

Billboard

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U.S. Attorney Bows Probe —Leiberson Upholds Code

By IAN DOVE

NEW YORK—Support for the Billboard editorial (see last week's issue) calling for the RIAA to create a committee of industry leaders to structure a code of ethics came from Goddard Leiberson, president of CBS Records group.

Last week he stated: "It wouldn't hurt to have a code of ethics established. Columbia has a code. We do live by a code and always have. It is a strict one which is sometimes to our disadvantage. Our problems, if we have problems, go back to individuals."

CBS also announced that they were expanding their annual convention, which begins in San Francisco, July 22, by two days.

Leiberson also added in a reference to press reports surrounding

(Continued on page 86)

RADIO FORUM:

Area Judge To Select DJ Winner

LOS ANGELES—The Billboard Air Personality Competition has been restructured in order "to make these awards truly the most valid in the entertainment industry," according to L. David Moorhead, vice president and general manager of KMET-FM here and chairman of the advisory committee for the sixth annual Radio Programming Forum.

(Continued on page 24)

Tape Piracy Fazes CES

By EARL PAIGE

CHICAGO—Buddy Warner of Magnitron of Oklahoma City was jailed and alleged pirated tapes were seized here at the Consumer Electronics Show in action brought by Atlantic Records, which is a defendant in another lawsuit brought against the label by a store duplicator firm that also exhibited here at CES.

Several record-tape industry executives

(Continued on page 12)

By JIM MELANSON

NEWARK—An investigation into payola, allegedly within the industry, is being coordinated by the U.S. Attorney's office here. Billboard has learned.

The investigation will be handled separately from that of the Newark

(Continued on page 86)

**Jazz: The International
Ambassador Spotlights
On Pages 39-63**

IFPI to Cite Gains Vs. Piracy

MUNICH—Members of the International Federation of the Phonographic Industry (IFPI) attending the council meeting here will hear of encouraging developments in the worldwide campaign to stamp out piracy.

Progress towards gaining international ratification of the Geneva Convention 1971, devised to protect producers of sound recordings

(Continued on page 71)

'Freeze' to Have Little Effect on Retailing: Survey

NEW YORK—The 60-day brake which President Nixon put on consumer prices (see adjoining story) will have little effect on record/tape retailing volume, a survey of key retailing executives disclosed.

Barrie Bergman, chief of the Record Bar 26-store chain, Raleigh, N.C., feels it will not affect his chain at all. "We had no plans to raise

prices. Our price has been constant for 18 months. We like it. We had suppliers who were going up and we know this will stop them," he said.

Sam Shapiro, founder-president of the 37 National Record Stores, spread over two states from its Pittsburgh base, feels he'll be okay as long as wages remain the same. Shapiro hasn't raised his prices for two years, he added.

Ed Rich, treasurer of ABC Record & Tape Sales, the national rack jobber out of Seattle, said no increases were projected for any of the over 12,000 accounts served by the firm. "Competition has cut down on price increases," he said.

(Continued on page 14)

Promo Reps Canvass Stores

By CLAUDE HALL

LOS ANGELES—A large number of record promotion executives here are compiling their own survey of local record stores. The general trend of the survey is that several "unsuspected" radio stations may be more of an influence on singles sales than has been thought.

Jan Basham, a record promotion executive with A&M Records and a mainspring behind the Record Promotion Men's Unassociation of southern California, a local group of promotion executives, said: "Of course, the city's singles sales are dominated by KHJ-AM. But we're beginning to feel singles sales influence off of other stations such as KEZY-AM, KKDJ-FM, KIIS-AM, KIQQ-FM, KMPC-AM, and even KFI-AM. Isn't that a crocker, because I personally haven't felt any response

from KFI-AM in a long time. But the singles buyer at Nehi Distributors reports that the new Paul Williams single is selling well out in Riverside and Oxnard. I can only deduce that the sales interest resulted from KFI-AM, which has been playing the record heavily. Of course, some of the response might have been the result of Williams' appearance on 'The Midnight Special' television show."

The survey so far, although she admits that it's still too early for any definitive facts to emerge, also indicates that people are being "turned on" to singles by their peers. "And kids seem to be hearing records on loud-speaker systems at school during lunch hours and, as a result, buying the single."

Technically, every local, regional, national and independent record promotion executive in the Los Angeles area belongs to the unassociation, as it is called. However, there are really only about 35 people who're actively involved in the organization. Most of these are devoting their Saturdays to the survey. For example, Cris Crist of United Artists Records and Dale White of Famous Music are surveying stores that specialize in albums. Warren Williams of Elektra Records is studying Tower stores. Steve Rowland of UA, Bob Stolarski of Warner Bros. Records, and independent promotion executive Dottie Vance are also surveying stores, as are many others.

44 Queries Per Store

Each promotion man or woman carries 44 questionnaires to each store. They stay there until all 44 questionnaires have been completed. Jan Basham spent from 11:15 a.m. until 5:30 p.m., for example, at Mays in the Pacoima area a week or so ago. This past Saturday, she spent the day at a Warehouse discount store on La Cienega.

In all, 48 stores are being surveyed. Actually, the customers are being surveyed rather than the stores.

The questionnaires will be tabulated by an independent research firm via IBM equipment. Results should be available by June 20 at the latest. Only the promotion people who participated in the survey will have access to the information.

(Continued on page 22)



The original sound track to the Warner Bros. movie *O Lucky Man!*, starring Malcolm McDowell, is composed and performed by Alan Price, one of England's premier pop musicians. Alan's Warner Bros. debut (BS 2710), featuring strong vocals and keyboard work, is both a moving accompaniment to a fine film, and a record album worthy of the highest regard.

(Advertisement)

60-Day US Price Halt

By MILDRED HALL

WASHINGTON—To manufacturers, wholesalers and retailers in the record industry, the most worrisome aspect of the 60-day price freeze imposed by the President last week, will probably be the audit launched by Internal Revenue Service on firms that have raised prices. The IRS will check up on all firms that have raised their prices higher than 1.5 percent above their January ceiling.

(Continued on page 14)

500-Store Chain Music Emphasis

CHICAGO — McCrory - Newberry's nearly 500 main line record-tape departments represent the 1,100 store company's new commitment to software and hardware retailing with plans underway to consolidate rackjobber services from around 20 different suppliers to between four and six, said buyer Ray Lauer at the Consumer Electronics Show (CES) here.

Lauer, formerly with Tape Club

(Continued on page 12)

(Advertisement)

QUINCY JONES

You've Got It Bad Girl

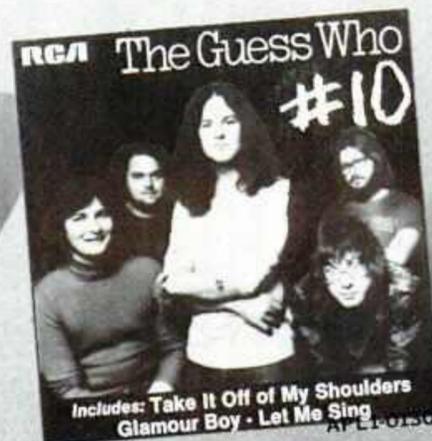
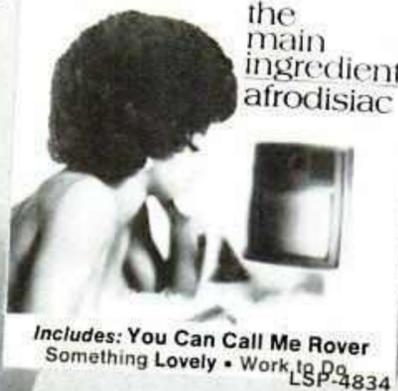
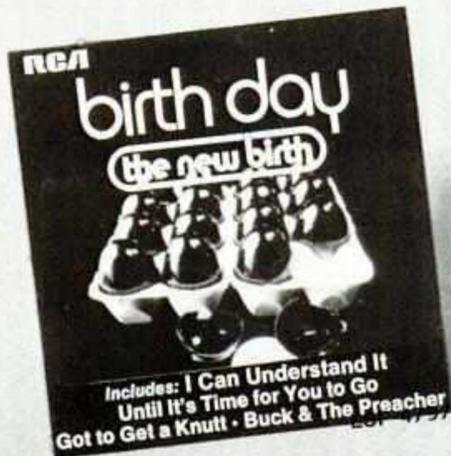
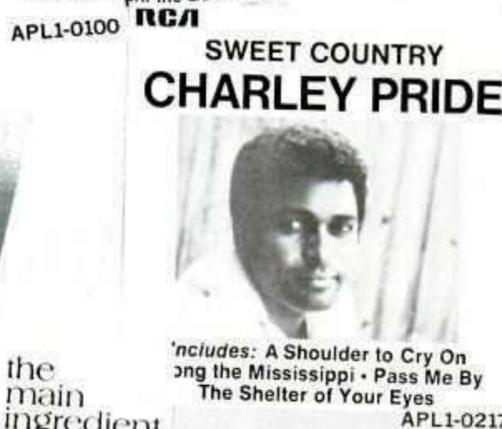
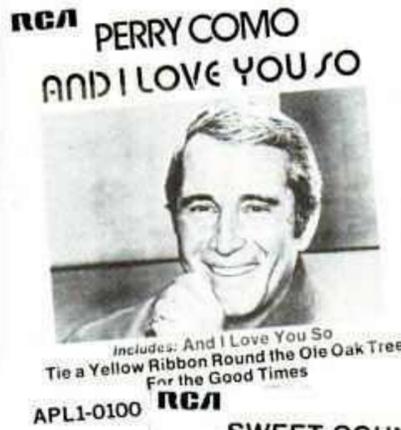
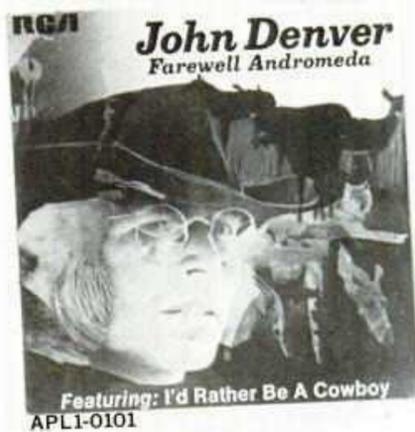
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The coolest product for the hottest summer sales ever.



RCA Records and Tapes

Acts, Mgrs. Deny Link to Falcone

By ELIOT TIEGEL

By BILL WILLIAMS

LOS ANGELES—Pasquel Falcone, indicted in connection with the government's Newark-based inquiry into international drug trafficking, is not Sly Stone's manager, asserted Dave Kapralik.

Kapralik and Ken Roberts are Stone's co-managers, Kapralik said, adding: "we categorically, unequivocally and emphatically had never met or heard of this guy Falcone until we read about him in the papers."

It was while Falcone was being indicted last February with seven others by a federal grand jury on 26 counts of violation of federal narcotics laws and conspiring to import and distribute heroin in the United States, that his alleged ties with Columbia Records officials were stum-

(Continued on page 81)

NASHVILLE—Lynn Anderson, Columbia recording artist whose name was brought into published reports that she was managed by Pasquel Falcone, denied even ever having heard of him.

