia in Athens; and WEGL-FM, Auburn University, Auburn, Ala.

Dick Wooley, Capricorn's national promotion director, set up the concert and broadcast, with Capricorn handling the costs.

What's Happening

By Sam Sutherland

Service Station: At **Graham Junior College** in Boston, **Ro Guelpa** of **WCSB** has handed over the music director's post to **Raymond Dicey**. Now all service progress and problems should be checked with Dicey at the station's offices at 632 Beacon Street. . . **WRKC-FM, King's College**, Wilkes-Barre, Pa., will field a new managerial staff in June, as the station prepares for continued broadcasting during the summer. Music director **Stephen Wallmark** remains at his post, but will now double as station manager, while **Maryann Engel** is program director and **Bob Allabaugh** is assistant manager. . . **Dave Murray** has taken over the music director's duties at **WSAC, St. Anselm's College**, in Manchester, N.H. While the station is closing down for the summer this week, folk interested in meeting the new man should contact the station in Manchester, with the zip being 03102.

* * *

At **WRCU-FM, Colgate U.**, Hamilton, N.Y., program director **Rich Ferdinand** has reported a new special feature included in their format. Rich himself commented:

"I believe in the potential of a college radio station to 'break' a new group. Despite the fact that Hamilton, N.Y., is not a major market, several interviews were conducted with various members of new emerging bands, which were presented to the public as a half-hour special during prime time.

"A band of special interest whom we have been working with calls itself 'Knickers Down,' hailing from Syracuse. I conducted an interview with their manager, Jon Spiron, and he supplied me with tapes of some of their original, copyrighted material. We aired these tapes continuously throughout the week, for at the end of the week Knickers Down was scheduled to appear in concert in Hamilton. 80 per cent of the 400 people who attended were attributed to our efforts and publicity.

"While this is not a startling revelation, the acknowledged value of college radio is once again emphasized: could a professional radio station ever experiment with unknown talent?"

Stations can but rarely do, as Ferdinand's comments suggest. **WRCU-FM**, on the other hand, is offering taped tastes of that band, and other college stations in recent months have shown similar energy in supporting new artists and providing exposure for them.

* * *

At **WRBB, WRBB-FM, Northeastern U.** in Boston, **Donna Hochheiser**, that station's music director, has offered a brief description of last week's special programming to focus on **Jazz Week** in Boston.

Proclaimed as such by Mayor **Kevin White**—one politician whose musical energies have been admirable in the past, due to his involvement with **Summerthing** and the **Sunset Series**—the first week in May prompted **WRBB** to devote prime time programming to jazz throughout the week, with different eras covered during each evening.

A music professor from the university was enlisted to help flesh out historical data, and interviews with **Freddie Hubbard**, **Marion Brown** and **Jackie Byer** were scheduled. To round things out, records were given away, thanks to efforts by such labels as **Atlantic** and **Groove Merchant**.

* * *

PICKS AND PLAYS: MIDWEST—Michigan—WJMD, Kalamazoo College, Kalamazoo, Michelle Straubing reporting: "Focus III," (LP), **Focus, Sire**; "My Feet Are Smiling," (LP), **Leo Kottke, Capitol**; "Ann Arbor Jazz and Blues Festival '72," (LP), various artists, **Atlantic**. . . **WAYN, Wayne State U., Detroit, Frank Angelucci** reporting: "Blues Band, Opus 50," **Ozawa/Siegel-Schwall Blues Band, DGG**; "Banquet," (LP), **Lani Hall, A&M**; "Birthday," (LP), **New Birth, RCA**. . . **WBRB, Michigan State U., East Lansing, Dave Lange** reporting: "Parcel of Rogues," (LP), **Steeleye Span, Chrysalis**; "The Tin Man Was A Dreamer," (LP), **Nicky Hopkins, Columbia**; "Beware The Shadow," (LP), **Help Yourself, United Artists**. . . **WMCD, M. S. U., East Lansing, Jerry Jarvis** reporting: "California Lady," **Renee Armand, A&M**; "All Mine," **Fanny, Warner Bros.**; "Only In Your Heart," **America, Warner Bros.**. . . **WEAK, M. S. U., East Lansing, Jeff Smith and Ken Davis** reporting: "Willie & The Lapdog," (LP), **Gallagher & Lyle, A&M**; "Flo & Eddie," (LP), **Flo & Eddie, Reprise**; "Twice Removed From Yesterday," (LP), **Robin Trower, Chrysalis**. . . **WNMC, Northwestern Michigan College, Traverse City, Will Kline** reporting: "All The Love In The Universe," **Santana, Columbia**; "Always In All Ways," **Spring Wheel, Greene Bottle**; "American Family," **Larry Carlton, Blue Thumb**. . . **WKM, Schoolcraft College, Livonia, La Mothe, Veasey and Mulrooney** reporting: "Hi-Jackin' Love," **Lightnin', Rainbow**; "Penguin," (LP), **Fleetwood Mac, Reprise**; "Evolution," (LP), **Malo, Warner Bros.**. . . **WMHW-FM, Central Michigan U., Mt. Pleasant**: "New York Rock," (LP), **Michael Kamen, Atlantic**; "Drippin' Wet," (LP), **Wet Willie, Capricorn**; "Andy Goldmark," (LP), **Andy Goldmark, Warner Bros.**. . . **WMR-WTSD-FM, Waterford Mott H. S., Pontiac, Jack Johnson** reporting: "I Like You," **Donovan, Epic**; "In Deep," **Argent, Epic**; "No More Mr. Nice Guy," **Alice Cooper, Warner Bros.**. . . **Ohio—WUJC, WUJC-FM, John Carroll U., University Heights, Tim Iacofano and Larry Morgan** reporting: "Woman From Tokyo," **Deep Purple, Warner Bros.**; "Reflection On Creation and Space," (LP), **Alice Coltrane, Impulse**; "Down The Road," (LP), **Stephen Stills/Manassas, Atlantic**. . . **WKSU-FM, Kent State U., Kent, Jon Horning** reporting: "Pink Moon," (LP), **Nick Drake, Island**; "First Base," (LP), **Babe Ruth, Harvest**; "Paris 1919," (LP), **John Cale, Reprise**. . . **WOUB, Ohio U., Athens**: "It Sure Took A Long Time," **Lobo, Bell**; "Close Your Eyes," **Edward Bear, Capitol**; "Roll Over Beethoven," **Electric Light Orchestra, United Artists**. . . **Illinois—WHPK, WHPK-FM, U. of Chicago**: "Alladin Sane," (LP), **David Bowie, RCA**; "First Water," **Sharks, Island**; "In Japan," (LP), **Joe Henderson, Milestone**.

MAY 12, 1973, BILLBOARD

"DEMETRISS TAPP'S 'I'M MISSING YOU' IS REALLY A GAS!"



Country Music

Country Goes to Bat at Ballparks

NASHVILLE—The Music City baseball team, which includes top-billed artists, record companies and sports personalities, will play in at least six major league baseball parks this summer.

In an effort to "expose country music to all baseball fans," the games will be followed by a one-hour country music show, featuring those playing ball and "others who want to take part."

3 Publishers Swell Totals

NASHVILLE — Announcement of the formation of three major publishing firms here was made this week.

Harlan Sanders, formerly associated with the House of Cash, has formed Willow Fair (BMI) and Willow Green (ASCAP), and is signing a series of writers.

Sanders first received attention as a song writer while serving time in a California prison with Glen Sherley. Johnny Cash was instrumental in the release of both men. He formed the companies with Cash's blessings.

The other company, Let There Be Music, Inc., was formed by Buzz Cason Enterprises, and is geared exclusively for new writers. It will not include any of Cason's own material. Songs from the catalog already have been involved in recordings.

Nashville Scene

The Buddy Lee Agency, now the largest of its kind in the world, keeps on signing country artists. The latest of these are Hal Wayne and Bobbie Roy. Buddy now has close to 80 artists on his roster. . . . Claude Gray, plagued with misfortune, lost the fan of the engine on his bus while on an East Coast tour. He found it, though, after it smashed through his radiator. . . . Doyle Holly set for a new LP on Barnaby. . . . David Rogers again knocked them out at the Cow Palace in Colorado Springs. . . . Don Parker, of the Don and Carla team, is recovering from exhaustion, which plagues many of the artists. . . . Lefty Frizzell set in Bermuda at the end of this month. . . . Quinnie Acuff and son just back from a Miami Beach vacation.

Danny Davis and the Brass return to Harrah's in Reno over the holidays next December and January.

SCRUGGS' 1ST FILM SCORE

NEW YORK—Earl Scruggs will write the motion picture score for the Robert B. Radnitz film, "Where the Lillies Bloom." The assignment marks the banjo player's debut as a composer of a complete film score. Previously, Scruggs' "Foggy Mountain Breakdown" had been incorporated into the score for the film, "Bonnie and Clyde." The Scruggs Revue, currently engaged in a national tour, will also perform on the film's soundtrack.

NUDIE BOWS OWN LABEL

LOS ANGELES — Nudie, who creates costumes for the leading recording artists in the world ranging from Elvis Presley to the Grateful Dead and almost every country artist who's ever plunked a guitar, is launching his own record label, Nudie Records. First release was produced by Cliffie Stone and features Nudie playing mandolin with such sidemen as Tex Williams, Smokey Rogers, Roy Lanham, Dusty Rhodes, and Joe Carioca. Corky Mayberry, veteran country music air personality now with KFOX-AM here, is a partner in the new label.

The album will be called "Nudie and His Mandolin." Shipments to radio stations nationwide should go out within a month.

Nudie has played the mandolin as a hobby for years and as a kid once appeared on stage at the Palace Theater in New York with Eddie Cantor, but got stage fright and didn't play.

Among those on the team are Tommy Cash, Lloyd Green, Charlie McCoy, Bob Luman, Roy Drusky, Don Smith, Jerry Foster, Ed Bruce, Charley Pride (when available), Columbia's Gene Ferguson, former St. Louis Cardinal pitcher Jerry Cosman, and coaches Dick Sisler, formerly of Philadelphia, and George Archie, a one-time Washington Senator.

Games currently are scheduled for Atlanta Stadium (July 15); Busch Stadium in St. Louis (Aug. 11), the Astrodome in Houston (Aug. 18-19), with tentative dates in Baltimore, Cleveland and Kansas City.

The music team plays a 7-inning exhibition against local sports personalities (football players, retired baseball players, etc.) prior to the regularly scheduled game and then puts on the 60-minute show after the major league contest. Charlie McCoy is director of entertainment.

Some local games also are planned, and these are for charity.

Edwards Foundation To Benefit From Reunion

HOLLYWOOD—A reunion of the featured artists of Cliffie Stone's "Hometown Jamboree" will take place here at the Palladium May 18, for the benefit of the John Edwards Memorial Foundation.

The show, planned and staged by KLAC, will bring together Ernie Ford, Molly Bee, Merle Travis, Dallas Frazier, Bucky Tibbs, Jane & Jeanie Black, Billy Strange, Billy Leibert, George Brunz, Jane Davids, Johnny & Jonie Mosby, Wesley & Marily Tuttle, and Harold Hensley.

The John Edwards Memorial Foundation, based at U.C.L.A., is chartered as an educational non-profit corporation, and was established "for the purpose of furthering the serious study, recognition and preservation" of country music.

"It is our responsibility to see that the Foundation continues its

fine work and that takes money," said Bill Ward, KLAC manager. He noted that all those contributing their talents feel the same way.

The entire evening's program will be broadcast by KLAC.

Mountainous Talent Search

COLORADO SPRINGS, Colo.—The second annual KPIX Talent Hunt is underway, with cash prizes, television appearances and other valuable awards.

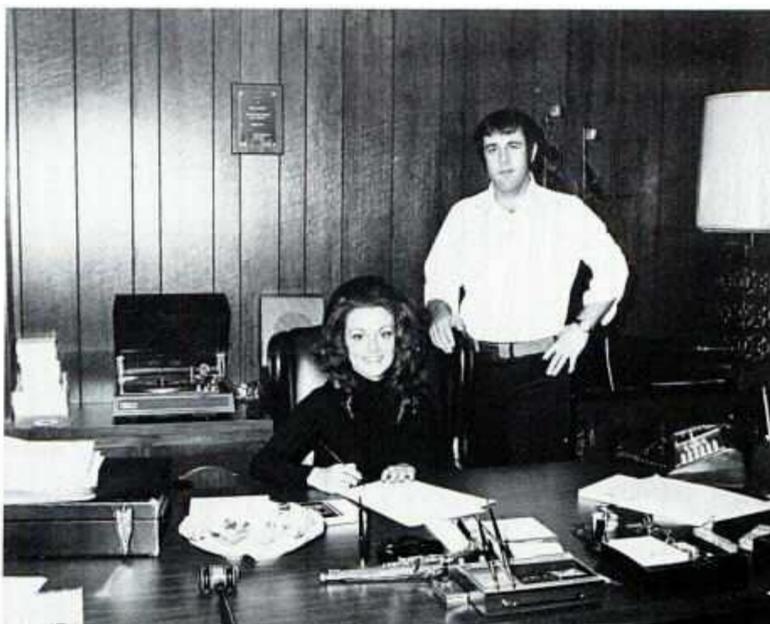
Winners will compete in the finals at the Pappy Dave Stone Country Music Festival during the third week in June.

In addition to the cash, the ultimate winner will get an appearance on the Bill Anderson TV show, an audition for an appearance on the "Grand Ole Opry," a similar audition for the Bill Goodwin Talent Agency in Nashville, a tour and audition for Buck Owens Enterprises, a chance to perform on stage with Owens, and a week's trip for two, sailing the Caribbean.

Last year's winner, Bonnie Nelson, now has a recording contract with United Artists, a booking agreement with Bill Goodwin, and has made an "Opry" appearance.

NASHVILLE — Guitarist/RCA executive Chet Atkins is resting comfortably following "successful surgery of the colon."

Atkins is hospitalized here at the Miller Clinic. Any mail sent him simply at that address will reach him.



PHONOGRAM INC. announces the addition of Penny DeHaven to the Mercury label. Pictured above at the signing is Miss DeHaven and her producer Jerry Kennedy who is vice president, Phonogram Inc., Nashville A&R. The release of her first single is planned immediately.

Stax Country Group In Expansion Surge

MEMPHIS—Enterprise Records, the country arm of the Stax-Volt empire, has "quietly" put its operation together and now is hitting the market hard with product.

Sailing along for a year with only one artist, O.B. McClinton, the firm has added four new artists and is in the process of signing others.

It has just released a McClinton album and is rushing a new single. It has released singles by Paige O'Brien, a master purchased in Orlando; Dale Yard, a local artist whose session was done totally with the "Memphis country sound," and Roland Eaton, the first of

several masters purchased by Enterprise from Capitol. It was released after remixing. The company also is about to release a record by Roger Hallmark, from Birmingham; is in the process of signing former Capitol artist Weldon Lane, and is about to release an LP by Eddie Bond. Future Bond sessions will be produced by Jerry Cheanut of Nashville.

Jerry Seabolt, director of the Enterprise operation, said two more artists are being signed and will be released shortly.

"It's been a matter of setting-up internally," he said, "and getting product ready. The response has been overwhelming."



BILL FARR, vice president of marketing for Polygram and past president of the Country Music Association, presents a certification of appreciation to New York Mayor Lindsay through the Hon. Phyllis Robinson, New York's Commissioner of Cultural Affairs. Earlier, through Commissioner Robinson, a proclamation had been issued for country music day at city hall.

Col. Acts in Private Showing for Distribbs

By BILL WILLIAMS

AMARILLO, Tex.—A Columbia Records promotion here for a distributor evolved from a planned two-hour show into a 5-hour-15-minute production.

CBS, at its own expense, performed at a party for Western Merchandisers, a firm with 26 salesmen in 6 western and midwestern states, in an effort to bring country music home of the distributors.

Headlining the show were Johnny Duncan, Columbia; Charlie Rich, Epic; Terry Lane, Charlie

McCoy and Lloyd Green, all of Monument, distributed by CBS.

Representing the firm were promotion managers Gene Ferguson, Columbia, and Bill Williams, Epic.

Executives from the Dallas branch of the firm and their families also were present. The show was such an overwhelming success that its length was more than doubled.

Western Merchandisers is the largest dealer in country product in that part of the nation, according to Ferguson.

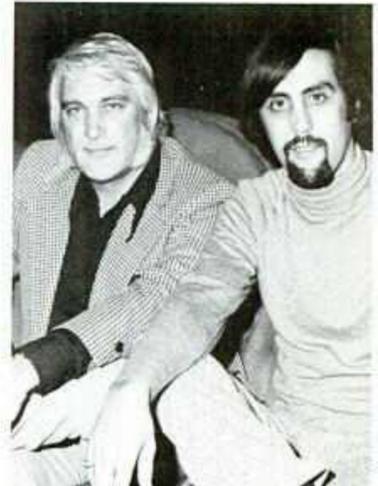
Flemish Publ. Sets 4 Songs

NASHVILLE — Bar Van de Laar, director of Gnome Music N.V., in Brussels, Belgium, has placed four songs here with local publishers.

In a swing around the world, Van de Laar has been placing masters, or providing European melodies to be utilized with U.S. lyrics.

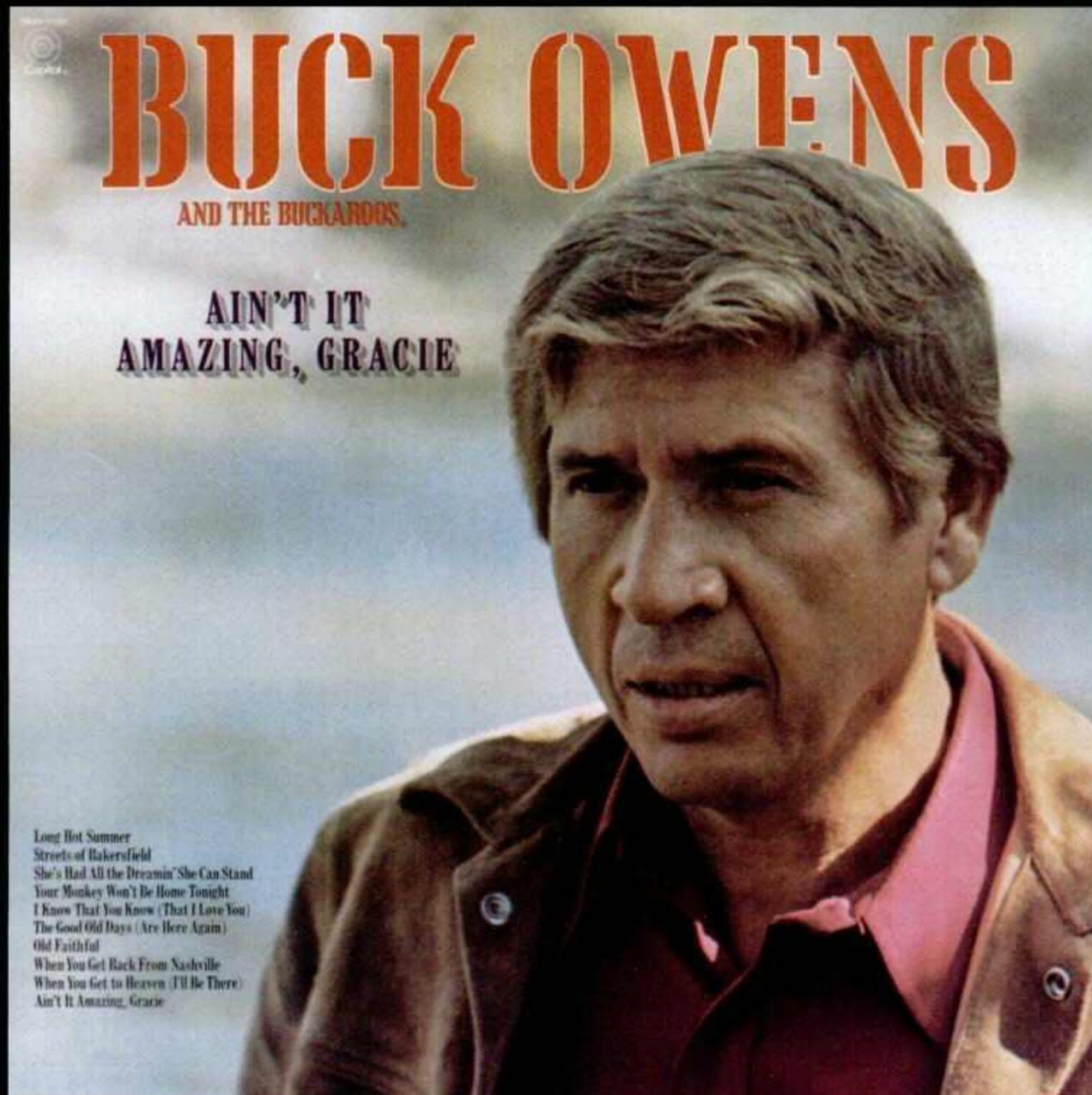
Songs placed here were with the Glaser Brothers and with Kermit Goell, and his Great Foreign Songs publishing firm. One of the songs was composed by Paul Severs, a leading singer in Belgium.

Van de Laar, formerly with Lkuger Productions, was involved in the European release of the Cedarwood song, "Roses for Reno," distributed overseas as "Roses for Sandra," which became a big hit.



COUNTRY SINGER Charlie Rich, currently touring to promote his new Epic single, "Behind Closed Doors," is shown here with John Randolph (right), music director at WAKY Radio, Louisville, one of the first Top 40 stations to go on Charlie's new release.

BUCK OWENS MONTH 1973! A NEW ALBUM!



SMAS-11180

AND IN CELEBRATION 12 GREAT BUCK OWENS CATALOG LPs!



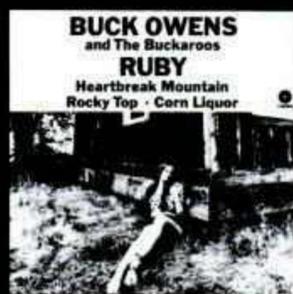
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ST-212



SMAS-11039



ST-795



ST-2105



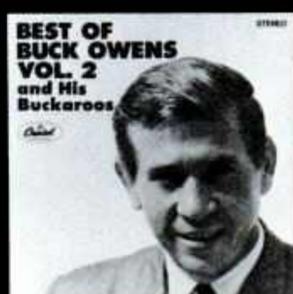
ST-11136



ST-685



ST-830



ST-2897



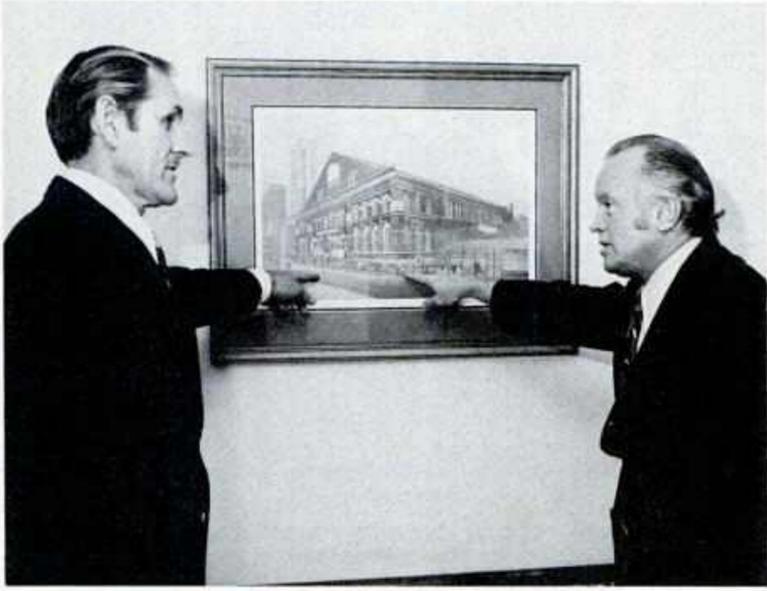
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STBB-532



Capitol
Country



ARTIST BATSELL MOORE, left, gives ASCAP's Ed Shea one of the reproductions of the Grand Ole Opry House, now a storm of controversy in Nashville.

Closed-Circuit Country Concert to Be Cabled

NASHVILLE — Shirley Enterprises of New York, a closed-circuit television production company with franchises in Pennsylvania, will telecast a closed-circuit live production from the stage of the Grand Ole Opry House here next week.

This historic first will involve seven leading artists, all set up by

Bob Neal of the Neal Agency here. The firm is sending in a complete remote camera crew, and Glen Snoddy of Woodland Sound Studio will handle the sound pick-up.

Taking part in the show will be Tom T. Hall and the Storytellers, Johnny Paycheck and the Cashiers, Connie Smith, Bobby Bare, Barbara Mandrell, Johnny Rodriguez and Freddy Weller.

The artists will work for a "lower than usual" fee in order to help bring off this first experiment of country music in live cable telecasting.

Shirley Enterprises is headed by Herman Spero, well known for his "Upbeat" program. The company feeds sports events, movies and other live shows into its franchise area at Allentown and Wilkes-Barre, Pa.

Neal called this an experimental production, to determine whether live country concerts such as this would be economically feasible.

Jimmie Skinner Back

CINCINNATI—Jimmie Skinner, veteran c&w artist and songwriter, is back in action after an extended layoff due to illness. He is currently playing one-nighters in the Ohio, Kentucky and Tennessee areas to plug his new album, "Requestfully Yours," which he cut recently at Rusty York's Jewel Recording Studios here. Deck is on Ed Bosken's QCA Records label. Skinner formerly operated the leading retail country music record outlet here.

Nashville Scene

Buddy Lee has booked David Rogers, Penny DeHaven, Bobby G. Rice, the Country Cavaliers and Joe Stampley heavily into military installations. . . . The Stu Phillips TV show, taped in Louisville, had guests such as Jeannie C. Riley, Don Gibson, Webb Pierce and Carl Smith. . . . Lois Johnson and Don Silver staying busy on the club circuit. . . . George Morgan may have an all-time mark going. He's been booked three days a month for the rest of the year at the Long Branch in Wichita, Kan. . . . Larry Pinion will race from Bowling Green, Ky., where he's appearing nightly, to Nashville to record. . . . Waylon Jennings and the Weylors packed them in at Petersburg, Ill., and Walton, Ky., on successive nights. . . . Songwriter/singer Ronnie Self recovering in a Nashville hospital from a broken leg and lacerations suffered in a wreck. . . .

Vito Pellitteri, the "Grand old man of the Grand Ole Opry" is hospitalized again at Memorial in Nashville. . . . Don Gibson has filmed the Porter Wagoner Show for later airing. . . . Pete Drake stays busy as usual. He dashed to Atlanta for a Tommy Rowe session, then to his own studio, Pete's Place, to produce Rayburn Anthony and then performed a number of commercials for Scotty Turner and his Nashville Tower, also at Drake's studio. . . . Columbia's Tanya Tucker broke all records at the Hitching Post in Fountain, Colo. . . . Larry Butler is about to do an album on the whole Carter Family. The one he did with Maybelle Carter is the talk of the industry. . . . Tommy Cash made a guest appearance on the Johnny Bench TV show in Cincinnati. . . .

Charley Pride, after a 6 week vacation, has recorded again, and is back on the road. With him are Johnny Russell, Alex Houston and Elmer, and Don Williams. . . . WMTS in Murfreesboro, Tenn., celebrates its 20th anniversary with a big country push. . . . Fort Worth now has two Bill Macks. . . . Minnie Pearl and husband Henry Cannon were guests at the White House. Minnie, one of the greatest human beings ever gifted to all of us, will do a telethon for the National Safety Council May 27th with Roy Clark, Sammy Davis Jr., and the Sound Generation. She also will address the American Optometric Association in San Francisco June 27. . . . Working with Continental Attractions of Weisbaden, Germany, Buddy Lee's Jerry Rivers has set up a 25-day European tour for Tommy Cash and the Tomcats, including England, Germany, Greece and Turkey, next October. . . . Ruby Wright sings harmony with her mother, Kitty Wells, on Kitty's next single, said by those at the session to be the best she's ever done. Watch for it. . . . Busy Mary Reeves Davis went to a CMA board meeting in New York, attended to business in Amsterdam, Holland, went to the Wembley festival in London, and returned to produce for her Shannon label. She also set Shannon releases for Europe, the first of which is the Wilma Burgess single. She also signed George Kent, formerly with Mercury, to her label. He will be produced by Bud Logan. . . .

The body of Music Row secretary Mary Margaret Wright found near Nashville where she had been murdered. She worked for Columbia Records and, more recently, for AFTRA. . . . Texas Bill Strength, still active with radio and television in the Minneapolis area, has signed with Brite Star Records, joining Margie Bowes, George Riddle, Jimmie Skinner and Arthur Thomas. . . . Combine Music, headed by Bob Beckham, has hired Tim Wipperman as a songwriter.



Producer Buddy Killen, left, Warner Brothers artist Doug Kershaw, and co-producer Chips Moman ham it up little at a session at Soundship. Kershaw was completing an LP in Nashville, due for quick release.

MAY 12, 1973, BILLBOARD

Hot Country LP's

Billboard SPECIAL SURVEY
For Week Ending 5/12/73

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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)
★ 4	9	9	MY SECOND ALBUM Donna Fargo, Dot DOS 26006 (Famous)
2	3	9	SUPER KIND OF WOMAN Freddy Hart, Capitol ST 11156
3	1	11	ALOHA FROM HAWAII VIA SATELLITE Elvis Presley, RCA VTSX 6089
★ 6	8	8	INTRODUCING Johnny Rodriguez, Mercury SR 61378 (Phonogram)
5	2	8	ENTERTAINER OF THE YEAR Loretta Lynn, MCA 300
6	5	14	DELIVERANCE Soundtrack, Warner Brothers BS 2683
★ 9	7	7	SHE NEEDS SOMEONE TO HOLD HER Conway Twitty, MCA 303
★ 11	6	6	LONESOME, ON'RY & MEAN Waylon Jennings, RCA LSP 4854
★ 15	5	5	THE RHYMER AND OTHER FIVE AND DIMERS Tom T. Hall, Mercury SRM 1 668 (Phonogram)
10	10	18	I'VE FOUND SOMEONE OF MY OWN Cal Smith, Decca DL 75369 (MCA)
★ 14	5	5	SHE'S GOT TO BE A SAINT Ray Price, Columbia KC 32033
★ 16	5	5	THE SESSION Jerry Lee Lewis, Mercury SRM 2-803 (Phonogram)
13	13	8	AMERICA, WHY I LOVE HER John Wayne, RCA LSP 4828
14	12	10	LET'S BUILD A WORLD TOGETHER George Jones & Tammy Wynette, Epic KE 32113 (Columbia)
★ 18	6	6	BRENDA Brenda Lee, MCA 305
16	7	11	KEEP ME IN MIND Lynn Anderson, Columbia KC 32078
★ 20	8	8	SOUL SONG Joe Stampley, Dot DOS 26007 (Famous)
★ 21	8	8	A SWEETER LOVE Barbara Fairchild, Columbia KC 31720
19	8	17	SONGS OF LOVE Charley Pride, RCA LSP 4837
★ 23	6	6	LEGEND OF HANK WILLIAMS IN SONG & STORY Hank Williams/Hank Williams, Jr., MGM 2 SES 4865
★ 27	4	4	SUPERPICKER Roy Clark, Dot DOS 26008 (Famous)
★ 27	3	3	DANNY'S SONG Anne Murray, Capitol ST 11172
★ 27	5	5	AFTER YOU/PRIDE'S NOT HARD TO SWALLOW Hank Williams Jr., MGM SE 4862
24	19	20	ROY CLARK LIVE Dot DOS 26005 (Famous)
25	24	26	CHARLIE McCOY Monument KZ 31910 (Columbia)
★ 26	3	3	BEHIND CLOSED DOORS Charlie Rich, Epic KZ 32247 (Columbia)
★ 27	4	4	MY TENNESSEE MOUNTAIN HOME Dolly Parton, RCA 1-0333
28	29	5	WHEN A MAN LOVES A WOMAN Tony Booth, Capitol ST 11160
29	17	9	FIRST SONGS OF THE FIRST LADY Tammy Wynette, Epic KE 30358 (Columbia)
★ 30	39	2	THE GOSPEL ROAD Johnny Cash, Columbia KG 32253
31	28	44	HAPPIEST GIRL IN THE WHOLE U.S.A. Donna Fargo, Dot DOS 2600 (Famous)
★ 32	37	3	KEEP ON TRUCKIN' Dave Dudley, Mercury SRM 1-669 (Phonogram)
33	34	4	CATFISH JOHN/CHAINED Johnny Russell, RCA LSP 4851
★ 34	2	2	MAC DAVIS Columbia KC 32206
35	22	20	WILL THE CIRCLE BE UNBROKEN Nitty Gritty Dirt Band, United Artists UAS 9801
36	36	7	ON STAGE AT THE BIRMINGHAM MUNICIPAL AUDITORIUM Mel Tillis & the Statesiders, MGM SE 4889
★ 37	41	2	SO MANY WAYS/IF THE WORLD STOPPED LOVIN' Eddy Arnold, MGM SE 4878
38	33	13	DO YOU KNOW WHAT IT'S LIKE TO BE LONESOME? Jerry Wallace, MCA 301
★ 39	-	1	YOU LAY SO EASY ON MY MIND Bobby G. Rice, Metromedia Country 1-0186
40	25	14	SING COUNTRY SYMPHONIES IN E MAJOR Statler Brothers, Mercury SR 61374 (Phonogram)
★ 41	-	1	GOOD TIME CHARLIE Charlie McCoy, Monument KZ 32215 (Columbia)
42	45	2	THE BILL ANDERSON STORY MCA 2-4001
43	44	3	COUNTRY KEESAKES Wanda Jackson, Capitol ST 11161
★ 44	-	1	TAKE TIME TO LOVE HER/I USED IT ALL ON YOU Nat Stuckey, RCA APD 1-0080
★ 45	-	1	KIDS SAY THE DARNEST THINGS Tammy Wynette, Epic KZ 31937 (Columbia)

Classical Music

CLASSICOMMENT

Philips: The Shortest Way to Success Is a 'Straight' Line

By IS HOROWITZ

The straight classical road is no narrow path to success for Philips Records, whose march to a position of increasing strength has yet to be sidetracked by overt steps to woo the crossover, MOR market. The label is not about to join the "greatest hits" parade or adopt any similar merchandising ploy in the predictable future, according to M. Scott Mamps, a&r chief.

Apparently none is necessary. Since its switch to an all-import policy four years ago, Philips has enjoyed a dynamic growth pattern. Last year, for instance, its volume increased by 50 percent over that of 1971, Miss Mampe noted.

"We plan to move heavier into opera," she said, and the company

will continue to pursue its goal of issuing all or most of the works of Berlioz and Mozart.

Tape also figures importantly in the label's plans. This week Philips will debut its first imported 8-track cartridges, with eight packages slated for the initial release. Popular classical repertoire will be featured, including the "Emperor Concerto" with Claudio Arrau, Vivaldi's "Four Seasons" with I Musici, and other cartridges offering selections by Bach, Beethoven, Gershwin and Johann Strauss. The cartridge imports list at \$6.95.

As developer of the cassette, Philips will naturally continue to plug that tape configuration. Of the company's average annual re-

lease of 70 albums, about half are also made available on imported cassette. Open-reel tapes are released through Ampex.

New Entry

A new entry in the label's Mozart program is a first complete recording of the opera "Die Gartnerin aus Liebe," written when the composer was 18. It moves out to the field this week. A "Don Giovanni" is in preparation, the early symphonies are being recorded by Neville Marriner, and the last four symphonies, conducted by Colin Davis, are due out before the end of the year. The Quartetto Italiano is deep into an integral edition of the string quartets. All of Mozart's wind music has been recorded by the label, and Philips hopes to have its Mozart project 90 percent completed by the end of 1974, Miss Mampe said.

Philips' recorded exploration of the early operas of Verdi, already launched with the earlier releases of "I Lombardi" and "Attila," will be expanded this summer with a recording of "Un Giorno di Regno." During the next few years the dutch-based company plans to record one additional early Verdi opera annually.

Much of the label's Berlioz project with Colin Davis has already seen release, but major additions, including a complete "Damnation de Faust" in the fall, are now on the planning boards. "L'Enfance du Christ" and "Harold in Italy" are yet to come.

The Berlioz series has won Philips some of its biggest sales to date. The "Te Deum" has moved some 25,000 copies since its release in 1970, Miss Mampe said, and more than 15,000 sets of the Grammy-winning "Benvenuto Cellini" have been sold since last October.

Musicians Act Vs. Runaway Productions

• Continued from page 1

those charged are: Julius Baker, Harold Farberman, Anton Juadagno, Eric Leinsdorf, Eugene List, George Mester, Julius Rudel, Sir Thomas Schippers and Alfred Wallenstein.

Although the AFM International refused to comment on the allegations, it did confirm that it was carefully studying complaints made by ICSOM, the official conference of the AFM which represents 37 orchestras in the U.S., Canada and Hawaii. The move to bring charges against those principals who record overseas without permission first surfaced during ICSOM's annual meeting, held last year in Montreal. Subsequently, in January, charges were sent by the ICSOM to the AFM on a dozen individuals whom it felt was violating AFM rules (Article 24, Section 6A). The names were chosen from a sampling of those which have figured in recent releases.

Pressure on Labels

"Our prime objective in doing this is to alert the record companies and to tell them that this is a very serious situation which we cannot just simply accept. We want them to recognize that we want a fair shake in recording. . . . The labels must be made to understand that they have a responsibility to the organization and the American recording concept," the source said. "It is not our intention in the least to penalize or harass the performer," he emphasized.

"We have sought to get a re-

cording guarantee with the labels through contractual means. But this has failed. Our recording rates have increased very slowly in comparison to our concert appearances. At one point, recording rates were much higher. Now both concert and recording rates are comparable. This year we would like to get a commitment from the labels for us to record more orchestral works in the U.S.," he said. The recording contract between the symphony orchestras and the labels expires at the end of July.

The complaints wind up with AFM's international executive board, which decides on the merits of each case individually after responses from the principals charged.

Dutch Dealers in Japan Meeting Favor Classical

By HIDEO EGUCHI

TOKYO—Dutch record dealers are far more interested in the possibilities of selling classical albums which have been recorded in Japan rather than Japanese popular hit singles. This was revealed at a briefing for 16 members of the Netherlands Association of Record Retailers that was held here recently on the Japanese music-record-tape production and sales situation by Nippon Columbia Co., Ltd.

The Dutch dealers' classical tastes range from "evergreens" like Beethoven's piano sonatas as recorded by Takahiro Sonoda, to Japan's contemporary music such as "The World of Stomu Yamash'ta" according to their evaluation of the albums available from Nippon Columbia's export catalog.

At the "musical" seminar, which Billboard attended as observer, the visiting Dutch group also appreciated Hiroyuki Iwaki conducting the NHK Symphony Orchestra of Japanese broadcasting fame in a stereo recording of Beethoven's "Pastoral" No. 6. The complete set of nine symphonies will be manufactured shortly in the U.S. by Vox Productions, Inc. from Nippon Columbia's master recordings, according to Shigeru Watanabe, general manager—planning of the Japanese company's record division.

On the other hand, reactions among the Netherlands record retailers were mixed over Nippon Columbia's "Three hits in a row"—1. "Onna no Michi" (Woman's Way) by Shiro Miya and the Pinkara Trio, 2. "Kassai" (Applause) by Naomi Chiaki, and 3. "Gakuseigai no Kissaten" (Teahouse of the Student's Quarter) by Garo. All of the Dutch listeners favored the runner-up over the No. 1 Japanese pop hit song, which has sold some 3 million copies to date. One dealer said that he would be interested in selling "Onna no Michi" if it had Dutch lyrics. Another said that the canzone-like "Kassai" could win top honors at San Remo.

(Continued on page 32)

Billboard SPECIAL SURVEY for Week Ending 5/12/73

BEST SELLING Classical LP's

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This Month TITLE, Artist, Label & Number

- 1 MAHLER: 8th SYMPHONY
Chicago Symphony Orch. (Solti), London OSA 1295
- 2 SCOTT JOPLIN: PIANO RAGS, VOL. 1
Nonesuch 71248 (Elektra)
- 3 SCOTT JOPLIN: PIANO RAGS, VOL. 2
Joshua Rifkin, Nonesuch 71264 (Elektra)
- 4 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)
- 5 TRANS-ELECTRONIC MUSIC PRODUCTIONS, INC., PRESENTS
SWITCHED-ON BACH
Walter Carlos/Benjamin Folkman, Columbia MS 7194
- 6 BACH: BRANDENBURG CONCERTI
Telefunken Harmoncourt Conc. Musicus SAWT 9459/60-A
- 7 THE RED BACK BOOK
Scott Joplin (Schuller) Angel S 36060 (Capitol)
- 8 BEETHOVEN: SYMPHONY #9
Chicago Symphony Orch. (Solti), London CSP 8
- 9 SOUNDTRACK: 2001: A SPACE ODYSSEY
MGM, SIE ST 13
- 10 HANDEL: WATER MUSIC
Leppard, Philips 6500-047 (Phonogram)
- 11 ROMEO & JULIET
Berlioz/Tchaikovsky/Prokofiev (OZAMA)
DGG 2530-308
- 12 VERDI: ATILLA
Royal Philharmonic (Gardelli), Philips 6700-56
- 13 MARILYN HORNE SINGS ROSSINI
London OS 26305
- 14 SAINT-SAENS PIANO CONCERTI
Seraphim 6081 (Capitol)
- 15 HOLST: THE PLANETS
Boston Symphony (Steinberg), DGG 2530102 (Polydor)
- 16 HOLST: THE PLANETS
Los Angeles Philharmonic (Mehta), London CS 6734
- 17 THE SEA HAWK
National Philharmonic Orch. of London (Gerhardt), RCA LSC 3330
- 18 STRAUSS: ALSO SPRACH ZARATHUSTRA
Los Angeles Philharmonic (Mehta), London CS 6609
- 19 A CLOCKWORK ORANGE
Soundtrack, Warner Bros. BS 2573
- 20 OELIUS: VILLAGE ROMEO & JULIET
Angel SBLX 3784
- 21 SHOSTAKOVICH SYMPHONY NO. 15
(Maksim Shostakovich), Melodiya/Angel SR-40213 (Capitol)
- 22 BEETHOVEN #9
Von Karajan, DGG 2720013 (Polydor)
- 23 SZELL CONDUCTS MOZART
G. Szell & Cleveland Orch., Columbia MG 30368
- 24 JULIAN AND JOHN
Bream and Williams, RCA LSC 2357
- 25 TEBALDI IN CONCERT
Renata Tebaldi, London OS 26303
- 26 LADY CAROLINE LAMB
Soundtrack, Angel S 36946 (Capitol)
- 27 HOROWITZ PLAYS SCRIABIN
Columbia M 31620
- 28 GERSHWIN: RHAPSODY IN BLUE (Bernstein)
Columbia Symphony, Columbia MS 6091
- 29 SONGS BY STEPHEN FOSTER
Nonesuch 71268 (Elektra)
- 30 ANNA BOLENA
Beverly Sills, ABC ATS 30015/4
- 31 VERDI: RIGOLETTO
Sutherland/Pavarotti, London Symphony London OSA 13105
- 32 HOROWITZ PLAYS CHOPIN
Columbia M 30643
- 33 MORE VIRTUOSO GUITAR
John Williams, Columbia ML 6339
- 34 THE CHOPIN I LOVE
Artur Schnabel, RCA Red Seal LSC 4000
- 35 PAGANINI: VIOLIN CONCERTO #3
Henryk Szeryng, Philips 6500.175 (Phonogram)
- 36 SIBELIUS: FINLANDIA
Sir John Barbirolli, Seraphim S 60208 (Capitol)
- 37 VICTORIA DE LOS ANGELES
Songs of the Auvergne, Angel 36897
- 38 BERNSTEIN: MASS
Columbia M 231008
- 39 ARIAS I LOVE
Maria Callas, Angel S 36929 (Capitol)
- 40 LE SANC DU PRINTEMPS (Stravinsky)
Boston Symphony Orch. MT. Thomas, DGG 2503252 (Polydor)

"I THINK DEMETRISS TAPP'S 'I'M MISSING YOU' IS A GREAT RECORD!"

Sonny James

The Lowery Group
at Music Publishing Companies

ABC RECORDS
11362

Billboard Top 40 Easy Listening

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These are best selling middle-of-the-road singles compiled from national retail sales and radio station air play listed in rank order.

This Week	Last Week	Weeks on Chart	TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licensee)
1	2	5	DANIEL Elton John, MCA 40046 (James, BMI)
2	3	10	OUT OF THE QUESTION Gilbert O'Sullivan, MAM 3628 (London) (MAM, ASCAP)
3	1	8	YOU ARE SUNSHINE OF MY LIFE Stevie Wonder, Tamla 54232 (Motown) (Stein & Van Stock/Black Bull, BMI)
4	4	7	THE RIGHT THING TO DO Carly Simon, Elektra 45843 (Quackenbush, ASCAP)
5	6	8	AND I LOVE YOU SO Perry Como, RCA 74-0906 (Yahweh, BMI)
6	11	5	IT SURE TOOK A LONG, LONG TIME Lobo, Big Tree 16,001 (Bell) (Famous, ASCAP)
7	8	8	WILDFLOWER Skylark, Capitol 3511 (Edsel, BMI)
8	5	13	TIE A YELLOW RIBBON ROUND THE OLD OAK TREE Dawn, Bell 45318 (Five Arts, BMI)
9	10	7	THINKING OF YOU Loggins & Messina, Columbia 4-45815 (Jasperilla, ASCAP)
10	30	3	MY LOVE Paul McCartney & Wings, Apple 1861 (McCartney/ATV, BMI)
11	16	5	I'M DOING FINE NOW New York City, Chelsea 78 0113 (RCA) (Mighty Three, BMI)
12	14	9	DRIFT AWAY Dobie Gray, Decca 33057 (MCA) (Almo, ASCAP)
13	9	12	SING Carpenters, A&M 1413 (Jonico, ASCAP)
14	18	3	STUCK IN THE MIDDLE WITH YOU Stealers Wheel, A&M 1416 (Hudson Bay, BMI)
15	7	9	THE TWELFTH OF NEVER Donny Osmond, MGM 14503 (Empress, ASCAP)
16	22	3	TEDDY BEAR SONG Barbara Fairchild, Columbia 4-45743 (Duchess, BMI)
17	20	9	PLAYGROUND IN MY MIND Clint Holmes, Epic 5-10891 (Columbia) (Vanice/Emily, ASCAP)
18	13	7	IF WE TRY Don McLean, United Artists 206 (Yahweh, BMI)
19	26	3	FOOL Elvis Presley, RCA 74-0910 (Chappell, ASCAP)
20	23	6	EVERYTHING'S BEEN CHANGED Fifth Dimension, Bell 45,338 (Spanka, BMI)
21	15	13	PEACEFUL Helen Reddy, Capitol 3527 (Four Score, BMI)
22	27	6	PERCOLATOR Hot Butter, Musicor 1473 (Meadowlark, ASCAP)
23	17	19	DAISY A DAY Jud Strunk, MGM 14463 (Seven High, ASCAP)
24	19	7	CHERRY CHERRY (From "Hot August Night") Neil Diamond, MCA 40017 (Tallyrand, BMI)
25	28	3	COSMIC SEA The Mystic Moods, Warner Brothers 7686 (Medallion Avenue/Ginsong, ASCAP)
26	25	7	THE INDIANA GIRL Marty Cooper, Barnaby 5013 (MGM) (Wilbur/Martin Cooper, ASCAP)
27	31	3	CLOSE YOUR EYES Edward Bear, Capitol 3581 (Eeyor, CAPAC)
28	33	3	BAD, BAD LEROY BROWN Jim Croce, ABC 11359 (Wingate/Blendingwell, ASCAP)
29	37	2	I'M LEAVING YOU Engelbert Humperdinck, Parrot 40073 (London) (Do-Goeder, ASCAP)
30	32	5	(I'd Be) A LEGEND IN MY TIME Sammy Davis, Jr., MGM 14513 (Acutt-Rose, BMI)
31	-	1	A LETTER TO LUCILLE Tom Jones, Parrot 40074 (London) (MAM, ASCAP)
32	34	2	HELLO STRANGER Fire & Rain, Mercury 73373 (Monogram) (Cotillion/McLaughlin/Love Lane, BMI)
33	-	1	NEVER, NEVER, NEVER Shirley Bassey, United Artists 211 (Peer International, BMI)
34	35	3	MAMA'S LITTLE GIRL Dusty Springfield, Dunhill 4344 (Trausdale/Soldier, BMI)
35	40	2	YOUR SIDE OF THE BED Mac Davis, Columbia 4-45829 (Screen Gems-Columbia/Songpainter, BMI)
36	-	1	BEHIND CLOSED DOORS Charlie Rich, Epic 5-10950 (Columbia) (House of Gold, BMI)
37	36	3	HEARTS OF STONE Blue Ridge Rangers, Fantasy 700 (Regis, BMI)
38	38	3	WASN'T IT NICE IN NEW YORK CITY Tommy Leonetti, Columbia 4-45807 (Colgems, ASCAP)
39	39	2	TELL HER IT'S SNOWING Tony Bennett, MGM/Verve 10714 (Nava/Dotted Lion, ASCAP)
40	-	1	SHOW & TELL Johnny Mathis, Columbia 4-45835 (Fullness, BMI)

LP's Surge in Rag-Time Boom

• Continued from page 1

Hocutt, its general manager. "Our sales of accounts are consistent."

The distributorship services ragtime to such clients as Empire State, New York City; Summit, Chicago; Eric Mainland, San Francisco; Hotline, Memphis, and others.

Hocutt toasts the two Joshua Rifkin Nonesuch ragtime LP's as starting the momentum, with Angel's newly issued Scott Joplin's "The Red Back Book" by the New England Conservatory Ragtime Ensemble as a major sales item appealing to both young listeners and classical buffs.

"The interesting things about the ragtime movement is that it's touching people outside the jazz field who normally have been close to the music," Hocutt says.

Among the ragtime lines Rare handles for national distribution are Young, featuring Rod Miller, who plays at Disneyland; Ethelyn, featuring Bill Mitchell; 89-year-old Eubie Blake's own label EBM; plus Euphonic, Good Time Jazz, Sounds, Scroll, and Arcane.

The Rare Record distributorship is an adjunct operation of Ray Avery's Rare Records retail shop in Glendale. This outlet specializes in all forms of old recordings. Besides stocking the labels he distributes, he also one-stops rag on other labels.

Besides recording activity, admittedly on a small scale, the rag interest is also seen in other ways.

Max Morath, who used to record for Epic, tours the country with a successful one-man show, and is currently heard on some Bell Telephone radio commercials. He has a "twofer" package out on Vanguard. Eubie Blake's recent appearance on the "Johnny Carson Tonight Show" on NBC-TV was a resounding success and he is scheduled for other national TV appearances.

The musical approach to rag, as evidenced by the new recordings, including Angel's, is to emphasize the European background of the music rather than the cheap, honky tonk association with sleazy night clubs.

The Arcane label has ties to the Maple Leaf Club in that its two LP's were recorded by members of the club under the name. "Dawn of the Century Ragtime Orchestra." Owner David Bourne plays cornet with the orchestra.

The Maple Leaf Club is six years old, has 1,200 members and a headquarters in downtown Los Angeles. The organization consists of young and old ragtime buffs who gather monthly to hear their favorite form of music, usually at someone's house or at a Shakey Pizza Parlor. Twice a month it publishes the Rag Times, a 12-page bulletin of news about ragtime and Dixieland music.

RCA, Atlanta Station Sponsor Wayne Contest

NEW YORK—Atlanta area high school students are providing a promotional thrust for John Wayne's new RCA album, "America, Why I Love Her," via an essay contest being conducted by WPLO, Atlanta radio station.

The contest is being sponsored by RCA Records through its distributor, Music Two, along with the Amoco Oil Company and five Atlanta area American Motors dealers.

Competition is open to all high school students and entrants are

being asked to submit an essay of 100 words or less on the title subject. The first 50 entries will receive copies of the Wayne LP.

Judges at WPLO will narrow the field to five finalists, each of which will receive an American flag that has flown over the nation's capitol, to be awarded to the school attended by the finalist. Finalists will also receive a copy of the Wayne album, an AM/FM radio, a choice of 12 albums from the RCA catalog, a Polaroid camera and 100 gallons of American gasoline.

From the finalists, a grand prize winner will be selected. Winner will receive an American Motors automobile, to be donated to the Driver Education program at the winner's school; a basic RCA classical library, to be donated to the winner's school; a basic RCA library, to be donated to the winner's school; a \$1,000 savings bond; and RCA portable color television; a portable stereo system; and a private showing of John Wayne's latest film, "Wednesday Morning," for the winner and 50 invited guests.

Concurrent with the contest is a dealer window display in-store display contest for all Atlanta area record dealers. The winner will receive a \$100 savings bond.

Joint NARM Meet

LOS ANGELES—The newly elected 1973-74 NARM board of directors holds its first meeting June 3-5 at the Century Plaza Hotel here. Included on the agenda is a full-day conference with the Manufacturers Advisory committee, consisting of top executives from 22 major record companies.

Law Requires Large Cos. Air Profits & Cost for Price Hike

• Continued from page 3

raises by larger firms, but gave in to the demand for disclosure by firms making \$250 million a year or more, when they lifted prices more than 1.5 percent. This much of a price rise is allowable under the administration's New Economic Policy, in Phase III, without regard to the effect on the overall profit rate limits. Under the policy still in effect, until the President announces change, voluntary compliance still requires firms to adhere to the base-rates for prices and profits set up in Phase II, although the profit rate base was made more flexible. (Billboard 2/24/73.)

Over \$250 Million Firms

Cost and profit figures submitted to the government by the \$250 million a year and larger firms under the amended law will make interesting reading on whether the price rises were based on aggregate earnings or justified for individual product or product lines. Theoretically, all price raises under the economic policy must be based on cost increases (manufacturers can include all costs in their calculations, but wholesalers and retailers must base theirs on customary markup of new costs passed directly on to them).

The Cost of Living Council has noted that the allowable 1.5 percent price increase above a firm's allowed base rate (without regard to effect on profits) can be based on its aggregate, or in relation to an individual product or product line—provided this is the way the firm has customarily functioned: "If a firm did not historically increase prices in a direct relationship of individual product or product line cost increase, but rather on an aggregate basis, it can continue to do so. However, if a firm in-

creases prices in areas other than where cost increases occurred, it should be able to explain the basis for its action. In general, the more unrelated a price increase is to a specific cost increase," the shakier the ground for the firm if called on to explain the basis for a price rise.

The Cost of Living Council has also corrected a misunderstanding about the more generous choice of fiscal years on which firms could base their profit-margin allowance in Phase III. The regulation allowed a selection of any two of these fiscal years: the last three fiscal years ending before Aug. 15, 1971, and any other fiscal year completed on or after that date. However, a correcting announcement warned that the firm could not use in its base-rate calculation, the fiscal year for which compliance was being measured—even if the firm had completed the year.

Dutch Dealers in Japan Meeting Favor Classical

• Continued from page 31

For further evaluation, the visitors were presented with Nippon Columbia's PCM (pulse code modulation) recording of "l'Orchestre de Chambre Jean-François Paillard à Tokio" and QX (QuadXtra) disk of "Revolution—Norio Maeda's Original Album" that features modern arrangements of some Bach fugues and preludes.

Toured Center

Besides attending the seminar and inspecting Nippon Columbia's recording studios, the Dutch dealers toured Tokyo's vast Akihabara wholesale center that played host about the same time last year to a Netherlands group of electric appliance dealers. The record retailers expressed some surprise over the peaceful co-existence of the CD-4, SQ and RM quadrasonic disks in Japan and the proliferation of 4-channel home stereo ensembles compatible with all three systems.

Among other surprises, they were amazed to learn that there are 40,000 retail outlets in Japan today for pre-recorded music tapes as compared to 6,000 retailers of

phonograph disks. They also learned that there is practically no rickjacking in this country.

Last year, with the return of Okinawa and its elimination as Japan's main export outlet for records, sales of Japanese disks overseas amounted to only about \$645,000 at the then-official rate of 308 yen to a U.S. dollar.

The 16 members of the Rotterdam-based Nederlandse Vereniging van Grammofoon-Detailshandelaars who toured Japan for the first time are: J. J. Dijksterhuis, E. H. Eekhoff, H. Heffels, W. Herman, R. Huiske, the van Ijsselmuidens, Mr. & Mrs. R. Koopman, Mr. & Mrs. M. van Praag, Mr. & Mrs. J. Putman, J. van Valderen, and Th. Vilters.

Besides Motoji Yoshizawa, Nippon Columbia's managing director, the officials of the company's record division who briefed the Dutch group are: Toshio Kikutsugi, managing director; Mitsugu Kumamoto, general manager, headquarters; Tamotsu Hanzawa, general manager, international repertoire, and Takayasu, manager, international relations.

Jingles & Label

HUNTSVILLE, Ala.—Dreamachine Productions, a new label, has been founded here by Rip Conn. Signed to the company are two local artists, Joe Lagano and Franky Lowry. Dreamachine will record at Widet Studios in nearby Muscle Shoals and will also produce advertising jingles.

Tape/Audio/Video

TEAC Mass Buyer Focus; Domestic Production Increase

By BOB KIRSCH

LOS ANGELES—TEAC Corp. of America is moving further into mass merchandising and independent retail outlets as well as the audiophile dealers they are closely identified with, expanding their cassette line to help broaden their retail base, planning a broadening of reel-to-reel promotion and expanding sales training.

In addition, the firm will also move more deeply into U.S. production and will expand advertising to reach women's magazine and more consumer oriented media, including television.

"We are already in a number of outlets besides the audiophile store," said vice president and general manager George DeRado, "but we want to further broaden our base. To get the volume we want, we need 3,000 to 4,000 outlets. There are about 3,500 audiophile dealers in the nation and of these about 2,700 are acceptable to any manufacturer. This means we have to go to other outlets.

"The dealer who goes into hardware has to make a commitment," DeRado added. "It takes a guy willing to make an investment for display material and backup stock and a guy willing to learn. We have a sales training program where we will show a dealer how to set up a demonstration, how to approach a customer and what to point out in the way of features. For example, we display one of our cassettes and one of our reel-to-reel units together and ask the customer to tell which is playing. Selling cassette decks in this way we're really selling against ourselves.

"We have a broad training program," DeRado continued, "be-

cause we are dealing in a specialized area. It takes some selling to move product starting at around \$250. We send out a 'TEAC Teach

Talk' bulletin, go over features in layman's terms and set up seminars in various cities. The rep sets up a (Continued on page 40)



JULIAN MORRIS, executive director of Automotive Parts & Accessories Assn., draws first capsule in space drawing for the 5th annual show at McCormick Place, Chicago, to be held October 22-24. Handling space assignment are, from left: Rhoda Gorra, Edith Raines, Dora Scheitz, and Karen Himm. The show is about 12 percent ahead of last year's exhibitor registration; 452 exhibitors will occupy 1,052 booths.

Domestic Turn; Ill. Speaker Co. Sales Booming

By EARL PAIGE

ANTIOCH, Ill.—The recent dollar revaluation, improvements in vinyl construction and quadrasonic sound have combined to give U.S. speaker manufacturers an unprecedented marketing opportunity, according to Herb Gefvert, Technisound here. Gefvert said his firm, basically a year old, has a \$2 million backlog of orders. While Gefvert's boom is basically domestic oriented, other U.S. speaker manufacturers have even reported increased export sales, among them Jensen Sound Laboratories (Billboard, April 14).

Actually, Gefvert and his father, Henry, have been in the speaker business since 1931 under the Crescent Industries banner, but the firm never until recently produced cabinets, having been involved in components such as drivers. Now the firm is offering five models of bookshelf speakers and one floor console ranging in list price from \$49.95-\$249.95 and is offering car stereo speakers as well. Over the years, the Gefverts produced speaker components and systems for Fisher, McIntosh, Acoustic Research, Admiral, Bose, J. B. Lansing, Zenith, KLH, Magnavox, Philco, RCA and Rectilinear.

(Continued on page 39)

Irish Bows TV Tape; Zigman Blasts Discounts

By RADCLIFFE JOE

NEW YORK—Irish Magnetic Recording Tape will have its first blank loaded videocassette in 30- and 60-min. lengths at the upcoming June Consumer Electronics Show along with an Irish 3-Pak and a new 40-min. blank cassette. But Sol Zigman, president, said price cutting in blank tape has kept

Irish from releasing more new products.

"If blank loaded tape prices are not stabilized," said Zigman, "the very life of the industry will be threatened."

The Long Island based firm will also show a 1/4-inch open reel video product that holds 30 min-

utes of tape on a five-inch reel.

According to Zigman, the videocassette product to be shown will be designed for use in the Sony 3/4-inch U-Matic videocassette machine, and will initially use chromium dioxide tape. "However," he added, "the use of chrome will be but a temporary measure, and we will eventually move to a cobalt doped iron oxide product which we believe is better suited to the industry's needs."

Also planned for release at the Summer CES is a new Irish 3-Pak. This product is three 261 Professional Series C-60 cassettes in a plastic bag, that will be sold for less than \$1 to the distributor.

Another new Irish product that will be debuted at the show is a 40-minute cassette. "This," according to Zigman, "will replace the firm's C-30 cassette, which outside of educational applications, was largely unsuited for use among music recordists."

Irish will beef up and re-introduce its 4-pak blank cassette and 8-track cartridge line, which was introduced last year, and, according to Zigman, has since found much favor among the buying public.

The 4-pak features either four cassettes or 8-track cartridges in a plastic storage case designed to hold twice that amount. According to Zigman, this item has been a big seller in most discount houses

and mass merchandising retail outlets.

With the exception of the C-40 cassette, Irish will not release any new cassette or 8-track products, and Zigman blames the softness of the market, created by a number of price cutting firms, on his decision to withhold new product.

Zigman also predicted that unless blank loaded tape prices are stabilized, the very life of the industry would be threatened

Ex-Rock 'Star' Seeking Fame As Tape and Player Retailer

By ANNE DUSTON

CHICAGO—What does a rock performer do when he misses his chance at fame and fortune? Aggressive Chuck Madden, 25, who left the rock group Chicago when they were still known as the Missing Links, has opened his second Buffalo Bob record and tape store with his dad, with long range plans of more stores in the Chicago north and northwest suburbs. "My goal is to sit back and count the money," Madden said.

Store No. 2, with a heavy emphasis on car stereo units, was opened in Des Plaines, Ill., in January, an area virtually free of competition, Madden said. After leaving the Missing Links, Chuck worked in the Niles store with his dad Bob Madden while teaching guitar and booking local groups as the Now Sound Attraction booking agency.

Offering discount prices on equipment and tapes and records has kept Chuck too busy to hold the Grand Opening planned for February. While all seven car units by Pioneer are sold, the best selling is an 8-track unit with FM stereo, offered at a discounted \$99.95 from a \$119.95 list price. Electrophonic equipment is also offered, and Panasonic is sold on an order only basis.

"We anticipate losing some sales because we aren't set up for instal-

(Continued on page 39)

5 ITA Groups Key Standards

TUCSON — Five International Tape Assn. (ITA) committees will meet in Chicago May 8-11 to attempt to coordinate industry standards in setting voluntary minimum standards for software and hardware.

Meeting will be: the Audio Cassette Interface Committee chaired by Ed Hanson of North American Philips Corp., (8); the Audio 8-track Hardware Interface Committee chaired by Bill Huber of Motorola Automotive Products (9); Audio Duplicating Committee chaired by Ed Sharton of Columbia Records (10); the Audio 8-track and Audio Cassette Media (Software) Committee chaired by Don McCoy of Ampex Music Div. (10); and the Committee on Video Raw Tape chaired by Arthur Anderson of Wabash Tape (11).

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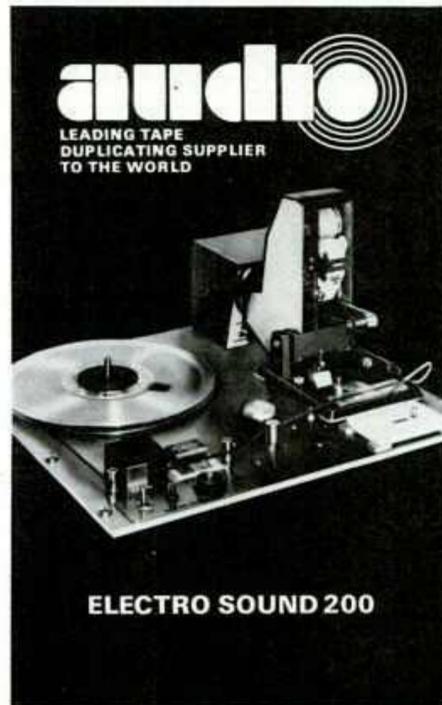
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Self-Adjusting Tape Folder

PITTSBURGH—Amerola Products Corp. has developed a self-adjusting record or tape folder that can hold anywhere from one to 75 records or tapes without sagging.

The unit, which opens automatically as tapes and records are in-

serted, is designed either for table or desk top use, and is available in two sizes and a variety of colors, ranging from black & white, through beige, red, avocado and grey.

The "Folder-Holder" is available. *(Continued on page 40)*

Audiovox in-Dash Car Stereo Push

NEW YORK — The Audiovox Corp. is gearing for what it expects to be a booming year for the sales of in-dash automotive tape player/radio combinations.

The planned Audiovox thrust into the in-dash, auto sound tape

player/radio market, is being triggered by industry projections that some \$42 million worth of cassette hardware, and between \$180 and \$200 million worth of 8-track hardware will be sold in this country at the retail level during 1973.

According to Marty Novick, vice president of sales for Audiovox, his company anticipates that in-dash installations of 8-track and cassette equipment with AM/FM radios will account for more than half of the projected sales growth.

Novick added that in-dash automotive stereo sound is already affecting the automotive sound market even more than FM affected AM at its inception.

The Audiovox executive continued, "We at Audiovox are prepared for this in-dash auto sound boom by having available what we believe to be today's most comprehensive line of tape player/car radio combinations for in-dash installation."

The new Audiovox automotive tape player/car radio line will go on display at the upcoming June CES in Chicago. Among the units that will be shown are the model C976, an 8-track tape player with AM/FM/FM multiplex push button stereo radio.

The unit which carries a \$299.95 price tag features 18 transistors, four integrated circuits and 12 diodes. It offers AM sensitivity of less than 15 uv at 20 dB S/N according to Audiovox technicians. The unit's FM sensitivity is less than five uv at 30 dB S/N with a FM stereo separation of less than 20 dB, and a vari cap diode AFC system.

The unit operates on eight watts of power output per channel, has stereo indicator lights, local/distant switching capacity, front-to-rear balance control, left-to-right balance control, and automatic or manual track switching.

The next innovative auto unit from Audiovox is the C975, also an in-dash stereo 8-track tape player with AM/FM/FM multiplex radio.

The unit has in-dash mounting capability in the radio opening of most domestic and foreign cars. Also featured are extra-power tuner/amplifier consisting of 16 transistors, six ICs and 14 diodes. It delivers seven watts of power per channel, has wow and flutter of less than 0.25 percent, and a frequency response of 50 to 10,000 Hz.

AM sensitivity on the model C975 is reportedly less than 15 uv at 20 dB. FM sensitivity is less than five uv at 30 dB. FM stereo separation is more than 20 dB. There are also a vari-cap diode AFC system, volume, tone, balance, tuning, channel selector, radio/tape switch, AM/FM switch and local/distance switch. The unit lists for \$174.95. A companion to the C975 is the C974 which comes without an FM radio and lists for \$129.95.

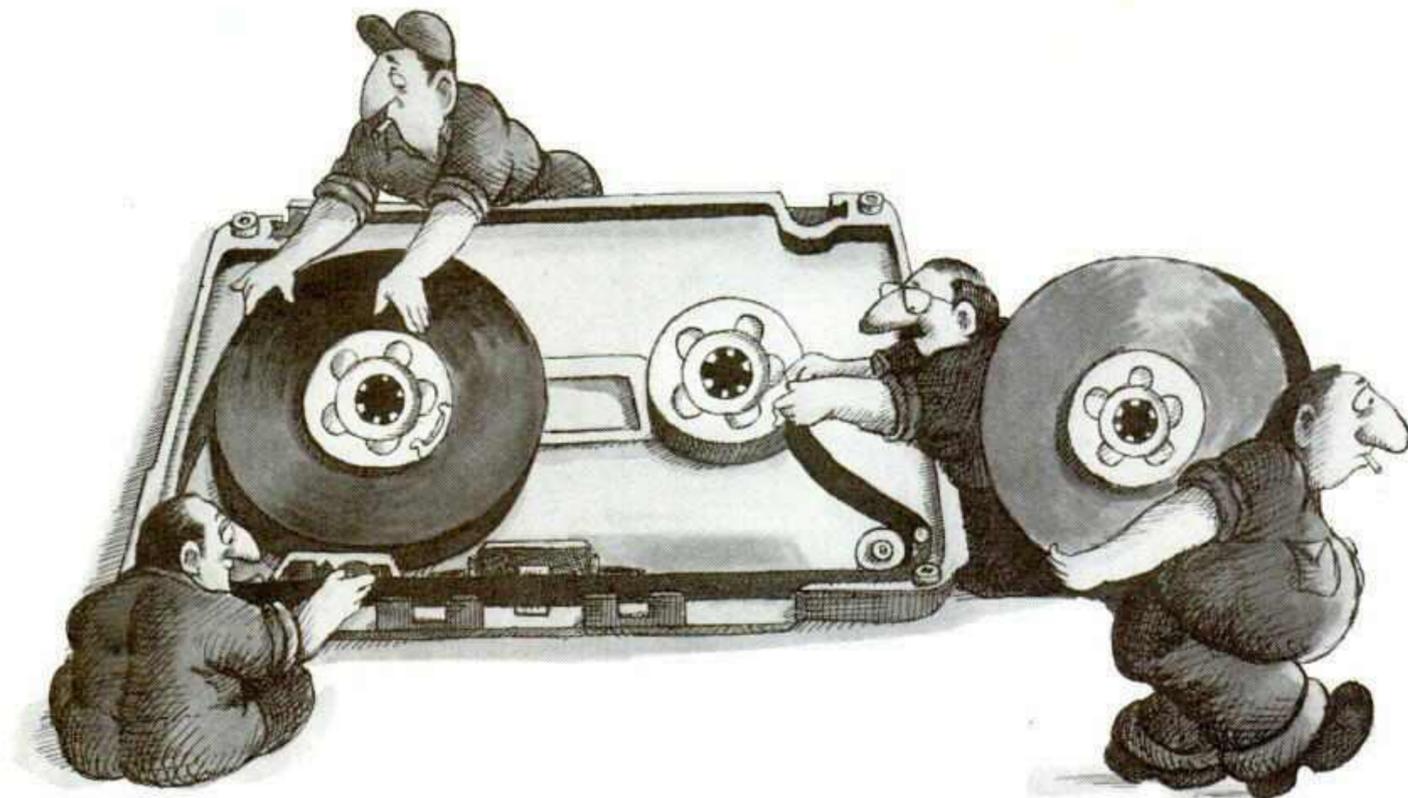
Audiovox which recently entered into a major agreement with the Data Packaging Corp. of Cambridge, Mass., to market that company's line of Dynasound blank loaded cassette and 8-track tapes and accessories, will also show a Dynasound "Stow-A-Way" cassette storage unit which holds up to 32 cassettes in an attractively designed storage cabinet requiring a mere seven inches of shelf space.