"I have never met and never heard of anyone named Pasquel Falcone or anything like that," she said.

"Actually, Frank Campana wasn't my manager either, nor was he Tommy Cash's. Neither of us has ever signed anything with him. It was just a deal whereby, when he left CBS to form his own public relations and artists-representation company, we made a verbal agreement with him to book our television shows on a commission basis."

(Continued on page 81)

VidExpo '73 To Touch All System Bases

NEW YORK—VidExpo '73 will, through its seminars, zero in on consumer use of the new videocassette/video disk systems, as well as host exhibits emphasizing product and service demonstrations and displays of leading hardware systems, software producers, distribution and duplication systems, according to Steve Traiman, publisher of Vid-News and coordinator of the Bill-

board Publications sponsored exposition.

Traiman also said that two three-hour VidShows of the best in-house and commercial videocassette software programming now in use by business, education, government and institutions, will be featured.

The conference and exhibition, scheduled for Sept. 4-6, at New York's Plaza Hotel, will also feature video clips of up to four minutes being mastered onto one-inch videocassettes by Rombex Productions. The process will also be seen over Trans-World's closed-circuit Tele-Vention channel in individual guest rooms.

The VidShows, which are set for Sept. 4 and 5, prior to conference and exhibit sessions, will also be shown via General Electric's large screen color video projector in the general meeting room where pro-

(Continued on page 81)

AGAC Rap Sessions Set For Writers

NEW YORK—The American Guild of Authors and Composers (AGAC) will sponsor a series of bi-weekly, informal "rap sessions" featuring leading music industry figures. Topics will focus on issues relevant to songwriters. The New York program is based upon a successful year-old concept initiated by the Los Angeles AGAC chapter, which was spearheaded by Arthur Hamilton.

First session is set for next Tuesday (26) at the Warwick Hotel here, with Hal David, noted lyricist, as speaker. Moderator will be pianist and composer Billy Taylor. The program, which is free of charge, will begin at 8 p.m.

The rap sessions will explore all aspects of the craft and business of songwriting, with writers, publishers, record company executives, lawyers and producers among those invited to talk. Discussions will follow those sessions.

Emphasis will be on problems facing beginning writers, while other sessions will discuss film and television writing, foreign income, demo records, performing rights societies, the relationship between writing and radio airplay and other topics.

Speakers will include the production team of Dave Appel & Hank Medress, and Bell Records president, Larry Uttal.

Alva Label Bows

LOS ANGELES—Alva Records has been started here by Eddie Curren, professional manager of Jimmy McHugh Music, and Phil Gammon, gas station chain owner. First single on Alva is by Darlene Valentine.

Judge Orders Refund To Buyers On Col Incorrect Liner Claim

LOS ANGELES—Columbia Records has been ordered by Superior Court Judge Campbell Lucas to make two types of refunds and set forth notices of those refunds to buyers of the Earl Scruggs and Lester Flatt LP, "Breakout."

Judge Lucas ruled in favor of plaintiff Gerald L. Price, who instituted a class action on behalf of all record buyers in Sept., 1971, wherein he charged Columbia's album notes, which stated all the album's songs were previously unre-

leased on the LP cover, were incorrect. Price charged that seven of the eleven songs were previously released between 1958 and 1963, and argued that the LP therefore should have been on Harmony, the Columbia budget line of reissues.

Judge Lucas ordered Columbia to take ads in a national country and western publication notifying record buyers of the possible refund. He also ordered that counter notices of the refund be distributed to all retailers. He ordered a \$2 refund to buyers returning only the cover and a \$4.98 refund to buyers returning the entire cover and record. He asked that Columbia submit to him proof of their carrying out his instructions in his court order.

Lieberson Statement on 'Trying Situation' Released

NEW YORK—Goddard Lieber-son, president of the Columbia Records Group, last week issued a statement to that organization "to put what has been a most trying situation into the proper perspective." Lieber-son's memorandum covered a number of points, among them CBS' response to the events surrounding current investigations there and elsewhere.

Regarding the company's handling of the situation, Lieber-son noted, "When a most disturbing situation, centering upon the misuse of company funds, was discovered, the company, once the facts were known, acted promptly. It publicly announced the actions it took and the reasons for them. It also took the necessary legal steps to protect its interests and the interests of its shareholders."

Lieber-son also commented on public reaction, stating, "As might have been expected, our public announcement gave rise to a flood of speculations, implications and hints in the public press and elsewhere. Some of these were from anonymous sources and some came from discharged employees and recording

'stars' who are no longer on our labels."

Commenting on current investigations and possible consequences of those actions, he continued, "There continues to be no evidence of any further irregularities. We have authorized an outside law firm to conduct an intensive internal audit, drawing on such additional assistance as it might require, to determine if any further evidence does exist. In addition, we are re-examining our relationships with outside individuals and agencies in order to make certain that there are no illegal or unethical activities on the outside involving our name or products."

Lieber-son further noted that those actions were not "a witch hunt," and, while the actions would cause "some inconveniences, largely in

(Continued on page 81)

LONG 'BOX' TAPE UNIT

CHICAGO—Amos Heilicher of Heilicher Bros., Inc., Minneapolis, believes his company has come up with a new merchandising concept for 8-track and cassette that will lead to widespread open display of product.

The item is a plastic holder that exactly fits over a cartridge and/or cassette and allows it to be displayed in browser bins in the same fashion as the so-called long or spaghetti box. The holder is used again and again and is opened by a clerk with a special tool.

"The cardboard long box comes back fatigued and has never really been the whole answer," stated Heilicher. "We tested 1,000 of these until we were sure they work." The unit could probably be priced for 15-cents each but Heilicher has not worked out distribution on it.

Kane's TV-er Returns Aug. 1

HOUSTON—Larry Kane, veteran executive producer-emcee of syndicated, weekly TV rock music bandstand shows here, reports he will return his syndicated shows starting Aug. 1.

Kane dropped his "Larry Kane Show" last fall when the American Federation of Television and Radio Artists acted against his show for a number of alleged violations of their regulations. Kane took the controversy to the National Labor Relations Board, who recently order a temporary injunction against AFTRA.

The new Kane show, "Kane and Company," will be a half-hour series, but will kick off on 48 stations nationally with a one-hour segment. Cast of the show, done in Washington, includes: the Staple Singers; Mickey Newbury, Donna Fargo, Johnny Nash and Gallery. Kane intends to use outdoor locales, especially scenic national parks, for his shows. Kerry Richards continues as Kane's producer. Corky Fields is talent coordinator.

Harris Forms Disk Co. in New Jersey

NEW YORK—Argus Records has been formed in Glendora, N.J., by writer-producer Eddie J. Harris.

Harris' production company, Never Ending Music (BMI), is preparing product on Tyrone Smith and Dr. Shock, with foreign distribution being explored. First release is "X-rated World" and "The Train Song."

Dealer & Dist. Spur Ala. Anti-Piracy Action

MOBILE, Ala.—Through the efforts of a record retailer and an independent record and tape distributor here, a bill, which duplicates the Tennessee state antipiracy law, has been introduced into the state legislature by local representative Mike Perloff.

Barry Taylor, who operated Bartholomew's Records and Tapes in suburban Saraland since January, and Raeford Booth, Music City Distrib. here, combined to promote the introduction of the bill by Perloff.

Taylor's store was gutted by fire Saturday (9), with his \$15,000 record/tape inventory completely destroyed. He said he intends to return to the business "with even a bigger and better store in a different location." Wilbur Wesley, fire inspector, said he and officials of the state fire inspection department determined that the fire probably occurred because of a short circuit in overhead lighting in the store.

Consultant Firm Started By Mayo

LOS ANGELES—Marvin J. Mayo, who entered the industry as a local promo man for Liberty-Imperial in 1965, has started Management and Investment Associates, Beverly Hills firm.

Mayo was with Charlie Greene for the past five years, his last position being vice president of finance for Greene's firms.

Hallmark Happy; 1st Lyric Cards Pay Off

By JOHN SIPPEN

KANSAS CITY, Mo.—The first greeting card program, based upon the lyrics of contemporary pop hits, by Hallmark Cards Inc. here, proved good enough that the major manufacturer is considering a second such promotion.

Homer Evans, group product manager of Hallmark, would not divulge details of the program's success, but said the promotion was rated 1.5. One is considered average. The lyrics card promotion, "Sounds of Love," was rated good, because it was 50 percent above average, he explained. Evans explained that Hallmark did six promotions simulta-

neously in what they call the "winter period," with the lyrics promotion rated best.

Lyrics from hits done by female vocalists did the best in the greeting card derby. Carole Kind, Roberta Flack and Karen Carpenter's song lyrics dominated sales. The Hallmark survey indicated that more than four lines of a lyric enhanced the sale, contrary to the shorter verse

(Continued on page 81)

More Late News See Page 86



FRESH SLY



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3rd 'Tin Soldier' Surge Looms; Laughlin Hints of TV Spot Push

By NAT FREEDLAND

LOS ANGELES—In a seemingly unprecedented record situation, "One Tin Soldier" is coming back as a hit for the third time. And two labels can claim rights to the song by the same artist, Coven, in the identical arrangement.

A rundown of the song's complicated history starts in 1970 with first release by the Original Caste on the now-defunct TA label, written and produced by Lambert & Potter at the start of their rise to current eminence as ABC staffers working with artists like the Four Tops and Dusty Springfield.

"One Tin Soldier," with its haunting sound and ringing lyrical allegories, was TA's biggest hit. But the

label never got its distribution straight and folded.

About a year later, a remarkable maverick moviemaker named Tom Laughlin decided he wanted to use the song as title theme for his independent film, "Billy Jack," finally completed after two years of troubled production and broken deals. He found Coven and got them to cut a version of the song which was fairly close to the original.

At the time, Coven was between labels after the commercial failure of an ambitious pseudo-witchcraft album for Mercury. They are now signed to MGM.

Low Budget Success

Meantime, Laughlin got Warner Bros. Films to release this movie and

the "Billy Jack" soundtrack album went to Warner as part of the deal. In its first release, the picture caught on astonishingly and broke out of Midwest secondary markets to become one of the all-time high-grossing movies in history.

Naturally "Billy Jack" film popularity kept the soundtrack album and its Warner single by Coven high on the charts for a lengthy stay. This was the second time "One Tin Soldier" was hitbound.

What happened next was that Laughlin became convinced "Billy Jack" succeeded despite inadequate merchandising from Warner Pictures. He sued WB for \$41 million and the studio settled on a compromise returning to Laughlin's company full rights to both the movie and the soundtrack records.

So Billy Jack Productions has begun re-releasing the film on its own, renting blocks of theaters in a market and investing in saturation advertising via print, radio and TV. The film has been even more successful the second time around.

Opening market for the campaign was Southern California, where a million admissions in six weeks is claimed. The entire area became "One Tin Soldier" conscious all over again.

Coven Recut

And Coven went back into the studio and re-cut their exact original arrangement of the song for release by MGM. Arrangements cannot be copyrighted under current law. And apparently nothing in Coven's agreements with Laughlin prevents them from reissuing the song for another label.

Spokesmen for Billy Jack Productions said there were no plans for any legal action to try and halt the MGM release. And MGM is rushing a Coven album to be titled "One Tin Soldier."

According to MGM promotion director Ben Scotti, their single went right on KHJ-AM and all other key Southern California stations to become the most-requested record in the entire region.

The MGM record shows every sign of breaking nationally. It is already solidly entrenched in Philadelphia with playlisting on WIBG-AM. MGM has a pressing order of 200,000 with half the units already shipped and reorders coming in strongly, according to Scotti.

And the Billy Jack movie saturation campaign is about to start in 12 more major markets.

Laughlin Mailer Plans

But what about Billy Jack Productions, which also owns rights to release a "One Tin Soldier" single and soundtrack album by Coven?

They are not yet on the market. Laughlin is admittedly a record industry novice and the energies of his small company are now tied into the smash re-release of the movie, plus preparation of a sequel film, "Trial of Billy Jack."

However, his company spokesmen say a major record deal is probably only days away. Billy Jack Productions is planning a direct-mail campaign with saturation radio-TV advertising in the K-Tel mold. They have been negotiating with Host Records to handle the merchandising.

A complete Billy Jack package will be offered, with the full soundtrack LP, the Coven single and a poster from the film which has already sold thousands of units in stores. No total pricing has yet been set.

Executive Turntable

Charley Nuccio named vice president, director of promotion, ABC/Dunhill Records. He was previously vice president, general manager, ABKCO/Apple and formerly vice president in charge of Capitol's independent labels and subsidiaries. Nuccio named Freddie Mancuso and promoted Sammy Alfano as co-managers in national promotion for the company. Mancuso is a former national promotion manager for ABKCO/Apple. Alfano is ABC/Dunhill's national singles promotion manager. Steve Resnik promoted from ABC/Dunhill's national secondary promotion manager to national album promotion director.



RUBENSTEIN



NATOLIA



GLASER



WALKER

Billy Meshel named director of creative affairs, Famous Music publishing companies. He is general professional manager of the East Coast operation. . . . Sasch Rubenstein, tape marketing specialist for eight years, joins United Artists Records in a new post as special projects director. Stan Natolia joins the company as Western regional promotion director, secondary markets coordinator and assistant to promotion chief Jack Hakim. he was previously with Buddah. Two more UA promotion man changes see Mike Rizk moving to Ohio-Eastern Pennsylvania regional coordinator from his previous Cincinnati assignment and Andre Montell switching from Mercury to become UA Midwest regional director. . . . Sonny Lester named musical supervisor to Royal Production Corp.'s "The Black Pearl" and "The Scarlett Inheritance." The move is independent of Groove Merchant Records, Lester's firm, and music from the films will not be released through that label. . . . Mike Terry named staff arranger and producer of General Record Corp., Atlanta. He was formerly with Motown and Golden World studios, Detroit.

Rick Bleiweiss named general manager, Pleasure Records, the Wisconsin-based company. Bleiweiss is owner of Heavy Feathers Management and Productions which is being assimilated into the Chicorel Music Corp. Raphael Chicorel is president of Pleasure Records. . . . Dennis R. White named Capitol Records Midwest field marketing manager, based in Chicago. . . . Phillip E. Caston named Capitol national marketing coordination manager. He has been with the label since 1969 and replaces John Stanton, who transferred to Atlantic district sales manager. John Apsitis named Capitol Records of Canada director of operations. He has been with Capitol since 1968.

Abe Glaser and Ed Walker, both 20 year music industry veterans, join Wes Farrell's Chelsea Records. Glaser, formerly with MGM, will be national promotion director; Walker leaves his own DDA sales production company to become sales marketing coordinator between Chelsea and its distributor, RCA. . . . Elliott Basch has left Audio Magnetics Corp. where he had been co-founder and senior vice president for finance for the last 12 years. John J. Lorenz replaces him, joining from CBS where he was vice president, development for Columbia Records. . . . Ken Lewis joins Peer Southern's New York operations as in-house producer. He was previously in PSO's London offices.

Rock Scribes' Meet; Organize Natl. Assn.

By NAT FREEDLAND

MEMPHIS—The Rock Writers of the World (RWW) is a new group formed here at a recent gathering of over 100 rock journalists. This first organization of pop critics and reporters is directed towards strengthening writers' dealings with magazine publishers and record companies, acting as a clearing house for craft information and generally promoting the interests of all rock journalists.

Membership in the RWW is open to anyone who has been paid for writing about music by any publication in the previous year. There will be associate memberships for college reviewers and writers for non-paying publications.

A proposed fund-raiser for the organization will be a directory of active rock writers to be sold to record companies and publicists.

The RWW has elected a geographically representative board of directors. New York directors are Richard Meltzer and Vince Aletta, who will also produce a monthly RWW newsletter. Todd Everett and Cameron Crowe represent the West Coast. Gary Kenton is in Detroit and Arthur Levy handles the South. New England directors are Mad Peck and I. C. Lotz. Europe is represented by John Ingham and David Laing.

The rock writers convention in Memphis was organized by Jon Tiven and sponsored by Ardent Records with John King handling liaison.

Voted to an RWW advisory board were Lenny Kaye, Karen Berg, Greg Shaw, Martin Cerf, Toby Mamis, Jon Tiven, Patrick Salvo, Toby Goldstein, David Rensin, Ed Naha, David Budoe and David Gaines.

Pubr. Selling Hit Song And Flip Sheet Music

NEW YORK—Big Bells, Inc., music publishers, periodically will release single sheet music containing the flip side of the song at no additional cost, according to Steve Rauch, vice president at Big Bells. The first song published under the arrangement is Paul Simon's latest single on Columbia.

"We've taken the flip side of "Kodachrome," which is "Tenderness," and included it with the hit song," Rauch said.

Rauch added that this arrangement, trademarked Flip Side Music, would not be done with all Big Bells sheets because "we wouldn't necessarily get the rights to both sides of a record." In this case an agreement was reached with Charing Cross Music, Inc., Simon's company. He said all future Charing Cross single sheet music will be issued with a flip side.

"The sheet royalties for "Kodachrome" and "Tenderness" are being split in half, just as the record royalties are," Rauch noted. "Now, a lot of people who want their sheet music out wouldn't want to split the song with anybody else. In this case, everything was under one umbrella."

Rauch revealed that Big Bells will publish soon, what the company will call, Four-in-One sheet music. This

concept brings four different, but in some way related, songs to the sheet music buyer for the price of \$1.50. Single sheets now generally retail for \$1.25 for one song. "Our whole philosophy as a publisher is to build value into any of the products we do here," concluded Rauch.

SILENT SMITH

LOS ANGELES—Joe Smith, president of Warner Bros. Records, is recuperating silently at home following removal of a vocal cord polyp last week. Smith was a top radio personality before entering the record business. He was only kept in the hospital overnight for his operation and is expected back in the office as soon as his doctors say it is safe for him to speak again.

Leaner Opens Chicago 1-Stop

CHICAGO—Ernie Leaner, chief of United Record Dist. here since 1950, has opened a one-stop, Ernie's One Stop Records Inc., stocking LP's and singles. Leaner stressed that the one-stop will be broader-based, handling all repertoire, than his distributorship, which was primarily soul, jazz and black gospel.

Earline Vanleer is administrative assistant of the new operation. Leaner's son, Bill, is manager of the distributorship.

New Colony Set; First Disk Out

NEW YORK—New Colony Records has been formed in Chillicothe, Ohio, and has released its first product, a single by Joe Waters, according to Chris Cawood, the label's executive director.

Cawood said that New Colony, which will concentrate on rock and MOR product, will be distributed in West Virginia, Ohio and Kentucky by Dayton Records. Plans also call for a nationwide mailing to radio stations.

Nemo Sues CBS

LOS ANGELES—Michael Nemo of Nemo Productions has filed suit in Superior Court here, alleging he is owed \$6,043 for work, labor and services.

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ANNOUNCING

"THE HURT"

(AM 1418)

THE FIRST SINGLE

FROM

FOREIGNER

BY

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ON A&M RECORDS



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Vol. 85 No. 25

General News

EDITORIAL

The Broad Brush

It has all the juicy ingredients of the classic tabloid story, and the consumer press can't resist savoring each morsel.

It deals with that moth-and-flame world of showbusiness, top earning executives and world-famed entertainers. And to add to the spice, it is generously sprinkled with reports of hard drug traffic, payola and other evils.

So enticing has been this mix, that even the staid and conservative New York Times has been lured—its columns concerning the misfortunes of Columbia Records, Clive Davis and Dave Wynshaw smack of the old days of the New York Mirror.

Even Time, Newsweek and New York Magazine have joined in the romp. And while the consumer press is having its fun, the music industry cringes at the sight of each day's unconfirmed reports, and wonders why the alleged misadventures of a few individuals and one company must be spread with broad brush across an entire industry.

Hartstone Ponders Rackjobber for Warehouse Indie Label Inventory

By BOB KIRSCH

LOS ANGELES—The 27-store Warehouse record-tape chain here is considering switching to a major rackjobber to supply all independent labels rather than working through independent distributors, according to founder-owner Lee Hartstone.

"We are contemplating moving to a major rack because of the multitude of problems associated with dealing with independent distributors," Hartstone said.

"For example," he continued, "I've found that with a great many independent distributors I'm getting

bad delivery on key product, they're often out of stock, I get almost no advertising money and, in many cases, this is because these distributors are our competitors and I am faced with the constant problem of returns. One of the problems is that the independent label switches vendors so often. I can think of two or three labels that have had three vendors in the past 18 months."

Rack Advantage

If he should move to a rackjobber, Hartstone said some of the advantages would be "better turnover on product, no loss on cutouts, probably more advertising money and my accounts payable would be a lot easier. I'd have my records at one price and there would be no auditing of bills problem. The return problem would also probably be eliminated."

Hartstone added that there would be some possible disadvantages should he move to a rackjobber, such as some loss of catalog sales, but said the advantages would outweigh the disadvantages.

"If I'm forced to go to a rackjobber on independent labels," Hartstone said, "and considering the size of this chain, then it's a reflection on the industry as it stands today. The only two major successful promotions we've run, the Beatles on Capitol and a WEA promotion, have been done directly with branches. We've had nothing like this with independents."

Mayhams Shows He's Still a Hit-Maker

NEW YORK—"I'm Back from Vietnam (Hold the Elevator My Baby Is Coming Down)," a record written and produced by Norridge Mayhams, known professionally as Norris the Troubadour, is a big seller, according to Mayhams, head of Mayhams Collegiate Records. The single, recorded by Mayhams' group the Seaboard Coastliners, was written by the veteran performer turned record executive in a "burst of inspiration" shortly after the release of POWs in March.

Norris Mayhams is no stranger to the music business. In 1940 he composed "We'll Build a Bungalow" with his daughter, Betty Bryant. The Government purchased the rights to the song changing the lyric line to

read, "We'll build a bungalow with war bonds and stamps." Mayhams recorded the original version with his five children which led to his forming his first company, Co-Ed Records, that same year.