The unit is constructed on a "lazy susan" base, is packed in color cartons to attract impulse sales, and lists for \$9.95. Cassettes can be stored in the unit in or out of their original boxes.

Audiovox is packaging the entire equipment and accessory lines with merchandising programs designed to help the company's distributors, dealers and retailers establish profitable Audiovox departments in their stores.

In merchandising the lines, Audiovox will place emphasis on the fact that all Audiovox automotive equipment lines are pilfer-proof, eliminate unsightly under-dash installations, and are all available with custom installation kits regardless of make or model of car.

Announcing the new Maxell Ultra Dynamic cassette. We've added a little more Ultra to the Dynamic.



When we decided to bring out our new Ultra Dynamic tape cassette, we asked ourselves a question. "How could we improve our cassette and at the same time make the poor dealer a little more happy and a little less poor?"

Our smallest improvement is our biggest improvement.

We've reduced the size of the PX gamma ferric oxide particles on the tape surface. And increased the quality of the sound. The Hz now go up to 22,000 Hz; the signal-to-noise ratio's now 8dB above ordinary cassettes; and we've widened the dynamic range. Quite dynamically.

Other improvements to improve your business.

We've also designed a new metal frame which holds the pressure pad much more securely than ever before. Plus a five-second timing leader that's also a head-cleaner.

Round screws in square holes.

And lastly we've started putting our screws into square holes. Square holes are better than round ones because when the screws are screwed in, the plastic shavings

from the threads get trapped in the corners of the holes. So they can't cause trouble jumping around in the works.

Our new long-playing cassette is shorter.

We're also bringing out our new improved UDC-46 cassette. It's twenty-three minutes per side. Which very conveniently just happens to be the approximate playing time of the average long-playing record. (Our other cassettes are 60, 90 and 120.)

It all adds up to better Maxell UD cassettes. Better cassettes mean happier customers. And happier customers mean more sales.

And you know who's happier then.

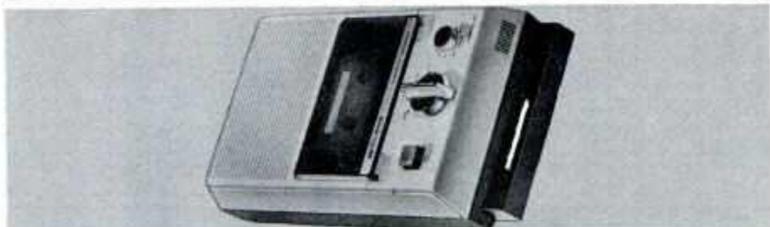


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New Products



MIDLAND'S AC/DC portable cassette recorder with built-in condenser mike, Model 12-111, lists at \$39.95. Unit features automatic level control to equalize sounds both near and far from microphone.



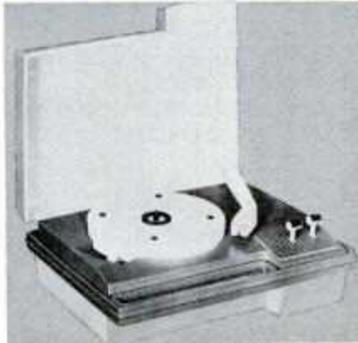
SANYO ELECTRIC'S stereo phonograph, Model SPT110, features a microphone that enables listener to sing along with records, hearing his voice amplified through stereo speakers. Unit retails for \$49.



PANASONIC has released an automatic reverse stereo cassette player with an FM/AM radio. The player, Model CQ-747, accepts cassettes short end first, using an elevator system to draw in the cassette.



PIONEER'S model PL-61 is a stereo turntable with DC servo brushless Hall motor.



ARVIN has brought out a portable monaural phonograph, playing 33 and 45 rpm records. The blue and white Model 10P26-15 features a 7 in. turntable with pop-up 45 rpm spindle. Phonograph retails at \$19.95.



STANTON MAGNETICS developed a 4-channel headphone that accommodates both discrete and matrix sounds and stereo. Dynaphase Sixty Five-Four C lists at \$64.95.



SANSUI has added the Model SF-1 surround-sound omni-radial speaker to its line. Priced at \$139.95 per speaker, unit is designed for recreating 4-channel stereo.

Mil Army Sale - Audio Devices

WASHINGTON—The Department of Defense has announced that Audio Devices, Inc., of Glenbrook, Conn., is being awarded a \$1,777,972 firm-fixed-price contract for reel-to-reel audio magnetic blank recording tape. The award followed competition in which five bids were solicited, four received. The contract was awarded by Headquarters for Army & Air Force Exchange Service, in Dallas, Tex., and the tapes will be resold at post exchanges worldwide, Army sources explain.

Those interested in exactly what the tapes will sell for can request the information of the Dallas headquarters, which sets its own guidelines for markup of Exchange items sold. Markup could run between 4 and 10 percent, by rough guess, probably nearer 10 percent, was one informal estimate. (Record albums with \$5.98 list sell for about \$3.50, in many cases, and sometimes as low as \$2, it was pointed out. Markup guidelines are subject to variations and exceptions.)

Sales Booming

Continued from page 33

Gefvert, who spent two years at Hammond Corp., offered some background on the current boom. "The first revaluation made a big difference," he said, "but the recent one is causing a complete collapse of Japanese exports of speakers 2-cubic-foot and larger. There used to be a psychology about if it was made in Japan it had to be better and some of this rubbed off on speakers, but actually the Japanese never contributed to the state of the art in speakers. Their products never came up to a really high standard in terms of performance and packaging. And many of the raw products the Japanese used had to be imported in Japan."

However, a major breakthrough occurred after the speaker manufacturers switched from the traditional walnut veneer used in cabinetry up until 1952. But even then, imported speakers held forth until around 1969 when Bill Wernz of Winona Industries developed a vinyl grooving system and approached Philip Morse of Electro-Phonic.

Technisound's big break came when the NBC buying group decided last year to test the line in 15 markets. "We grew from a firm with a \$10,000 backlog to one with a \$2 million backlog." Now the factory will be enlarged another 10,000 square feet and will be adding reps. "Once we do an honest job of delivering our present orders," Technisound has only one rep at the present time.

Shipping is no handicap when dealing with major accounts, Gefvert said. "We ship in 5,000 pound lots, which is about a semi-trailer load and the rate is very advantageous."

Speakers are a "blind item" according to Gefvert, who bemoans the lack of standardization. He said there are many technical problems not yet brought to the forefront in terms of quadrasonic applications.

"Our ears are directional. It's very important that we acknowledge this physical reality and fully appreciate it in the design and placement of quadrasonic speakers. To squirt out frequencies of 10,000 to 15,000 cycles in rear speakers will completely destroy the listeners' perspective. This creates actual physical discomfort. I have seen people walk away from quadrasonic demonstrations and say they are confused, and I believe this is a physical manifestation."

Gefvert recommends for front right and left speakers below 5,500 Hz hemispherical dispersion; above 5,500 Hz vertical 90 degrees and horizontal 90 degrees; rear right and rear left no response below 90 Hz or above 4,000 Hz, all reproduced frequencies hemispherical.

Ex-Rock 'Star' Seeking Fame

Continued from page 33

lation, although we can do it if the weather is nice," Chuck said. To offset this problem, agreements have been made with private parties who will install for a \$15 fee, compared to the usual \$25 fee.

In home entertainment Chuck carries the low priced lines and most popular, with AM/FM, changer and separate speakers.

Four channel equipment has not been moving well, and this is attributed by Chuck to the confusion of the different systems and the lack of software availability. Quadrasonic car units account for one percent of sales, and quadrasonic tapes for two percent of sales. The Columbia SQ albums are stocked, but Chuck plans to switch to the JVC CD4 discrete albums when they become available through WEA. "I believe WEA has a very good product, and 70 percent of my stock is their product," Madden said.

The 1,000 8-track cartridges are displayed in two large "reach in" floor cabinets; 300 cassette tapes are displayed in a locked case. The 2,500 albums, in browser racks, are separated in categories and then artists. Categories include rock, sound tracks, easy listening, jazz, comedy and quad.

Discounted prices on tapes are \$4.95 for \$6.98 tapes and \$5.85 for \$7.98 tapes. LP's are discounted from \$4.98 to \$2.99, \$5.98 to \$3.89, \$6.98 to \$4.59, \$9.98 to \$6.49 and \$11.95 to \$7.87. Top 40 singles are sold for \$.79. Occasional weekly specials advertised on FM stations WGLD, WDAI and WBBM offer albums discounted from \$5.98 to \$3.49 or \$3.29, and tapes at \$4.49.

Customers at the second location seem to be more knowledgeable about music and request a wider variety, things that might be ten years old, although 75 percent of the music sold is rock. Chuck keeps tuned to WXFM-FM at night and WDAI-FM during the day to determine what new albums are getting air play.

Because of locked cases, pilferage has not been a problem, although one has been apprehended.

"We plan to take a hard stand and use this as an example that we will not tolerate theft," Madden said. A form of pilferage that Madden tries to protect against is returns of "defective" merchandise that customers buy, record at home, and then attempt to return as defective. To counter this, Madden tries out the merchandise when it is returned and will not give any compensation if the record or tape is okay. If defective, he will offer to exchange it, but will not give a cash refund.

The stores operate on an 11-9 schedule during the week, and 10-6 Saturday, 12-5 Sunday, with one helper.

New TDK Book

NEW YORK—TDK Electronics has updated its popular 48-page booklet "The TDK Guide To Cassettes" and is offering it free, upon requests to dealers and recordists around the country.

The colorful, pocket-sized booklet is crammed with facts and tips for those who want to learn more about tape recording techniques, and how to get more rewarding results from home recordings.

According to TDK officials, the book is the most comprehensive one of its kind being offered and is, basically, a short course in tape recording technology and terminology for the layman. Included among its pages are explanations of the various types of tape format and their relative merits and applications.

As the book's title indicates, emphasis is on the cassette, with sections on how to obtain the best results when recording, how to care for cassettes, how to perform routine maintenance design features and construction details, and how to make minor repairs.

There is an explanation of TDK's rigorous test and inspection methods, as well as a glossary of terms, and a description of TDK's full line of 18 different cassettes in a five model series.

Dealer and consumer inquiries for the booklet should be forwarded to TDK's Long Island, N.Y., offices.

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SPECIAL DESIGNS ON REQUEST

BASF Push on Premiums

BEDFORD, Mass.—BASF Systems, Inc., has made a major move to capture a piece of the lucrative premium market. The company, which recently mounted a major consumer drive with its line of blank loaded cassette and 8-track tapes and cassette recording equipment, will launch its premium market drive at the annual Premium Show scheduled for the New York Coliseum starting Wednesday (9).

According to BASF's marketing manager, Gerard Berberian, the importance of the premium market to the overall growth plan of BASF Systems, has prompted the company to establish a completely new division that will address itself exclusively to the premium market.

Heading the Premium division is Robert Murphy, who will supervise a staff of specially trained premium sales representatives located in such key cities as New York, Chicago and Los Angeles. A national network of field representatives is also being established for premium sales.

Berberian stressed that his firm's premium market thrust is not an impulsive move, but one based on intensive research by BASF into that area. "We are convinced," he added "that the premium market is one of great potential for us. It is also a very specialized market, and we thought it would be unwise of us to try to service it with our regular sales staff, hence the decision to form a separate division.

Berberian said that initial response from premium buyers has so far been most encouraging. He added that a significant percentage of his company's marketing and merchandising budget for tape products will be channeled into establishing BASF's name in the premium field.

CBS Blank Tape; Hardware Tie-ins

NEW YORK—Columbia Magnetics will join forces with sister company, Columbia Masterworks (the consumer electronics division of CBS) in a plan designed to help each use the marketing and promotional facilities of the other to sell each other's products.

Columbia Magnetics manufactures and markets two lines of blank loaded cassette and 8-track tapes under the Columbia and Soundcraft names, while Columbia Masterworks manufactures and markets tape and record hardware for consumer use.

According to Ted Cohen, manager of consumer sales for Columbia Magnetics, no final decision has yet been made on how the two companies would best utilize the marketing and merchandising facilities of each other, but he suggested that the first step would probably be to announce a promotional package offering the consumer free Columbia recording tapes with the purchase of a piece of Masterwork equipment.

"The plan is still in the talking stages," said Cohen, "and it may be a little while before we have devised a completely acceptable way to put the idea into operation. However it will be done, and we believe that the move, when implemented, will give an additional market boost to both Columbia

Magnetics and Masterwork products."

Cohen admitted that this will be another avenue whereby Columbia Magnetics will trade off on the Columbia name, which has so far helped considerably in nationwide consumer acceptance of the relatively new Columbia and Soundcraft lines of blank tapes.

MOTOROLA CAR SOUND WELL & VERY LIVELY

CHICAGO—Officials of Motorola's automotive products division are busy again explaining that the car sound showing is not affected in any way by the decision of the consumer products division to phase out audio products. Tom Carroll, national sales manager, automotive sound, said, "Our April sales this year are better than the whole second quarter of '72—everything is up and go."

While the division is expanding in recreational vehicle home oriented equipment (Billboard, April 21), Carroll said no discussions have originated yet about adding non-TV home units, though the automotive sound division in the U.K. does offer home 4-channel and a portable 8-track. Motorola's automotive division also, Carroll pointed out, is heavily involved via a joint venture with Alps Motorola, in OEM supply of 8-track decks for home players and this private label activity is also increasing.

TEAC Mass Buyer Focus;

• Continued from page 33

few days in a hotel and dealers are invited. We do it with a chain or several independents together. We also put out a cassette training tape for the reps who in turn train the dealer."

The firm is also broadening its base in the cassette market, both home and auto. Currently, there are two auto and five home decks in the line. "The theory about the car units," DeRado said, "is that the person who enjoys good sound in the home will want it in the car. As for the home decks, we feel that with Dolby and other features, the sound is almost becoming

equivalent to reel-to-reel in some cases."

TEAC will bow an in-dash FM cassette deck at the Consumer Electronics Show in June. The firm is also thinking about possibilities of using Dolby for the car.

In the area of reel-to-reel, DeRado feels quadrasonic will help give the configuration a boost, though the current unit is primarily going to professionally oriented buyers. "Reel-to-reel has gone down in dollar volume," DeRado said, "but I think things have stabilized now. What has happened is that anything under \$300 has sort of faded out and the firms making this product have dropped out of reel-to-reel. These people have gone into cassette. We've found more young people going in for reel-to-reel, and I think there are several reasons.

"Kids today are exposed to a lot more than the radio. They hear good music in the car from 8-track units and they hear tape and good quality phonographs elsewhere. The configuration is not a stranger to them. I think the future of reel-to-reel lies with those people who have constantly been exposed to good sound. Our demographics show that our average buyer of reel-to-reel is 18 to 34 years old and the average age of the 4-channel buyer is 18 to 26."

DeRado feels a good average price in reel-to-reel is \$450 to \$500, which is the equivalent of the mass market in that configuration. A good high-end cassette is at about \$399, while a good, quality deck can be purchased for \$200 to \$250.

The firm is also planning some manufacturing in this country, to begin within a year. "I'm sure other manufacturers are looking into this," DeRado said, "and we will feel our way in this area first but we want to be ready. Labor is going up 17 percent a year in Japan so we have to look several years into the future."

The firm has also gone more heavily into consumer advertising recently, with ads now running in Playboy, Rolling Stone and Oui among others. DeRado said he is also thinking of advertising in certain of the women's magazines. "In these ads we will not talk down to the woman consumer, we will talk as straight as possible. I think too many ads have been talking down. What we really want to see is if women are interested in our type of merchandise. Are we missing because we have been advertising in male-oriented books or simply because the women aren't interested. Our studies show that 98 percent of our consumers are now men and we would like to change this."

TEAC may also try a tie-in the future using a quadrasonic or Dolby tape to be offered to the firm's mailing list. The tape would not be a demonstration program, but a "name" singer or band.

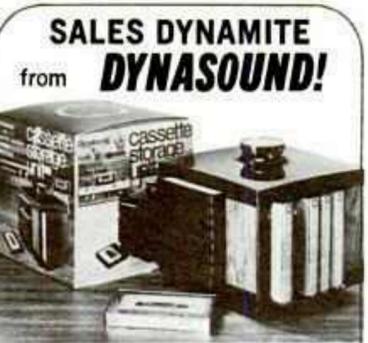
New Tape Folder

• Continued from page 34

able in two height sizes, a five-inch height suitable for tapes and/or 45 records, and a seven-inch height for albums. List prices are \$5.95 and \$7.95 respectively.

According to Anthony Merola, president of Amerola Products, the unit is being sold to mail order houses, mass merchandisers, record shops and other outlets which sell record and tape accessories.

Merchandising plans to support market introduction of the Folder Holder include point-of-purchase displays, and advertising through print and television media.



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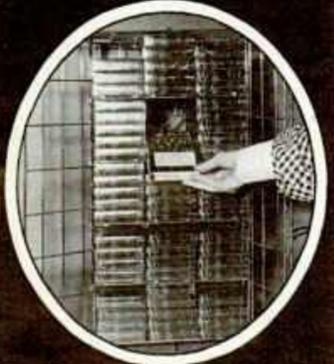
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Did you know that Billboard is the only "music" magazine with full coverage on entertainment electronics and accessories? It is, and it goes where the new home entertainment action is: the buying influential responsible for supplying mass merchandisers, retailers and specialty stores.

Why not get your fair share of this rapidly growing market through Billboard's unique, unduplicated reach?

For a private screening of the Billboard consumer electronics story, call Ron Willman, Manager of Consumer Electronics Sales, 1 Astor Plaza, New York, N.Y. 10036 / (212) 764-7300, or a Billboard account executive in an office near you.

It's your move.

Rep Rap

By EARL PAIGE and ANNE DUSTON

Toshiba and Ultralinear speakers were added to a line that includes Altec, Barzilay (custom stereo cabinets), Meister Mfg. Co. and Maxell Corp., by the Charles A. Berube Co., Westfield, Mass. The company, formed in 1967, employs Mark Carrier to cover Vt., western Mass., Conn., and R.I., with Charles Berube covering N.Y. State, N.Y.C., N.H., Maine, and eastern Mass. Other personnel include Daniel Berube as auditor and special sales, and Penny Berube, office manager. Mike, son of Charles Berube, also helps his dad out in the office.

Elmar Associates moved into new offices in Atlanta and realigned territories for more efficient service, according to president Hulon Forrester. Vice president Pernon E. Howell will cover most of the Carolinas; Forrester will work Chattanooga, western N.C. and S.C., north Ga., and Atlanta; George Waldroup will cover south Ga., Ala., and Miss.; E.D. Langston will oversee west Tenn., north Ala. and north Miss. Branch offices are located in Huntsville, Ala., and Raleigh, N.C. Lines repped include Akai, Altec, Arista, Cubicon, Johnzer, Pearce-Simpson and Signal Science.

Jennings & Assoc. have moved to larger quarters at 13052 Raymer, North Hollywood, Calif. . . . Richard A. Geer has joined his brother at C.A. Geer Company, Kentwood, Mich., and will take charge of a new office opened in Pontiac, Mich. He will service distributors in the company's eastern area for ACA Antennas, Crystek crystals and Irish tape.

E-K-P Associates, Inc. moved into new offices three times as large as previously occupied, at 905 Miller St., Easton, Pa. The company has branches in Bethlehem and Brookhaven, Pa., and Baltimore, Md., and covers Unit Territory Plan (U.T.P.) territory 7, 8, and 10. Personnel include associate Richard R. Kaiser and salesmen A.M. Pecore, Rick Pecore, Greg Winner, and a new addition, Tom Kaiser. Office manager is Joan Ternier and secretary is Barbara Inraggea. E-K-P reps Audiovox, Casemakers, Utah Electronics, CBS Special Products Div., Nucleonic Products, E-V/Game Ind., and Warkman Electronics.

Dick Rose, Astro Sales Co., Cleveland, announced the addition of Richard Pharo as sales rep, to cover Pittsburgh, western Pa. and W.Va. Pharo was formerly with Alside where he was responsible for sales administration and inventory control systems. Ray Neal continues as rep for mid-O. and parts of Cleveland, with Steve Weiss covering northern O. and northwest Pa.

Jetting off to Hawaii for Le-Bo Products is Norman Berkoff, president, Norm Berkoff & Associates, Los Angeles. Berkoff represents Le-Bo in Arizona, California and Hawaii, and at all the national shows. He and salesman Mike Ostrove also handle Orbit speakers, and are looking for new record and tape lines to expand the business. Berkoff went into business for himself last August after serving as rep for another firm.

John Lonergan joined Wasserman, Richman & Associates, Boston, as an associate and manager of a new branch office in Newington, Conn. The company represents Audiovox in six New England states according to owner Sandy Richman.

The total sales force of eight men from the L-C-A Sales Co., Tuckahoe, N.Y. attended the Las Vegas NEW/COM '73 distributor show May 2-4. They also plan to attend the June CES Show in Chicago "en masse" and will probably attend the Winter CES in January as a group, according to general manager Robert R. Sherwood. L-C-A Sales has represented Sherwood Electronics for 22 years in N.Y., Pa., N.J., Md., Va., and Washing-

ton, D.C. They were the first reps appointed by BASF nine years ago and, believes Sherwood, helped to

bring that company to national prominence. Principals of the 30-year-old company are Paul Nichols

and Robert E. Sargent, who also serves on the board of governors for the New York Chapter of

ERA. Offices are located in Tuckahoe, Philadelphia and Annandale, Va.

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you'll have to hear to believe.

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Here in the states, people who really know superior tape quality are turning on to BASF too. You'll know why the minute you hear one of our SK, LH or Chromdioxid cassettes.

For more information on BASF's complete line of Audio Products including cassette recorders and reel-to-reel tape, write BASF SYSTEMS, Crosby Drive, Bedford, MA 01730.



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Jukebox programming

Conference Experts to Identify Dollar Potential of Product

By EARL PAIGE

CHICAGO—Experts in many areas of programming will participate in the first ever Billboard Jukebox Programming Conference including a man who believes the potential revenue to be gained from oldies is not being fully exploited because too much attention is paid the big hits of the past.

Here for the event May 19-20 at the Hotels Ambassador will be Wayne Volat, Nehi Records, Los Angeles, a one-stop and rack-

jobbing firm specializing in oldies; Richard Prutting, Little LP's Unlimited, Danbury, Conn.; Marshall Frenkel, Pan American Records, Chicago, expert in Latin music; Lawrence Lick, Music City Dist., New Haven, Mich., polka expert; and many others.

Volat, who has been invited by Atlantic and Columbia and other labels to advise them on pulling oldies from catalogs, said his firm

stocks seven to 10,000 titles, mostly on independent labels. "The best-selling oldies are not necessarily those stations receive the most requests for or those that had the biggest runs on the charts." The oldies boom, he said, is creating a whole different market.

He mentioned Billy Stewart, an artist on Chess, who he said never had great success on the charts but is doing "incredibly well" in oldies now. In choosing oldies, Volat

studies artists in terms of their total repertoire, where stores are located (retail outlets 10 miles apart require entirely different oldie stocks) and artists particularly desired by oldie fans (some artists are just better oldie artists than others—Stewart again).

Nehi is about to do a national promotion with jukebox programmers and has been selling oldies to radio stations both in the U. S.

and other countries as well as supplying dealers here and abroad. Volat said he sees no evidence that the oldie boom is leveling off. "Once a hit, always a hit," he said.

Jukebox programmers can profit from the experience of retailers and stations in dealing with oldies, Volat said. For one thing, he has found soul oldie collectors are probably the best customers for hits.

Columbia Pushing Jukebox Oldies

NEW YORK—Columbia Records is capitalizing on the great demand for oldies in the jukebox market through a national mailing to programmers of its Hall of Fame/Memory Lane Singles Program listing 314 of the most popular selections on the Columbia, Epic, and Custom labels in all types of music. In charge of the program is Ron Braswell, jukebox program coordinator, who will be a moderator at the Billboard Juke-

box Programming Conference May 19-20 at the Ambassador Hotels in Chicago.

Many of the offerings are back-to-back classics: Louis Armstrong's "Mack the Knife/Tin Roof Blues," Dave Brubeck's "Take Five/Blue Rondo a la Turk," Miles Davis' "Round Midnight/Solea," and Erroll Garner's "Misty/Dreamy" number among the jazz selections.

Country selections include "Great Speckle Bird #1/Wabash Cannon

Ball." Roy Acuff, "See Ruby Fall/Blistered," Johnny Cash (there are 10 other songs by Cash), seven selections by Ray Price including "For the Good Times/I Won't Mention It Again," "El Paso/A White Sport Coat" by Marty Robbins, and Tammy Wynette's "Stand by Your Man/He Loves Me all the Way."

In the other categories are featured artists such as Tony Bennett, Chicago, Bob Dylan, Ken Griffin's "Anniversary Waltz/Let Me Call You Sweetheart," Janis Joplin, Johnny Mathis, Roy Orbison, Boots Randolph, Paul Revere & the Raiders, Simon and Garfunkel, Barbra Streisand, Bobby Vinton, Andy Williams, and Frankie Yankovic, as well as a host of others.

PROGRAMMER'S POTPOURRI

LP's Unlimited Catalog at 112

Little LP's Unlimited
 Elton John: "Don't Shoot Me I'm Only the Piano Player"; "Daniel Teacher I Need You/High Flying Bird/Crocodile Rock" 207
 Alice Cooper: "Billion Dollar Babies"; "No More Mr. Nice Guy/Mary-Ann/Raped and Frezzin'/Hello Hooray/Billion Dollar Babies" 208
 Ench Light: "The Big Band Hits of the 40's & 50's"; "Satin Doll/You Made Me Love You/On a Slow Boat to China/Heartaches/Sentimental Journey/Cherry Pink & Apple Blossom White" 209
 "Dueling Banjos"; "Eight More Miles to Louisville/Dueling Banjos/Little Maggie/Pony Express/Buffalo Gals/Eighth of January" 210
 Sammy Davis Jr. & Buddy Rich: "The Sounds of 66"; "Come Back to Me/What Now My Love/What the World Needs Now Is Love/What Kind of Fool Am I/I Know a Place/Please Don't Talk About Me When I'm Gone" 211
 Lawrence Welk: "Reminiscing"; "Bubbles in the Wine/Maria Elena/Josephine/If I Love You/Helena Polka/Carolina in the Morning" 212
 Polka
 "Dueling Tubas/2001 Polkas," Martin Mull, Capricorn 0019
 "Batling Banjos Polka/Ringing Banjos," Arthur Smith, Monument 8572
 Steljo Records: Dick Piliar, "It Is No Secret Polka/Lover Oh Lover Polka" 611; "My Shoes Keep Walking Back to You Polka/Beautiful Brown Eyes" 612

Chicago Polka Records: Jurek Abratowski, "Tickle Tackle Polka/Tu Lu Lu Waltz," 430; Skaja Sisters, "Sash & Kash Polka/Rough House Polka" 431
 "Jolly Fellows March Polka/Out in the Sticks Polka," Eddie Wajcik, Chicago 342
 "High Polka Cousins/Men on the Moon Polka," Procanyn Polka, Eastbound 3003
 KL Records: Two Creeks Farm Hands, "Two Creeks Polka/Fairy Tale Waltz" 70; "Belle of the Night Polka/First Love Waltz" 71

Va. Leader Dead

GLOUCESTER, Va.—Veteran jukebox businessman Gilbert Bailey died here recently of a heart attack. He was 61. Bailey was a leader in the Music Operators of Virginia and director of Music Operators of America, the national organization. He is survived by his wife Clara.

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What's Playing?

A weekly programming profile of current and oldie selections from locations around the country.

BRODHEAD, WIS.: 'HOT 100' PURCHASES

Marie Pierce
 C.S. Pierce Music Co.
 "Hurt," Bobby Vinton, Epic 10980
 "I'm Leaving You," Engelbert Humperdinck, Parrot 40073
 "You Lay So Easy on My Mind," Bobby Rice, Metromedia 902
 "Stuck in the Middle With You," Stealers Wheel
 "Hocus Pocus," Focus
 "Steamroller Blues," Elvis Presley, RCA 74-0910
 "Close Your Eyes," Edward Bear, Capitol 3581

CHATTANOOGA, TENN.: COUNTRY PURCHASES

Lloyd Smalley
 Chattanooga Coin Machine Co.
 "Don't Fight the Feelings of Love," Charley Pride
 "711," Jim Edward Brown, Victor 74-0928
 "Satin Sheets," Jeanne Pruett, MCA 40015

CHICAGO: SOUL PURCHASES

John Strong
 South Central Music Co.
 "Time to Get Down," O'Jays, Philadelphia International 3531
 "I Can't Make It Through the Day," Ray Charles, ABC 11351
 "Without You in My Life," Tyrone Davis, Dakar 4519
 "Loving Me," Independents, Wand 11252
 "Lady Sings the Blues Play Me," Gene Ammons, Prestige 757

COMSTOCK, MICH.: 'HOT 100' PURCHASES

Marge Silman
 Kalamazoo Amusement Co.
 "It Sure Took a Long Long Time," Lobo, Big Tree 6001
 "Letter to Lucille," Tom Jones, Parrot 40074
 "And I Love You So," Perry Como, RCA 74-0906
 "I'm Leaving You," Engelbert Humperdinck, Parrot 40073
 "Baby Don't Get Hooked on Me," Ace Cannon, Hi 2238

JUKEBOX MEETINGS

May 18-20—Music Operators of New York, Mount Airy Lodge, Mt. Pocono, Pa.
 May 19-20—Billboard Jukebox Programming Conference, Hotels Ambassador, Chicago
 June 5—Missouri Coin Machine Council, Gas Light, Macon, Mo.
 Aug. 11-12—Kansas Amusement & Music Assn., John Emick's Cabin, Lawrence
 Sept. 14-16—Florida Amusement & Merchandising Assn., Sheraton Motor Inn, with exhibits for first time, Orlando (date tentative)
 Sept. 21-23—Illinois Coin Machine Operators Assn., Playboy Club, Lake Geneva, Wis.
 Sept. 23-25—W. Va. Music & Vending Assn., Heart O' Town, Charleston
 Nov. 9-11—MOA, Conrad Hilton, Chicago.

GREENFIELD, MASS.: 'HOT 100' PURCHASES

Timothy J. Strahan
 Mohawk Music Inc.
 "Long Train Runnin'," Doobie Bros., Warner Bros. 7658
 "Daddy Could Swear, I Declare," Gladys Knight & Pips, Soul 35105
 "Give It to Me," The J. Geils Band, Atlantic 2953
 "Frankenstein"
 "Stuck in the Middle With You"
 "Daniel"
 "My Love," Paul McCartney & Wings, Apple 1861
 "Steamroller Blues," Elvis Presley, RCA 74-0910
 "Thinking of You," Loggins & Messina, Columbia 4-45815
 Oldies
 "White Rabbit"
 "Honky Tonk Woman"
 "Purple Haze"
 Covers
 "Drad Skunk"
 "Killing Me Softly"
 "Tie a Yellow Ribbon 'Round the Old Oak Tree"

MANHATTAN, KANS.: COUNTRY & 'HOT 100'

Judy Weidner
 Bird Music
 Country
 "It Sure Feels Good," Freddy Weller, Columbia 45827
 "Drinking Wine Spo-Dee O'Dee," Jerry Lee Lewis, Mercury 73374
 "Love in the Back Seat," David Wilkins, MCA 40034
 "The Song Nobody Sings," Jerry Wallace, MCA 40033
 "Always," Luther Ingram, Koko 2115
 "Without You in My Life," Tyrone Davis, Dakar 4519
 Covers
 "Hearts of Stone," Blue Ridge Rangers, Fantasy 700
 "The Cisco Kid"
 "Daniel"
 "My Love," Paul McCartney & Wings, Apple 1861
 "Steam Roller Blues," Elvis Presley, RCA 74-0910
 Spinners
 "My Love"
 "Tie a Yellow Ribbon 'Round the Old Oak Tree"
 "Me's Killing Me Softly with His Song"
 Oldies
 "Hey Jude," Beatles
 "First Time Ever I Saw Your Face"

NEW ORLEANS: SOUL PURCHASES

Joe Caruso
 TAC Amusement Co.
 "Leaving Me," Independents, Wand 11252
 "I Can Understand It," The New Birth, RCA 74-0912
 "Pillow Talk," Sylvia, Vibration 521
 Oldies
 "Groovy Situation," Gene Chandler, Mercury 73083
 "Sharing You," Mitty Collier, Chess 14466

ROCHESTER, N.Y.: 'HOT 100' PURCHASES

Lindy Nardone
 A-1 Amusement Co. Inc.
 "Wildflower"
 "Stuck in the Middle With You"
 "The Night the Lights Went Out in Georgia"
 Oldie
 "Nel Blu de Pinto de Blu," Domenico Modugno

SOUTH BEND, IND.: 'HOT 100' PURCHASES

Jean MacQuivey
 Mac's Machines Inc.
 "Beating in the Years"
 "Stuck in the Middle With You"
 "Frankenstein"
 "Hearts of Stone," Blue Ridge Rangers, Fantasy 700

WAVERLY, MO.: 'HOT 100' PURCHASES

Dwight Hilbrenner
 Hilbrenner Coin Machine Service
 "No More Mr. Nice Guy," Alice Cooper, Warner Bros. 7691
 "Close Your Eyes," Edward Bear, Capitol 3581
 "Daniel"
 "Long Train Running," Doobie Bros., Warner Bros. 7698
 "My Love," Paul McCartney & Wings, Apple 1861
 "Hocus Pocus"

WICHITA, KANS.: COUNTRY PURCHASES

Dave Hall
 Ronnies Amusement
 "Steamroller Blues," Elvis Presley, RCA 74-0910
 "Drinking Wine Spo-Dee O'Dee," Jerry Lee Lewis, Mercury 73374
 "Tie a Yellow Ribbon 'Round the Old Oak Tree"
 Oldies
 "For the Good Times," Ray Price
 "Easy Lovin'," Freddy Hart

Billboard JUKEBOX PROGRAMMING CONFERENCE

Hotels Ambassador, Chicago, May 19-20

FRIDAY, MAY 18

Welcoming Cocktail Party, 8:30 p.m.

SATURDAY, MAY 19

9:30-10:00 a.m.—Welcome and prologue, *Chairman, Harlan Wingrave*, president, Music Operators of America
KEYNOTER: Peter Stocke, President, National Association of Recording Merchants

10:00-11:00—Session 1

PROGRAMMING & MERCHANDISING IDEA EXCHANGE

Moderator:

- Earl Paige**—Billboard Jukebox Programming Editor, Chicago
- George Hincker**, advertising & sales promotion manager, Rock-Ola Corp., Chicago
- Irv Gorsen**, Dart Records One-Stop, Minneapolis
- Clayton Norberg**, C&N Sales (operator), Mankato, Minn.
- Dick Steinberg**, Sterling Title Strip Co., Newark, N.J.