As a war song, "Bungalow," was one of the first big BMI hits. In 1949 Johnny Long recorded the song and it became a hit all over again. Other versions by Sy Oliver, Larry Green, sold to college students, one million Tommy Tucker, and Dick Jurgens followed.

Mayhams' show business background is extensive. As Norris the Troubadour, he appeared on the college circuit throughout the 30's and 40's. He played banjo with the first Chick Webb orchestra, worked as an early radio entertainer, composed melodies, wrote lyrics and soon began publishing material. He worked in 1943 with Gypsy Rose Lee at the opening of the Park Theater in Boston for B.K. Minsky. Mayhams sang "Frankie and Johnnie" backed by Ike Miller and Jimmie Miller, calling themselves the Three Blue Chips.

Mayhams' personal manager, Charles Abene, has collaborated with him on the book "Experiences of a Collegiate Singer," a revealing account of Norris the Troubadour's life on the road as a campus entertainer. David Klibanow has negotiated for Mayhams all renewals on "We'll Build a Bungalow" since 1940.

Laniersand And Musso Win Meet

LOS ANGELES—Music contractor Don Laniersand won the low gross and Johnny Musso of Uni Records took low net at the Fourth Film Factory Golf Tournament at Palm Springs.

Runner-ups were record merchandiser Ed Barsky, gross; and Gene Week, Film Factory president, net. Tony Riccio, owner of Martoni's Restaurant, won "closest to the hole" honors and Bob Murphy of WEA had the longest drive. Mrs. Dave Pell won the ladies' putting event.

Letters to the Editor

Writers' Accolade Noted

Dear Sir:
I was delighted to read in Lee Zhitto's column in the June 9th issue of your publication that, at the request of A.G.A.C., the writers' names are included in the Hot One Hundred Singles Chart, and to actually see the names of the writers on the Hot Hundred Chart in that issue.

Not only is it appropriate for the writers to get their credit, but it is also helpful for other writers and for publishers to determine who is writing his own material and who is using material from other writers.

I wanted to thank you on my own personal behalf for your cooperation and efforts in the matter.

David H. Kornblum
Sklar, Kornblum & Coben Inc.
Los Angeles

Progressive Poke

Dear Sir:
After reading Mr. Norberg's "Letter to the Editor" in the June 9th issue, I must agree that progressive radio is not what's happening today. I work a 6-12 midnight shift, and pos-

(Continued on page 81)

Radio Shack—40 New Stores

NEW YORK—Radio Shack, one of the fastest-growing consumer electronics chains in the country, threw open the doors of 40 new stores across the nation last month.

The new shops are located in Arizona, California, Tennessee, Georgia, Florida, Louisiana, Mississippi, New York, Pennsylvania, New Jersey, Idaho and Colorado.

The opening of the new outlets expands the chain to more than 2,000 stores in key cities of the nation, according to Radio Shack officials.

Radio Shack is a division of the Tandy Corp., headquartered in Fort Worth, Tex.

Studio Seeks \$14G Payment

LOS ANGELES—Record Plant, doing business as Sausalito Music Factory, is seeking \$14,778.77, which it alleges is due from MCA, Reb Foster Associates, Ron Kreitzman and Alan Parker of Merciless Productions.

Superior Court action alleges that Kreitzman and Parker used the studio's facilities to the tune of \$41,013.12, of which \$26,234.25 was paid.

MCA has filed an answer with the court, claiming that they are not responsible for any part of the amount still allegedly due.

Spark Distributions

NEW YORK—Spark Records has signed distribution agreements with ABC Records & Tapes Sales, Seattle, and with Eric Mainland, San Francisco, according to Israel Diamond, the label's manager of administration.

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JUNE 23, 1973, BILLBOARD

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Seeburg Holds Meet; Sales, Net Seen Up

NEW YORK—Seeburg Industries held its first shareholders meeting June 14 since the company acquired the business and operations of its principal subsidiary, The Seeburg Corp. of Delaware, from Iota Industries on Dec. 28, 1972. A new dividend policy and new directors and officers were elected at the meeting.

Regarding the dividend policy, an annual dividend was declared of 60 cents per share of Class A and Class B capital stock outstanding. The

dividend will be payable in equal quarterly installments of 15 cents to be paid on the first day of September, December, March and June to shareholders of record on the 15th day of the preceding month.

The shareholders elected a board of 10 directors, five of whom are new. They are Edmund G. Brown, former Governor of California, at present a member of the Beverly Hills law firm of Ball, Hunt, Hart, Brown and Baerwitz; William E. McKenna, chairman of the board and previously chairman and chief executive officer of Norton Simon, Inc. and its predecessor, Hunt Foods and Industries; Richard T. Burger, president of the Qualitone Division of Seeburg Industries; William P. O'Brien and James J. Hughes, both vice presidents and corporate officers of Seeburg for many years.

Re-elected to the board were Louis J. Nicastro, Samuel Stern, William C. Bartholomay, Thomas A. Reynolds Jr., and Justin M. Golenbock. O'Brien was elected executive vice president, administration. Robert A. Wiener will become vice president and controller of the company, the post previously held by O'Brien.

Nicastro, chairman and chief executive officer of Seeburg, predicted that the upward trend in sales and earnings experienced during the first quarter of 1973 would continue throughout the remainder of the year.

Off the Ticker

ADVANCED SYSTEMS INC., Elk Grove Village, Ill., signed an agreement to distribute video cassette training courses produced by BNA Communications Inc., a subsidiary of Bureau of National Affairs Inc. Advanced Systems produces training courses for business and industry.

MORSE ELECTRO PRODUCTS CORP., Brooklyn, N.Y., reported record sales and earnings for the year ended March 31. Sales were \$161,257,000, compared with \$108,052,000 last year, a 49 per cent increase. Net income amounted to \$5,871,000, or \$2.02 a share, compared with \$3,676,593, or \$1.48 a share in fiscal 1972.

Earnings Reports

Year to March 31:	1973	1972
Sales	\$29,658,000	\$23,242,000
Income	1,023,000	187,000
Special credit	c930,000	b141,000
eNet income	1,953,000	46,000
aPer share	.29	.05

a—Based on income before special item. b—Debit; from subleasing activities. c—Tax credit from loss carry-forwards. e—Equal to 56 cents a share in 1973 and one cent a share in 1972.

(Continued on page 81)

Market Quotations

As of closing, Thursday, June 14, 1973

1973 High	Low	NAME	P-E	(Sales 100's)	High	Low	Close	Change
27	8%	Admiral	5	241	9%	9%	9%	+ 1/4
40%	22%	ABC	—	29	25%	24%	24%	- 1/4
15%	5%	AAV Corp.	5	29	6%	6%	6%	- 1/4
15%	3%	Ampex	—	756	5%	4%	4%	- 1/4
8%	3%	Automatic Radio	7	29	4%	3%	3%	+ 1/4
20%	9%	Avco Corp.	4	259	10%	10%	10%	—
15	7	Avnet	—	407	8%	7%	8%	+ 1/4
73%	24%	Bell & Howell	8	423	26%	24%	24%	- 1 1/4
14%	6%	Capitol Ind.	13	644	12%	9%	12%	+ 3/4
107	30%	CBS	—	1804	31%	30%	31%	+ 1
14%	4%	Columbia Pictures	—	676	5%	5%	5%	+ 1/2
8%	2%	Craig Corp.	6	174	2%	2%	2%	- 1/4
14	5%	Creative Management	6	29	5%	5%	5%	- 1/4
23%	85%	Disney Walt	59	1462	91%	87%	87%	- 2 1/4
6	3%	EMI	15	63	4%	4%	4%	- 1/4
74%	56%	General Electric	20	3183	61%	58%	58%	- 1 1/4
44%	21%	Gulf & Western	—	835	23%	22%	22%	+ 1/4
16%	7%	Hammond Corp.	7	273	8%	7%	8%	- 1/4
42%	7%	Handleman	—	193	8%	7%	8%	+ 1/4
7	1%	Harvey Group	33	44	2%	2%	2%	+ 1/4
64%	32	ITT	—	6190	34%	31%	32%	- 2 1/4
40%	8%	Lafayette Radio Elec.	6	343	9%	9%	9%	+ 1/4
35%	18%	Matsushita Elec. Ind.	—	847	28%	27%	27%	- 1/4
34%	4%	Mattel Inc.	—	662	4%	4%	4%	- 1/4
35%	20%	MCA	8	23	22%	21%	21%	- 1/4
7%	2%	Memorex	12	1277	4%	4%	4%	+ 1/4
27%	13%	MGM	10	44	15%	13%	15%	+ 1 1/4
32%	15%	Metromedia	—	133	16%	15%	15%	- 1/4
88%	74%	3M	—	1467	84%	83%	83%	- 1/4
40%	13%	Morse Electro Prod.	8	165	15%	13%	14%	+ 1/2
52	45%	Motorola	—	1147	49	47%	47%	—
39%	24	No. American Philips	—	52	24%	23%	24	- 1/4
51%	22	Pickwick International	14	147	25%	24%	24%	+ 1/4
25%	6%	Playboy Enterprises	7	132	8%	8%	8%	—
45	24%	RCA	—	2433	26	25%	25%	- 1/4
57%	40%	Sony Corp.	40	1394	48	45%	45%	+ 1/4
29%	11%	Superscope	7	519	23%	21%	21%	- 1/4
49	17%	Tandy Corp.	11	398	18%	18%	18%	+ 1/4
23	5	Telecor	5	52	5%	5%	5%	+ 1/4
14%	2%	Telex	29	533	4	3	4	+ 1
10%	2%	Tenna Corp.	—	57	2%	2%	2%	—
23%	11	Transamerica	—	2311	11%	11%	11%	—
20	12%	Triangle	—	21	13%	12%	12%	- 1/4
17	6%	20th Century	9	407	7%	7%	7%	+ 1/4
50%	13%	Warner Communications	7	1286	16%	14%	16%	+ 2
20%	10%	Wurlitzer	—	104	11%	11%	11%	+ 1/4
12%	1%	Viewlex	—	109	2%	2%	2%	—
56%	34%	Zenith	13	946	37%	37	37%	+ 1/4

As of closing, Thursday, June 14, 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.	4	2%	2%	2%	Mills Music	3	9	8%	9
Bally Mfg. Corp.	788	43%	38%	38%	Recoton	1	3	3	3
Cartridge TV	324	3%	2%	2%	Schwartz Bros.	13	3%	3%	3%
Data Packaging	15	5%	5%	5%	United R.&T.	6	2	2	2
Gates Learjet	135	8%	7%	7%	Wallich's M.C.	—	%	%	%
GRT	258	3	2%	2%	Omega-Alpha	342	3%	2%	2%
Goody Sam	8	2%	2%	2%	MMC Corp.	—	%	%	%
Integrity Ent.	—	1%	1%	1%	Seeburg	172	14	13%	14
Koss Corp.	43	13	12%	12%	Orrorx	13	3%	3%	3%
M. Josephson	26	9	8%	9					

*Over-the-Counter prices shown are "bid" (as opposed to "asked"). Neither the bid nor the asked prices of unlisted securities represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above contributed to Billboard by Bache & Co., members of the New York Stock Exchange and all principal stock exchanges.

CBS Drops 5 Points; Cite 'Emotionalism'

NEW YORK—A recent survey of Wall Street brokerage houses here cited "emotionalism" as a major cause in the five-point drop of CBS stock, following the disclosure of the misuse of some \$94,000 in company funds by Columbia/Epic Records' president Clive Davis.

While most brokers expressed doubt that the stock would drop below its year's low of 30% per share, their attitude was one of "let's wait-and-see if there will be any more disclosures regarding the record group."

Robert M. Howitt, security analyst for Hallgarten & Co., stated that "a conjectured decline in CBS Music & Recreation earnings appears unrealistic." He based his opinion on the fact that the records operation accounted for a dominant percentage of the \$27.6 million netted by M&R during 1972 (CBS netted a total of \$82.9 million for the period), as well as on the recent sale of the New York Yankees and the overall strength of the corporation's broadcasting operation. Howitt stated that the CBS stock has an "attractive fundamental value at \$31," but added that Hallgarten "prefers" other broadcasting operations for near-term capital gains as well as long-term growth.

At another major brokerage house, brokers said that the firm's

recommendation of CBS stock had been dropped at the time of the disclosure. They said that the firm will "wait until the air clears" before suggesting the stock.

One broker stated that he sees the record group's strength in its international operations and domestic distribution agreements—not solely in Columbia/Epic product. He also took a "wait-and-see" attitude.

At still another firm, brokers stated that they estimate share earnings on CBS to drop from \$3.75 to \$3.40 for 1974.

While there was a variety of opinions expressed by the brokers surveyed, the consensus pointed to a restriction of CBS market performance until "existing rumors" of further disclosures are clarified.

Big 3 Dept. on Coast Expands

NEW YORK—Robbins, Feist, Miller and Hastings, MGM music companies, have moved their West Coast professional department into expanded headquarters. Heading the West Coast professional department under Murray Sporn, executive vice president and general manager of MGM's publishing division, are Marv Mattis and Hy Kanter.

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TNECK

2nd Fan Fair Aids LP Booth Sales

NASHVILLE—Impulse country LP buying of the initial year turned to selective buying in the second year of the International Fan Fair here, and a distributor proved that assembled crowds will buy album product with the proper atmosphere.

Hutch Carlock, owner of Music City Distributors, was set up in a 1,000 square foot sales area in the Municipal Auditorium during the five-day Fan Fair celebration, with actual sales restricted to three full days. During that time, he more than doubled the country music sales of 1972, the first year of the event.

Carlock moved from an open (but wire-caged) center space last year to an ante-room this time, with a walkway leading to the retail area. There he sold nothing but country LP's and tapes, and came out ahead in the process.

"Last year we lost a little money because of the expenses of getting it all together, of spending heavily on personnel, and of installing the booths and transporting records.

This year, with experience and with the heavy sales, we were able to come out ahead," Carlock said.

Last year, too, he noted that impulse buying was evident. When Dot artists performed, people rushed down to buy their albums. The same was true of any label. While there was some of that this year, people generally were more selective.

"What is perhaps most unusual," Carlock said, "is that the small, independent labels sold as well as the majors. For example, we sold 10 albums of Sherwin Linton on the Black Gold label. Obviously he is a good artist, but it might be pointed out that his records just aren't obtainable in some areas. We thus became an outlet for all of the independents."

Carlock said more than 35 labels—"anyone who requested it"—were represented on his display tables. The LP's and tapes were taken on consignment. Many of the independents sold well, indicating that a demand does exist, and such events can help fulfill the need.

Carlock also said that, during the past year, a number of retailers, recognizing the fact that both through his distribution company and his One-stop operation they could get most country product, have begun buying from him. "We now have good retail outlets in New York State, Michigan, Ohio and other areas," he noted, "and it helps country music get to the consumers."

\$1 Off List Sales

Carlock, who sold all his LP's and tapes at \$1.00 below the suggested retail list price, said he plans to be back next year with an even bigger operation. He also hopes to have artists in the area at all times to autograph albums, which he feels will stimulate sales. He noted that huge crowds this year stayed around the various booths, where individual artists were autographing everything else.

Tape Piracy Fazes CES

Continued from page 1

utives here complained bitterly about the stepped up activity and new directions in tape duplicating seen at CES this year.

"I know there is apathy because of the awaited Supreme Court decision (Goldstein vs. California), but we should continue to harass these people (unlicensed duplicators)," said Amos Heilicher, here with Pickwick and Sona, the latter an accessory firm (see separate story).

Meanwhile, L. Allan Bazzy, president, Make-A-Tape, now suing Atlantic, Capitol, Columbia, London and Warner Bros. (Billboard, June 9), said, "The record companies should push for a royalty tax on tape recorders. Other countries have this. Record manufacturers have to utilize for themselves the new dramatic technology of tape recording or it will slip from their hands."

Make-A-Tape and Cartridge Club of America of Dedham, Mass. were among CES exhibitors with store duplicator machines. Make-A-Tape's suit claims its machine for transferring LP's to cartridges is exempt from the copyright laws and both Make-A-Tape and Cartridge Club quote Section 1 of Title 17, United States Code, stressing that the consumer does the duplicating.

The action against Magnitron in U.S. District Court for the northern District of Illinois was based on a writ of attachment ordered by U.S. District Judge Frank J. McGarr, who further ordered Magnitron and Warner to show cause why defendants should not be held in contempt of court for violating an injunction entered against Magnitron June 23, 1972.

That action was brought by Atlantic against Magnitron, Warner, Carolina Distributors, Ray Pearson, Gary Sizemore, Eastern Tape Corp., Super Hits, Tony Check, Chet Braun and Jerrold Pettus (Billboard, June 24, 1972).

Among other exhibitors here with lists of tapes were Ultra Sonic Sound of Alamosa, Colo. and Quality Display of Charlotte, N.C.

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

Purple Gold

NEW YORK—Warner Bros. recording artists Deep Purple have been awarded an RIAA gold record award for their latest album, "Made in Japan." Deep Purple's two previous albums, "Who Do We Think We Are" and "Machine Head" have also been certified gold.

Belkin Prods Coast As Atlantic Breakout Area

LOS ANGELES—Atlantic Records West Coast Office's April saturation campaign for Dr. John, which helped the breakout of the artist's no. 11 single, "Right Place, Wrong Time" and no. 25 album, "In the Right Place," is the model for the label's aggressive new stance in this market, claims Herb Belkin, former Capitol & R executive who took over Atlantic's office here some 90 days ago.

Belkin's next all-out regional push will be for a Doug Sahm release coming in a few weeks. In the works is a free concert in the San Jose area for Sir Doug, to correspond with the Dr. John free concert which drew some 5,000 to a six-block radius around the San Francisco Tower Records parking lot.

"I can't claim to have had an overall plan when we started the Dr. John campaign," said Belkin. "It began when a San Francisco soul station, KDIA-AM, was the only place to pick up his single immediately after release. Fortunately, Dr. John was free to make some appearances and we decided to try to stir up something in that market."

Dr. John was booked into the Boarding House club and the free concert arranged. The artist was hustled around for a schedule of print and radio-TV interviews while his presence in the San Francisco area was supported by the standard radio spots, in-store posters and displays, and print ads.

Dr. John Gigs Set

As a result, Dr. John's single got onto all the city's top 40 playlists. Atlantic decided to extend the campaign throughout the West Coast's top markets. The artist was booked into the Troubadour, Los Angeles, a Seattle concert headlining Procol Harum and appearances in San Diego and Portland. Radio spots, in-store display, print ads and personal interviews were concentrated on each city.

Belkin feels that California and the Pacific Northwest can be used as breakout markets for other artists in saturation campaigns. "This technique holds most promise for artists who have developed audience respect without yet breaking through to the widespread public they deserve," Belkin said.

For artists whose schedules don't leave them time for participation in a full campaign, Atlantic west has devised one-shot events such as the Black Oak Arkansas yo-yo contest held in the Los Angeles Tower Records parking lot and judged by top local FM personalities.

SESAC Drive 'Successful'

NEW YORK—SESAC's recent drive to increase its roster of writers and music publishers has been successful, according to a firm spokesman.

During April and May, SESAC signed affiliation agreements with Green Field Music, a division of Tad, Inc.; Greene Jeans Music; Wisdom Tunes Music; Hill-Phil Music; Stimuli, Inc.; Triumph Publishing Co.; Majestic Publications; Young At Music Co.; and Le Girl Publishing Co.

Joe E. Lewis, Gene Barlett, James Holland, D.T. Gentry; Brandt Gillespie, Derric Johnson, the Harlots, and Calvin Green are some of the 100 writers signed by SESAC over the same period.



THE BAY AREA'S newest one-stop, Direct Record Sales, which opened this week, has made its front wall available to some of the major manufacturers for company logos. These will be changed on a periodic basis.

Direct Record Sales New San Francisco One-Stop

By PAUL JAULUS

SAN FRANCISCO—The Bay Area's newest one-stop operation, Direct Record Sales owned and operated by Dave Eshoo, opened last week.

With the opening of Direct Record Sales, the major one-stops in this market now total five: Musical Isle of America with its two locations—one in San Francisco and the other across the Bay in Emeryville (Billboard, May 5); All Record Service in Oakland; San Francisco's Mighty Fine Distributors; and Bos One-Stop, San Francisco, whose future at this point seems to be in doubt following the close of its distribution division, Independent Music Sales (Billboard, May 26).

According to owner Eshoo, Direct Record Sales will open with an inventory in excess of \$200,000, mostly in album product, and with a stress on in-depth catalog. In addition Eshoo noted that the new one-stop will be heavy in classical with a reported opening stock of over \$50,000, and a full line of eight-track and cassette product. In making the announcement Eshoo said that he "forsook a great need in this market for an independent one-stop operation that is neither rack nor retail affiliated to provide the smaller retailer and coin operator the service and allegiance that they require." Except for tapes, Direct Record Sales will be basically self-service. Eshoo estimates that Direct Record Sales will do between 1.2 million to 2 million dollars in sales its first year.

Eshoo's 18 years in the record industry in this market spans Mercury Records' San Francisco branch, Eric-Mainland Distributors, Musical Isle of America and most recently as the manager of Trans-continental Music's one-stop Super-Stop, which was closed early in the year.

L.V. Center Out As Concert Site

LAS VEGAS—Any rock concerts playing in Las Vegas in the near future won't be in the Convention Center, Las Vegas Convention Authority (LVCA) members decided Thursday (7).

LVCA board members voted unanimously not to award any dates for rock concerts.

Authority attorney George Dickerson told board members a rough draft of the proposed new rock policy was ready, awaiting inclusion of the criteria for responsible promoters as proposed by the promoters. The proposal would be ready for the next LVCA meeting, he said.