11:00-Noon—Session 2

ONE-STOP ROLE, HOLIDAY/OLDIES/SPECIAL PRODUCT

Moderator:

- Bill Williams**—Billboard Country Music & Gospel Editor, Nashville
- Marshall Frenkel**, Disneylandia Records & Pan American Dist. (Latin Music), Chicago
- Larry Ruegamer**, Acme One-Stop & Lieberman Enterprises (rack jobber), Minneapolis
- Stu Glassman**, Radio Doctors One-Stop, Milwaukee
- Wayne Volat**, Nehi Record Dist. Corp. (oldies One-Stop), Los Angeles

Noon-1:30 p.m.—LUNCH

1:30-2:30 p.m.—Session 3

HOW RADIO STATION PROGRAMMERS AND JUKEBOX PROGRAMMERS WORK TOGETHER

Moderator:

- Claude Hall**—Billboard Radio & TV Programming Editor, Los Angeles
- Bill Stewart**, program consultant, WYOO-AM, WRAH-FM (Minneapolis), KLAF-AM (Dallas), Minneapolis
- Larry Baunach**, Famous Music Corp. (Paramount, Dot label family), Nashville
- Bob Johnston**, program director, WBBM-FM, Chicago
- Jonathan Little**, program director, WISM-AM, Madison, Wis.

2:30-3:30 p.m.—Session 4

SAMPLES, TITLE STRIPS, ADVANCE PROMOTION OF RECORDS

Moderator:

- Ron Braswell**, Jukebox Product Coordinator, CBS label family, New York City
- Don Cihak**, Star Title Strip Co., Pittsburgh
- Paul Gallis**, independent promotion representative, Chicago

4:30 p.m.—Adjournment

5:00-8:30 p.m.—Hospitality Suites

SUNDAY, MAY 20

8:00 a.m.—Continental Breakfast

9:00-10:00 a.m.—Session 5

QUALITY CONTROL OF SINGLES IN JUKEBOX, RETAILING MARKETS

Moderator:

- Ruth Sawejka**, operator-programmer, Beaver Dam, Wis.
- William Findlay**, jukebox manufacturing engineer, Rock-Ola Corp., Chicago
- Al Bodoh**, jukebox manufacturing engineer, Seeburg Corp., Chicago
- C. E. Bedford**, General Electric, home phonograph engineering, Decatur, Ill.
- Kip Parker**, Acme One-Stop, Minneapolis
- Andy Andersen**, A-Records (retailer), Chicago

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10:00-11:00—Session 6

IDEAL LENGTH OF SINGLES FOR OPTIMUM USE OF PROGRAMMING TIME

Moderator:

- Bill Bush** (programmer), Les Montooth Phonograph Service, Peoria, Ill.
- Dick Prutting**, Little LP's Unlimited (jukebox albums), Danbury, Conn.
- Don Ovens**, MGM Record family, Nashville
- Col. Jim Wilson**, Starday/King Record family, Nashville
- Jules Abramson**, Phonogram Inc., Chicago

11:00 a.m.—Adjournment & Review

Hal Cook—Billboard Publisher, Los Angeles

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International News Reports

New Philippine Decree Is Seen Hitting Foreigners

• Continued from page 1

most happy are the composers and songwriters, recording artists, musical arrangers, musicians, music publishers, domestic record producers and manufacturers, pressing plants and recording studios. Hardest hit are foreign licensees in the Philippines, broadcasters, publications using foreign material, music publishers with subpublication agreements abroad and record outlets with taping services.

Stress is now on the propagation of Philippine music. All businesses must be legal and legitimate. Infringers of copyright and violators of guidelines have to face heavy penalties. The Philippine Government is more concerned with moral and social values in products and their dollar-earning potentialities.

In one sweeping stroke, the Government is abolishing the ills that plagued the industry—payola is out, royalties due composers and songwriters and ultimately the

recording artists are now required of music users, piracy and unauthorized uses of copyright are halted, record companies have been enjoined to unite, solutions and suggestions are all weighed and considered.

The Secretary of National Defense Juan Ponce-Enrile met with record producers and manufacturers. Domestic producers and manufacturers stated that the majority of stations in the Philippines played foreign material and discriminated against domestic material and the sure way possible to penetrate the airwaves was to resort to payola. Domestic producers also decried the fact that there are record companies allowed by the Government to operate and manage their own radio stations. This, they said, is unfair competition.

Domestic producers, blessed with amnesty, proposed a solution to the payola problem—a 70-30 percent policy in favor of domestic productions to all broadcast sta-

tions regardless of station formats. Some producers countered that the 70-30 is unrealistic, unfair and premature. More workable would be a 50-50 percentage.

As a result of the meeting with the defense secretary, producers and manufacturers forming the two associations, the Philippine Record Industry Association (PRIA), composed mostly of independent producers, and the Record Industry Association of the Philippine (RIAP), composed mostly of foreign licensees in the Philippines.

Broadcasters were likewise convened to propose the 70-30 policy and the alternative 50-50. Of some 20 radio stations now operating in the Greater Manila area, only about one-fourth play locally produced records. The rest use foreign records in English. The majority of radio people reasoned out there are not enough locally produced records to comply with the 50-50 policy. Another thing to reckon with is the quality of locally produced records, they said. Station formats and FM stations would suffer most.

The 70-30 policy has also been endorsed by the president of the Filipino Society of Composers, Authors and Publishers (FILSCAP), Prof. Felipe de Leon.

If the 70-30 proposal ever becomes a decree, it is foreseen by some quarters that foreign interest would not suffer much. Cover versions and local language recording would still be allowable. Besides, the unfaltering drive for all music users to comply with royalty payments should gladden foreign music publishers, mechanical collection agencies and societies and performance royalty societies as well. Before the imposition of martial law in the Philippines in September, 1972, royalty payments for both foreign and domestic material were as rare as comets.

Decca France 'Q' Classical

PARIS—Decca France has released its first quadrasonic classical recordings of French productions. The seven albums were unveiled by Decca chairman E. W. Pelgrims de Bigard last week.

The productions, by Ivan Pastor, include albums by Jean Costa (organ), Patrice Fontanarosa (violin), Jean-Pierre Wallez (violin), Daniel Bourgue (cor anglais) Bruno Rigutto (piano) together with the French Instrumental Ensemble and the Munich Chamber Orchestra.

Decca, which at the same time launched a new low-price album range, has adopted the Sansui QX Regular matrix system. Another four albums are scheduled for release in September.

Cameron Back After a Tour

TORONTO—Columbia's John Allan Cameron returned to Toronto this week after a concert tour of Northern Canada. Cameron played a series of SRO dates in Inuvik, Yellowknife and Whitehorse with Anne Murray.

He will spend the next fortnight in Halifax, where he will make guest appearance on the CBC's "Singalong Jubilee" and tape four more shows in his "Ceildh" TV series, also for the CBC.

Cameron, who appears this month at the Pickin' and Gatherin' Festival in Albany, N.Y., returns to the Riverboat in Toronto on June 12. His "Lord of the Dance" album was recently released by Columbia after several month's delay.

From The Music Capitals of the World

LONDON

EMI's nationwide television advertising campaign built around the release of the 20-track hit compilation album, "Pure Gold" will get underway on May 18 with spots of 15 and 45 seconds duration. The campaign is also being backed up with a series of 60-second slot on Radio Luxembourg. EMI will also make available a vast quantity of promotion material to the retail trade. The album features tracks by Cliff Richard, T. Rex, Four Tops, Diana Ross and others. . . . After nearly 14 years with Decca, Jacques Loussier has been signed by Phonogram. Loussier, primarily known for his re-interpretation of the works of Bach, is currently working on a new album featuring material by Schuman. . . . Polydor has acquired Andy Williams' Barnaby label for release in the U.K. The label was previously handled here by CBS and apart from Ray Stevens, has rights to the old Cadence label. . . .

Jack Boyce is moving from Precision Tapes where he has been marketing executive since January of last year, into Pye as the company's new marketing manager. Boyce, who takes up the new post on June 1 succeeds Peter Elderfield who has left the company for "personal reasons." Boyce will be replaced at Precision by Carl Ford, formerly general manager of the One Stop Record chain. . . . The GM label, part of Gaff Management will be launched in the U.K. in two weeks time. The label is being introduced with a single by Andy Bown called "Sweet William." GM is being distributed by Phonogram. . . . The Groundhogs have been presented with gold disks for the sale of their UA album, "Split." . . . Allan Clarke, previously with RCA, has signed a new recording contract with EMI. Deal is for the world outside America and Canada and the first release through the deal will be a single, "Who." An album titled "Headroom" is scheduled for release next month. . . . An exclusive distribution deal in the U.K. for two new record labels have been taken on by Continental Record Distributors. The labels are Rifi from Italy and Tecla from Portugal. . . . Six Jimi Hendrix albums, previously released on Track, will be reissued on Polydor on June 1. The material was deleted by Track as a result of the company's new deal with Polydor, signed late last year. The albums are, "Smash Hits," "Electric Ladyland, Parts 1 and 2," "Band

of Gypsies" and "Cry of Love." Dart, the indie U.K. label, has signed a two-year licensing deal with Pagoda of the Argentine and with Toniton of Scandinavia for the release of its product. The company has also renewed its deal with Munnikendam in Holland. . . . Carlin Music promotion manager and repertoire coordinator Don Reedman is leaving the company to join K-Tel as repertoire manager. Reporting to K-Tel managing director Ian Howard, Reedman will be responsible for negotiating material for future compilation albums and the development of new concepts for the U.K. and American markets.

PHILIP PALMER

DUBLIN

Glen Campbell and Anne Murray recently played to two full houses at the Carlton in Dublin. The shows, promoted locally by Jim Aiken, were part of the singers' current U.K. Irish tour for Jeffrey Kruger and Vic Lewis. . . . Jim McCann's first single with his group McAnnix revives "Lord of the Dance" (Polydor) and the Patterson's latest is "If I Were Dreaming" (Polydor). . . . The Dubliners began recording their first instrumental album in Kent earlier this month. The group is due to appear later this year in a show called "The Real Playboy of the Western World." . . . A new, as yet unnamed, Irish label will be launched towards the end of June or early July to cater for contemporary Irish folk acts. . . . The Ambassador Cinema has been screening a series of late-night music films, including "Road to Nashville," "Keep On Rolling" and a revival of the "Cream" film. . . . The UCD Students Representatives Council will present the Plattermen (May 12), Candy (19) and Keltic Wine (26) at Belfield. . . . EMI has issued Diana Ross album "Lady Sings the Blues" in advance of the film. Vincent Smialek, the manager of the MCPS in Dublin, has begun a campaign to discourage illegal recording from disks and radio programs. The incidence of such recording has increased with the growing popularity of cassette players. The MCPS took advertising space in the first issue of the new monthly pop paper "Music World" and invited anyone interested in getting details of the copyright laws to apply to MCPS at 3 Lower Mound St., Dublin 2. . . . Editor of "Music World" is Brian O'Brien. Michael Clare.

(Continued on page 48)

UFA PUBLISHING GROUP MARKS ITS 63RD YEAR

MUNICH—The UFA music publishing group is celebrating its 63 years in the industry. The UFA group, now part of the West Germany entertainment combine Bertelsmann, started in 1910 when the Dreiklang-Dreimasken firm, the oldest publishing company owned by UFA, was founded. The next company was formed in 1919, the Wiener Boheme in which Viennese composer Robert Stolz had a stake. The Ufaton and Bavariaton companies were formed in 1929 and 1932 respectively and in 1958 the group entered the pop music business with the Discoton company.

UFA general manager Josef Bamberger, who joined the company in 1971, said, "Experience means knowledge and if after 63 years of publishing you don't have the knowledge, you're out of business, and we are still here and going strong."

Apart from administering and exploiting the music from the older catalogs, which include material by Kunneke, Falman, Grothe and such songs as "Falling in Love Again" and "When Day Is Done," the UFA group is now heavily involved in the pop music field. The company now handles several catalogs, including Red Bus Music, Miki Dallon Music and Neighbourhood Music.

"Good connections with many music publishing firms throughout the world have enabled the UFA team to acquire such songs as "The Young New Mexican Puppeteer," "Brand New Key" and "Delta Queen" explained Bamberger.

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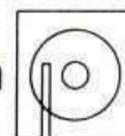
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Pathe Marconi in Big Singles Push

PARIS — Pathe Marconi, this year celebrating its 75th anniversary along with parent company EMI, is to make a concerted effort on the French singles market following the considerable reorganization since the arrival six months ago of new assistant general manager Michel Bonnet.

Bonnet recognized that although French and foreign sales were healthy in the album market, Pathe had been without a major hit single for some time. While there were no problems with sales of internationally-known local artists like Gilbert Beaud, Adamo, Franck Pourcel and Julien Clerc, Pathe needed more of the singles market to complement its impressive album performance.

This awareness of the company's needs has led to Pathe signing

more French talent, such as Franck Russel, Gilles Janeyrand and Laurent Rossi. On the pop front of course, groups like Deep Purple and Pink Floyd have been continual best-sellers for the company, but Pathe is also finding increased international appreciation of home-grown acts, such as Dynastie Crisis, Variations and Triangle. Variations in fact, has just completed a two-month American tour and is due to record an album in Memphis.

Bonnet also told Billboard that former-MFP sales manager Denis Coton has been appointed head of the Pathe sales force while Dominique de Hosson has replaced him at MFP. Plans are also being studied to modernize the Pathe industrial complex at Chatou, west of Paris.

Maple Music Meet May 11-12

MONTREAL — Francois Bernier, president of the Canadian Music Council, this week announced details of speakers and topics for the 1973 Conference, to be held here May 11-12.

Over-all theme of this year's Conference is "Music and Criticism."

The speakers and specific topics are: Literature and Criticism in Canada—a Case in Point (Jean Ethier-Blais, of de l'Academie Canadienne - Francaise); Newspaper Criticism—Cross-country Survey Set Against Historical Background (William Littler, music critic, Toronto Star); What Does an Editor Expect From a Critic? (Michel Roy, associate editor in chief, Le Devoir); Magazines,

Books, Theses and Other Reference Publications (Helmut Kallmann, National Library, Ottawa); Yves Chartier, University of Ottawa; English Radio and Television (Chester Duncan, Winnipeg); French Radio and Television (Maryvonne Kendergi, University of Montreal); Concert Program Notes (John Churchill, University of Carleton) and A Sum-Up (Tali-valdis Kenins, University of Toronto).

Lister Sinclair, vice president of Radio Canada, is guest speaker at a City of Montreal-sponsored reception which will include the awarding of the Council medal to six prominent Canadian musicians.

BMI Canada will sponsor a luncheon and CAPAC a dinner.

Nygren Made Director of EMI Suomen

HELSINKI—Former managing director of Music for Pleasure (Scandinavia), Rolf Nygren has been appointed managing director of EMI Suomen. Nygren, a Swedish citizen, will take up his new post immediately, although technically his posting will not become official until his working permits and other papers have been approved by The Ministry of Trade and Commerce.

Before becoming managing director of MFP, he had worked as the assistant to Ture Solnaes at EMI Svenska's Record Division. He also took over directorship of EMI Suomen in February when three company directors resigned.

EMI has also appointed two new sales managers, Rolf Kronquist former sales manager of PSO and Eric Forsman, former sales director of Scandia Musiikki, both of whom worked with R. E. Westerland the former distributor of EMI product in this country. Kronquist also had his own record company, Finndisc, which folded in 1971 despite hits with Martti Innanen, due to lack of financial resources.

The future of the publishing side of EMI Suomen is still unsettled, and no new local publishing director will be named for Imudico. For the time being publishing activities will be guided from Stockholm. Meanwhile, EMI Suomen's local recording activity, badly affected by the February shock resignations, has resumed, and chartwise the company is doing well with product by Deep Purple, Pink Floyd and Marion Rung.

Manila Manufacturer Rise Causes Buying by Dealers

MANILA—The May 1 price increase of records and tapes in the Philippines spilled over to record dealers, causing a flood on old-price orders.

Record companies and distributors, therefore, were forced to dispose of their standing stocks on cash basis to dealers, who still had two weeks to records. The new high tariff on biscuit precluded manufacturers to press more records to meet the demand on the old price.

The new price increase is being imposed by the Philippine Assembly of Record Producers (PARP) throughout the country. Price of singles increased by 50 percent while price for albums increased by 39 percent. PARP acted on the immediate increase due to high tariff on raw material, high production cost and a wide Government-inspired clamor for royalties to composers and recording artists.

An album now costs \$3.25 as against \$3.21 for a cartridge containing one album. Before the price increase, prices of albums and cartridges were the same. A two-record set now costs \$6.13 as against

\$4.96 for a cartridge containing two albums.

Industry consensus is that the tape market will be bigger and sales of tapes, particularly cartridges and cassettes, from less than five percent of the current volume of sales of albums to around 20 percent at yearend.

Audio/Visual Presentation

UTRECHT, Holland — A special audio/visual presentation of Phonogram's U.S. Mercury label acts will be presented here during an international Phonogram convention Wednesday (9) and Phonogram will follow the event with a special media party Friday in the U.K. as a tribute to support in England for Mercury artists.

Here from the U.S. label will be Irwin Steinberg, president; senior vice presidents Lou Simon and Charles Fach; and Mike Gormley, publicity director. Mike Gill & Associates, who represent Phonogram/Mercury with the media, is coordinating the party at London's Inn On the Park hotel.

Mercury acts attending and other guests include Andy Sown, Spenser Davis group, wives and girlfriends of Faces (on a U.S. tour now), Uriah Heep manager Jerry & Lilian Bron, producers Robert Stigwood and Larry Page, Steve Rolland who produced the Jerry Lee Lewis "Sessions" LP and Steve Gottlieb who heads Phonogram England.

U.S. Mercury staff will additionally attend the wedding of Lee Kerslake, Uriah Heep drummer, earlier Friday.

Castlebar Entry Date Extended

DUBLIN—Because of the delay in mailing brochures to overseas countries, the closing date of the Castlebar International Song Contest has been extended from May 7 to May 31.

The event, with a total prize fund of \$7500 (including a top prize of \$2500), will be presented at the Royal Ballroom, Castlebar, County Mayo, from Oct. 1-5.

Ivor Novello Awards

1972-3

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A Canadian Jacket Designer Deplores State of Jackets

By RITCHIE YORKE

TORONTO—Only "about 5 percent" of Canadian-produced albums are marketed in "good jackets," according to Ace Art's Paul Weldon, Canadian jacket designer. "There is a lack of art-oriented personnel at most record companies in Canada," Weldon said, "and in too many cases, jacket design is left to the production line chief.

"A lot of companies prefer to go the easy route. A lot of possibilities could be considered but many people can't be bothered. It's too much trouble to do anything out of the norm."

For the past four years, Weldon has maintained a dual role as jacket designer, and as the original keyboards player with Capitol's Edward Bear. Last November, the pressure of work reluctantly forced Weldon to quit the band to concentrate on Ace Art. But not before he played on the Bear's recent million-seller, "Last Song."

Weldon has been involved in the jacket design of more than 50 albums.

Toughest Problem

"The toughest problem in Canada," he says, "is that most aspects of artist development are relatively

new. There is generally not the inventiveness of English record companies. The majority of companies here like to play it safe.

"But things have only started to happen here in the last two years. Before that a jacket was just a glossy picture plus a bit of Letraset."

Canadian companies also tend to keep a jaundiced eye on the balance sheet. Accordingly Weldon notes that top designers here rarely receive more than \$350 for an original jacket.

"The great problem, both in Canada and elsewhere, is that it's very hard to break away from the standard 12" x 12" format. The record industry is totally geared to that. Breaking out of it costs money.

"I think there's a need to find other methods of manufacturing jackets than just the straight glossy paper on card procedure. I found with the King Biscuit Boy's 'Gooduns' jacket, for example, that it had to be done by a cloth manufacturer. It was the first jacket he'd ever done. Being new, it costs quite a bit of money since the manufacturer is not sure of his ultimate costs and he builds in ex-

tra protections. If there was more use of outside manufacturers, it would be possible to bring down the costs considerably."

Weldon feels this applies equally to the U.S. as Canada. "I just don't think enough record companies anywhere are sufficiently aware of the power of a great jacket. When consumers go into a record store, they look at new product. They don't listen to it. The entire point-of-sale trip in a record store is video-oriented and not enough companies accept it. With so much product hitting the marketplace, there's desperate need for a jacket that really stands out. Even in the States, I don't think any more than 10 percent of jackets could be classed as creatively good."

In the future, Weldon would like to see more use of miniaturized devices in cover art. "Things like miniature lights that come on when you open out the jacket. The point is that companies should stop thinking of jackets as merely a protective cover for the record."

Jacket innovation usually depends on musical innovation, Weldon believes. "It oscillates back and forth just like the music does," he says. "For a time there was a complete packaging thing happening. It simply depends on what's selling. If the Osmonds are selling, the companies think what the public wants is a four-color pinup picture.

"I'd like to see more universal concern with carrying the flavor of the music through to the outside by using things that relate to the album's musical contents."

Tokyo Contest to Elektra Act

Continued from page 1

"Unknown" singer-songwriter George Clinton of the U.S.A. won one of the three bronze prizes of 300,000 yen or \$1,132 each for "Airport." The other two bronze prizes went to Dili Ivanova of Bulgaria and Akira Fuse of Japan. The Bulgarian songstress accepted the award for "Fairs," composed and arranged by Tontscho Russev, with lyrics by Damjan Damjynov; the Japanese (King) recording artist for "Kane wa Naru" composed and arranged by Shinichi Tokura, with lyrics by Yu Aku.

Prizes for the best singers were also presented to Lynsey de Paul (U.K.) who had sung her own "Getting a Drag" (co-composer: Dave Jordan; co-arranger: Mike Bailey), to Seda Aznavour (France) for singing "Pour Moi Toute Seule" composed by Francis Lai and arranged by Jean Bouchety, with lyrics by Charles Level, to Didier Marouani (France) who had sung her own "Tous les Soleils du Monde," arranged by Pierre Porte with lyrics by Gilbert Sinoue, and to Pilita Corrales (Philippines) for singing "My Daughter" by George Canseco (arranger: Doming Valdez).

Best Composers

Also, prizes for the best composers went to Andre Popp of France for "Le Temps de Mon Pere" with lyrics by Pierre Cour and to Kunihiko Suzuki of Japan for "Soyokaze to Koi to," with lyrics by Kazumi Yasui, and "Wakere Michi" with lyrics by Kazuya Senke. Another prize for the best arranger went to Les Reed.

The 10 judges from overseas

awarded a prize to CBS/Sony recording artist Sumiko Sakamoto for her rendition of "Osana Kodomo no Yo ni," composed and arranged by Yasuji Bashino, with lyrics by Kazuya Senke.

In addition, the Tokyo Broadcasting Corporation (TBS) presented awards to Danny Kaleikini (U.S.) who had sung "My Goddess of Love" by J.A. Stebbins and C.B. Dant, to Linda Perl (U.S.) for singing "Soyokaze to Koi to" (Breeze and Love), and to Victor Vuiachich (U.S.S.R.) who had sung "O Poccnn" by I. Luchinok and Y. Kupala.

The winners were selected by a panel of 20 judges, 10 of them from overseas, from 31 final entries, 26 from abroad, at the Imperial Theatre in central Tokyo before a capacity audience of 1,920 persons who were also celebrating the emperor's birthday, one of Japan's 12 national holidays.

Judges

Among the judges were Ewart G. Abner, president, Motown Records; John Barry, U.K. composer; Don Black, U.K. lyricist; Salvatore T. Chiantia, president, MOA Music; Sidney Gathrid, chairman, American Entertainers' Assn.; Hubert Giraud, French composer; Albert S. Ruddy, U.S. movie producer; Joe Talbot, chairman, CMA; Ray N. Tanaka, Hawaii bureau chief, AMU, and Lee Zhitto, associate publisher/editor-in-chief of Billboard.

The International Contest was sponsored by the Tokyo Popular Music Promotion Assn. with the backing of TBS. Thanks to advance worldwide publicity, the sponsors received 373 entries from overseas this year compared to 76 in 1972.

PRIA Names Del Rosario

MANILA—Vicente del Rosario Jr., executive vice president and general manager of Vicor Music Corp., has been elected incoming president of the Philippine Record Industry Association (PRIA). The outgoing president is Jose Mari Gonzales, general manager of Cinema-Audio, Inc.

Other elected incoming officers of PRIA are Buddy de Vera (general manager, Alpha Recording System), vice president; William Leary (general manager, Wilcar Records), secretary; Ramon Espeleta Jr. (president, Zodiac Records), treasurer; Ignacio Jose (general manager, Sonic Industries), business manager; and Jose Mari Gonzales, PRO. Ferdinand A. Paz (special projects director, Vicor Music Corp.) has been appointed executive secretary of the association.

The new members of PRIA are JEL Records and Zodiac Records.

LP'S NOW ON DENMARK LIST

COPENHAGEN — Albums are now outselling many singles in Denmark, and Danish radio and the record companies have agreed that, from this month onward, LP's should be included in the weekly industry singles chart for the first time. Up until now, there has been a singles chart every week and an LP listing once a month but coinciding with the new arrangements, the monthly chart is to be dropped.

The current weekly Top 20 is being replaced by a Top 30—to include as many LP's as possible—which will form the basis of a new pop show every Tuesday on Musickradio presented by disk jockey Jorgen Mylius. The chart will then be published in major national newspapers the following day.

From The Music Capitals of the World

Continued from page 44

formerly with "Music Week" in Britain, is consultant editor. . . . The new **Horslip** single issued on April 30 (Oats) is called "Dearg Doom" which means "the Red Doom." The group will have a second album released in the summer—a concept lp about the epic Irish saga, the Tain Bo Cuailinge (The Cattle Raid of Cooley). . . . **Tony Kenny** presently touring Ireland as a result of his successes with "Heart of Stone" and the title role in "Jesus Christ Superstar." . . . The **Elvis Presley Fan Club** has an Elvis film night lined up for June 3 at the Osmond Hotel, Dublin.

AMSTERDAM

The International Opera Course for conductors and stage managers organized by the Dutch State Broadcasting Union, has been canceled on account of the long-lasting illness of the Italian conductor **Franco Ferrara**. . . . Utrecht recently played host to the Phonogram International convention with 200 delegates from 36 countries. Performing at the convention were **Vicky Leandros**, the **Olson Brothers**, **Atlantis**, **Syd Lawrence** and **Mort Shulman**. . . . **Bob Hoeko**, the Dutch boogie pianist, has signed a new contract with Phonogram which last week released his new album, "Rockin' the Boogie." . . . The U.S. Ambassador last week presented gold disk awards to Dutch artists **Mouth and McNeal**, songwriter **Hans van Hemert** and arranger **Harry van Hoof** for their record achievements in the U.S. with "How Do You Do." . . . **Gilbert O'Sullivan** performing in The Hague this week, organized by the **Paul Acket Organization**.

Ekseption signed a long-term worldwide recording deal with Phonogram . . . the new summer releases by Bovema-EMI include albums by cabaret artists **Bram and Freek**, singer **Johnny Jordaan**, rock band **The Outsiders**, **Elly and Rikkert Zuiderveld**, **Martine Bijl**, **Jaap Dekker**, **Corry Brokken**, **Mieke Telkamp**, **Dimitri van Toren**. . . . **Jan van Schalkwijk**, managing director of Ariola-Eurodisc Benelux, is due to leave the company. He plans to form a new production and publishing company. His place at Ariola taken by **Wim Schipper**, formerly the company's international a&r director. . . . CBS Holland released "The Best of **Chris Hinze**" album. A new LP "Who can See the Shadow of the Sun" will be released later this month to coincide with Hinze appearance at London's Ronnie Scott jazz club. . . . CNR's promotion department moved from Leyden to Hilversum Jacq-Pennweg 24, telephone 03150-48046/47.

BAG HAGEMAN

TOKYO

The Japan Phonograph Record Association has warned retailers nationwide against selling the thousands of pirated music cassette tapes that are being distributed by bootleggers in the Osaka and Nagoya city areas. They comprise copies of two 18-song selections dubbed from recent Japanese popular hit recordings. The counterfeit copies are said to have been offered to unsuspecting buyers at the "black market" price of 3,800 yen each. Pirated music cassettes have never appeared before in such large quantities, the association added.

Japan's Cultural Agency will sponsor the first East Asian Copyright Seminar here toward the end of October 1973. Four copyright experts from the U.K., West Germany, UNESCO and WIPO, respectively, will serve as lecturers at the 13-nation, eight-day Tokyo seminar. It will be supported by the Japanese Society of Rights of Authors & Composers and the Japan Phonograph Record Association. . . . A recording session was

scheduled for Japanese folk singer **Ryoko Moriyama** at the Philips studio in London. Her first European stereo LP album is scheduled for release Thursday (10). She previously made a U.S. recording for Philips in September 1969, in Nashville, Tenn. Her 20th album was released here March 5. . . . The **Cecil Taylor Trio** is due to arrive in Japan for its first performances May 19-24 in Nagoya, Kyoto, Osaka and Niigata.

Consolidated net sales of CBS/Sony Records, Inc. and the CBS/Sony Family Club, Inc., totaled 12.7 billion yen or about \$48 million in their annual business term (Feb. 21, 1972-Feb. 20, 1973). **Norio Ohga**, president of CBS/Sony, announced here April 24. The total shows a 40 percent rise over net sales registered in the previous business year, he added, and recordings of international origin accounted for 53 percent of the turnover. However, he said, Japanese recordings showed a 160 percent increase in sales. Pre-recorded music tapes accounted for 14 percent of all recordings sold, but showed a 60 percent rise over the previous year. CBS/Sony's net sales target for this business year is 14.7 billion yen or over \$55 million, he disclosed.

Masa Nakae, in charge of international repertoire, a&r department, record division, Trio Electronics, Inc., was due to return here following a 2-week visit to the United States to seek foreign record licensing agreements. Also on a similar mission was **Tadashi Hino**, chief of Teac's newly established record division. He was manager, international repertoire, Polydor K.K., until the end of March. . . . The Japanese Government, in implementing its 5th series of inward capital decontrol measures May 1, opened phonograph record manufacturing in Japan to 50 percent foreign ownership, but 100 percent liberalization of this industry will not be achieved until May 1, 1975. . . . **Vicente del Rosario, Jr.**, president, Bayanihan Music Philippines, Inc., **Orlando R. Iaced**, president, Vicor Music Corp., and **Oskar Salazar**, Bayanihan's managing director and Billboard's foreign correspondent in the Philippines, sought business tie-ups here last month-end besides enjoying the 2nd Tokyo Music Festival. They are interested in purchasing or manufacturing blank cassette tapes besides music publishing and phonograph record production. . . . **Hugo Montenegro** conducted a CD-4 recording session for RCA on April 23 at the Victor Co. of Japan's Aoyama studio here. . . . The **Jacques Loussier Trio** is due back in Japan to give 12 "Bach in Jazz" concerts starting May 16. . . . Tickets went on sale here May 10 for the Japanese version of "Jesus Christ Superstar" scheduled from June 19 through July 6 at the newly built Sun Plaza Hall in western Tokyo. Recordings of the Japanese version will be released by Toshiba Musical Industries for the millions of rock fans who may not be able to enjoy a live performance. **Take-shi Kaga** has been cast as Jesus. **Osami Iino** as Judas and **Yuko Shimada** as Mary Magdalene. The music will be performed under the direction of **Hiroshi Wakasugi**, with the assistance of **Jun Fukamachi**. . . . **David Hubert**, international operations director, A&M Records Inc., made his fifth Japan visit last month-end to introduce **Roger Hoffman**, whose newly added duties include Far East marketing, to the management of King Record Co., Ltd., which renewed its long term foreign record licensing agreement with A&M last year-end. Among the current top 20 albums in Japan are "Top of the World" by the **Carpenters** and "The Six Wives of Henry VIII" by **Rick Wakeman**.

HIDEO EGUCHI

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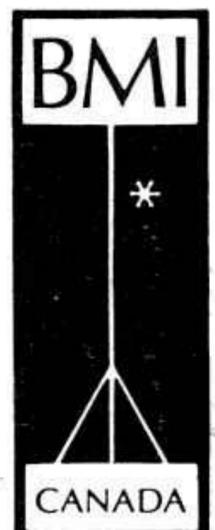
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Billboard Hits of the World

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BRITAIN

(Courtesy: Music Week)
*Denotes local origin

This Week	Last Week	Song	Artist
1	1	TIE A YELLOW RIBBON	Dawn (Bell) Five Arts (Dave Appel/Tokens)
2	2	HELLO HELLO I'M BACK AGAIN	*Gary Glitter (Bell) Leeds (Mike Leander)
3	7	DRIVE-IN SATURDAY	*David Bowie (RCA)—Mainman (David Bowie/Ken Scott)
4	—	HELL RAISER	*Sweet (RCA) Chinnichap/RAK (Phil Wainman)
5	5	TWEEDLEE DEE	Jimmy Osmond (MGM)—Robbins (Mike Curb/Don Costa)
6	16	SEE MY BABY JIVE	*Wizard (Harvest) Roy Wood/Carlin (Roy Wood)
7	6	ALL BECAUSE OF YOU	*Geordie (EMI)—Red Bus (E. Elias/R. Danova/Jane Goldcrow)
8	3	GET DOWN	*Gilbert O'Sullivan (MAM)—MAM (Gordon Mills)
9	18	BROTHER LOUIE	*Hot Chocolate (RAK)—Chocolate/RAK (Mickie Most)
10	4	I'M A CLOWN/SOME KIND OF A SUMMER	David Cassidy (Bell)—Carlin/Chappell (Wes Farrell)
11	17	GIVING IT ALL AWAY	*Roger Daltrey (Track)—Blayndale/Compass (Adam Faith)
12	9	MY LOVE	*McCartney's Wings (Apple) McCartney/ATV Music (Paul McCartney)
13	21	NO MORE MR. NICE GUY	Alice Cooper (Warner Bros.) Copyright Control (Bob Ezrin)
14	10	PYJAMARAMA	*Roxy Music (Island) EG Music (John Anthony)
15	12	CRAZY	*Mud (RAK) Chinnichap/RAK (M. Chin/M. Chaplin)
16	20	BIG EIGHT	*Judge Dread (SBS Big Shot) Mooncrest (Sinclair/Bryan/Shrowder)
17	15	AMANDA	Stuart Gillies (Philips)—KPM (Norman Newell)
18	8	12TH OF NEVER	Donny Osmond (MGM) Frank (M. Curb/D. Costa)
19	23	GOOD GRIEF CHRISTINA	*Chicory Tip (CBS)—ATV (R. Easterby/D. Champ)
20	25	AND I LOVE YOU SO	Perry Como (RCA) United Artists (Chet Atkins)
21	11	NEVER NEVER NEVER	Shirley Bassey (United Artists) Southern (Noel Rogers)
22	22	GOD GAVE ROCK & ROLL TO YOU	*Argent (Epic)—Verulum (Rod Argent/Chris White)
23	19	DUELING BANJOS	Soundtrack/Eric Weissberg/Steve Mandel (Warner Bros.)—Warner Bros.
24	13	LOVE TRAIN	O'Jays (CBS) Gamble-Huff/Carlin (Gamble-Huff)

25	28	WONDERFUL DREAM	Ann-Marie (Epic) Louvigny Marquee
26	14	POWER TO ALL OUR FRIENDS	*Cliff Richard (EMI)—Big Secret (David MacKay)
27	31	MEAN GIRL	Status Quo (Pye)—Valley (John Schroeder)
28	24	HEART OF STONE	*Kenny (RAK) Mews (Bill Martin/Phil Coulter)
29	27	THE RIGHT THING TO DO	Carly Simon (Elektra)—Warner Bros. (Richard Perry)
30	39	COULD IT BE I'M FALLING IN LOVE	Spinners (Atlantic) Copyright Control (Tom Be)
31	37	LETTER TO LUCILLE	*Tom Jones (Decca)—Mustard (Gordon Mills)
32	26	CUM ON FEEL THE NOIZE	*Slade (Polydor) Barr (Chas Chandler)
33	36	HEY MAMA	Joe Brwn (Ammo)—Ammo-James (Arnold/Martin/Morrow/Brown)
34	—	ONE AND ONE IS ONE	*Medicine Head (Polydor) Biscuit (Tony Ashton)
35	30	WAM BAM	*Handley Family (GL) Toby (Jackie Rae)
36	32	KILLING ME SOFTLY WITH HIS SONG	Roberta Flack (Atlantic) Butterfield/Essex (Joel Dorn)
37	44	BAD WEATHER	Supremes (Tamla Motown) Jobete/Carlin (Stevie Wonder)
38	29	FEEL THE NEED IN ME	Detroit Emeralds (Janus) Carlin
39	35	20TH CENTURY BOY	*T. Rex (EMI) Wizard (Tony Visconti)
40	41	WHATEVER HAPPENED TO YOU	*Highly Likely (BBC) Leon Henry/Carlin (Hugg/Hadfield)
41	40	LONG HAIRD LOVER FROM LIVERPOOL	Little Jimmy Osmond (MGM)—KPM (Mike Curb/Perry Botkin)
42	—	ALSO SPRACH ZARATHUSTRA	(2001)—Deodato (Creed Taylor) Britico
43	34	NICE ONE CYRIL	*Cockereel Chorus (Youngblood) Belwin-Mills/Guvnor/Miki Dallon (Martin Clarke)
44	33	WHY CAN'T WE LIVE TOGETHER	Timmy Thomas (Mojo) Southern (Timmy Thomas)
45	—	BROKEN DOWN ANGEL	*Nazareth (Mooncrest) Mountain/Carlin (R. Glover)
46	42	NEVERTHELESS (I'M IN LOVE WITH YOU)	*Eve Graham/New Seekers (Polydor) Chappell (Michael Lloyd)
47	38	EVERYDAY	Don McLean (United Artists)—Southern
48	—	I'VE BEEN DRINKING	*Jeff Beck/Rod Stewart (RAK Replay) Warner Bros.
49	—	YOU WANT IT YOU GOT IT	Detroit Emeralds (Westbound)
50	45	SYCAMORE	Gene Pitney (Pye) Donna (Gerry Bron)

DENMARK

(Courtesy Danish Group I.F.P.I.)