Earlier, board member Charles Siefert told a facilities committee meeting, "I hope counsel is being sought from the narcotics squad in the formulation of this policy, because I won't vote for any policy which doesn't contain some provision in this matter."

WB Sues Joy

LOS ANGELES—Warner Bros. Publications has filed suit in Superior Court here seeking \$8,159.59 from Joy Music Sales and George Valando.

Complaint that WBP provided goods over four years, totalling that amount, and was never paid.

Billboard SPECIAL SURVEY for Week Ending 6/23/73

Billboard Best Selling Jazz LP's	
This Week	Title—Artist, Label & Number (Distributing Label)
1	BLACK BYRD Donald Byrd, Blue Note BN-LA047-F (United Artists)
2	SECOND CRUSADE Crusaders, Blue Thumb BTS 7000 (Famous)
3	SWEETNIGHTER Weather Report, Columbia KC 32210
4	SKY DIVE Freddie Hubbard, CTI 6018
5	MORNING STAR Hubert Laws, CTI 6022
6	HERBIE HANCOCK SEXTANT Columbia, KC 32212
7	PRELUDE/DEODATO Eumir Deodato, CTI 6021
8	RED, BLACK & GREEN Roy Ayers, Polydor PD 5045
9	SUNFLOWER Milt Jackson, CTI 6024
10	M.F. HORN II (M.F. HORN) Maynard Ferguson, Columbia KC 31709
11	HANGIN' OUT Funk, Inc., Prestige PRS 10059
12	LIGHT AS A FEATHER Chick Corea, Polydor PD 5525
13	FUNKY SERENITY Ramsey Lewis, Columbia KC 32030
14	1st LIGHT Freddie Hubbard, CTI 6013
15	UNDER FIRE Gato Barbieri, Flying Dutchman FD 10156
16	SONGS FOR MY LADY McCoy Tyner, Milestone 9044 (Fantasy)
17	YOU'VE GOT IT BAD GIRL Quincy Jones, A&M SP 3041
18	LIVE AT MONTREUX Les McCann, Atlantic SD 2-312
19	IN CONCERT Miles Davis, Columbia KG 32092
21	3 PIECES FOR BLUES BAND Siegal Schwall, DGG 2530-309
22	HOLD ON, I'M COMIN' Herbie Mann, Atlantic SD 1632
23	CARNEGIE HALL Hubert Laws, CTI 6025
24	WHITE RABBIT George Benson, CTI 6015
25	MIZRAB Gabor Szabo, CTI 6026
26	MOON GERMS Joe Farrell, CTI 6023
27	STRANGE FRUIT Billie Holiday, Atlantic SD 1614
28	INNER CITY BLUES George Washington, Jr., Kudu 03 (CTI)
29	BILLIE HOLIDAY The Original Recordings, Columbia 2-32060
30	PIECES OF A MAN Gil Scott-Heron, Flying Dutchman PD 10143
30	EXCURSIONS Eddie Harris, Atlantic SD 2-311
31	KING OF RAGTIME Scott Joplin, Angel S 36060 (Capitol)
32	HURTHWOOD EDGE Tim Weisberg, A&M SP 4352
33	FORECAST Eric Gale, Kudu KU 11 (CTI)
34	REFLECTION OF CREATION AND SPACE Alice Coltrane, Impulse Q 9232 (2) (ABC)
35	GIANTS OF THE ORGAN COME TOGETHER Jimmy McGriff/Groove Holmes, Groove Merchant GM 520
36	BLACK UNITY Pharoah Sanders, Impulse IPE 9219 (ABC)
37	FIRE UP Merl Saunders, Fantasy 9421
38	SOPHISTICATED LOU Lou Donaldson, Blue Note BAN-LA024-F (U.A.)
39	LIVE Dave Brubeck & Gerry Mulligan, Columbia KC 32143
40	WE'RE ALL TOGETHER AGAIN Dave Brubeck, Atlantic SD 1641

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on
A&M Records

Distaff Seminar Explains Basics

By ELIOT TIEGEL

LOS ANGELES—A nine week seminar on sound recording techniques has proven so successful that an advanced course will be instituted this summer for members of the Ladies Association in Sound Services (LASS).

The group of 50 women is in its fourth year, with the seminar conducted by Ted Keep, a head mixer at the CBS Studios in the San Fernando Valley, the first such venture to actually help these clerical and administrative girls understand more about the industry they serve. Keep's wife, Kathy, is the thrice-elected president of LASS and also in charge of the United Artists Recording Studio along with its chief engineer.

Over the span of the initial seminar which ends June 12, the girls have learned the basics about sound recording and all phases of studio operation. The advanced seminar will go into more sophisticated areas, according to LASS member Lisa Riave who works in the traffic department at the Educational Materials Center, a firm which specializes in audio/visual filmstrips.

As a result of the seminar, Ms.

Col Distribute Tommy Records

NEW YORK—Columbia Records will distribute product released by the new Tommy Records label, according to terms of an exclusive distribution agreement entered into by the two companies, and signed jointly by Thom Bell, president of Tommy Records and Irwin Segelstein, president of Columbia Records.

Key CBS executives on hand to witness the signing of the agreement included Goddard Lieberman, president of the CBS Records Group; Ron Alexenburg, vice president, Epic Columbia Custom Labels; Bruce Lundvall, Columbia vice president marketing; and producer James Guercio.

The first release on the new label is "I Can't Quit Your Love," by Bobby Taylor. This will be followed by "Good Ol' Rock 'n' Roll Feelin'" by Thunder & Lightnin'.

Riave says there are several women who feel they have obtained a basic education which could qualify them for a mixer's job. "We aren't out to become engineers," Ms. Riave said. "If it happens to anyone, it happens. It all depends on the individual and her company."

The organization meets monthly at various Los Angeles studios where guest speakers and discussions focus on studio problems in the music, film, commercials and educational fields.

"LASS makes us more knowledgeable so we can be more valuable to the companies for whom we work," Ms. Riave said. "It also gives us a sense of identity."

60-Day US Price Halt

Continued from page 1

"We made a price raise about two months ago, well within the governmental guidelines and our business for May was 39 percent ahead of May a year ago," Phil Shannon, general manager of Stark Record Service, N. Canton, O., stated. He feels the increases will continue for the next 60 days because consumer confidence in prices will be bolstered by the Nixon ukase. He said that the 15 Camelot company-owned stores are now selling \$5.98 list units for \$5.22, while the 30-maned departments sell the same merchandise for \$4.98.

"It will not have much effect on our operation at this time," Bud Martin, executive vice president of the Tower chain in California, said. "According to the ruling, we can sell up to our highest present retail price, which still allows us to use our price leaders," he pointed out.

Dave Lieberman, president, Lieberman Enterprises, Minneapolis, who racks over a nine-state area, said: "Record/tape prices are already so low that as far as the consumer is concerned, he's in great shape. It will work a hardship on some accounts who will have to wait 60 days to raise prices."

Lou Fogelson and Ben Bartel of Warehouse, the California state-wide chain, feels it is putting a squeeze on the retailer. "We will have to continue to absorb any increases in manufacturers' costs." They pointed out that London

Nixon 'Freeze' Deems Audit Of Legality of Price Boosts

Continued from page 1

The purpose of the IRS audit, as announced in the President's televised speech June 13, "will be to find out whether those increases were justified by rising costs. If they were not, the prices will be rolled back." The examination comes at a time of upheaval in the record industry, with the Justice Department investigating payola allegedly tied in with fraudulent or false invoicing, to conceal the real purpose of the spending. IRS would be interested to learn if these amounts show up on company books as legitimate cost increases on which price raises were based.

Although the main interest of the

administration is to hold down food and gas prices, the price freeze will apply to the pricing of all goods and services, holding them at levels prevailing in the week of June 1 through June 8. The freeze will usher in a fourth phase of the Economic Stabilization Plan, which promises to return to more mandatory price controls.

Phase III, in effect since January 11 of this year, allowed voluntary compliance with established rate guidelines, plus a more generous rate base for a firm's overall profit percentage. The voluntary Phase III also did away with pre-notification of price raises even by the largest companies, those in the \$250 million a year and up category. (Billboard Feb. 24.

1.5 Percent Limit

Although the Phase III controls were to be "voluntary," the price control guidelines remained in effect, and were carried over from Phase II. Manufacturers, wholesalers and retailers all had to stay within the base rate for markup that had been established during the freeze begun in August, 1971. All price raises had to be based on increased costs. An exemption from the overall profit limit was allowed if a firm did not raise prices more than 1.5 percent above those allowed to it on January 10, 1973, the date when Phase III became effective.

The IRS audit or "profit sweep" will check up on the record-keeping required of all firms making \$50 million or more a year. Only the Tier I firms, making \$250 million or more annually have had to submit quarterly reports to the administration's Cost of Living Council, during Phase III. But all firms making \$50 million or more a year had to maintain records on prices, costs and profits, and keep them available for government inspection. Companies making less than this amount were not required to keep detailed records, but any price "bulge" of unusual size could bring IRS audit of the regular company books.

The IRS audit has already begun and will continue during the 60-day freeze on prices while the administration decides just how tough the price controls will be when Phase IV is activated, possibly around mid-August. The President has finally decided that the country's galloping inflation needs curbs but he told the public last week that controls will be "temporary" in nature, and "will not put the American economy in a strait jacket." His original goal was to hold price rises to no more than 2.5 percent by the end of 1973, but in recent months, the annual rate of increase for retail prices has soared to over 9 percent, and some wholesale rates to a shocking 23 percent.

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UA Subs Bulb for 'Fiddler'

LOS ANGELES—The familiar "Fiddler On the Roof" fiddler came crashing down from his perch atop United Artists Records after nearly 18 months, to be replaced by a six and one-half-foot-tall neon light bulb sign shining forth the glories of the Electric Light Orchestra's new

"ELO 11" album and its No. 79 single "Roll Over Beethoven."

UA has ordered six of these giant neon light bulbs to sit on key record outlets, just as duplicate "fiddlers on the roof" also were displayed in their day.

In addition, all major U.S. retailers and key radio stations are to receive one of the 2,500 inflatable 30-inch light bulbs made by UA to support the current ELO tour.

Elektra Set 7 Q-tapes

NEW YORK—Elektra Records has set Monday (25) as the release date for its first seven quadraphonic eight-track tapes.

Included will be releases by Carly Simon, Mickey Newbury, Stardrive and Judy Collins, along with "Best Of" anthologies featuring Bread and The New Seekers, and The Doors.

Keith Holzman, vice-president in charge of studios and production, cited strong consumer interest at the recent CES show in Chicago as indicative of broad market appeal for the tapes. Elektra plans to release the same seven albums in the CD-4 discrete Quadradisc format in late July.

Bott Starts Export Firm

CLEMENTON, N.J.—Joe Bott, veteran classical and international marketing executive, has opened up his own ethnic import LP business here, distributing nationally.

Bott has exclusive agreements with Europa of Germany; Rediffusion of London, Eng., and the Polka record line. Bott's 25 years in the industry include Columbia, London and Philips-Mercury.

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Jazz Museum Concerts

NEW YORK—The New York Jazz Museum kicks off a 40-week free live jazz concert series Sunday (10) with a concert by Roy Eldridge and his quartet. That show marks the beginning of the Calvert Extra Sunday Concerts, to be supported by Calvert Extra.

The announcement was made here during a luncheon honoring Lucille Armstrong, wife of the late Louis Armstrong and a member of the museum's board of trustees. Also announced was a special birthday celebration for the artist, with the Sunday, July 1 concert to be held in his memory. A special program for that concert will be announced shortly.

Howard E. Fischer, executive director of the museum, hailed Calvert Extra's sponsorship as an important development in community support for jazz and for the museum itself.

which is a non-profit organization.

Subsequent concerts will feature leading performers from the U.S. and abroad. Next concert (17) will feature Barry "Kid" Martyn, English jazz drummer, whose six-piece group plays New Orleans-based jazz. Further scheduling of acts will be announced later.

The Jazz Museum itself was opened in 1972 to provide a setting for live and recorded jazz performances as well as a variety of educational and related activities, including exhibits, films and special exhibits on key artists. Among the museum's board of trustees are Clark Terry, Billy Taylor, Nesuhi and Ahmet Ertegun, Benny Goodman, Marian McPartland, Nat Hentoff, Artie Shaw, Sy Oliver, John Hammond, Milt Hinton, Harvey Sampson Jr., Goddard Lieberson and George Avakian.

Two Open Chicago Club—To Stress New Groups

By EARL PAIGE

CHICAGO—Two young entrepreneurs are opening a new club here based on an admission charge of \$1.50 for two-act bills, aimed primarily at providing opportunities for new groups with original material, according to Paul Owles, who has teamed up with Ed Simpson. Simpson already owns two suburban clubs.

The club, to be known as Brickstreet Jax, is located in the building that formally housed Brown Shoe on Wells Street in Old Town, and will be styled as much for musicians as fans, Owles said. There will be a recording studio, sound systems, roadies and trucks for the convenience of artists.

Plans call for equipping the club with quadrasonic sound too. Other innovations under consideration include staffing the club with professional drug counselors, or having some organization that works with drug users to participate. Owles sees drugs as the main problem in an urban club now.

"We don't intend to toss users out into the street. We will relate to drug users as fellow human beings," Owles said, indicating that this has not always been the case with some clubs in town.

The two owners plan to have shows five nights a week and hope to draw 3,000 people a week. Hours will be 9 p.m., 2 a.m., Thursday, Sunday, with a 1-5 p.m. matinee show Sundays, 9 p.m.-4 a.m. Friday and Saturday.

The club will serve no alcohol but will instead specialize in organic juices and exotic fruit juices. There will be soft drinks too and perhaps sandwiches "later on."

Patrons can dance or just listen. There will be an arcade with a jukebox and games and there will be tables. Age limit is set at 18-over "just to eliminate curfew problems." On Sundays all ages are welcome.

So far, Owles and Simpson have managed to intrigue popular disk jockey Larry Lujack, who is doing the commercials produced by Star Beat, a suburban Deerfield agency headed by Steve Cronen.

Owles and Simpson plan to spend \$2,000 in air spots (WCKL-AM, Lujack's station; WBBM-FM, WDAI-FM; WGLD-FM). Over 3,600 posters have been distributed.

W. Va. Concert Series July 8

NEW YORK—First in a series of pop and rock concerts at the new Waterford Park outdoor amphitheater, near the Waterford Park Race Trace at Chester, W. Va., is set for July 8. The concert will headline Humble Pie, with the event to last six hours.

Original date had been set for July 1, with Edgar Winter, but Winter became unavailable.

New show features, in addition to Humble Pie, the J. Geils Band, Black Oak Arkansas and Frampton's Camel. "Music in The Hills" is title for the noon to 6 p.m. festival.

Tickets are set at \$6.50 in advance, and \$8 on the day of the concert. Tickets available at Ticketron outlets in surrounding cities.

Promoters are Ogden Promotions, in association with Colony Concerts. Ogden is a division of Ogden Leisure, firm which handles foodservice at areas and stadiums, as well as security, crowd control, parking, maintenance, entertainment and special events promotion.

Colony Concerts is headed by Bill Owens and Leonard Stogel.

Steeleye Back In U.S. Tour

NEW YORK—Chrysalis Records' group Steeleye Span, originally due to return to the U.K. for several months' rehearsing, will return to the U.S. on June 30 for a tour including 21 concerts.

Studio Track

By SAM SUTHERLAND

One producer with the unlikely problem of being "too commercial" is **Hank Medress**. A member of the original **Tokens**, Medress finally broke away from performing to become a producer. More recently, he's formed a production team with engineer **Dave Appell**, with projects under that aegis including recent offerings from **Dawn** (Bell), **Mother's Finest** (RCA) **Appelcider** (with Appell taking the spotlight), **Melissa Manchester** (Bell), **Stanky Brown**, **Lenny Welch** and the latest incarnation of the **Tokens**, **Cross Country** (Atlantic).

Those projects run something of a stylistic gamut, yet Medress is frank in pointing out that his "wall-full of hit singles," which stretch back to the **Token's** earliest hits for RCA, singles by the **Chiffons** ("He's So Fine" and "One Fine Day," both re-sounding pieces of '60's pop history)

and the first **Dawn** chart climbers, have, until recently, limited Medress to the role of a singles producer.

Medress isn't embarrassed in the least at the success of "Tie A Yellow Ribbon," the latest **Dawn** offering, or any of his other "formula" pieces. But he has had to contend with what he terms "snobbishness on two different levels, the AM and the FM."

With **Melissa Manchester**, however, came Medress' escape from that stereotype. Since then, he notes, he's been offered a much broader range of projects. He views that album as "special" for all involved, since it involved a more intense, prolonged relationship with the musicians involved. At the same time, though, Medress feels that there are few other distinctions between an FM-oriented project like the **Manchester LP** and his singles work. "The ingredients are the same, as are

the material, the arrangements, the artistry. The key word comes down to taste."

His singles differ in his effort to "bang you over the head" with production slickness and an open fascination for valid "hooks" that can help those records achieve one of Medress chief goals, the guarantee that every single he produces will penetrate at least two markets.

His pop vantage point also forces Medress to remain somewhat aloof from bands that focus all their energy on playing and far less on writing and singing. Still, he'll continue to seek progressive acts now that that door has finally swung open, along with other pop acts that Medress feels can apply stylistic ideas from his own apprenticeship in the late '50's and early '60's to reach a new audience.

(Continued on page 18)

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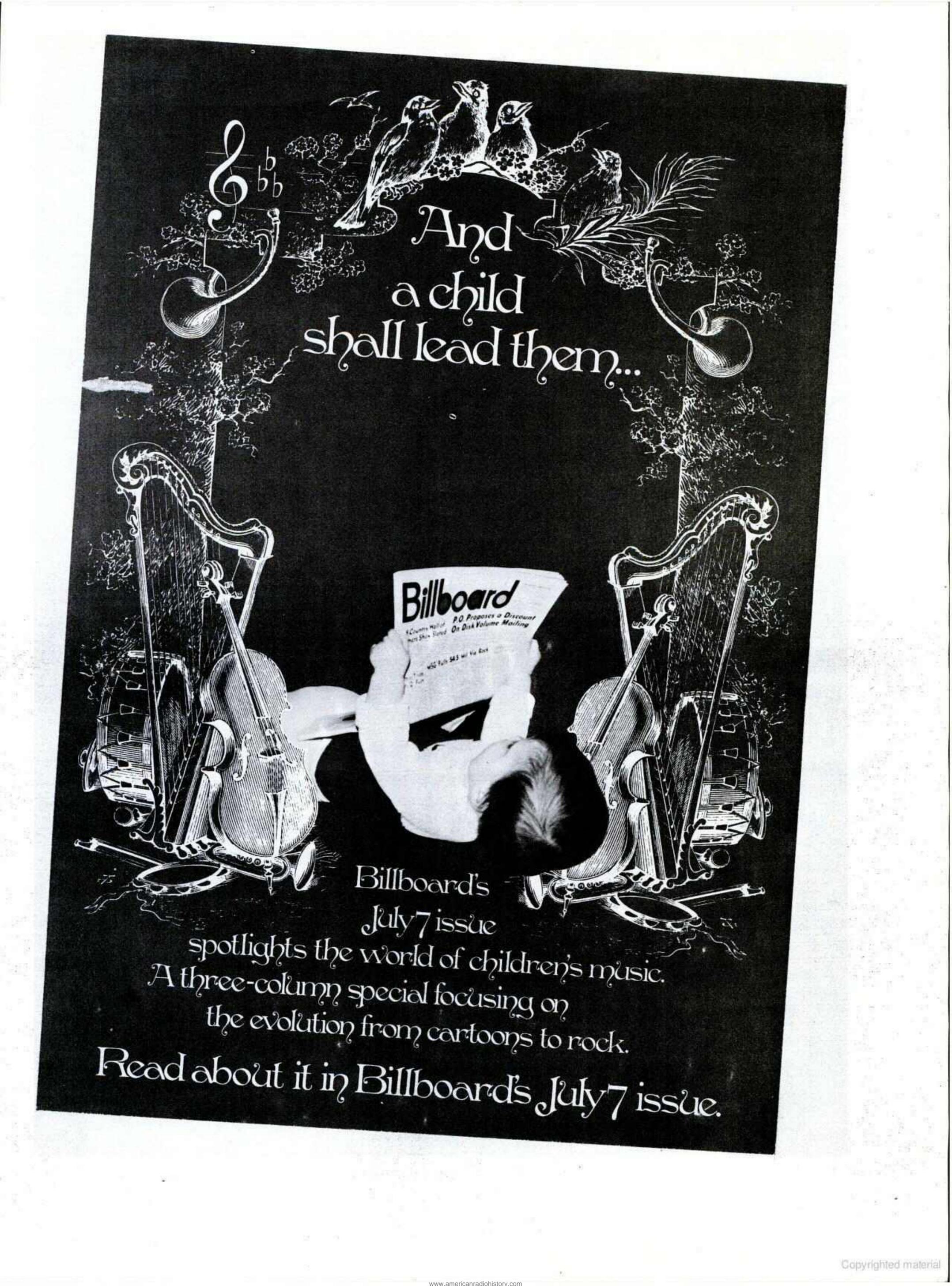
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the evolution from cartoons to rock.

Read about it in Billboard's July 7 issue.

Studio Track

• Continued from page 16

Out in Los Angeles and Sausalito, the Record Plants continue to roll with the passage through those rooms of both established acts and at least one newcomer.

In L.A., Gary Lewis has been in for Greene Mountain, produced by Tony Rico and engineered by Gary Landinsky, while George Harrison brought Ravi Shankar in for Apple, with Gary Kellgren engineering.

Wes Farrell brought Johnny Whittaker in, handling those ses-

sions for Farrell's Chelsea label, also in the L.A. room, while Sausalito hosted the New Riders of the Purple Sage, working on tracks for Columbia, self-produced; Larry Graham, produced for Warner Bros. by Russ Titleman; and a clutch of artists working on Good Karma product with engineer John Stronach.