This Week	Song	Artist
1	MAMA LOO	Les Humphries Singers (Decca)—Sikorski Scandinavia
2	YELLOW BOOMERANG	Middle of the Road (RCA)—Stig Anderson
3	SHA-LA-LA-LA-LA	Walkers (Philips)—Intersong
4	CLAP YOUR HANDS AND FEET	Bonnie St. Claire (Philips)—Intersong
5	DERUDAF	Gasolin' (CBS)
6	KAERLIGHEDENS HUS	Flemming Antony (Telefunken)—Multitone
7	GET DOWN	Gilbert O'Sullivan (MAM)—April AB
8	PART OF THE UNION	Straws (Sonet)—Hawkana
9	MEXICO	Les Humphries Singers (Decca)—Intersong
10	GARDEN PARTY	Rick Nelson (MCA)—Intersong

GERMANY

(Courtesy Musikmarkt)
*Denotes local origin
SINGLES

This Week	Song	Artist
1	DER JUNGE MIT DER MUNDHARMONIKA	*Bernd Cluver (Hansa/Ariola)—RCA
2	MAMA LOO	Les Humphries Singers (Teledec)—Sikorski
3	BLOCK BUSTER	The Sweet (RCA)—Melodie der Welt
4	DREAMS ARE TEN A PENNY	Kincade (Penny Farthing/Bellaphon)—Bellver
5	IMMER WIEDER SONNTAGS	*Cindy & Bert (BASF)—Gerig
6	YELLOW BOOMERANG	Middle of the Road (RCA)—Budde
7	BIANCA	*Freddy Breck (BASF)—Rhine-Music/Geig
8	20TH CENTURY BOY	T. Rex (Ariola)—Warrior Music
9	CUM ON FEEL THE NOIZE	Slade (Polydor)—Slezak
10	EIN FESTIVAL DER LIEBE	*Jurgen Marcu (Telefunken) Young/Intro

This Week	Song	Artist
1	SIG MIT . . .	*Jame Last (Polydor)
2	MADE IN JAPAN	Deep Purple (Purple/EMI)
3	WHO DO WE THINK WE ARE	Deep Purple (Purple/EMI)
4	SEINE GROSSEN ERFOLGE III	Heino (Columbia)
5	DARK SIDE OF THE MOON	Pink Floyd (Harvest/EMI)
6	MEXICO	Les Humphries Singers (Decca)
7	NON STOP DANCING 1973	James Last (Polydor)
8	SOUNDS '73	Les Humphries Singers (Decca)
9	BILLION DOLLAR BABIES	Alice Cooper (Warner)
10	SLAYED	Slade (Polydor)

HOLLAND

(Courtesy Radio Veronica)
*Denotes local origin
SINGLES

This Week	Song	Artist
1	LE LAC MAJEUR	Mort Shuman (Philips)—Chappell
2	FOREVER AND EVER	Demis Roussos (Philips)
3	GET DOWN	Gilbert O'Sullivan (MAM)—Dayglo
4	I'M JUST A SINGER IN A ROCK AND ROLL BAND	The Moody Blues (Threshold)—Leeds
5	THE SHOW	*Dizzy Man's Band (Harvest) Dayglo
6	DOWN BY THE LAZY RIVER	The Osmonds (MGM)
7	POWER TO ALL OUR FRIENDS	Cliff Richard (Columbia)—Basart
8	TU TE RECONNAITRAS	Anne-Marie David (Epic)—Basart
9	MAYBE TOMORROW, MAYBE TONIGHT	*Earth and Fire (Polydor)—Dayglo
10	PINBALL WIZARD/SEE ME FELL ME	The New Seekers (Polydor)—Essex-Holland LP's

This Week	Song	Artist
1	BILLION DOLLAR BABIES	Alice Cooper (Warner Bros.)
2	OSMONDS GREATEST HITS	The Osmonds (MGM)
3	"INTROSPECTION"	*Thijs van Leer (CBS)
4	THE DARK SIDE OF THE MOON	*Pink Floyd (Harvest)
5	HOUSES OF THE HOLY	Led Zeppelin (Atlantic)
6	ATLANTIS	*Earth and Fire (Polydor)
7	DON'T SHOOT ME, I'M ONLY THE PIANO PLAYER	Elton John (DJM)
8	THE BYRDS	The Byrds (Asylum)
9	TURKS FRUIT	*Orkest o.l.v. Rogier v. Otterloo (CBS)
10	UBERALL AUF DER WELT	Freddy Breck (BASF)

HONG KONG

(Courtesy of Radio Hong Kong)

This Week	Song	Artist
1	TIE A YELLOW RIBBON ROUND THE OLE OAK TREE	Dawn (Bell)

2	IT NEVER RAINS IN SOUTHERN CALIFORNIA	Albert Hammond (Mums)
3	DANIEL	Elton John (DJM)
4	AUBREY	Bread (Elektra)
5	SING	The Carpenters (A&M)
6	YOU'RE SO VAIN	Carly Simon (Elektra)
7	RELAY	The Who (Polydor)
8	KILLING ME SOFTLY WITH HIS SONG	Roberta Flack (Atlantic)
9	PINBALL WIZARD	New Seekers (Polydor)
10	DON'T EXPECT ME TO BE YOUR FRIEND	Lobo (Philips)

JAPAN

(Courtesy Music Labo, Inc.)
*Denotes local origin

This Week	Song	Artist
1	WAKABA NO SASYAKI	*Mari Amachi (CBS/Sony)—Watanabe
2	GAKUSEIGAI NO KISSATEN	*Garo (Mushroom)—Alfa
3	AIENO START	*Goh Hiromi (CBS/Sony)—Standard
4	HARU NO OTOZURE	*Rumiko Koyanagi (Reprise) Watanabe
5	ONNA NO NEGAI	*Shiro Miya, Pinkara Trio (Columbia) Daiichi
6	ORANGE NO AME	*Goro Noguchi (Polydor)—Fuji
7	DOSEI JIDAI	*Reiko Ohsida (CBS/Sony) Nichion
8	HINAGESHI NO HAMA	*Agnes Chan (Warner)—Watanabe
9	YOU'RE SO VAIN	Carly Simon (Elektra)—Nichion
10	ONNA NO MICHI	*Shiro Miya, Pinkara Trio (Columbia)—Daiichi, Nichion

MALAYSIA

(Courtesy Rediffusion Malaysia)
*Denotes local origin

This Week	Song	Artist
1	SILLY JOKE	*The Strollers (CBS)
2	DREAM ME HOME	Mag Davis (CBS)
3	KILLING ME SOFTLY WITH HIS SONG	Roberta Flack (Atlantic)
4	DON'T EXPECT ME TO BE YOUR FRIEND	Lobo (Big Tre)
5	ROSALIE	Sam Neely (Capitol)
6	THE COVER OF ROLLING STONE	Dr. Hook & The Medicine Show (CBS)
7	RAINBOW MAN	Looking Glass (Epic)
8	JAMBALAYA	The Blue Rydge Rangers (Fantasy)
9	YESTERDAY MAN	*Mike Guchran (Harvest)
10	SING	The Carpenters (A & M)

MEXICO

(Courtesy of Radio Mil)

This Week	Song	Artist
1	TE VOY A ENSEÑAR A QUERER	Manoella Torres (CBS)
2	DETALLES	Roberto Carlos (CBS)
3	PALABRAS PALABRAS	(Parole, parole)—Dalida & Alain Delon (Orfeon)
4	ENGANO	La Tropa Loca (Capitol)
5	VOLVER VOLVER	Vicente Fernandez (CBS)
6	KILLING ME SOFTLY WITH HIS SONG	(Matandome suavemente con su canción)—Roberta Flack (Atlantic)
7	RIO REBELDE	Julio Iglesias (Polydor)
8	WHY CAN'T WE LIVE TOGETHER	(Por que no hay convivencia)—Timmy Thomas (Polydor)
9	CORAZON VAGABUNDO	Imelda Miller (RCA)—Alberto Vazquez (Bas)
10	BEN	(Benjamin)—Michael Jackson (Tamla Motown)

NORWAY

(Courtesy Verdens Gang)
*Denotes local origin

This Week	Song	Artist
1	POWER TO ALL OUR FRIENDS	Cliff Richard (Columbia)—Sweden Music
2	JEG OG DU OG VI TO OG MANGE FLERE	*Wenche Myhre (Polydor)—Intersong
3	RING RING	Bjorn & Benny, Agnetha & Annifrid (Poly)—Sweden Music
4	TITTEN TEI ANDRE VON DREI	*Birgit Strom & Kjell Karlsen ork (Polydor)—Intersong
5	CAN'T KEEP IT IN	Cat Stevens (Island)—Sweden Music
6	IT NEVER RAINS IN SOUTHERN CALIFORNIA	Albert Hammond (Epic)—Sweden Music
7	GET DOWN	Gilbert O'Sullivan (MAM)—MAM
8	CROCODILE ROCK	Elton John (DJM)—Air Music
9	20TH CENTURY BOY	T. Rex (EMI)
10	TU TE RECONNAITRAS	Anne Marie David (CBS)—Sugar

SINGAPORE

(Courtesy Rediffusion, Singapore)

This Week	Song	Artist
1	DOCTOR MY EYES	Jackson 5 (Tamla-Motown)
2	20TH CENTURY BOY	T. Rex (T. Rex)
3	KILLING ME SOFTLY WITH HIS SONG	Roberta Flack (Atlantic)
4	REELING N ROCKING	Chuck Berry (Chess)
5	TIE A YELLOW RIBBON ROUND THE OLE OAK TREE	Dawn (Bell)

6	DANIEL	Elton John (DJM)
7	PINBALL WIZARD	New Seekers (Polydor)
8	AVENUES & ALLEYWAYS	Tony Christie (MCA)
9	NEVER NEVER NEVER	Shirley Bassey (UA)
10	12TH OF NEVER	Donny Osmond (MGM)

SOUTH AFRICA

(Courtesy of Springbok Radio)
*Denotes local origin

This Week	Song	Artist
1	WE BELIEVE IN TOMORROW	*Freddy Breck (EMI/Brigadiers)—Brigadiers Music
2	THE LOVE IN YOUR EYES	Vicky Laandros (Philips)—Dick James Music
3	I'M ON FIRE	*Maria (Epidemic Rash) Francis Day
4	WOMAN (BEAUTIFUL WOMAN)	Don Gibson (Hickory)—Acuff Rose
5	CAN'T KEEP IT IN	Cat Stevens (Island)—M.P.A.
6	I DON'T WANNA PLAY HOUSE	*Barbara Ray (Plum)—Clan Music
7	YOU'RE SO VAIN	Carly Simon (Elektra)—Laetrec
8	THE MORNING AFTER	Maureen McGovern (Gallo)—Copyright Control
9	I'D LOVE YOU TO WANT ME	Lobo (Philips)—Laetrec
10	DON'T EXPECT ME TO BE YOUR FRIEND	Lobo (Philips)—Big Tree Music

SPAIN

(Courtesy of "El Musical")
*Denotes local origin
ALBUMS

This Week	Song	Artist
1	DON'T SHOOT ME (I'M ONLY THE PIANO PLAYER)	Elton John (EMI)
2	VENTANAS	*Mari Trini (Hispavox)
3	MIGUEL HERNANDEZ	*Juan Manuel Serrat (Zafiro)
4	ZIGGY STARDUST	David Bowie (RCA)
5	SEVENTH SOJOURN	The Moody Blues (Columbia)
6	LE LLAMAN JESUS	*Raphael (Hispavox)
7	VOLVERE A NACER	*Raphael (Hispavox)
8	GREATEST HITS	Simon & Garfunkel (CBS)
9	SOLO UN HOMBRE	*Camilo Sesto (Ariola)
10	CABARET	Soundtrack (EMI)

SPAIN

(Courtesy of "El Musical")
*Denotes local origin
SINGLES

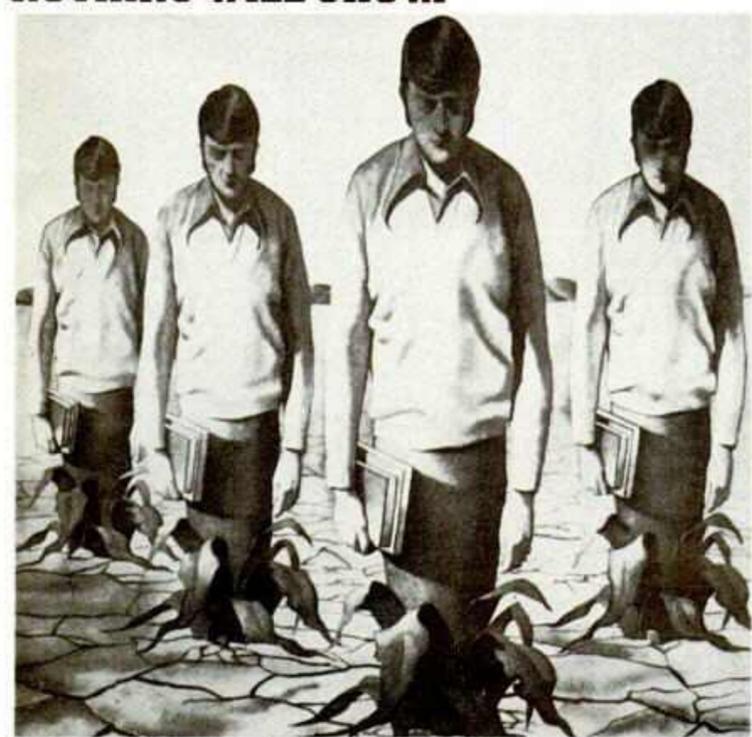
This Week	Song	Artist
1	IT NEVER RAINS IN SOUTHERN CALIFORNIA	Albert Hammond (CBS)
2	CHARLY	*Santabarbara (EMI)
3	ERES TU	*Mocedades (Zafiro)
4	HI, HI, HI	Wings (EMI)—Armonico
5	EL GATO QUE ESTA TRISTE Y AZUL	Roberta Carlos (CBS)
6	I'D LOVE YOU TO WANT ME	Lobo (Philips-F)—Armonico
7	AMOR . . . AMAR	*Camilo Sesto (Ariola)—Arabella
8	LE LLAMAN JESUS	*Raphael (Hispavox)—Melodix
9	CLAIR	Gilbert O'Sullivan (Columbia)—Musica del Sur
10	VELVET MORNING	Demis Roussos (Philips-F)—Sympathy

SWEDEN

(Courtesy Radio Sweden)
*Denotes local origin

This Week	Song	Artist
1	RING, RING	*Bjorn & Benny, Agnetha & Anni-Frid (Polar)—Union Songs
2	POWER TO ALL OUR FRIENDS	Cliff Richard (EMI)—Sweden Music
3	RING, RING (ENGL. VERS.)	*Bjorn & Benny, Agnetha & Anni-Frid (Polar)—Union Songs
4	I AM A ASTRONAUT	Ricky Wilde (UK)
5	HOUSES OF THE HOLY (LP)	Led Zeppelin (Atlantic)
6	GRAND HOTEL (LP)	Procol Harum (Chrysalis)
7	TED (LP)	*Ted Gardestad (Polar)—Sweden Music
8	CAN'T KEEP IT IN	Cat Stevens (Island)—Sweden Music
9	DARK SIDE OF THE MOON (LP)	Pink Floyd (Harvest)

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Radio-TV programming

Diehl: Top 40 Success Keyed On Impending Music Polarity

DETROIT—"Hey, man . . . it's not me, it's the music." And that's the way Alden Diehl, program director of CKLW-AM here, explains the success of his station. Of course, no station is without worries these days, especially Top 40 stations . . . even those who still maintain dominant ratings in their markets.

Diehl, a veteran Canadian program director even before coming to CKLW-AM, said that he's been doing a great deal of thinking on the declining, overall, of Top 40 ratings "and until it reaches a point when music begins to polarize again, as it has several times,

then ratings will continue to decline. Music polarity really reflects what's happening sociologically in our country. And, frankly, I think that a polarization has already begun for the 1970's, though none of us can perceive it yet. If the polarity comes about, it will be because social conditions are right. That's the way Elvis and the Beatles came about. And, later, message rock.

"Personally, I feel that music will be more free and more frivolous than in the 1960's. There was no humor in the music in the 1960's . . . perhaps because of the war. In any case, now I think people are tired of message songs.

"If music polarizes, Top 40 formats will come back stronger than ever, leaving behind those stations who've segmented their music . . . just as happened to those stations who stuck with jazz in the 50's.

'Most Popular'

"Because, as long as Top 40 stations are able to ascertain what is most popular to most people and program it in an intelligent way, I don't think we can lose."

Diehl felt, however, that there was going to be big changes in FM radio in the next few years "because many have aimed at specialized demographics and even a special portion of those demographics in some cases. I think these stations will find themselves on a thin board over high water later because there will be a shift in the public demand.

"As for Top 40, it's still a valid format. It doesn't matter what

happens to music itself, there will still be some songs more popular than others. Find these songs and play them and you'll win.

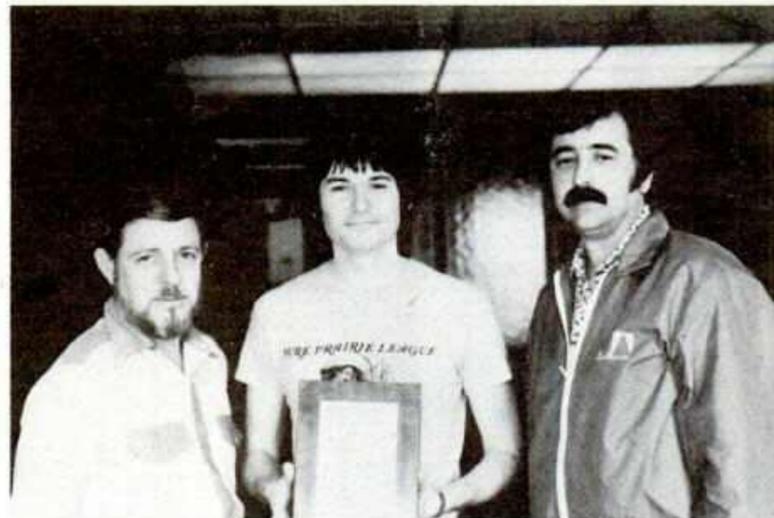
"People have gotten a distorted view of what a hit is in the past year as there was a certain decline in the effectiveness of singles as a programming tool. Frankly, I feel that albums are bought on the strength of the single or the name of the artist. We find in our research here that some albums shoot up the chart and then decline rather rapidly in sales because they simply were not strong enough in quality.

'The Song'

"Thus, music gets back to the one point that it's not a question of whether it's a single or an album cut, but the song itself. If we get caught up in mechanics, we lose sight of the fact that people want to hear the best songs. Rosalie Trombley, my music director, has an instinctive ability, I guess, to recognize the potential of a given cut in an album to become a hit single. She's not perfect; nobody is. But she keeps proving herself. If I could insure her ears at a million dollars, it'd be cheap at twice the price.

"As for the music list of a Top 40 station, it's not how long it is or how short it is, but the emphasis you place on the various songs. It's the way you're playing the list that counts. More and more of the public, though, are complaining about repetition of the songs. But I think that it's the songs that irri-

(Continued on page 54)



KNAC-FM IN THE suburb of Long Beach on the outskirts of Los Angeles turned over the station on April Fool's Day to Los Angeles record promotion men. In all, 29 promotion executives played air-personality-for-a-day on the station. Above, Del Roy of London Records, left, and Chris Christ of United Artists Records, right, present KNAC-FM program director Ron McCoy with a plaque which reads: "The Los Angeles promotion persons and April Fool Disk Jockeys love Ron McCoy of KNAC-FM for his contribution to better communication."

Clark, 'Bandstand' Honored by KLEU

WATERLOO, Iowa — KLEU-AM here featured a full day devoted to Dick Clark and the ABC-TV network "American Bandstand" show May 4. Steve Bridges, program manager of the station, called the day "American Bandstand Friday." Format of the daytime station is oldies aimed at adults 24-49. Dick Clark, via tape, introduced records, rated records, and even conducted a spotlight dance.

The day was in honor of the 20th anniversary of the TV show which will also be honored June 19 on ABC-TV's "Wide World of Entertainment" with a 90-minute special featuring old film clips of the shows over the years.

ABC-Dunhill Vouches To Back Early Plays With Rack/Store Stock

• Continued from page 3

Grand Rapids, Mich.; KLWW-AM and KCRC-AM, Cedar Rapids, Ia.; WKMI-AM, Kalamazoo, Mich.; KASH-AM and KEED-AM, Eugene, Ore.; KBZY-AM, Salem, Ore., and WDBQ-AM, Dubuque, Ia.

"We can work with these stations because we're branch operated in so many areas," Lasker said. "With our own branch we can afford to experiment, have the proper followup with our area people seeing if the product is moving and see if we're successful. We survey the market through the local men to see if there are any independent dealers we can reach directly. If not, we find out who the rack is there and we attempt to work with him. I can't tell yet if the project is a success or failure because it hasn't been going on long enough, but I know a company can't survive on five or six big acts. We need continuing new product.

ABC moved into the project initially, Lasker said, "because getting a new record on a radio station, even in the secondary markets that used to be perfect for breaking hits, is more difficult than ever. In major markets the playlist is often only 14 or 15 records with few disks automatically going on, even followups to major hits.

Secondaries Tight

"The secondary markets," Lasker continued, have been formatted, tight playlisted and even if a station plays a new record, there is often nowhere in town for the listener to buy it.

"A radio station is not in the business of selling records," Lasker added, "but generally if a good record is played the listeners want to own it. So the secondaries stick to what they know is available. It's like a circle. A station won't play a disk not in the market. If a disk isn't in the market, it's not a hit. This puts radio in the position of becoming stale and uninteresting. A station man who says he's not interested in selling records is really saying he doesn't care about his listeners."

Lasker Remedy

Lasker feels the situation has come about over the past five to ten years. "It's not all the radio stations' fault," he said. "Several years ago there were more independent dealers in the secondary markets. These have grown fewer over the years. We as a manufacturer have to help promote and fill some of the void. Rackjobbers replaced many of these independ-

ents. They generally stick to the top 15 or 20 or 40 records. If a disk jockey takes a chance on a new disk, the rack may be 500 miles away and never have heard of it. Or he won't move until he gets calls of his own. Often, because of the mode of his distribution, he can't take a section of his operation and set it aside for a particular area."

Lasker feels that as the situation continued, many secondary markets necessarily took the attitude, "if we can't lick the system we'll go Top 40 and at least know what we play is available. Many breeding grounds have been lost and this has hurt the ability to break a disk.

"A further problem today," he continued, "is to convince a secondary station, even with breakouts elsewhere, that a record is happening. Who knows, maybe our promotion men aren't convincing them. But a few years ago, action in one secondary meant action in others. Now they are like the majors as far as records played."

Osmonds Focus Of Radio Spec

TORONTO—Footprint Productions Ltd. here is launching an hour documentary on the Osmonds into worldwide syndication, reports Footprint executive John Hanlon. The program has been tested in various Canadian markets to excellent response. Nevin E. Grant, assistant program director of CKOC-AM in Hamilton stated that his station had to air the special three times within six days because of public response.

Footprint started in business last January, but its initial operation was as a distribution arm in Canada for "The Beatles: The Echo and the Dream," a documentary produced by Cantaur Productions, New York. This program about the Osmonds is their first solo venture. A special on the Rolling stones is slated for the near future.

"The Osmonds: In Touch With Today" will be offered in the U.S., New Zealand, the United Kingdom, and Australia. The show is 53 minutes long, which leaves seven minutes for local spots. Commercial inserts occur at four places within the show. Over 16 stations in Canada have contract already to air the program, including CHUM-AM in Toronto.

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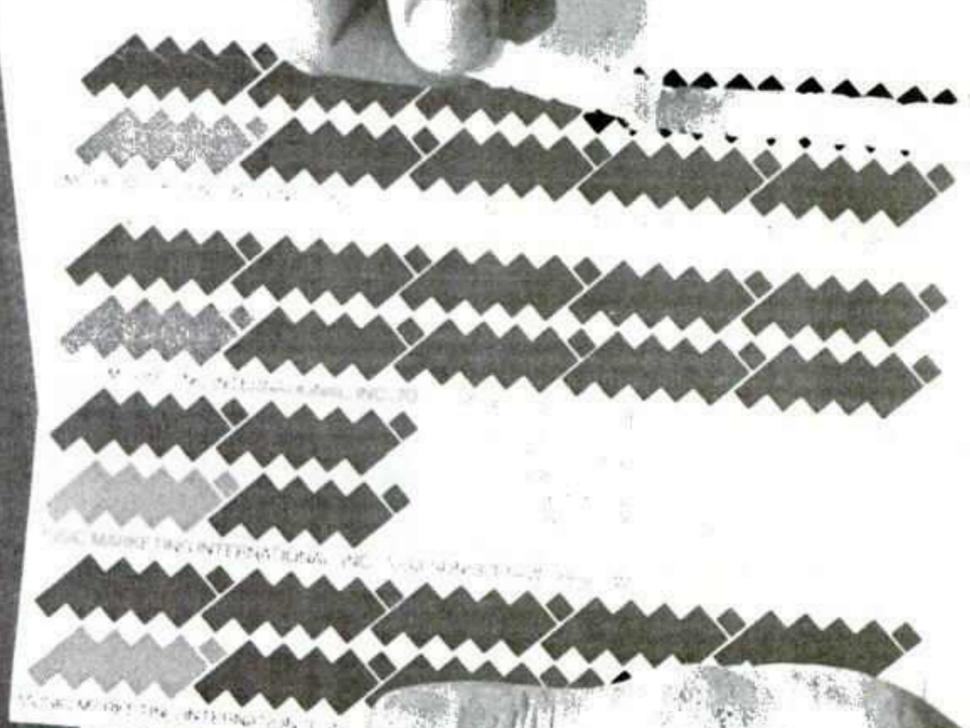
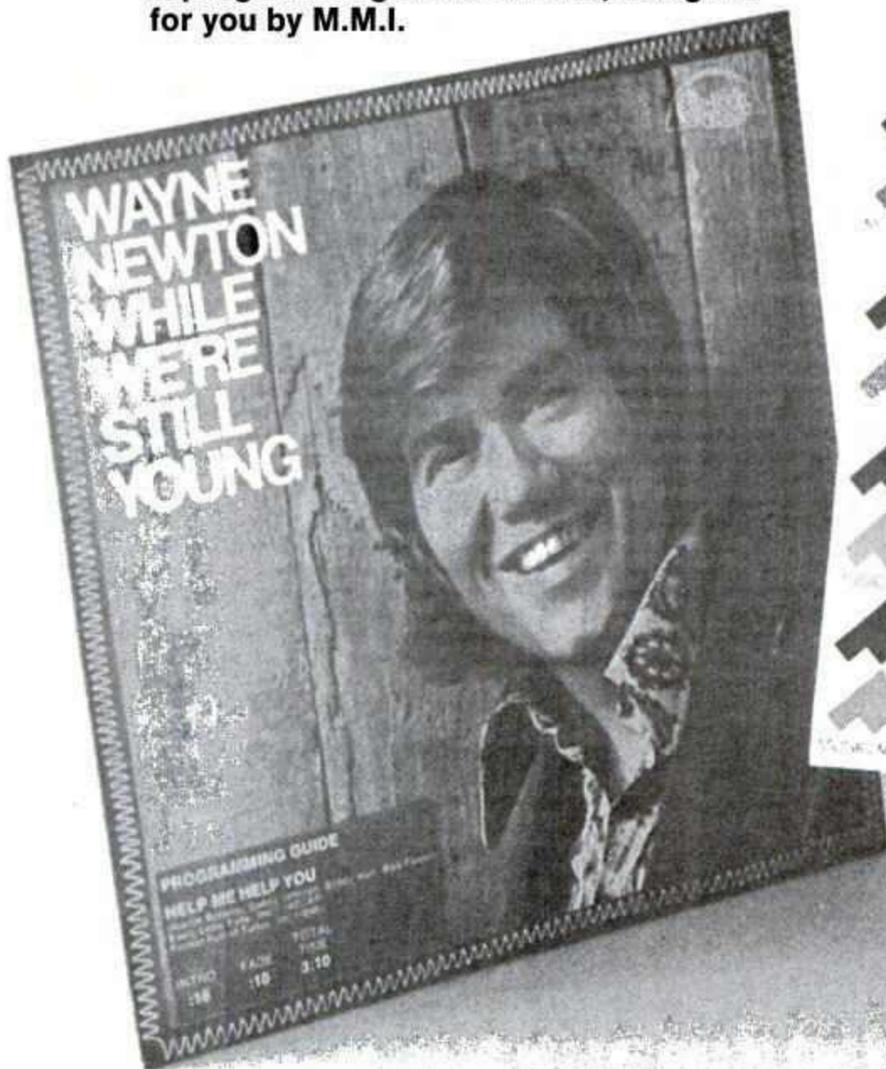
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Radio to Pick Top Promo Men

LOS ANGELES—This year, the nation's leading record promotion executives will be again selected by radio stations coast-to-coast, but the final voting will take place only at the sixth annual Billboard Radio Programming Forum.

A questionnaire was mailed last week to slightly more than 900 radio stations nationwide asking the program director to list his favorite local record promotion executive, the best promotion executive who works at the headquarters of a record company, and the best independent record promotion man.

The finalists will be printed in a list in the Billboard as soon as all of the questionnaires have been returned; this is expected to be sometime within the next three-to-five weeks. However, the actual winners will only be determined at the Forum. As people register on Aug. 16 for the three-day meeting, they will be handed a registration blank to fill out and turn back in immediately. These ballots will be tabulated by the Billboard research division and the winners will be announced at the annual awards luncheon on Saturday, Aug. 18.

Awards will be presented based upon regions in the case of the local promotion men; certificates of merit will be presented to those runners-up.

National, Too

In addition, an award will be made to the best national promotion director of a record company; this, too, will be determined by the ballot handed to every registrant.

Last year, some 600 radio and record company executives attended the Radio Programming Forum; this included some three dozen radio men from abroad. The Forum will be held at the Century Plaza Hotel in Los Angeles and everyone registering for the Forum will receive a special discount on their hotel room rates.

The agenda for the Forum and the speakers will also be largely determined by the results of the questionnaire. Final decisions of topics and speakers will be evaluated by the advisory council of the Forum. Chairman of the advisory council is David Moorhead, general manager of KMET-FM, Los Angeles. Advisory officials under Moorhead include Gary Owens, air personality at KMPC-AM, Los Angeles; George Duncan, president of Metromedia Radio, New York; Tom Donahue, general manager of KSAN-FM, San Francisco; Don Day, operations manager of WBAP-AM-FM, Fort Worth; J. Robert Wood, program director of CHUM-AM-FM, Toronto; Ernie Farrell, director of special projects, MGM Records, Los Angeles; Bruce Lundvall, vice president of marketing of CBS Records, New York; Pat Whitley, program director of WNBC-AM, New York; Joe Smith, president, Warner Bros. Records, Los Angeles; George Wilson, national program director of Bartell Broadcasting, New York; Chuck Blore, president of Chuck Blore Creative Services, Los Angeles; and John Lund, program director of WGAR-AM, Cleveland.

Diehl: Top 40 Success Keyed

Continued from page 52

tate them that they're really complaining about. Songs that they like, they can hear over and over without growing tired of them.

"Right now, many program directors are running around asking: What is the magic formula? Well, there is no magic formula. It's the people who make the music that the public likes who set the formula. Not the radio stations."

In regard to the demands being placed on the air personalities of Top 40 today, Diehl felt that the higher energies of music of the 1960's has tapered to such a small portion today that the air personality has faded, too. "We've tried to keep growing with what's happening in music. Basically, you have to choose the widest road you can find and stay on it and hope it's the right widest road. Air personalities will have to move with the flow of the music and be within that kind of context. Fortunately, deejays are the greatest adapters in the world."

CKLW-AM plays from a top 30

local list, plus hitbounds, a list of Canadian records, and an extra list. So, the total list might run 40-45 records a week, which is long for this day and age in Top 40 programming. And these records will include selected LP cuts which the station plays as a hitbound.

The Canadian station, located actually on the outskirts of the U.S., has the burden of playing 30 percent Canadian records, "but it's obvious since this station hasn't declined in ratings any greater than any other Top 40 station in the U.S. and, in fact, declined somewhat less, we've not been hurt in that regard."

"The inflexibility of devoting a third of our air time to Canadian product can be a detriment at times, however, because of its inflexibility. There's always been an ebb and flow of hit product in the record business. Sometimes you have a drouth of good material, sometimes you have too much."

"But, overall, in retrospect, no, the rule about playing a third Canadian product hasn't hurt us. I can't say that I like most of the Canadian records, though there is a fair number that I do like . . . but it's the same with U.S. and U.K. product. It's all music, period."

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Vox Jox

By CLAUDE HALL
Radio-TV Editor

Gary Allyn is the new national program director of the Star Stations chain and is headquartered at KOIL-AM, Omaha. He'd been with the Schafer operations south of the border, XHERS-FM and XHIS-FM. . . . Barry Richards reports in from WKTK-FM, Baltimore, where he's now program director and operations manager. Station is pop progressive in the day and goes black progressive after midnight. Richards had been with WHMC-AM, Gaithersburg, Md., which programmed at Washington, D.C. . . . Dave Mancilla had been with WAKE-AM in Valparaiso, Ind., and will now be doing the noon-3 p.m. show at WCGO-AM, Chicago. . . . After 15 years, the Tim and Bob show with Tim Nolan and Bob Byron on KPRC-AM, Houston, has bit the dust, to use a bit of Texas jargon. Byron has gone to KPRC-TV to do 7-midnight stints Saturday and Sunday. KPRC-AM has changed the music policy somewhat, concentrating a little more on non-rock oldies along with contemporary music.

Well, it looks as if Cecil Heftel is now willing to announce publicly what his radio operation is all about and officially state that Buzz Bennett is national program director. Richard Casper is executive vice president and general manager for U.S. properties. Buzz, as you all know, is working on WKPQ-AM in Pittsburgh. Heftel also owns WSHH-FM in Pittsburgh; WMOR-FM in Fort Lauderdale; with WROR-FM in Boston and KONA-FM in St. Louis pending FCC approval. Heftel also has Kin-Tel Productions in Atlanta which creates musical soundtracks and commercials and Pacific Expositions, a Hawaii-based concert promotion firm, plus a TV station, restaurant, golf links, a helicopter operation, and other things like that. An impressive operation. . . . Barney Pip has taken a leave of absence from his job with db Programming, Los Angeles.

Reb Foster has resigned as program director of KRLA-AM, Los Angeles. Like most other program directors who've been at the station, he complained about lack of autonomy as he left. . . . Some promotions within Drake-Chenault Enterprises, Los Angeles. Pat Shaughnessy has been promoted to executive vice president and general manager of the firm. Lee Bayley has been promoted to vice president of programming and station relations. Ron Nickell has been promoted to general sales manager. Bert Kleinman has joined the firm as special projects man-

ager; he'd been with WPLJ-FM in New York as program director. And Mark Ford has joined the firm as production director; he'd been production director and announcer for KMEN-AM, San Bernardino, Calif.

Stoney Richards is shifting from WGAR-AM in Cleveland, where he did the 8-midnight show, to do midday work at KIIS-AM in Los Angeles. So, WGAR-AM is looking. . . . Also looking for air personalities is WAME-AM in Charlotte, where program director Edd Robinson has also been losing people to bigger markets at a rapid pace. Going to WRIO-AM in Atlanta to do the 7-midnight show is Bob Grayson. Going to WUBE-AM in Cincinnati to do the morning show is Bob Scott.

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Pop

AL GREEN—Call Me, Hi XSHL 32077 (London). There is a foot tapping quality to Green's music which ingratiates him to his audiences. In the main, he is a ladies' man but he asserts himself so positively that his music rings true with the brothers on the street. These inbred ingredients are all powerfully on display in this LP which retains the winning formula of Memphis based production by Green and Willie Mitchell, a thumping bass and drum bottom and gentle strings and pungent horn bursts. Green's voice is sweet and clear and together with his lyrics. It all sounds so effortless but that is the deceiving quality to his music. He's hard at work communicating.

Best cuts: "Stand Up," "I'm So Lonely I Could Cry," "Here I Am (Come and Take Me)."

Dealers: Green is the hottest male vocalist in all categories, so you know you will be displaying this prominently. Otherwise, you haven't been in the business during the past year.

DAVID BOWIE—Aladdin Sane, RCA LSP 4852. Combine raw energy with explosive rock and the end result is this newest effort. With three LP's already on the chart, Bowie can easily make this number four. The English production smacks of a high polish and a gut level fervor. Nine of the tunes are by Bowie. Mick Jagger and Keith Richard's "Let's Spend the Night Together" is the 10th. Bowie's imagery is often obtuse but it doesn't seem to matter for the production is what matters: the sonic impact is all important, and there's plenty of vocal exertion and instrumental exuberance for pzazz.

Best cuts: "Watch That Man," "The Jean Genie," "Lady Grinning Soul" (slow and delicate).

Dealers: an important sales offering from England's top musical import. The cover is an off-beat painted face.

ISAAC HAYES—Live at the Sahara Tahoe, Enterprise ENS 2-5005 (Columbia). Mr. romantic soul is captured in all the dramatic fitting which become his concert presentation in this Nevada show city. The production allows you to feel the immensity of the theater and the impact which Hayes has on people. The program is a compilation of tunes which he has been singing for the past year or so. There is sheer delight to Isaac's voice and the way he phrases, with support from Hot Buttered Soul and members of his Movement backup band augmented by horns and flutes.

Best cuts: "Never Can Say Goodbye," "The Look of Love," "Stormy Monday Blues," "Ain't No Sunshine."

Dealers: the jacket is a clever cutout of the hotel's theater door which opens to show Isaac at the piano.

PERRY COMO—And I Love You So, RCA APL 1-0100. When you have talent and class it stays with you. Perry's newest LP hits the listener with these two qualities

right away. This is a superb package in which the veteran balladeer works with the right material within the proper vocal range and within the right tempo barriers. With a delightful production assist from Chet Atkins and his Nashville associates, this is warm, friendly, tastefully done interpretations of current songs. Perry's gliding quality, his expressive phrasing are outstanding, with a nice comfortable large orchestral setting adding a rich surrounding.

Best cuts: "And I Love You So," "For the Good Times," "It All Seems to Fall Into Line."

Dealers: Como has come roaring back with solid musicianship and an LP which cries for listening.

MELANIE AT CARNEGIE HALL, Neighborhood NRS 49001 (Famous). The singer's special vocal quality produces an intimate sense of involvement, and that is how this LP comes off—as a tie between entertainer and listener. Of the 22 songs offered, all are by Melanie with two exceptions, and here she goes back to her basic folk roots to seek inspiration from Pete Seeger and Woody Guthrie. The two-record set includes her recent hit singles and the moods are of love and hope for tomorrow.

Best cuts: "Brand New Key," "Bitter Bad," "Beautiful People."

Dealers: artist is tops among young pop warblers and also appeals to the folk crowd. Her name has sales impact.

NILSSON—Nilsson Sings Newman, RCA 10203. Harry Salutes America's underground and above ground poet-humorist by patterning his vocal styles to that of Randy's. The phrasing and intonations are very much Randy's, but this is Harry doing the singing and piano playing. Since Newman has a strong cult and since Nilsson is himself a popular artist, this interpretive association makes sense business-wise. Nilsson puts a lot of heart and energy into the songs which helps emphasize Randy's work and word pictures. There are several works which are unfamiliar, but there are several well-known works.

Best cuts: "Love Story," "Yellow Man," "I'll Be Home."

Dealers: this could be a sleeper, so don't shrug it off. Both artists have name power.

SHIRLEY BASSEY—Never Never Never, UA LA055-F. How can an artist like this with such a great voice, knowing how to project and interpret a lyric have such a hard time in the U.S.? How can such a super pro not get radio exposure and be known by the public? These are puzzling questions, all the more so in light of this superb production, done in England with care and love and showcasing Shirley's outstanding vocal range, supplemented by a large orchestra. Perhaps this LP will turn things around.

Best cuts: "I Won't Last a Day Without You," "There's No Such Thing as Love," "Killing Me Softly With His Song."

Dealers: this is a top English vocalist who knocks out audiences with her concerts. She is currently on a national concert tour.

JOAN BAEZ—Where Are You Now, My Son?, A&M 4390. Baez has always been an involved political activist—and this newest of her communications devices produces a sharp, two-sided sword of explosive cutting power. For one side is a frighteningly uncomfortable poem-narrative which is the title of the LP, interspersed with on location sounds of American bombs falling on Hanoi last Christmas, the sounds of Vietnam people in agony and Joan sitting in a bomb shelter with other "visitors" and talking about life. She sings a song of sad thoughts which gives all these ingredients solidly together. The other side is six good, basic Baez-type message songs about human experiences and pain with a fine, delicate texture.

Best cuts: "Less Than the Song," "Best of Friends."

Dealers: this LP should draw FM airplay and pull in a young buying audience because of the unorthodox nature of the material.

B. J. THOMAS—Songs, Paramount 6052 (Famous). Observing the growth of a recording artist over the years can be an intriguing—and highly enjoyable—feat, especially such an artist as Thomas who shifted from teen-appeal product to the MOR genre and now into music for the intelligensia, the young adult. And the music is fabulous, with members of Blood, Sweat & Tears and Eric Weissberg sitting in as sidemen. Without doubt, this is a mature side of music that Thomas presents... a different and complex and progressive sound.

Best cuts: "Too Many Mondays," "Honorable Peace," "Early Morning Hush."

Dealers: Good jacket; lyrics printed in inside cover; Thomas is getting good TV exposure on specials.

PHIL EVERLY—Star Spangles Springer, RCA LSP 10092. Phil goes it alone and does an outstanding job with a sound that is soft and compelling. The vocalist demonstrates exceptional songwriting ability.

Best cuts: "The Air That I Breathe," "It Pleases Me to Please You," "Our Song."

Dealers: As one-half of the world-known Everly Brothers act, you're assured certain built-in sales.

TOM SAWYER SOUNDTRACK—United Artists UALA057-F. An extremely cute, high-quality album with music and lyrics by Richard and Robert Sherman. Country artist Charley Pride does an outstanding job on "River Song." Considering the guaranteed success of the movie, this LP should be a giant seller.

Best cuts: "River Song," "Gratification," "Freebootin'."

Dealers: Tie in with performances of movie in your area. LP should sell well in pop bins and, if you point out the performances of Charley Pride, in the country bin.

also recommended

QUICKSILVER—Anthology, Capitol 11165. This is a memory trip recollection of the San Francisco group's initial works covering 1967 through 1971. All the sophisticated blendings of rock and jazz are here. Best cuts: "Pride of Man," "Spindrift," "The Fool."

MARK ALMOND—The Best of, Blue Thumb 50 6031 (Famous). Well defined vocal and instrumental work from this fine English band which blends jazz solos with a sensitive approach to pop music. Best cuts: "The City," "The Ghetto."

STEVE FERGUSON, Asylum 5060 (Atlantic). Here is a black sounding Randy Newman who looks like Billy Paul. His self-penned tunes are simply phrased for easy listening and a nice, laid back feeling engulfs everything. Best cuts: "Gypsy Hollow," "Lonesome Lover," "Raven."

DON AGRATI, Elektra EKS-75057. An album of many flavors, like a triple-decker ice cream cone. Best cuts: "Sunny Days," "Protoplasm Blues."

TIM DAVIS—Take Me As I Am (Without Silver Without Gold), Metromedia 10175. Tim Davis demonstrates amazing flexibility in music accumen; some of the cuts sound a little bit country, a little bit rock. Best cuts: "Take Me as I Am," "Baby Won't You Come Out Tonight," "Country Heart and Soul," "Only Yesterday."

CLINIC—Now We're Even, Roulette 3010. Warm, velvety four-part harmonies from this tightly knit band, which has a smooth, controlled sound. A nice hello from this adventurous quartet. Best cuts: "My Love is East," "Prelude," "Here I Stand."

ARTHUR HURLEY & GOTTLIEB, Columbia KC 32273. Mellow rock trio with a country flavor. Lyrics in each selection are strong. Best cuts: "Sunshine Ship," "Bobby Song," "Cruisin'."

SPOOKY TOOTH—You Broke My Heart, So I Busted Your Jaw, A&M 4385. You've gotta love any album with this title. The subtly heavy music in the grooves doesn't disappoint. Best cuts: "Wildfire," "Self Seeking Man."

JON LUCIEN—Rashida, RCA 10161. He softly enfolds you with a warm, magical voice that's perfectly at home with the tender love ballads which permeate this LP. Best cuts: "Rashida," "The War Song," "Love."

Leonard Cohen—Live Songs, Columbia KC31724. Weirdly satisfying album of desperate bummer ballads. Cohen's limited voice at its best. Best cuts: "Bird On the Wire," "Story of Isaac."

VARIOUS ARTISTS—The Progressives, Columbia KG31574. Two-disk low-priced sampler of the label's spectrum of avant-garde talent. Artists range from Mahavishnu Orchestra to classicist John Carlos, Weather Report and Gentle Giant.

MAN—Be Good to Yourself at Least Once a Day, United Artists UA-LA077-F. Smoothly melodic heavy-metal rock from a new English group. Outstanding pop-up display inside the package. Best cut: "Keep On Cringing."

Country

Best cuts: "Limehouse Blues," "I'll Fly Away," "Fuedin' Banjos."

Dealers: A lot of name value in this package.

NASHVILLE'S GREATEST INSTRUMENTALISTS, RCA APL1-0167. Country stations have been calling for more instrumentals, and RCA has put together a magnificent package, some of them classics. Artists include Floyd Cramer, Roddy Bristol; Buck Trent; Chet Atkins, Jerry Reed, Home and Jethro; Albert Coleman (with a symphonic arrangement); Danny Davis; Lester Flatt and the Nashville String Band.

DOTTIE WEST—If It's All Right With You/Just What I've Been Look For, RCA 1-0151. This album has everything, including one of her famous Coke commercial tunes. But it has feeling, plenty of it, and great numbers, which she performs to absolute perfection. Her list of musicians is a who's who.

Best cuts: "Bitter They Are, Harder They Fall," "Try to Win a Friend."

Dealers: This one should move rapidly, so keep it stocked.

Jazz

Dealers: Band is known in rock and jazz circles.

WEATHER REPORT—Sweetnighter, Columbia KC 32210. By now we all know that this is an adventurous, space age jazz band which is popular among contemporary folk. Each of its previous albums has broadened the band's abilities to communicate in both the jazz and rock fields. This newest endeavor presents an interesting amalgam of a Latin and r&b rhythmic mixture. The music bristles and bubbles like lava emerging from an awakening volcano which is lit up with electric lights. Leader Joe Zawinul's electric keyboard work creates floating, swirling effects while Wayne Shorter's soprano sax takes the place of an electric guitar and plays in an unhurried fashion.

Best cuts: "Boogie Woogie Waltz," "125th Street Congress" (sophisticated, grown up r&b street music).

DAVE BRUBECK—We're All Together Again for the First Time, Atlantic 1641. This LP takes us on location to several European cities where we find Paul Desmond's alto working romantically with pianist Dave and baritone saxophonist Gerry Mulligan. Bass Jack Six and drummer Alan Dawson are the rhythm base for the development of six tunes. Thus this is half of Brubeck's "old" quartet. The music is

sensitive and probes the inner workings of jazz improvisation. The program melds favorites like "Take Five" with the free development on "Truth" from Brubeck's oratorio "Truth" (Planets are Spinning).

Best cuts: "Koto Song," "Rotterdam Blues" (down home and heavy), "Take Five" (all 16 minutes worth).

Dealers: with jazz in an active state, this LP should attract Brubeck's followers who used to constitute a major force in the music.

SIR EDWARD—The Power of Feeling, Encounter 3004 (GSF). Delightful, straight ahead fun blowing by the sax-flute leader and a small group. Best cuts: "People Make the World Go Round," "Betcha By Golly Wow."

Soul

of the successful Crusaders who are Blue Thumb's top instrumental act. Nevertheless, the sound is broad enough to appeal to pop and soul buffs, with jazz fans

tossed in for gold measure. Sample's keyboard work is excellent and the drum breaks and patterns are closely aligned with the melody lines.

Best cuts: "Got it Together," "Poppa Charlie," "St. Thomas."

Dealers: Solid musicianship, but this LP will need to be displayed.

also recommended

IKE AND TINA TURNER—The Best of, Blue Thumb 49 6029 (Famous). Deep in the reservoir of solid soul, this LP isn't that old but it sure wails. Best cuts: "The Hunter," "Crazy 'Bout You Baby."

LEROY HUSTON—Love Oh Love, Curtom 8017 (Buddah). Polished vocal and instrumental work by a large orchestra blend nicely. Best cuts: "Love Oh Love," "I'll Be There, I Still Care."

EAST COAST, Encounter 3002 (GSF). Good strong funky commercial sounds from this new septet with some rock influences on guitar. Best cuts: "I Found You," "Anything You Have in Mind."

(Continued on page 56)

Billboard's Top Album Picks

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• Continued from page 55

MOZART: LA FINTA GIARDINIERA (DIE GARTNERIN AUS LIEBE)—Soloists/Nordentocher Rundfunk Orch. & Chorus (Schmidt-Isserstedt), Philips 6703 039. An early opera buffa, written at the age of 18 and full of intimations of things to come, this is a fascinating listening experience. It's sung here in an authentic German version, since portions of the original Italian libretto were lost. Cast is expert and features the highly-acclaimed Jessye Norman in a leading role.

Dealers: A first complete recording, "Finta" will prove irresistible to many opera collectors. Sure to receive heavy and favorable reviewer coverage.

BARTOK: CONCERTO FOR ORCHESTRA—New York Philharmonic (Boulez), Co-

Classical

lumbia MQ 32132. Issued only in a compatible 4-channel version, and with the entire thrust of the presentation plugging surround-sound attributes, set should move at a comfortable rate to stereo-only buyers as well. But the growing "Q" market is the main target, and near saturation sales may be anticipated there. Graphic diagrams showing orchestra placement and channel distribution of the sections col-

orfully illustrate the double-fold jacket.

Dealers: Label is priming its biggest promotional guns for this one. Cover art makes for superior display.

GREAT TENORS OF TODAY—Angel S 36947. Tick them off. Bergonzi, Corelli, Domingo, Gedda, King, McCracken, Pavarotti and Vickers, all on a single pick-up album, and heard in some of the most popular arias from the operatic mainstream. Adds up to a strong concept album, valid both commercially and artistically.

Dealers: If you do any business with vocal buffs this is a "must" item.

also recommended

MOZART: SERENADE NO. 7 (HAFFNER)—Berlin Philharmonic (Bohm), DG 2530 290. Lovely, idiomatic performance and excellent sound, it rewards serious listening or can serve superbly for those who just like some entertaining Mozart in the background.

COLIN DAVIS AT THE LAST NIGHT OF THE PROMS—BBC Symphony, soloists & chorus, Philips 6588 011. A live recording of the traditional "pops" happening at Royal Albert Hall. Pieces are unrelated, but the spirit of the event comes across on disk to involve the listener. Good cover art.

BAROQUE MASTERPIECES FOR TRUMPET & ORGAN—E. Tarr, trumpet; G. Kent, organ, Nonesuch H 71279. They may not all be masterpieces, but the selections by a number of lesser baroque luminaries (except for Purcell) are attractive, and beautifully performed and recorded. There is growing interest in this combination of instruments.

Latin also recommended

ANDRAE CROUCH & THE DISCIPLES—Live at Carnegie Hall, Light 5602 (Lexicon). Exciting entry from this under-rated group. Excellent material that should be programmed at levels other than gospel. Best cuts: "I Don't Know Why," "Can't Nobody Do Me Like Jesus," "You Don't Know What You're Missing."

Religious also recommended

LOS ANGELES NEGROS—Con Todo Mi Amor, UA Latino 071 (United Artists). Don't be confused; this is not a soul album in spite of the name of this Argentine group, although the five-man group does occasionally perform with great soul feeling. Best cuts: "Cucurucucu Paloma," "Vete en Silencio," "Con Todo mi Amor."

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 Top LP's

- 201—JOSE FELICIANO, *Compartments*, RCA APDI 0141
- 202—JOHN STEWART, *Cannons In The Rain*, RCA LSP 4827
- 203—FAIRPORT CONVENTION, *Rosie*, A&M SP 4386
- 204—INDEPENDENTS, *First Time We Met*, Wand WD 694 (Scepter)
- 205—RUBEN & THE JETS, *For Real*, Mercury SRM 1-659 (Phonogram)
- 206—BILL QUATEMAN, *Columbia KC 31761*

- 207—STEELEYE SPAN, *Parcel of Rogues*, Chrysalis CHR 1046 (Warner Bros.)
- 208—MICHAEL STANLEY, *Tumbleweed* PWS 106 (Famous)
- 209—CANNED HEAT, *New Age*, United Artists LA 049 F
- 210—ROY WOOD'S WIZZARD, *Wizzard's Brew*, United Artists LA 042 F
- 211—NEW SEEKERS, *Pinball Wizards*, MGM/Verve MV 5098
- 212—CHARLIE RICH, *Behind Closed Doors*, Epic KE 32247 (Columbia)
- 213—MIRACLES, *Renaissance*, Tamla 7 325 L (Motown)
- 214—JOHN KAY, *My Sporting Life*, Dunhill DSX 50147

- 215—SWEET THURSDAY, *Great Western Gramophone KX 32039* (Columbia)
- 216—RICHARD HARRIS, *His Greatest Performances*, Dunhill DSX 50139
- 217—TRACY NELSON & MOTHER EARTH, *Poor Man's Paradise*, Columbia KC 31759
- 218—JOHNNY CASH, *Gospel Road*, Columbia KG 32253
- 219—RAY CHARLES, *Live In Concert*, Bluesway BLS 6053 (ABC)
- 220—RUFUS, *ABC ABCX 783*
- 221—MONTY PYTHON, *Previous Record*, Charisma CAS 1063 (Buddah)
- 222—TUFANO & GIAMMARESE, *Ode SP 77017* (A&M)

Bubbling Under The HOT 100

- 101—ORANGE BLOSSOM SPECIAL, *Charlie McCoy*, Monument 8566 (Columbia)
- 102—C'UM ON FILL THE NOIZE, *Slade*, Polydor 15069
- 103—BAD WEATHER, *Supremes*, Motown 1225
- 104—COME LIVE WITH ME, *Roy Clark*, Dot 17449 (Famous)
- 105—WHAT'S YOUR MAMA'S NAME, *Tanya Tucker*, Columbia 4-45799
- 106—PERCOLATOR, *Hot Butter*, Musicor 1473

- 107—BLUES BAND OPUS 50, Part 1, *Siegel-Schwall Band/San Francisco Symphony Orchestra*, DGG 15068 (Polydor)
- 108—WHISKEY WHISKEY, *Rita Coolidge*, A&M 1414
- 109—FULL CIRCLE, *Byrds*, Asylum 11016 (Atlantic)
- 110—SLIP & SLIDE, *Rufus*, ABC 11356
- 111—AM I BLUE, *Cher*, MCA 40039
- 112—IF THAT'S THE WAY YOU WANT IT, *Diamond Head*, Dunhill 4342
- 113—BROTHER'S GONNA WORK IT OUT, *Willie Hutch*, Motown 12220

- 114—GOD GAVE ROCK & ROLL TO YOU, *Argent*, Epic 5-10972 (Columbia)
- 115—BEWARE OF THE STRANGER, *Hypnotics*, Reprise 1140
- 116—YOU DON'T KNOW WHAT LOVE IS, *Susan Jacks*, London 45-182
- 117—WELL HELLO, *Yellowstone & Voice*, Red Bus 10708 (MGM)
- 118—MAN OF THE WORLD, *Robin Trower*, Chrysalis 2009 (Warner Bros.)
- 119—LEGEND IN MY TIME, *Sammy Davis Jr.*, MGM 14513
- 120—HELLO STRANGER, *Fire & Rain*, Mercury 73373 (Phonogram)
- 121—LOVE & HAPPINESS, *Earnest Jackson*, Stone 001

FM Action Picks These are the albums that have been added this past week to the nation's leading progressive stations.

BALTIMORE: WRTK-FM, Barry Richards
BABYLON, N.Y.: WBAB-FM, John Vidaver
HARTFORD: WHCN-FM, Paul Payton
ITHACA: WVBR-FM, Ric Browde
KANSAS CITY: KBey-FM, Joe DiBello

LONG BEACH: KNAC-FM, Ron McCoy
NEW YORK: WNEW-FM, Dennis Elsas
PORTLAND: KINK-FM, Bruce Funkhouser
PHILADELPHIA: WMMR-FM, Jerry Stevens
PROVIDENCE, R.I.: WBRU-FM,

Andy Ruthberg
RACINE: WRKR-FM, Joey Sands
ROCHESTER: WCMF-FM, Bernie Kimball
SAN FRANCISCO: KSNF-FM,
Bonnie Simmons

SEATTLE: KOL-FM, John Kertzer
ST. LOUIS: KSHE-FM, Shelley Grafman
TORONTO: CHUM-FM, Benjy Karch
UTICA, N.Y.: WOUR-FM, Mark Fox
VALDOSTA, Ga.: WVVS-FM, Bill Tullis

CHRISTOPHER KEARNEY, "Pemmican Stash," Capitol: CHUM-FM
JOAN KELLY, "Joan Kelly," Blue Goose: KOL-FM
BONNIE KOLOC, "Bonnie Koloc," Ovation: CHUM-FM
DAVE MASON, "Is Alive," Blue Thumb: WBRU-FM
MELANIE, "At Carnegie Hall," Neighborhood: WVVS-FM, WNEW-FM
MIRACLES, "Renaissance," Tamla: WVBR-FM
MICHAEL MURPHY, "Cosmic Cowboy Souvenir," A&M: WCMF-FM, WNEW-FM
PAUL McCARTNEY & WINGS, "Red Rose Speedway," Apple: WNEW-FM, WRKR-FM, WVVS-FM, KNAC-FM, WCMF-FM, KSNF-FM, WMMR-FM, KINK-FM, WKTK-FM, WBAB-FM, KSHE-FM
ANDY PRATT, "Andy Pratt," Columbia: WVBR-FM
PROCTOR & BERGMAN, "T.V. or Not T.V.," Columbia: WVVS-FM
MICHAEL QUATRO JAM BAND, "Look Deeply Into The Mirror," Evolution: WRKR-FM
MARSHALL TUCKER BAND, "Marshall Tucker Band," Capricorn: WNEW-FM, KBey-FM
URIAH HEAP, "Live," Mercury: WMMR-FM, WCMF-FM, CHUM-FM, KNAC-FM
WEATHER REPORT, "Sweetnighter," Columbia: WMMR-FM, WCMF-FM
BILL WITHERS, "Live At Carnegie," Sussex: KSNF-FM
ROY WOODS, "Wizards Brew," United Artists: WKTK-FM
WILLIAM SAINT JAMES, "A Song For Every Mood," ABC: WVBR-FM
KING CRIMSON, "Lanks' Tongues In Aspice," Atlantic: CHUM-FM
LEE MICHAELS, "Nice Day For Something," Columbia: KSHE-FM
GREEN SLADE, "Green Slade," Warner Bros.: KNAC-FM
ELLIE GREENWICH, "Let It Be Written, Let It Be Sung," MGM: WBAB-FM
HERBIE HANCOCK, "Sextant," Columbia: WVVS-FM, WHCN-FM
ISAAC HAYES, "Live At The Sahara Tahoe," Enterprise: WNEW-FM
HEADS, HANDS, & FEET, "Old Soldiers Never Die," Atco: WVBR-FM, WBAB-FM, WOUR-FM

JOE HENDERSON, "In Japan," Milestone: WBRU-FM
NICKY HOPKINS, "The Tin Man Was A Dreamer," Columbia: KBey-FM, WVBR-FM, KNAC-FM, KINK-FM, WHCN-FM, CHUM-FM
PAUL HUMPHREY, "Super Mellow," Blue Thumb: WKTK-FM
INCREDIBLE STRING BAND, "No Ruinous Feud," Reprise: KBey-FM
MICHAEL KAMEN, "New York Rock," Atco: WHCN-FM
THOMAS JEFFERSON KAYE, "Thomas Jefferson Kaye," Dunhill: WBAB-FM
CAPERS & CARSON, "Capers & Carson," Janus: WBRU-FM
RAY CHARLES, "Live," Atlantic: WHCN-FM
CLINIC, "We're Even," Roulette: WVBR-FM
COLD BLOOD, "Thriller," Warner Bros.: KSNF-FM
LARRY CORYELL, "The Real Great Escape," Vanguard: KOL-FM
THE COUNTRY GENTLEMAN, "The Country Gentleman," Vanguard: WKTK-FM
BETTY DAVIS, "Betty Davis," Just Sunshine: KNAC-FM
JESSE ED DAVIS, "Keep Me Comin'," Epic: KNAC-FM, WOUR-FM
TIM DAVIS, "Take Me As I Am," Metromedia: KOL-FM
BILL DESLER, "September Sky," Swallowtail: WVBR-FM
NED DOHENY, "Ned Doheny," Asylum: WBRU-FM, KOL-FM
EAGLES, "Desparado," Asylum: WRKR-FM, WVVS-FM, WMMR-FM, KBey-FM, WVBR-FM, KINK-FM
FACES, "Ooh La La," Warner Bros.: KSNF-FM
FAIRPORT CONVENTION, "Rosie," A&M: KBey-FM
STEVE FERGUSON, "Steve Ferguson," Asylum: WBRU-FM
JOSE FELICIANO, "Compartments," RCA: KINK-FM, WKTK-FM, KSHE-FM
FLEETWOOD MAC, "Penguin," Reprise: KBey-FM, KSNF-FM, KINK-FM
KINKY FRIEDMAN, "Sold American," Vanguard: KBey-FM, WBRU-FM
FOCUS, "Focus 3," Sire: WKTK-FM, KINK-FM
ERIC GALE, "Forecast," Kudu: KSNF-FM

GALLAGHER & LYLE, "Willie & The Lapdog," A&M: WVBR-FM, CHUM-FM
J. GEILS BAND, "Bloodshot," Atlantic: WRKR-FM, KNAC-FM, KSNF-FM, KINK-FM
DON AGRATI, "Homegrown," Elektra: WHCN-FM
ANN ARBOR, "Blues and Jazz Festival 1972," Atlantic: WMMR-FM, KINK-FM
JOAN BAEZ, "Where Are You Now My Son," A&M: WNEW-FM, WBAB-FM
D. BEAVER, "Accomadations," TMI: WKTK-FM
BLUE RIDGE RANGERS, "Blue Ridge Rangers," Fantasy: WNEW-FM
DAVID BLUE, "Nice Baby And The Angel," Asylum: WVBR-FM, WMMR-FM, KBey-FM, WRKR-FM
DAVID BOWIE, "Aladdin Sane," RCA: KSNF-FM, WCMF-FM, KNAC-FM, WVVS-FM, KSHE-FM, KOL-FM
BUCKWHEAT, "Charade," London: KSHE-FM
RANDY BURNS, "Still On Our Feet," Polydor: WNEW-FM, WHCN-FM
DONALD BYRD, "Black Byrd," Blue Note: WKTK-FM
CACTUS, "Son Of Cactus," Atco: CHUM-FM
QUICKSILVER, "Anthology," Capitol: WVVS-FM, WRKR-FM, KNAC-FM
SON SEALS BLUES BAND, "Son Seals Blues Band," Alligator: WHCN-FM
SONS OF CHAMPLIN, "Welcome To The Dance," Columbia: KSNF-FM
SPOOKY TOOTH, "You Broke My Heart, So I Busted Your Jaw," A&M: WCMF-FM, WMMR-FM, WKTK-FM, WBAB-FM, KSHE-FM, KOL-FM
STEELERS WHEEL, "Steelers Wheel," A&M: WKTK-FM
STEELEYE SPAN, "Parcel of Rogues," Chrysalis: WHCN-FM, WBAB-FM, CHUM-FM
STEPHEN STILLS & MANASSAS, "Down The Road," Atlantic: KNAC-FM, WMMR-FM, WNEW-FM, WRKR-FM, KOL-FM, KINK-FM, CHUM-FM, KSHE-FM, WOUR-FM
JIMMIE STEVENS, "Paid My Dues," RSO: WOUR-FM
STRAWBS, "Burstin' At The Seams," A&M: WKTK-FM
SONNY TERRY & BROWNIE McGHEE, "Soundtrack-Book of Numbers," Brut: WBAB-FM
DOMINICK TROIANO, "Tricky," Mercury: KBey-FM



J O A N B A E Z

"I am passing on to you, as clearly and powerfully as I can, this gift which was extended to me by the sheer chance of being somewhere at the right time in history and living through it."

"Where are you now, my son?" chronicles a major chapter in the life and work of Joan Baez. Not only does it hold her new music, but also actual recordings of the war, from the massive Christmas bombing raids in Hanoi during December of 1972. These recordings serve as a backdrop to the title ballad which she has written, spoken and sung. The ballad captures her impressions during those ravaged and war-torn days.

Share these moments with her. The music of Joan Baez comes in many colors.

Where are you now, my son?



SP 4390

Chartalk

There's something about a song which has a comedy undercoating which seems to endear it to new legions of listeners. Take "Monster Mash" by Bobby Pickett. He first recorded that ditty in 1962 for a small Los Angeles label, Garpax, which released it unto the world in September. By November it was the nation's top tune.

Then Parrot bought the master in 1970 and out it came again and hit the charts for the second time at the bottom positions. It stayed on the chart for three weeks getting to 91. Maybe kids in that decade didn't find the sarcastic monster salute as funny as their predecessors.

Well, now we find it climbing up the chart again where it rests this week at 89,

up from 94. Two Milwaukee stations, WZUU-AM and WOKY-AM are credited with breaking it and making it a regional release. London has now moved nationally and our research department is picking up good sales in markets around the country. So maybe with Watergate and other scandals in the headlines, today's impressionable young music listeners find humor in the music. What else do they have to laugh about?

For the fourth week in a row, "Tie a Yellow Ribbon Round the Old Oak Tree" is our top tune. The story written by a prison inmate asking his girl to show him a sign

that she still cares, has given Dawn a new outlook on life. The last single to hold the number one position four weeks was "You're So Vain" by Carly Simon which occurred last December.

And in case you haven't noticed, jazz music is making nice impressions on the album chart with nine artists of varying styles and impressions among the top sellers. They include Deodato, Mahavishnu Orchestra, Traffic (which is tinged with the stuff), the Crusaders, Santana, the Billie Holiday re-package, Donald Byrd, Miles Davis, Gato Barbieri's "Last Tango in Paris" soundtrack and Ramsey Lewis, who unfortunately for this report has just dropped off the chart, but was there for 10 weeks. The point is that jazz does really sell.

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

DIANA ROSS—TOUCH ME IN THE MORNING (3:51); producers: Mike Masser, Tom Baird, Berry Gordy Jr. (executive producer); writers: Ron Miller, Tom Baird; Stein & Van Stock, ASCAP. Motown 1239. Diana is back in a delightfully contemporary vein after saluting Billie Holiday. She overdubs the background voices and has a warm, lyrical lead sound. This song was done seven months ago and has been held until now. It's very much welcome. Flip: "I Won't Last a Day Without You" (3:48); producers: Mel Larson, Jerry Marcellino; writers: Paul Williams, Roger Nichols; Almo, ASCAP.

GEORGE HARRISON—GIVE ME LOVE (GIVE ME PEACE ON EARTH) (3:32); producer: George Harrison; writer: G. Harrison; Material World Charitable Foundation, BMI. Apple. 6678 (Capitol). Harrison's voice and sweet, country tinged guitar work within a rippling but controlled rhythm base, lends itself to this plea for human under-

standing. His sincere sound engulfs the listener and brings him into the story. Flip: no info available.

THE STYLISTICS—YOU'LL NEVER GET TO HEAVEN (IF YOU BREAK MY HEART) (3:38); producer: Thom Bell; writers: Burt Bacharach, Hal David; Jac/Blue Sea ASCAP. Avco 4618. This is very peaceful, restful music, rich in strings and horns in the background while the tight, soft sounding harmonic sound of the group interprets an old Dionne Warwick hit. The marriage of trumpet and lead voice on several lines lends a catchy air to the production. Flip: no info available.

PAUL SIMON—KODACHROME (3:24); producers: Paul Simon, The Muscle Shoals Sound Rhythm Section; writer: Paul Simon; Charing Cross, BMI. Columbia 4-45859.

Another hard-driving Simon rock with cheerfully antisocial lyrics a la "Me and Julio in the Schoolyard." Grand backing by Muscle Shoals Sound. Catchy cymbal taps and thumping bass drum emphasis lend an arresting quality to the sound. Flip: no info available.

VAN MORRISON—Warm Love (3:22); producer: Van Morrison; writer: Van Morrison; Tamerlane, BMI. Warner Bros. 7706. A more mellow voiced, less raspy Van than usual works well on this piece of material. He is singing in a higher register than usual but the energy level is right on the mark. Flip: no info available.

THREE DOG NIGHT—Shambala (3:27) producer: Richard Podolor; writer: Daniel Moore; Speedy, BMI. Dunhill. 4352. This is a smoothly commercial version of this occult-themed rocker utilizing all the group's standard vocal and instrumental power. Flip: no info available.

also recommended

HUGO MONTENEGRO—Porcupine Pie (2:12); producer: David Blume; writer: Neil Diamond; Prophet, ASCAP. RCA 0954. (a surprise sound using electronic instruments and a rock base.)

JOHN DENVER—I'd Rather Be a Cowboy (4:10); producers: Milton Okun, Kris O'Connor; writer: None Listed; Cherry Lane, BMI. RCA 74-0955.

RAMSEY LEWIS—Hang On Sloopy (2:14); producer: Rams'!; writers: B. Russell, W. Farrell; Wren Robert Mellin; BMI. Columbia 4-45847. (redone in a semi-reggae style).

JOHN KAY—"Moonshine (Friend of Mine)" (2:46); producer: Richard Podolor; writer: L. Emmerson; Four Star, Caleneye, BMI. Dunhill. 4351.

MICKEY NEWBURY—Sunshine (3:43); producers: Russ Miller, Marlin Greene, Dennis Linde; writer: Mickey Newbury; Acuff-Rose, ASCAP. Elektra 45853.

THE CRICKETS—Wasn't it Nice in New York City (2:45); producer: Bob Montgomery; writer: Christian Gold; Colgems, ASCAP. MGM 14541.

TERRY WILLIAMS—Come On Little Lady (3:21); producers: David Janssen, Bobby Hart; writers: Janssen, Hart; Pocket Full of Tunes, BMI. MGM 14542.

CHARLIE STARR—Good Morning, Freedom (2:55); producers: Don Atfield, Albert Hammond; writers: A. Hammond, M. Hazlewood; Landers-Roberts/April, ASCAP. Mums. 6017 (Columbia).

KENNY RANKIN—Sometimes (3:18); producers: Monte Kay, Jack Lewis; writers: Yvonne, Kenny Rankin; Score, BMI. Little David 726 (Atlantic).

MARK JAMES—Roller Coaster (3:09); producers: Steve Tyrell, Mark James; writer: Mark James; Screen Gems/Columbia/Sweet Glory, BMI. Bell 45355.

First Time Around

(These are new artists deserving airplay and sales consideration)

ELLIE GREENWICH—Maybe I Know (3:00); producer: Ellie Greenwich, Steve Tuddanger, Steve Feldman; writer: Greenwich, Barry; Trio, BMI. Verve 10719 (MGM). Impressive single for a lady who's had many hit compositions. Nice utilization of vocal overdubbing.

Soul

SEGMENTS OF TIME—MEMORIES (2:50); producer: Mike Stokes; writers: J. Thomas/M. Stokes; Interior, BMI. Sussex 256 (Buddah). This well arranged, up-tempoed tune bears a resemblance to the sound of the Four Tops of yester-year. Strings and heart-throbbing bass provide the footwork for the vocal dancing around the story of being left heartbroken. Flip: "Tears Keep Falling" (3:17) info same in all categories.

PAUL KELLY—COME LAY SOME LOVIN' ON ME (2:59); producer: Buddy Killen; writer: Paul Kelly; Tree, BMI. Warner Bros. 7707. In this outing Kelly's convinced he's found his match for love-making. His high tenor blends great with rising and falling strings and horns. Flip: no info available.

also recommended

JR. WALKER & THE ALL-STARS—I Don't Need No Reason (2:44); producers: Jr. Walker, Hal David. Writers: Pam Sawyer, Leon Ware; Jabete, ASCAP. Soul 35106 (Motown).

THE RAELETTES—If You Wanna Keep Him (2:58); producer: Ray Charles; writers: Ervin, Love, Mathews; Sweet River, BMI. Tangerine 1031 (ABC).

GENERAL JOHNSON—Only Time Will Tell (3:38); producers: Jeffrey Bowen, General Johnson; writer: G. Johnson; Gold Forever, BMI. Invictus 1252 (Columbia).

REUBEN HOWELL—I'll See You Through (2:35); producer: Clayton Ivey, Terry Woodford; writer: E. Shelby; Short Bone, Red Anchor, Close, BMI. Motown 1228.

G. C. CAMERON—No Matter Where (3:17); producers: G. C. Cameron, Mark Davis; writers: C. Drayton, T. Smith; Jabete, ASCAP. Motown 1234.

JACKIE MOORE—Sweet Charlie Babe (2:38); producer: Young Professionals (Taylor, Sigler, Hurt); writers: Phil Hurt, Bunny Sigler; Cookie Box, BMI. Atlantic 45-2956.

MARGIE EVANS—Good Feeling (3:05); producers: Larry Maxwell-Thorn Productions; writers: M. Higgins, A. Brown; Special Agent, Tippy, Unart, BMI. United Artists 246.

VEE ALLEN—Love Is All Around Me (3:30); producer: Irene; writers: Perkins, Robinson, Billits; Perks, BMI. Lion 152 (MGM).

Country

JOHNNY TILLOTSON—IF YOU WOULDN'T BE MY LADY (2:45); producer: Billy Sherrill; writers: J. Holiday, E. Reeves; UA Music/Rancer (ASCAP); Columbia 4-45842. Johnny started his career in country, and now has made his return with enough retention of his pop style to make this a success across the board. Flip: no info available.

DONNA FARGO—YOU WERE ALWAYS THERE (3:16); producer: Stan Silver; writer: Donna Fargo; Prima-Donna Music (BMI); Dot 17460. Whenever Donna wants a hit, she sits down and writes one. Now she's done it again, and it's supplemented with fine arrangement. It's out of her album, so stations were already on it. Flip: no info available.

PRICE MITCHELL—SMALL ENOUGH TO CRAWL (2:45); producer: Dick Heard, Nelson Larkin, Harold Shedd; writer: Jerry Chesnut; Passkey (BMI); Metromedia Country 68-0109. It's a gutsy ballad, and Mitchell puts his all into the Chesnut song. Flip: no info available.

CAL SMITH—I CAN FEEL THE LEAVIN' COMING ON (2:36); producer: Walter Haynes; writer: Shel Silverstein; Evil Eye (BMI); MCA 40061. A change of pace for Cal, who moves from a song of hypocrisy to one of basic honesty, and the fine talent is still there. The flip side bears watching. Flip: "I've Loved You All Over the World"; producer: same; writer: Glenn Johnson; Sure Fire (BMI).

CHARLIE LOUVIN—FUNNY MAN (3:12); producer: Joe Allison; writers: Boudleaux and Felice Bryant; House of Bryant (BMI); Capitol 3607. It was just a matter of time until Charlie found the right material, and the Bryants provided it. Joe Allison brings him out as his best in a sad ballad. Very commercial. Flip: "Harvest Time," (3:00); producer: Pete Drake; writer: Charlie Louvin; Acuff-Rose (BMI).

GEORGE HAMILTON IV—DIRTY OLD MAN (3:50); producer: Jack Feeney; writer: Bob Ruzicka; Border State/Pet Mac (BMI); RCA 74-0948. He brought the house down with this at his recent Wembley appearance, and the record should have the same effect. A charming song, treated with tenderness. Strangely, an old hit single on the flip side. Flip: "Abilene"; producer: Chet Atkins; writers: Lester Brown, Bob Gibson; Acuff-Rose (BMI).

also recommended

DOLLY PARTON—Traveling Man (2:10); producer: Bob Ferguson; writer: Dolly Parton; Oweper (BMI); RCA 74-0950.

DON GIBSON—Touch The Morning (3:05); producer: Wesley Rose; writer: Eddy Raven; Milene Music (ASCAP); Hickory 45-K-1671.

PAIGE O'BRIAN—Satisfied Woman (2:39); producers: Bill Stith, Bud Reneau, E. Sparks; writer: Tandy Leigh; Great World of Sound-East/Memphis-Southern Sounds (BMI); Enterprise 9069. (Stax).

TRACY MILLER—Our Love's Gonna Rise Up Again (2:28); producer: Ricci Marino; writer: Bobby Russell; Buzz Carson (ASCAP); Country Showcase America 133A.

HANK LOCKLIN—Before My Time (2:50); producer: Ronny Light; writer: Ben Peters; Ben Peters Music (BMI); RCA 74-0941.

RANDY HOWARD—She's a Lover (3:03); producer: Joe Gibson; writer: Randy Howard; Utopia (ASCAP); Utopian UT-2.

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THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE Artist (Producer) Label, Number (Distributing Label)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE Artist (Producer) Label, Number (Distributing Label)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE Artist (Producer) Label, Number (Distributing Label)
1	1	13	TIE A YELLOW RIBBON ROUND THE OLD OAK TREE • Dawn featuring Tony Orlando (Hank Medress, Dave Appel & the Tokens), Bell 45-318	34	47	5	RIGHT PLACE, WRONG TIME Dr. John (Allen Toussaint), Atco 6914	68	76	3	ISN'T IT ABOUT TIME Stephen Stills & Manassas (Stephen Stills, Chris Hillman, Dallas Taylor for Gold Hill) Atlantic 45-2959
2	4	9	YOU ARE THE SUNSHINE OF MY LIFE Stevie Wonder (Stevie Wonder), Tamla 54232 (Motown)	35	43	5	SUPERFLY MEETS SHAFT John & Ernest (Dickie Goodman & Sal Passantino), Rainy Wednesday 201 (Gulliver)	69	73	6	WHY ME Kris Kristofferson (F. Foster, D. Linde), Monument 8571 (Columbia)
3	3	17	LITTLE WILLY • The Sweet (Phil Wainman for New Productions Ltd.), Bell 45-251	36	38	8	I CAN UNDERSTAND IT New Birth (Fuqua III Productions), RCA 74-0912	70	77	3	BEHIND CLOSED DOORS Charlie Rich (Billy Sherrill), Epic 5-10950 (Columbia)
4	2	11	THE CISCO KID • War (Jerry Goldstein, Lonnie Jordan & Howard Scott for Far Out Productions), United Artists 163	37	45	12	TEDDY BEAR SONG Barbara Fairchild (Jerry Crutchfield), Columbia 4-45743	71	84	2	WITH A CHILD'S HEART Michael Jackson (Freddie Perrin, Fonce Mizell), Motown 1218
5	6	12	DRIFT AWAY Dobie Gray (Mentor Williams), Decca 33057 (MCA)	38	40	9	BLUE SUEDE SHOES Johnny Rivers (Johnny Rivers), United Artists 198	72	81	4	WITHOUT YOU IN MY LIFE Tyronne Davis (Willie Henderson), Dakar 4519 (Brunswick)
6	7	11	STUCK IN THE MIDDLE WITH YOU Stealers Wheel (Lieber-Stoller), A&M 1416	39	41	5	NO MORE MR. NICE GUY Alice Cooper (Bob Ezrin for Nimbus 9), Warner Brothers 7691	73	53	14	BREAK UP TO MAKE UP The Stylistics (Tom Bell), Avco 4611
7	10	10	FRANKENSTEIN Edgar Winter Group (Rick Derringer), Epic 5-10967 (Columbia)	40	42	8	LET'S PRETEND Raspberries (Jimmy Ienner), Capitol 3546	74	80	4	FIRST CUT IS THE DEEPEST Keith Hampshire (Pig Weed Productions), A&M 1432
8	5	14	THE NIGHT THE LIGHTS WENT OUT IN GEORGIA • Vicki Lawrence (Souffl' Garrett), Bell 45-303	41	55	7	WILL IT GO ROUND IN CIRCLES Billy Preston (Billy Preston), A&M 1411	75	89	3	FREE ELECTRIC BAND Albert Hammond (Albert Hammond), Mums 76018 (Columbia)
9	14	6	DANIEL Elton John (Gus Dudgeon), MCA 40046	42	46	7	HEARTS OF STONE Blue Ridge Rangers (John Fogerty), Fantasy 700	76	87	4	IT'S HARD TO STOP (Doing Something When It's Good To You) Betty Wright (Willie Clarke, Clarence Reid, Alston 4617) (Atlantic)
10	8	11	THE TWELFTH OF NEVER Donny Osmond (Mike Curb, Don Costa), MGM 14503	43	22	16	NEITHER ONE OF US (Wants to be the First to Say Goodbye) Gladys Knight & the Pips (Joe Porter), Soul 35098 (Motown)	77	82	3	I LIKE YOU Donovan (Donovan & Michael Peter Hayes), Epic 5-10983 (Columbia)
11	15	10	REELING IN THE YEARS Stevie Nicks (Gary Katz), ABC 11352	44	48	6	DRINKING WINE SPO-DEE O'DEE Jerry Lee Lewis (Steve Rowland), Mercury 73374 (Phonogram)	78	85	3	ROLL OVER BEETHOVEN Electric Light Orchestra (Jeff Lynne), United Artists 173
12	13	13	WILDFLOWER Skylark (Erik the Norwegian), Capitol 3511	45	29	12	PINBALL WIZARD/SEE ME, FEEL ME The New Seekers (Michael Lloyd), MGM/Verve 10709	79	83	4	I'M A STRANGER HERE Five Man Electrical Band (Dallas Smith), Lion 149 (MGM)
13	26	5	MY LOVE Paul McCartney & Wings (Gramophone Co.), Apple 1861	46	52	5	AND I LOVE YOU SO Perry Como (Chet Atkins), RCA 74-0906	80	88	2	HEY YOU! GET OFF MY MOUNTAIN Dramatics (Tony Hester for Groovesville), Volt 4090 (Columbia)
14	20	8	PILLOW TALK Sylvia (Sylvia Robinson & Michael Burton), Vibration 521 (All Platinum)	47	49	9	I KNEW JESUS (Before He Was A Star) Glen Campbell (Jimmy Bowen), Capitol 3548	81	-	1	DIAMOND GIRL Seals & Crofts (Louie Shelton), Warner Brothers 7708
15	18	13	DAISY A DAY Jud Strunk (Mike Curb & Don Costa), MGM 14463	48	54	5	CLOSE YOUR EYES Edward Bear (Gene Martynec for Bear), Capitol 3581	82	97	2	SO VERY HARD TO GO Tower of Power (Tower of Power), Warner Brothers 7687
16	9	12	SING Carpenters (Richard & Karen Carpenter), A&M 1413	49	24	14	STIR IT UP Johnny Nash (Johnny Nash), Epic 5-10949 (Columbia)	83	92	3	MUSIC EVERYWHERE Tutune & Giammarrese (Lou Adler), Dae 66033 (A&M)
17	23	11	HOCUS POCUS Focus (Mike Vernon for RTM), Sire 704 (Famous)	50	60	3	ONE OF A KIND (Love Affair) Spinners (Tom Bell), Atlantic 2962	84	90	4	COSMIC SEA The Mystic Moods, (Bob Todd, Hal Winn, Don McGinnis; executive producer Brad Miller), Warner Brothers 7686
18	19	11	OUT OF THE QUESTION Gilbert O'Sullivan (Gordon Mills), MAM 3628 (London)	51	56	7	BACK WHEN MY HAIR WAS SHORT Gunhill Road (Kenny Kerner & Richie Wise), Kama Sutra 569 (Buddah)	85	-	1	BOOGIE WOOGIE BUGLE BOY Bette Midler (Barry Manilow), Atlantic 2964
19	21	12	FUNKY WORM Ohio Players (Ohio Players), Westbound 214 (Chess/Janus)	52	59	7	GIVE IT TO ME J. Geils Band (Bill Szymczyk for Pandora Productions), Atlantic 45-2953	86	91	3	AVENGING ANNIE Andy Pratt (John Magy), Columbia 4-45804
20	16	13	WALK ON THE WILD SIDE Lou Reed (David Bowie), RCA 74-0887	53	28	9	HALLELUJAH DAY Jackson Five (Freddie Perrin & Fonce Mizell), Motown 1224	87	93	3	WHAT A SHAME Foghat (Tony Outada & Dave Edmonds), Bearsville 0014 (Warner Brothers)
21	25	7	THE RIGHT THING TO DO Carly Simon (Richard Perry), Elektra 45843	54	61	4	LONG TRAIN RUNNING Doobie Brothers (Ted Templeman), Warner Brothers 7698	88	-	1	SWAMP WITCH Jim Stafford (Phil Gernhard & Lobo), MGM 14496
22	27	7	THINKING OF YOU Loggins & Messina (Jim Messina), Columbia 4-45815	55	63	4	BAD, BAD LEROY BROWN Jim Croce (Terry Cashman, Tommy West), ABC 11359	89	94	5	MONSTER MASH Bobby "Boris" Pickett & the Crypt Kickers (Gary Paston), Parrot 348 (London)
23	12	15	PEACEFUL Helen Reddy (Tom Catalano), Capitol 3527	56	51	16	KILLING ME SOFTLY WITH HIS SONG • Roberta Flack (Joel Dorn), Atlantic 45-2940	90	95	2	YOUR SIDE OF THE BED Mac Davis (Rick Hall), Columbia 4-45829
24	37	5	I'M GONNA LOVE YOU JUST A LITTLE MORE BABY Barry White (Barry White), 20th Century 2018	57	67	3	YOU CAN'T ALWAYS GET WHAT YOU WANT Rolling Stones (Jimmy Miller), London 45-910	91	-	1	CALIFORNIA SAGA (On My Way To Sunny Californ-i-a) Beach Boys (Beach Boys), Rerec 1156
25	11	12	MASTERPIECE Temptations (Norman Whitfield), Gordy 7126 (Motown)	58	44	13	ONE MAN BAND (Plays All Alone) Ronnie Dyson (Tom Bell), Columbia 4-45776	92	99	2	DUELING TUBAS Martin Mull (Martin Mull, Robert Regehr), Capricorn 0019 (Warner Brothers)
26	30	5	STEAMROLLER BLUES/FOOL Elvis Presley, RCA 74-0910	59	71	3	DADDY COULD SWEAR I DECLARE Gladys Knight & the Pips (Johnny Bristol), Soul 35105 (Motown)	93	-	1	A LETTER TO LUCILLE Tom Jones (Gordon Mills), Parrot 40074 (London)
27	32	8	PLAYGROUND IN MY MIND Clint Holmes (Paul Vance & Lee Pockross), Epic 5-10891 (Columbia)	60	50	9	WHO WAS IT? Hurricane Smith (Hurricane Smith), Capitol 3455	94	98	2	A LITTLE BIT LIKE MAGIC King Harvest (Chauckanul), Perception 527
28	33	11	I'M DOING FINE NOW New York City (Tom Bell), Chelsea 78-0113 (RCA)	61	65	9	DANCING TO YOUR MUSIC Archie Bell & the Drells (Phillip Mitchell), Glades 1707	95	-	1	SATIN SHEETS Jeanne Pruett (Walter Haynes), MCA 40015
29	36	6	IT SURE TOOK A LONG, LONG TIME Lobo (Phil Gernhard), Big Tree 16,001 (Bell)	62	68	4	NATURAL HIGH Bloodstone (Mike Vernon), London 45-1046	96	-	1	SHAMBALA B.W. Stevenson (David Kershbaum), RCA 74-0952
30	35	6	LEAVING ME Independents (Art Productions), Wand 11252 (Scepter)	63	58	7	IF WE TRY Don McLean (Ed Freeman), United Artists 206	97	-	1	TOGETHER WE CAN MAKE SUCH SWEET MUSIC Spinners (Clay McMurray), Motown 1235
31	31	9	CHERRY CHERRY (From "Hot August Night") Neil Diamond (Tom Catalano), MCA 40017	64	69	5	FENCEWALK Mandrill (Al Brown & Mandrill), Polydor 14163	98	100	2	WORKING CLASS HERO Tommy Roe (Mike Curb, Don Costa, Tommy Roe), MGM South 7013
32	34	10	ARMED AND EXTREMELY DANGEROUS First Choice (Stan and Harris & Staff), Philly Groove 175 (Bell)	65	74	3	ONLY IN YOUR HEART America (America), Warner Brothers 7694	99	-	1	OUTLAW MAN David Blue (Graham Nash), Asylum 11015 (Atlantic)
33	17	15	AIN'T NO WOMAN (Like the One I've Got) • Four Tops (Steve Barri, Dennis Lambert, Brian Potter), Dunhill 4339	66	78	4	GIVE YOUR BABY A STANDING OVATION Dells (Don Davis), Cadet 5696 (Chess/Janus)	100	-	1	DON'T LET IT GET YOU DOWN Crusaders (Stewart Levine), Blue Thumb 225 (famous)

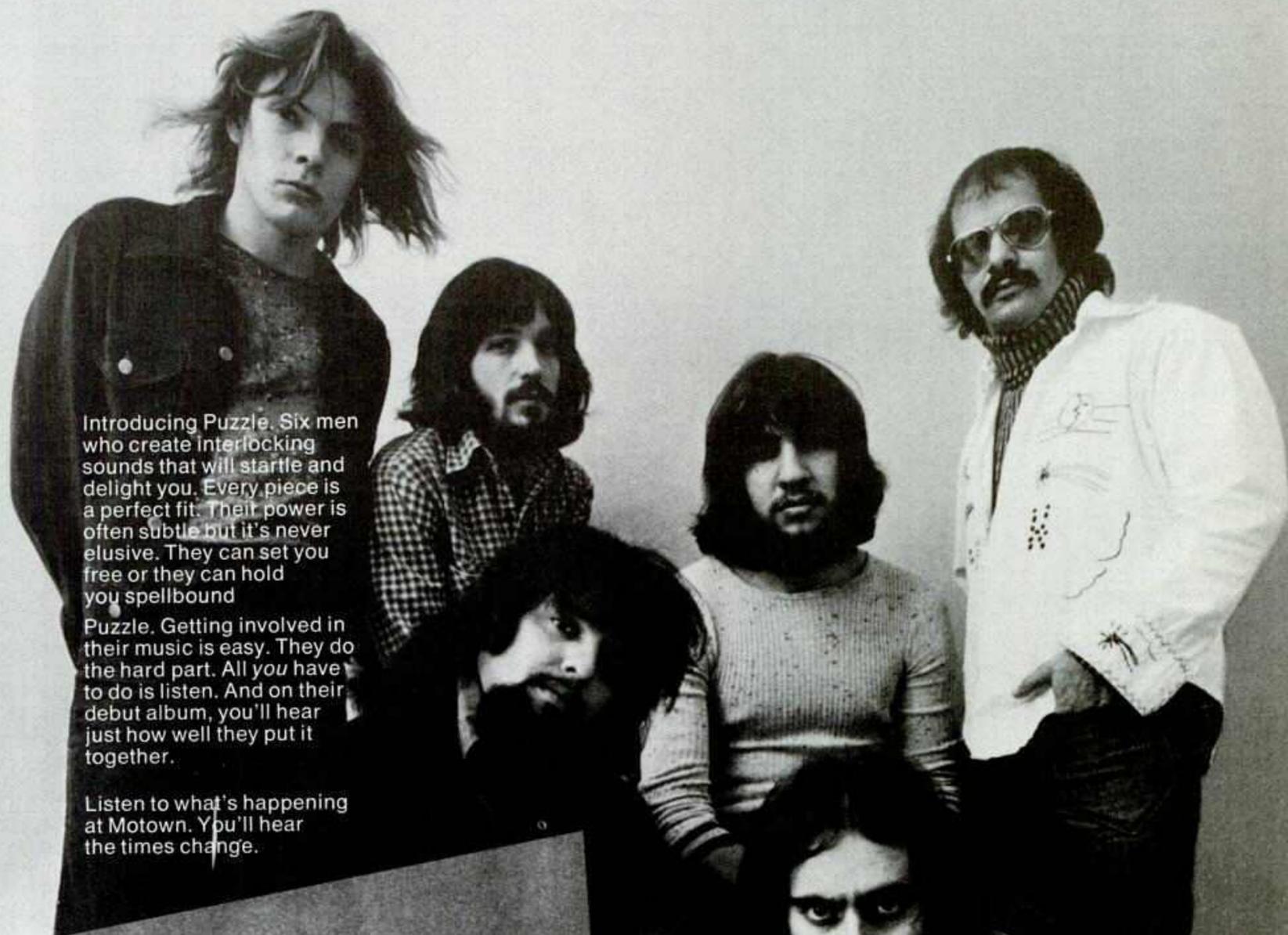
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HOT 100 A-Z—(Publisher-Licensee)

Ain't No Woman (Like the One I Got) (Trousdale/Soldier, BMI)	33	Cherry Cherry (Tallyrand, BMI)	31	First Cut Is The Deepest (Duchess, BMI)	74	I'm A Stranger Here (4 Star/Galeneye, BMI)	79	A Little Bit Like Magic (Criterion/Damadah, ASCAP)	94	Sing (Jonoco, ASCAP)	16	Walk On The Wild Side (Dakfield, Avenue, BMI)	20
And I Love You So (Mayday/Yahweh, RM)	46	Cisco Kid (Far Out, ASCAP)	4	Fool (Chappell, ASCAP)	26	I'm Doing Fine Now (Mighty Three, BMI)	76	Only In Your Heart (WB, ASCAP)	65	So Very Hard To Go (Kuptilo, ASCAP)	82	What A Shame (Knee Tremble, ASCAP)	87
Armed & Extremely Dangerous (Nickel Shoe/Six Strip, BMI)	32	Close Your Eyes (Beyor, CAPAC)	48	Frankenstein (Silver Steed, BMI)	7	I'm Gonna Love You Just A Little More Baby (January/Sa-Vette, BMI)	28	Out of the Question (MAM, ASCAP)	18	Steamroller Blues (Blackwood/Country Road, BMI)	26	Who Was It? (MAM, ASCAP)	80
Avenging Annie (April/Seaweed, ASCAP)	86	Cosmic Sea (Medallion Avenue/GinSong, ASCAP)	84	Free Electrical Band (April, ASCAP)	7	Long Train Running (Warner-Tamermine, BMI)	54	Outlaw Man (Good Friends/Benchmark, ASCAP)	99	Stuck In The Middle With You (Hudson Bay, BMI)	49	Why Me (Resaca, BMI)	69
Bad, Bad Leroy Brown (Blendingwell/Wingate, ASCAP)	55	Daddy Could Swear I Declare (Jobete, ASCAP)	59	Funky Worm (Bridgeport, BMI)	19	Masterpiece (Stone Diamond, BMI)	25	Swamp Witch (Famous/Boo/Kaiser, BMI)	45	Will It Go Round In Circles (Irving, BMI)	61	Working Class Hero (Low Twi, BMI)	96
Back When My Hair Was Short (Gunhill Road, ASCAP)	51	Daisy A Day (Cosette/Every Little Tune, ASCAP)	15	Give Your Baby A Standing Ovation (Conquistador, ASCAP)	52	Music Everywhere (India, ASCAP)	83	Swamp Witch (Famous/Boo/Kaiser, BMI)	45	Without You In My Life (Julio/Brian, BMI)	72	You Are The Sunshine Of My Life (Stein & Van Stock/Black Bull, ASCAP)	2
Behind Closed Doors (House of Gold, BMI)	70	Dancing To Your Music (Muscle Shoals, BMI)	61	Hallelujah Day (Jobete, ASCAP)	53	My Love (McCartney/ATV, BMI)	13	Teddy Bear Song (Duchess, BMI)	37	Your Side Of The Bed (Screen Gems-Columbia/Songpainter, BMI)	90	You Can't Always Get What You Want (Gideon, BMI)	57
Blue Suede Shoes (Hi-Lo/Hill & Range, BMI)	38	Daniel (James, BMI)	9	Hearts Of Stone (Regis, BMI)	42	Natural High (Crystal Jukebox, ASCAP)	62	The Twelfth Of Never (Empress, ASCAP)	27				
Boogie Woogie Woogie Bugle Boy (MCA, ASCAP)	85	Diamond Girl (Dawnbreaker, BMI)	81	I Can Understand It (Unart/Tracebob, BMI)	17	Neither One Of Us (Wants to Be the First to Say Goodbye) (Kece, ASCAP)	43	Tie A Yellow Ribbon Round The Old Oak Tree (Levine & Brown, BMI)	22				
Break Up To Make Up (Bellboy/Asorted, BMI)	73	Don't Let It Get You Down (Four Knight, BMI)	100	I Knew Jesus (Before He Was A Star) (Encino, ASCAP)	36	The Right Thing To Do (Quackenbush, ASCAP)	8	Together We Can Make Such Sweet Music (Capion, BMI)	95				
California Saga (On My Way To Sunny Californ-i-a) (Wilcoarston, ASCAP)	91	Drift Away (Almo, ASCAP)	5	Leaving Me (Our Children's/Mr. T./Chenita, BMI)	30	Roll Over Beethoven (Arc, BMI)	39	Working Class Hero (Low Twi, BMI)	96				
		Drinking Wine Spo-Dee-O-Dee (MCA, ASCAP)	44	Let's Pretend (C.A.M.-U.S.A., BMI)	47	Satin Sheets (Capion, BMI)	95						
		It's Hard To Stop (Doing Something When It's Good To You) (Sheryl, BMI)	64	A Letter To Lucille (MAM, ASCAP)	93	Shambala (ABC/Dunhill/Seedy, BMI)	96						

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Puzzle puts it all together.



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Puzzle. Getting involved in their music is easy. They do the hard part. All you have to do is listen. And on their debut album, you'll hear just how well they put it together.

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Billboard TOP LP's & TAPE

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	SUGGESTED LIST PRICE				THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	SUGGESTED LIST PRICE				THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	SUGGESTED LIST PRICE						
				ALBUM	8 TRACK	CASSETTE	REEL TO REEL					ALBUM	8 TRACK	CASSETTE	REEL TO REEL					ALBUM	8 TRACK	CASSETTE	REEL TO REEL			
★	2	5	LED ZEPPELIN Houses of the Holy Atlantic SD 7255	●				36	35	17	DEEP PURPLE Who Do We Think We Are! Warner Bros. BS 2678	●				71	74	41	KENNY LOGGINS w/JIM MESSINA Sittin' In Columbia C 31044	●						
	2	3	BREAD The Best Of Elektra EKS 75056	●			7.95	★	41	13	MANDRILL Composite Truth Polydor PD 5043	●				★	79	5	GODSPELL Soundtrack Bell 1118	●						
	3	1	ELVIS PRESLEY Aloha From Hawaii Via Satellite RCA VPSX 6089	●			7.95		38	40	LIZA MINNELLI The Singer Columbia KC 32149	●					73	50	13	WATTSTAX—THE LIVING WORD Soundtrack Stax STS 2-3010 (Columbia)	●					
★	6	5	BEATLES 1962-1966 Apple SKBO 3403	●			9.95	★	43	43	CABARET Soundtrack ABC ABCO 752	●				★	94	8	DR. JOHN In the Right Place Atco SD 7018	●						
★	7	5	BEATLES 1967-1970 Apple SKBO 3404	●			9.95		40	26	ALLMAN BROTHERS BAND Beginnings Atco SD 2-805	●					75	64	19	AL GREEN Green Is Blues Hi SHL 32055 (London)	●					
	6	4	PINK FLOYD The Dark Side of the Moon Harvest SMAS 11163 (Capitol)	●			5.95	★	48	9	JERRY LEE LEWIS The Session Mercury SRM 2-803 (Phonogram)	●			9.95	9.95	9.95	★	88	3	VICKI LAWRENCE The Night the Lights Went Out in Georgia Bell 1120	●				
★	9	23	EDGAR WINTER GROUP They Only Come Out at Night Epic KE 31584 (Columbia)	●			5.95		42	28	TRAFFIC Shoot Out at the Fantasy Factory Island SW 9323 (Capitol)	●			5.95	6.95	6.95		77	63	24	AMERICA Homecoming Warner Bros. BS 2655	●			
	8	5	ALICE COOPER Billion Dollar Babies Warner Brothers BS 2685	●			5.95		43	38	SEALS & CROFTS Summer Breeze Warner Bros. BS 2629	●			5.95	6.95	6.95	★	85	9	JO JO GUNNE Bite Down Hard Asylum SD 5065 (Atlantic)	●				
	9	8	TEMPTATIONS Masterpiece Gordy G 965 L (Motown)	●			5.95		44	34	BETTE MIDLER The Divine Miss M Atlantic SD 7238	●			5.95	6.95	6.95		79	77	14	JUDY COLLINS True Stories & Other Dreams Elektra EKS 75053	●			
	10	10	GLADYS KNIGHT & THE PIPS Neither One Of Us Soul S 737 L (Motown)	●			5.95	★	51	8	RICK WAKEMAN The Six Wives of Henry VIII A&M SP 4361	●			5.95			★	87	10	DOBBIE GRAY Drift Away Decca DL 7-5397 (MCA)	●				
	11	11	WAR The World Is a Ghetto United Artists UAS 9652	●			5.95		46	33	DAVID BOWIE Space Oddity RCA LSP 4813	●			5.95	6.95	6.95	★	81	66	75	MOODY BLUES Days of Future Passed Decca DES 18012 (London)	●			
★	14	17	FOCUS Moving Waves Sire SAS 7401 (Famous)	●			5.95		47	44	AL GREEN I'm Still in Love With You Hi XSHL 32074 (London)	●			5.95	6.95	6.95	★	103	4	BARRY WHITE I've Got So Much To Give 20th Century T-407	●				
	13	13	HUMBLE PIE Eat It A&M SP 3701	●			7.95		48	36	JAMES BROWN/SOUNDTRACK Black Caesar Polydor PD 6014	●			6.95	7.95	7.95	★	83	65	27	FOUR TOPS Keeper of the Castle ABC/Dunhill DSY 50129	●			
	14	12	DIANA ROSS/SOUNDTRACK Lady Sings the Blues Motown M 758 D	●			7.95	★	67	3	ANNE MURRAY Danny's Song Capitol ST 11172	●			5.95	6.95	6.95		★	145	2	EAGLES Desperado Asylum SD 5068 (Atlantic)	●			
	15	15	STEVIE WONDER Talking Book Tamil T 319 L (Motown)	●			5.95		50	52	LOGGINS & MESSINA Columbia KC 31748	●			5.95	6.95	6.95	★	85	76	20	ROLLING STONES More Hot Rocks (Big Hits & Fazed Cookies) London ZPS 626/7	●			
	16	16	ELTON JOHN Don't Shoot Me I'm Only the Piano Player MCA 2100	●			5.95	★	56	10	NEW BIRTH Birth Day RCA LSP 4797	●			5.95	6.95	6.95	★	105	4	SHA NA NA The Golden Age of Rock N' Roll Kama Sutra KSBS 2073-2 (Buddah)	●				
	17	18	CARLY SIMON No Secrets Elektra EKS 75049	●			5.95		52	53	CRUSADERS The 2nd Crusade Blue Thumb BTS 7000 (Famous)	●			7.95	7.95	7.95	★	87	69	11	JOHN WAYNE America, Why I Love Her RCA LSP 4828	●			
	18	19	THREE DOG NIGHT Recorded Live In Concert— Around the World With Dunhill DSY 50138	●			9.95	★	57	12	STEALERS WHEEL A&M SP 4377	●			5.95			★	98	7	TODD RUNDGREN A Wizard, A True Star Bearsville BR 2133 (Warner Bros.)	●				
★	23	24	STEELY DAN Can't Buy a Thrill ABC ABCX 758	●			5.95	★	90	3	J. GEILS BAND Bloodshot Atlantic SD 7250	●			5.95	6.95	6.95	★	89	86	10	ROY BUCHANAN Second Album Polydor PD 5046	●			
	20	21	BYRDS Asylum SD 5058 (Atlantic)	●			5.95		56	49	HELEN REDDY I Am Woman Capitol ST 11068	●			5.95	6.95	6.95	★	92	89	20	NITTY GRITTY DIRT BAND Will the Circle Be Unbroken United Artists UAS 9801	●			
★	25	6	JEFF BECK, TIM BOGERT & CARMINE APPICE Epic KE 32140 (Columbia)	●			5.95		57	60	JEFFERSON AIRPLANE 30 Seconds Over Winterland Grant BFL 1-0147 (RCA)	●			5.95	6.95	6.95	★	127	2	URIAH HEEP Live Mercury SRM 2-7503 (Phonogram)	●				
	22	24	PROCOL HARUM Grand Hotel Chrysalis CHR 1037 (Warner Bros.)	●			5.95		58	55	MOODY BLUES Seventh Sojourn Threshold THS 7 (London)	●			5.95	6.95	6.95	★	94	82	28	SANTANA Caravanserai Columbia KC 31610	●			
★	39	4	SEALS & CROFTS Diamond Girl Warner Brothers BS 2699	●			5.95	★	73	8	DAWN featuring Tony Orlando Tuneweaving Bell B 1112	●			5.95	6.95	6.95	★	95	95	9	BLACK OAK ARKANSAS Raunch N' Roll—Live Atco SD 7019	●			
★	32	7	DOOBIE BROTHERS The Captain & Me Warner Brothers BS 2694	●			5.95	★	91	5	FOCUS 3 Sire SAS 3901 (Famous)	●			9.95	9.95	9.95	★	96	78	39	TEMPTATIONS All Directions Gordy G 962 L (Motown)	●			
★	30	6	JOHNNY WINTER Still Alive & Well Columbia KC 32188	●			5.95	★	93	3	FLEETWOOD MAC Penguin Reprise MS 2138	●			5.95	6.95	6.95	★	97	72	15	LOST HORIZON Soundtrack Bell 1300	●			
	26	27	DONNY OSMOND Alone Together MGM-Kalob SE 4886	●			5.95	★	62	54	CHI-LITES A Letter To Myself Brunswick 754188	●			5.95	6.95	6.95	★	98	81	16	DEREK & THE DOMINOS In Concert RSD SD 2-8800 (Atlantic)	●			
★	42	4	DEEP PURPLE Made In Japan Warner Brothers ZWS 2701	●			9.95	★	70	5	JACKSON FIVE Skywriter Motown M 761 L	●			5.95	6.95	6.95	★	99	97	48	DAVID BOWIE The Rise & Fall of Ziggy Stardust & the Spiders From Mars RCA LSP 4702	●			
	28	20	DELIVERANCE Soundtrack Warner Bros. BS 2683	●			5.95		64	58	CAT STEVENS Catch Bull at Four A&M SP 4365	●			5.95	6.95	6.95	★	100	75	36	O'JAYS Back Stabbers Philadelphia International KZ 31712 (Columbia)	●			
★	47	4	FACES Ooh La La Warner Brothers BS 2665	●			5.95		65	68	OHIO PLAYERS Pleasure Westbound W 2017 (Chess/Janus)	●			5.94	6.95	6.95	★	101	101	16	BEACH BOYS Holland Brother/Reprise MS 2118	●			
★	45	4	SPINNERS Atlantic SD 7256	●			5.95		66	61	DR. HOOK & THE MEDICINE SHOW Sloppy Seconds Columbia KC 31622	●			5.95	6.95	6.95	★	102	84	12	MOUNTAIN Best Of Columbia KC 32079	●			
★	31	22	MAHAVISHNU ORCHESTRA Birds of Fire Columbia KC 31996	●			5.95	★	96	3	WISHBONE ASH Wishbone Four MCA 327	●			5.95	6.95	6.95	★	133	3	ARLO GUTHRIE Last of the Brooklyn Cowboys Reprise MS 2142	●				
★	37	7	DONOVAN Cosmic Wheels Epic KE 32156 (Columbia)	●			5.95		68	62	CREEDENCE CLEARWATER REVIVAL Creedence Gold Fantasy 9418	●			5.95	6.95	6.95	★	113	4	ELECTRIC LIGHT ORCHESTRA II United Artists UA LA040-F	●				
	33	17	EUMIR DEODATO Prelude/Deodato CTI 6021	●			5.95		69	71	FOGHAT Bearsville BR 2136 (Warner Bros.)	●			5.95	6.95	6.95	★	105	102	11	LOUDON WAINWRIGHT III Columbia KC 31642	●			
	34	29	LOU REED Transformer RCA LSP 4807	●			5.95		70	59	STYLISTICS Round 2 A&M AV 11006	●			5.95	6.95	6.95	★	120	3	T. REX Tanx Reprise MS 2132	●				
	35	31	JOHN DENVER Rocky Mountain High RCA LSP 4731	●			5.95					●														

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Clint Holmes' new album starts out with a hit.

"Playground in My Mind" is bulleting up the charts at an unrelenting pace. And appropriately enough we've just shipped the new Clint Holmes album. "Playground in My Mind" features the hit title tune and more like "Killing Me Softly With His Song" and "Neither One of Us." Judging by his past record, Clint's new album has a tremendous future.

On Epic Records  and Tapes

Clint Holmes
Playground in My Mind

Killing Me Softly With His Song
Neither One of Us
What Will My Mary Say
Me and America
There's No Future in My Future
Like the Fellow Once Said
Come Hell or High Water
Miss Lady Loretta
Sneaking Around Corners
Playground in My Mind

TOP LP's & TAPE

POSITION 107-200

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	ALBUM	8 TRACK	CASSETTE	REEL TO REEL
107	100	26	BREAD Guitar Man Elektra EKS 75047	•	•	•	•
☆	163	2	THE BLUE RIDGE RANGERS Fantasy 9415	5.98	6.98	6.98	7.95
109	104	9	DONNA FARGO My Second Album Dot DOS 26006 (Famous)	5.98	6.98	6.98	
110	83	17	NEIL DIAMOND Double Gold Bang BSD 2-227	6.98	7.98	7.98	
111	80	18	BOBBY WOMACK/SOUNDTRACK Across 110th Street United Artists UAS 5225	5.98	7.98	7.98	7.95
☆	125	6	LEO KOTTKE My Feet Are Smiling Capitol ST 11164	5.98	6.98	6.98	
113	107	38	CURTIS MAYFIELD/SOUNDTRACK Superfly Curton CRS 8014 ST (Buddah)	5.98	6.95	6.95	
114	115	6	IT'S A BEAUTIFUL DAY Today Columbia KC 32181	5.98	6.98	6.98	
115	108	8	FIFTH DIMENSION Living Together, Growing Together Bell B 1116	5.98	6.98	6.98	
116	109	110	CAROLE KING Tapestry Ode SP 77009 (A&M)	5.98	6.98	6.98	
117	110	46	CHEECH & CHONG Big Bambu Ode SP 77014 (A&M)	5.98	6.98	6.98	
☆	138	6	SIEGEL-SCHWALL BAND/SAN FRANCISCO SYMPHONY ORCHESTRA/ SEIJI OZAWA Symphonic Dances From "West Side Story"—Three Pieces for Blues Band and Orchestra Deutsche Grammophon 2530 309 (Polydor)	6.98			
☆	-	1	STEPHEN STILLS & MANASSAS Down The Road Atlantic SD 7250	5.98	6.98	6.98	
120	116	31	GEORGE CARLIN Class Clown Little David LD 1004 (Atlantic)	5.98	6.98	6.98	
☆	131	3	MALO Evolution Warner Brothers BS 2702	5.98	6.98	6.98	
122	124	9	BLUE OYSTER CULT Tyranny and Mutation Columbia KC 32017	5.98	6.98	6.98	
123	123	13	SLADE Slayed? Polydor PD 5524	5.98	6.98	6.98	
☆	143	13	JIM CROCE Life & Times ABC ABCX 769	5.98	6.98	6.98	
125	128	76	LED ZEPPELIN Atlantic SD 7208	5.98	6.98	6.98	
126	129	4	DAVE MASON Is Alive Blue Thumb BTS 54 (Famous)	5.98	6.95	6.95	
☆	-	1	PAUL McCARTNEY & WINGS Red Rose Speedway Apple SMAL 3409	5.98	6.98	6.98	
☆	137	4	MAC DAVIS Columbia KC 32206	5.98	6.98	6.98	
☆	140	6	SKYLARK Capitol ST 11048	5.98	6.98	6.98	
130	99	27	JETHRO TULL Living in the Past Chrysalis ZCH 1035 (Warner Bros.)	9.98	11.97	11.97	
131	121	81	FIDDLER ON THE ROOF Soundtrack United Artists UAS 10900	9.98	9.98	9.98	
132	114	24	JONI MITCHELL For the Roses Aylum SD 5057 (Atlantic)	5.98	6.97	6.97	
☆	180	2	KING CRIMSON Larks Tongues In Aspic Atlantic SD 7263	5.98	6.98	6.98	
134	119	48	ELTON JOHN Honky Chateau Uni 93135 (MCA)	5.98	6.98	6.98	6.95
☆	158	3	STRAWBS Bursting at the Seams A&M SP 4383	5.98			
136	130	30	BLACK SABBATH Black Sabbath, Vol. 4 Warner Bros. BS 2602	5.98	6.97	6.97	7.95
137	106	23	DUANE ALLMAN An Anthology Capricorn ZCP 0108 (Warner Bros.)	7.98	9.98	9.98	11.95

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	ALBUM	8 TRACK	CASSETTE	REEL TO REEL
138	118	15	FREE Heartbreaker Island SW 9324 (Capitol)	5.98	6.98	6.98	
139	135	6	LEE MICHAELS Live A&M SP 3518	5.98	6.98	6.98	
140	144	5	CHER Bittersweet White Light MCA 2101	5.98	6.98	6.98	
☆	151	2	MICHAEL JACKSON Music & Me Motown M 767 L	5.98	6.98	6.98	
142	147	50	DEEP PURPLE Machine Head Warner Bros. BS 2607	5.98	6.97	6.97	8.95
143	136	32	YES Close to the Edge Atlantic SD 7244	5.98	6.97	6.97	
144	112	20	MARVIN GAYE/SOUNDTRACK Trouble Man Tamla T 322 L (Motown)	5.98	6.95	6.95	
☆	156	2	A LITTLE NIGHT MUSIC Original Cast Columbia S 32265	5.98	6.98	6.98	
☆	170	2	NICKY HOPKINS The Tin Man Was A Dreamer Columbia KC 32074	5.98	6.98	6.98	
147	126	14	JAMES GANG, featuring JOE WALSH The Best Of ABC ABCX 774	5.98	6.98	6.98	
148	117	16	ELVIS PRESLEY Separate Ways RCA Camden CAS 2611	2.98	4.98	4.98	
☆	161	4	RORY GALLAGHER Blueprint Polydor PD 5522	5.98	6.98	6.98	
150	142	6	RONNIE DYSON One Man Band Columbia KC 32211	5.98	6.98	6.98	
151	122	28	CAROLE KING Rhymes & Reasons Ode SP 77016 (A&M)	5.98	6.98	6.98	
☆	-	1	DAVID BOWIE Alladin Sane RCA LSP 4852	5.98	6.98	6.98	
153	146	23	LONDON SYMPHONY ORCH. AND CHAMBRE CHOIR w/GUEST SOLOISTS Tommy Ode SP 99001 (A&M)	12.98	13.98	13.98	
154	154	38	DOOBIE BROTHERS Toulouse Street Warner Bros. BS 2634	5.98	6.97	6.97	7.95
155	141	25	EARTH, WIND & FIRE Last Days in Time Columbia KC 31702	5.98	6.98	6.98	
156	153	71	ROLLING STONES Hot Rocks, 1964-1971 London ZPS 606/7	9.98	11.98	11.98	
157	160	4	MFSB Philadelphia International KZ 32046 (Columbia)	5.98	6.98	6.98	
☆	171	3	DONALD BYRD Black Byrd Blue Note BN LA 047 F (United Artists)	5.98	6.98		
159	132	26	BARBRA STREISAND Live Concert at the Forum Columbia KC 31760	5.98	6.98	6.98	
160	164	6	JOHNNY RODRIGUEZ Introducing Mercury SR 61378 (Phonogram)	4.98	6.95	6.95	
161	149	24	GRATEFUL DEAD Europe '72 Warner Bros. 3WX 2668	9.98	11.98	11.98	15.95
162	139	9	THE ISLEYS Live T-Neck TNS 3010-2 (Buddah)	6.98	7.95	7.95	
☆	174	3	COLD BLOOD Thriller Reprise MS 2130	5.98	6.98	6.98	7.95
164	166	4	RAY PRICE She's Got To Be A Saint Columbia KC 32033	5.98	6.98	6.98	
165	168	3	VARIOUS ARTISTS History of British Blues, Vol. 1 Sire SAS 3701 (Famous)	7.98	8.95	8.95	
166	134	25	BILLY PAUL 360 Degrees of Billy Paul Philadelphia International KZ 31793 (Columbia)	5.98	6.98	6.98	
☆	177	2	MILES DAVIS In Concert Columbia KG 32092	6.98	7.98	7.98	
☆	179	5	BLOODSTONE Natural High London KPS 620	5.98	6.98	6.98	
☆	183	3	O'JAYS The O'Jays In Philadelphia Philadelphia International KZ 32120 (Columbia)	5.98	6.98	6.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	ALBUM	8 TRACK	CASSETTE	REEL TO REEL
170	175	7	GENTLE GIANT Octopus Columbia KC 32022	5.98	6.98	6.98	
171	176	2	LOBO Introducing Big Tree BTS 2100 (Bell)	5.98	6.98	6.98	
☆	189	2	JUD STRUNK Daisy A Day MGM SE 4898	5.98			
173	162	21	BILLIE HOLIDAY Billie Holiday Story Decca DSX 7161 (MCA)	6.98	9.98	9.98	
174	178	2	MAIN INGREDIENT Afrodisiac RCA LSP 4834	5.98	6.98	6.98	
175	155	19	GILBERT O'SULLIVAN Back to Front MAM 5 (London)	5.98	6.98	6.98	
176	152	13	JOHNNY MATHIS Me & Mrs. Jones Columbia KC 32114	5.98	6.98	6.98	
177	173	6	KEN HENSLEY Proud Words On A Dusty Shelf Mercury SRM 1-661 (Phonogram)	5.98	6.95	6.95	
☆	-	1	MELANIE At Carnegie Hall Neighborhood MRS 49001 (Famous)	7.98	8.95	8.95	
179	184	2	ROY CLARK Superpicker Dot DOS 26008 (Famous)	5.98	6.95	6.95	
☆	-	1	SPINNERS Best Of Motown M 769 L	5.98	6.98	6.98	
181	148	47	BOBBY WOMACK Understanding United Artists UAS 5577	5.98	6.98	6.98	7.95
182	172	6	TERRY REID River Atlantic SD 7259	5.98	6.97	6.97	
183	181	4	DETROIT EMERALDS I'm In Love With You Westbound WB 2018 (Chess/Janus)	5.98	6.98	6.98	
184	186	2	LAST TANGO IN PARIS Soundtrack United Artists LA 045 F	5.98	6.98	6.98	
185	167	25	JAMES TAYLOR One Man Dog Warner Bros. BS 2660	5.98	6.97	6.97	7.95
186	190	3	BILLY PAUL Ebony Woman Philadelphia International KZ 32118 (Columbia)	5.98	6.98	6.98	
187	188	3	THE CECIL HOLMES SOULFUL SOUND The Black Motion Picture Experience Buddah BDS 5129	5.98	6.95	6.95	
188	-	1	THE NEW CACTUS BAND Son of Cactus Atco SD 7017	5.98	6.98	6.98	
189	-	1	FOUR TOPS Best Of Motown M 764 D	5.98	6.98	6.98	
190	197	2	THE MYSTIC MOODS Awakening Warner Brothers BS 2690	5.98	6.98	6.98	7.95
191	195	3	ROBERT KLEIN Child of the Fifties Bnet 6001 (Buddah)	5.98	6.95	6.95	
192	-	1	WET WILLIE Drippin' Wet Capricorn CP 0113 (Warner Bros.)	5.98			
193	182	3	IGGY & THE STOOGES Raw Power Columbia KC 32111	5.98	6.98	6.98	
194	-	1	ANDY PRATT Columbia KC 31722	5.98	6.98	6.98	
195	199	2	BO HANSSON Lord of the Rings Charisma CAS 1059 (Buddah)	5.98	6.95		
196	-	1	ROBIN TROWER Twice Removed From Yesterday Chrysalis CHR 1039 (Warner Bros.)	5.98			
197	157	31	LOBO Of a Simple Man Big Tree 2013 (Bell)	5.98	6.98	6.98	
198	150	14	EDWARD BEAR Capitol ST 11157	5.98	6.98	6.98	
199	159	9	DAVID BOWIE Images 1966-1967 London BP 628/9	7.98	7.95	7.95	
200	187	3	WILSON PICKETT Mr. Magic Man RCA LSP 4858	5.98	6.98	6.98	

TOP LP's & TAPE

A-Z (LISTED BY ARTISTS)

Allman Brothers Band	40
Duane Allman	137
America	77
Argent	90
Beach Boys	107
Beatles	4, 5
Beck, Bogart & Appice	24
Black Oak Arkansas	95
Black Sabbath	136
Bloodstone	168
Blue Oyster Cult	122
Blue Ridge Rangers	108
David Bowie	46, 99, 152, 199
Bread	2, 107
Roy Buchanan	89
Donald Byrd	158
Byrds	20
George Carlin	120
Cheech & Chong	117
Cher	140
Chi-Lites	62
Roy Clark	179
Cold Blood	163
Judy Collins	79
Alice Cooper	8

Creedence Clearwater Revival	68
Jim Croce	124
Crusaders	52
Mac Davis	128
Miles Davis	167
Dawn	59
Deep Purple	27, 36, 142
John Denver	35
Eumir Deodato	33
Derek & The Dominos	98
Detroit Emeralds	183
Neil Diamond	54, 110
Donovan	32
Dr. Hook & The Medicine Show	66
Dr. John	74
Doobie Brothers	24, 154
Ronnie Dyson	150
Eagles	84
Earth, Wind & Fire	155
Edward Bear	198
Electric Light Orch.	104
Faces	29
Donna Fargo	109
Fifth Dimension	115
Fleetwood Mac	61
Focus	12, 60
Foghat	69
Four Tops	83, 189
Free	138
Rory Gallagher	149
Marvin Gaye	144

J. Geils Band	55
Gentle Giant	170
Grateful Dead	161
Dobie Gray	80
Al Green	47, 75
Arlo Guthrie	103
Bo Hansson	195
Ken Hensley	177
Billie Holiday	173
Cecil Holmes	187
Nicky Hopkins	146
Humble Pie	13
Iggy & The Stooges	193
Isleys	162
Its A Beautiful Day	114
Jackson Five	63
Michael Jackson	141
James Gang	147
Jefferson Airplane	57
Jethro Tull	130
Elton John	16, 134
JoJo Gunne	78
Carole King	116, 151
King Crimson	133
Robert Klein	191
Gladys Knight & The Pips	10
Leo Kottke	112
Vicki Lawrence	76
Led Zeppelin	1, 125
Jerry Lee Lewis	41
A Little Night Music	145

Lobo	171, 197
Loggins & Messina	50, 71
London Symp & Guests (Tommy)	153
Paul McCartney & Wings	127
MFSB	157
Main Ingredient	174
Malo	121
Mandrill	37
Dave Mason	126
Johnny Mathis	176
Mahavishnu Orch.	31
Melanie	178
Lee Michaels	139
Bette Midler	44
Liza Minnelli	38



INTEROFFICE MEMORANDUM •

FORM 2022

DATE	▶ May 3, 1973
TO	▶ PAT PIPOLO/VINCE COSGRAVE/ARTIE MOGULL/RICK FRIO
FROM	▶ J. K. MAITLAND
SUBJECT	▶ ROGER DALTREY "GIVING IT ALL AWAY" MCA 40053
COPIES	▶

The Roger Daltrey single, "GIVING IT ALL AWAY" looks to be going to #1 in England. In view of the obvious strength of this record and my relationship with The Who and the people at Track Records, I am extremely embarrassed that we are not doing as well in the U.S. Every effort must be made to increase the action we now have.

I need your support to match their chart listings. Again contact all sales and promotion personnel. This record must be given top priority.

Mike

JKM:jb

WB Computer Evaluation

• Continued from page 1

press in the area, college and underground papers. We have pinpointed the target people for a saturation mail campaign in any area."

Warner has a list of everyone who ever ordered one of their low-priced direct mail sampler albums or sent in a request for their weekly bulletin "circular." "We believe these are the customers who buy new records as soon as they're available, who really follow pop music," said Cornyn. "It should be worthwhile to offer them mail premiums such as dis-

count tickets for our newer artists on tour in their cities."

Richard Wagner, a music marketing researcher, has been in charge of collecting detailed survey questionnaires for the past six months. So far, only the Chicago regional retail census is completely operational, but most of the rest of the system is expected to be ready within three months. Cornyn estimates that some \$40,000 has been spent for hardware and computer time to date. Other expenses, such as WB staff time devoted to the project, are not possible to budget separately, he said.

ABC Speeds (3 Dog) 45

LOS ANGELES—The importance of rapid delivery of a new record and coordination among record company executives was demonstrated recently through ABC/Dunhill's handling of "Shambala," the new Three Dog Night single.

The mixed down version of the single arrived in the firm's offices

WB's Video Spots Hiked

LOS ANGELES—Warner Bros. Records has bought a prime-time block of 19 ten-second TV spots on New York's ABC channel for Alice Cooper in the week of the group's June 3 Madison Square Garden concert. The spots, showing film taken of Alice's current "Billion Dollar Babies" tour, will air May 28 to June 3 on such shows as "Marcus Welby M.D.," "Kung Fu" and "Mod Squad."

WB advertising director Diana Balocca said that the aim of the local TV prime time campaign was to help maintain a state of "grand frenzy" in New York for the final concert of the Alice Cooper tour. Thirty-second commercials have been filmed for Warner artists Seals & Crofts, Faces and Deep Purple. Buying plans for these three new campaigns are now being made.

Local TV Spots Promote Oldies

• Continued from page 10

over \$100 worth of oldies which will be played during the Skylab ascent this summer.

The store's inventory is one-third each LP's, tapes and oldies, when broken down fiscally. Tom guesstimates that they probably have 20,000 singles in stock. The \$5.98 LP's go for \$4.98. A customer gets a wallet card for each purchase and six returned cards mean a free LP.

The store operates from 10 a.m. to 8 p.m. except for Sunday when it's noon to 6 p.m. The self-service tape section, which is set up so that anyone entering must pass out by the cash register sells \$6.98 tapes for \$5.79, but "business is still hurt greatly by the large number of pirate tape retailers in our area," Wenzel said.

here Friday, April 27. From this, 400 acetates were made and delivered to vice president of artist relations Marv Helfer's home Saturday. That afternoon the L.A. promotion staff met at Helfer's home and each were given acetates.

The staff, under the direction of vice president of sales and manufacturing Dennis Laventhal then flew to cities around the country: Marvin Deane to Philadelphia; Steve Resnick to Atlanta; Pat McCoy to Chicago; and Sammy Alfano to New Orleans. Sandy Horn met incoming promotion men here. In each city, regional promotion men gathered and picked up copies of the disk. The project was completed by Sunday night (29).

Shorewood & Bert-Co Pact

NEW YORK—Shorewood Packaging Corp. and Bert-Co Enterprises have signed a long-term agreement for the sale and production of board jackets on the West Coast.

Under the agreement, Shorewood sales offices here and in Los Angeles will handle sales and order service activities for West Coast board jacket productions at Bert-Co and Bert-Co will be Shorewood's exclusive board jacket manufacturer on the West Coast—producing Shorepak, Unipak and Interpak jackets. The agreement was signed by Bert Couturier, president of Bert-Co, and Paul Shore, president of Shorewood.

Booker Bows New Diskery

LEXINGTON, Ky. — Prewitt Rose, a booking agent here, has formed Sitting Bull Records. Pocket Money Productions, an affiliate, will produce the label's product at 16-track Cardinal Sound. Another division is Black Orchid Music, ASCAP.

Randall Rose will head Sitting Bull's New York sales-production office. The label will specialize in a new style they dub bluegrass-rock. "Moonshine Tennessee Wine" by Lyle Stone is first release in this genre. Also signed to Sitting Bull are Gina D. Scott and Charles St. Clair.

Federal government is conducting an investigation into narcotics payola in a major record company. . . . Associated Bookings report that **Guy Lombardo** is booked solidly until January 1974 and **Duke Ellington** until October this year, with a tentative European tour set for October and November. Both veteran bandleaders are over 70. Another ABC client for 30 years, **Lionel Hampton** is booked until the fall and **Les Brown**, in his 50s, starts a 45-day East and South tour on May 12 with only two days off from that date until June 12. . . . A&M has consolidated its product with Progress Dist., Cleveland, for Ohio, dropping Supreme Dist., Cincinnati. The label has also dropped Tell Dist., Madison, Wis.

In a listing of salaries released by New York magazine, **Clive Davis** CBS Record president, is stated to earn \$259,000 (Last year the same magazine had Davis earning \$268,000). Other music people in the New York salary report: **Sam Goody**, president, **Sam Goody**—\$75,000; Disk jockey for WNBC, **Don Imus**—\$200,000 (Last year's figure was \$100,000) and **Zacherle** disk jockey WPLJ-FM, New York—\$26,000.

Photographer **Richard Avedon** is photographing **Sly Stone** for his new Epic album. . . . **Dr. John** got his first "In Concert" and "Midspecial" appearances after an intensive California promotional push by Atlantic. . . . **Chris Jagger**, brother of **Mick**, has his first album, for Asylum, near completion. . . . The **Paul McCartney** album, "Red Rose Speedway" was originally conceived as a double album in the U.K. . . . **Fifth Dimension** did no recording during their State Department Eastern Europe tour because they concentrated on earlier, previously recorded material. . . . Playboy Records' **Brenda Patterson** singing back ups for **Bob Dylan** on "Billy The Kid" soundtrack. . . . **Paul Williams** appears in the final Apes film, "Battle for the Planet of the Apes." . . . An **Arthur Freed** Memorial Award has been established by the directors of the Songwriters Hall of Fame, to be given annually to an outstanding leader of the music industry. First award will be given out at the SHOF dinner in Los Angeles, May 26.

Barbra Streisand and CBS-TV are huddling over a possible one-hour TV special set for next fall over the network. It would mark the singer-actress' first television appearance since 1968. Show may be set in London. . . . Songwriter-singer **Mark James**' "Roller Coaster" pulled from his debut Bell Records album due to heavy radio airplay. . . . **Ethel Ennis** will star in a half-hour TV special filmed during her recent Persian Room engagement and set for national syndication in June. . . . **Steve Reinhardt** will conduct special excerpts from "Godspell" when the Cathedral of St. John the Devine in New York presents a mass on Sunday (13) celebrating the second anniversary of the show. . . . Jazz singer **Sylvia Copeland** now switching back to her original name, **Sylvia DiGiorgio**.

Following his three-and-a-half-hour birthday concert on April 29, **Rod McKuen** obliged fans' requests by staying and signing autographs. The line of McKuenites stretched the length of the theater. . . . ABC-TV's "Eyewitness News" used **Julie Budd's** recording of "Be a Clown" as background music for a news story about Ringling Bros. and Barnum & Bailey Circus anniversary celebration. . . . **Robert Stigwood** after **Joel Gray** to make his straight acting debut without music on Broadway this fall. . . . **James William Guercio's** film "Electra Glide in Blue" to be official U.S. entry at Cannes Festival. . . . "Jacques Brel Is Alive and Well" to be first musical at L.A. Century Plaza Hotel Westside Room. "Grease" opens across the street at the L.A. Shubert Theater. . . . **J. Geils Band** had bottomless all-night party at the Sunset Strip Classic Cat after their Santa Monica concert.

David Clayton-Thomas received BMI award for one million broadcasts of his **Blood, Sweat & Tears** hit, "Spinning Wheel." . . . Playboy Records will release two new folk-blues albums in May, **Phillip Walker's** "The Bottom of the Top" and "Leadbelly," the 12-string guitarist's only known "live" performance recorded in concert on Aug. 15, 1949. . . . Polydor's **Roy Ayers** has just completed work on the soundtrack for "Coffy," the new American International action-adventure film starring **Pam Grier**. . . . KMET-FM disk jockeys **Richard Kimball** and **Mary Turner** judged the Black Oak Arkansas yo-yo contest at Tower Records. . . . **Mark Wilson**, 24, won

the second annual \$2,500 UCLA Henry Mancini music scholarship.

Jack Daugherty of Carpenters fame to produce the next **Skylark** album. . . . Stax to produce a TV documentary special about the **Staple Singers**. . . . **Jack Ryland** beat out 100 other auditioners to replace **Joe Schermie** as bassist for **Three Dog Night**. . . . **Steeleye Dan** to tour with **Chicago**. . . . **Arlene Keil**, vice president of Candy Stripe Records, gave birth to a boy, **Russel Kyle Keil** on April 28. . . . **Carla Thomas** negotiating to open an official fine arts department for the government of Liberia. . . . Motown has Chiamonte Films producing two television commercials for "Masterpiece." . . . **Ed Freeman**, producer of **Don McLean's** two hit albums, "American Pie" and "Don McLean," will produce an album for **Livingston Taylor** on Capricorn. . . . **Santana-McLaughlin** set due soon from Columbia.

Fans besieging RCA to release the last of those early **Elvis Presley** sides cut with **Sam Phillips** in Memphis for his Sun Records label nearly 18 years ago. . . . **Don Kirshner** preparing, as executive producer, eight more "In Concert" specials. ABC-TV will continue to contract for the show through the summer and fall. . . . Is **Jerry Butler** moving his family to the Coast, but retaining a Chicago base to operate his burgeoning writers' workshop? . . . **Rod Stewart** set for a "Flipside" TV segment, with **Denny Rosenkrantz**, Mercury west coast chief as his tube cohort.

ABC-Dunhill has pulled the line from All-South, New Orleans, with the Atlanta branch now servicing the area which **Henry Hildebrand** worked. Firm also rumored hiring **Charlie Nuccio** of Apple Records to head up a division. **Dennis Laventhal** reportedly moving back into sales fulltime. He previously split his time between sales and promotion.

Henry Tobias, composer, entertainment director, pianist, producer, has moved to the West Coast, basing temporarily with his brother, **Harry**, in the Valley. . . . **Mike Morgan** of Newkey's Music, Nashville, has his first release, **Kay Arnold's** "Walker's Moods" on the Gutbucket label, May 29. . . . The A&M tenth anniversary film, "A&M 10" has earned a Golden Eagle award from CINE (Council of International Nontheatrical Events) for Braverman Productions Inc. who made the promotion film. . . . **Steve Kirk**, manager of soul singer **Barbara Howard** and an aide to Cincinnati mayor, **Ted Berry**, is handling special promotion duties for **George Wein's** Ohio Valley Jazz Festival, at Cincy's Riverfront Stadium in July.

Sussex Record Co. has awarded a \$1,000 grant to the UCLA Center for Afro American Studies to be used as a one year stipend for an undergraduate student. . . . **David Amram**, RCA artist, led a "Young People's March for American Music" in New York. . . . **Bob Dylan** has Playboy Records' **Brenda Patterson** singing back up on the **Sam Peckinpah** "Billy The Kid" film sound track. . . . **Charley Pride** has ended his six week vacation and was in RCA's Nashville studios completing an album. . . . Singer **Carl Tatz** sent his entry to the "Young Discoveries in Tea and Jazz" national talent search to producer **George Wein** attached to an eight feet high, four foot long plywood board.

Capricorn's **Wet Willie** group have set up a phone promotion scheme in Atlanta, Dallas and Boston for one month—callers can hear three minutes of the group's music. . . . Jazz Interactions are starting a series of live recordings at Jimmy's Bar in New York with the **New York Neophonic Orchestra**, led by **Joel Kaye**, cutting the first album. . . . \$40,000 worth of equipment stolen from **Jo Jo Gunne** when the group worked Boston recently. . . . Both **Led Zepelin** and **Jethro Tull** are working on elaborate sets for their forthcoming tours. . . . **William Morris** Agency and chairman of the board **Abe Lastfogel** both celebrate 75th anniversaries this year. . . . **Jethro Tull** "A Passion Play" album is a 24 panel board package with three tip in inserts. . . . **Tom T. Hall** headlines a closed circuit cable TV show to viewers in Allentown and Wilkes-Barre, Pa. from the Grand Ole Opry house, May 16. **Shirley Enterprises Inc.** New York produced. . . . **Buck Owens** has his name in the Walk of Fame in Hollywood to kick off Capitol's **Buck Owens** Month officially. . . . Madison Square Garden Productions are undertaking a joint promotion of eight rock revival shows outside of New York with producer **Richard Nader**.

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Evolution

Roulette Suit

• Continued from page 4

ship of the master recording of "Tears on My Pillow" by Little Anthony and the Imperials, allegedly used such master recording in producing a phonograph album titled, "Sixty Rock Revival Greats" without obtaining a license from plaintiff, and without obtaining plaintiff's consent or permission. At least \$25,000 in damages is being asked of the court, by Roulette on this action.

Roulette is also arguing that the defendant engaged in all the alleged wrong-doings intentionally and willfully, and in deliberate disregard of plaintiff's rights. The suit claim's that Roulette is, therefore, entitled to punitive damages of at least \$75,000.

BBC Televises Billboard Int'l Country Music Awards

LONDON — The **Billboard** Group International Country Music Awards, presented for the third consecutive year at the Festival here, were televised by BBC for later showing.

George Hamilton IV was named top U.S. Male Artist in the International category; **Dottie West** was named top U.S. Female Artist; and **Tompall** and the **Glaser**s won the group award for the third year in a row.

The U.K. winners were: **Bryan Chalker**, the **Johnny Young Four**, and **Brian Maxine**. The Most Promising U.K. talent was a group called **Frisco**.

The winning song was "Four In the Morning" by **Jerry Chesnut**; and the leading U.K. publisher was **Burlington Music**. RCA was awarded a trophy for the label having done the most for country music in England during the past year.

Bill Williams, **Billboard's** Nashville editor, received a special citation for "having helped guide the course of country music internationally."

The **Billboard** Group consists of **Billboard**, **Record Mirror**, **Music Week** and **Easy Listening**, the last three London publications.

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