Meanwhile, back in suburban New York, Brooks Arthur's 914 Recording Studio in Blauvelt is currently the scene of sessions for the next Warner Bros. outing by Eric Weissberg and the Deliverance band.

Va. Bluegrass Fest Attracts 45,000, 40 Acts and Tension

By IRA MAYER

WARRENTON Va.—An estimated 12-15,000 people per day turned out for the eight annual Warrenton-Culpeper Bluegrass Festival at Lake Whippowill, just outside Warrenton, Va., June 8-10. With some 40 acts representing a cross-section of bluegrass and contemporary country sounds, few listeners, despite a general lack of organization and a strong undertone of tension, were disappointed by the music.

Rock Support

Groups using strong rock elements within the basic bluegrass mode, such as the Earl Scruggs Revue, received the most vocal and energetic audience support. With the elder Scruggs's son, Randy, alternating between electric and acoustic guitars, it was the Scruggs band which got the audience up on its feet for the first time Sunday afternoon, with renditions of a Blind Boy Fuller boogie and the inevitable "Foggy Mountain Breakdown." Earlier that day there had been a two-hour gospel session as well as appearances by Don McLean, the Seldom Scene, the Carter Family, and Grandpa Jones, among others, each conceding something to the rock/pop aspect of the music.

McLean played with veteran bluegrass mandolinist Frank Wakefield (and fiddle and bass), doing a basically country set for the first time in a major appearance.

The Seldom Scene, a popular group in the Washington, D.C. area, did such tunes as Ricky Nelson's "Hello Mary Lou," alongside a group of coal mining songs. The Carter Family stuck to mostly traditional numbers culled from the family's long recording history, though even they included Kris Kristofferson's "Loving You Is Easier." Grandpa Jones, half comic, half banjo picker, pleased almost everyone with jokes he announced as "being hundreds of years old, but that don't matter."

Festival Tensions

Most artists agreed that the audience had calmed down and that tension had eased by Sunday afternoon. Said Earl Scruggs, "They were pretty far into the booze Saturday night, falling into the pond" behind the stage, "though we got them on their feet and stomping anyway." Even Sunday, however, there were occasional bottles tossed at the stage, and firecrackers could be heard going off throughout the day.

About 80 percent of the listeners appeared to be in the under-25 set, camping on the grounds, with a good number glassy-eyed from a combination of smoked substances and lack of sleep (the concerts went on into the wee hours and began again before noon). The rest were a more traditional bluegrass audience—older families, more inclined toward beer to keep cool and returning home at sunset. On the surface, everyone appeared to be getting along, but the undertone of tension—fed by extremely high temperatures, a lack of sanitation facilities, and such things as running out of water late Saturday night—had many performers early Sunday evening trying to cut their sets as short as possible, and many patrons wandering listlessly about. Most of the entertainers had done as many as four and six sets in the course of the

three days, there being two stages about half a mile apart to accommodate the large number of people.

Bluegrass & Pop

Among the other acts were such long-time favorites as Doc and Merle Watson, the Osborne Brothers (with fiddler Vassar Clements) and Charlie Monroe as well as some more recent comers to this festival scene—the Nitty Gritty Dirt Band, Jerry Garcia (in between Grateful Dead shows at RFK Stadium in nearby Washington, D.C.), and the as yet unrecorded, but excellently received, autoharp player Brian Bowers.

In almost all cases, the festival performers pointed to the strength of bluegrass and country music, especially in their more popularized forms. The size of the crowd attested to their box office appeal. The use of rock tunes adapted to bluegrass style, of electrified instruments with heavy emphasis on rhythm, and of pop performers "countrifying" their acts, were signs of a potential large-scale cross-over of bluegrass and country into the rock and pop markets.

July Jam Sets Artists

NEW YORK—The Allman Brothers Band, the Band and the Grateful Dead will headline "Summer Jam," a 12-hour concert slated to be held July 28 at the Watkins Glen Grand Prix circuit in upstate Watkins Glen, N.Y. The show marks the first use of the racing circuit for music productions.

Shelly Finkel and Jim Koplik of Cornucopia Productions, the New York-based concert promotion firm, have produced the concert under the auspices of the newly-formed Country Concert Corp.

Tickets are set at \$10 and are being sold through Ticketron outlets throughout the East coast. A camping option is being included without charge, enabling concert-goers to camp on the 400 acres of camping ground at the site.

Byrds, Burritos To Do Concert

PHILADELPHIA—Veterans of two defunct bands, the Byrds and the Flying Burrito Brothers, will comprise a special country-rock band set to headline at the "birthday celebration" concert for Midnight Sun Company, promoters here. The special show is set for Monday (18) at the Tower Theater.

Musicians will include former Byrd and Burrito Gram Parsons; Burritos Chris Ethridge, Sneaky Pete Kleinow, Rick Roberts, Byron Berline, Kenny Wirtz, Allen Munde, and Roger Bush; and former Byrds Clarence White and Gene Parsons. Also performing is Emmy Lou Harris, vocalist, who has toured with Gram Parsons.

Also set to appear in the "celebration" is Buzzy Linhart, who performed at the first concert produced by Midnight Sun.

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



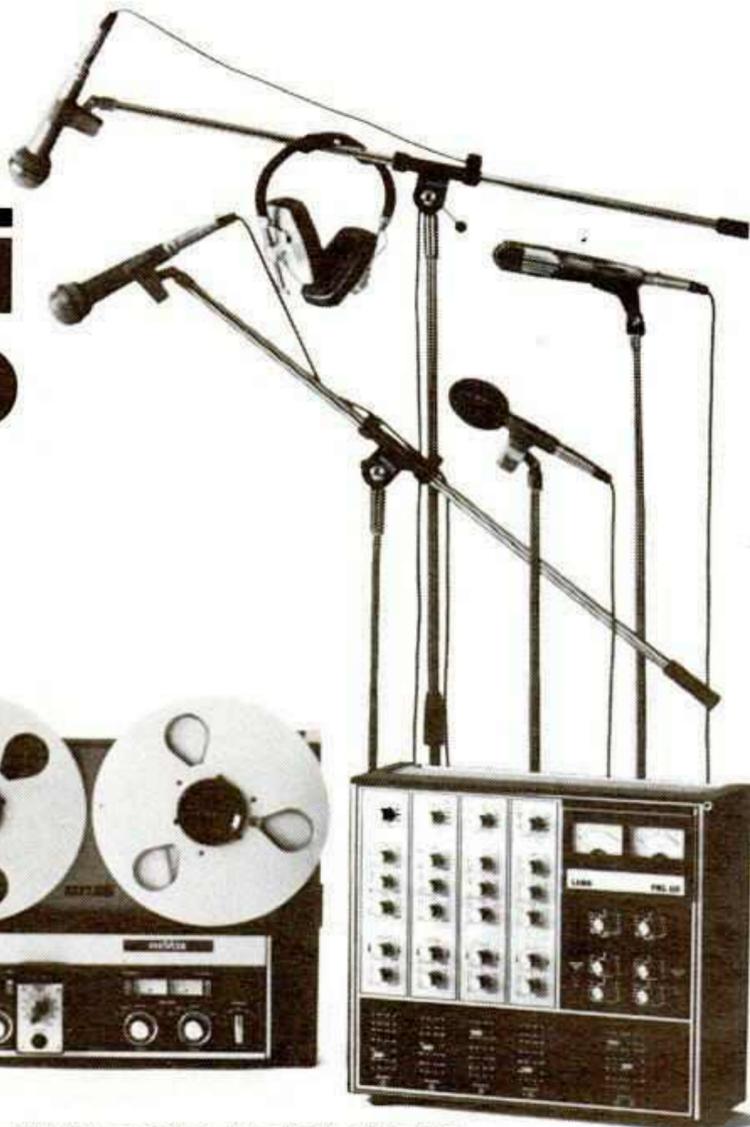
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Bassey Concert Fee Hits Peak

NEW YORK—Oscar Cohen, president of Associated Booking Corp., has completed negotiations with Ron Delsener for what is reported as the largest fee ever paid to a performer for successive shows at Carnegie Hall.

The booking, for four successive evenings in May (30, 31) and June (1, 2) of 1974, was for ABC client Shirley Bassey. Miss Bassey's fee, a reported \$75,000, is said to be highest in the history of the hall.

Cohen also revealed that he is negotiating with a major television network, through which one or more of the concerts would be taped and later edited into a television special.

Vig Mini Fest Features Valizan

LAS VEGAS—The eighth annual Tommy Vig Mini Jazz Festival took place Sunday (3) at the Stardust Hotel. Highlighting the event was Louie Valizan, noted as the world's greatest "high-note-playing trumpeter."

Also sharing the spotlight with Vig were famous alto sax virtuoso Charlie McLean, Joe Porcaro of Los Angeles and Tom Jones' guitarist, Jimmy Sullivan.

Vig appears weekly on the "Mancini Generation" and "Stand Up and Cheer" television shows. He just completed scoring his third film, "Terror Circus."

Film Review

'O Lucky Man' Important Step Forward for Trade

NEW YORK—Lindsay Anderson's new film, "O Lucky Man," has only just opened here, but the film's sheer length, and the impact of its central themes, have already generated a healthy disagreement between film cognoscenti regarding its strengths and weaknesses. For the record industry, however, the film is clearly an important step forward in the use of original songs and music to underscore what is otherwise a strictly dramatic satire.

Whether the film is a classic presentation of the problem of self-knowledge in a bleak contemporary world, or merely a spectacular display of self-indulgence, its production values are simply superb, moving with a strong, sure visual sense through its episodic treatment of the surreal, hard-knocks education of Malcolm McDowell, whose actual experiences prior to acting have formed the basis for David Sherwin's screenplay.

Perhaps most vital, however, both for the filmgoer and for our industry, is the role of Alan Price, veteran English performer and writer. Price commands what amounts to second-billing, with the legend "Music and songs by Alan Price" inserted prominently below the title. The gesture is not a mere courtesy. Price is, in a very real sense, the film's other central character, and Anderson's approach to the role of the original score is indeed fresh, placing Price in the forefront from the opening credits.

The film begins with Price performing the main title, a strong rocker which neatly summarizes Price's style and its origins in his love for traditional jazz and his original emergence as one of the first pop blues interpreters via The Animals. Throughout the film, Anderson cuts back to Price, hunched over his electric piano, providing a wry musical explanation for the film's action. The effect is genuinely Brechtian and a valid departure from the usual tendency to simply run the tracks beneath screen action.

Price and Anderson have both commented that Price is, in effect, the "control" for the film: Price himself noted that he was "the one who'd gone through it all, and was there as a viewpoint Malcolm was developing toward." That's an accurate appraisal.

The score itself is nearly perfect in

Diplomat in Talent Push

HOLLYWOOD-BY-THE-SEA, Fla.—The Diplomat Hotel will present a summer-time main-room policy of young discovery talent, according to Irwin Cowan, owner of the large, luxurious resort. While making it quite clear that the hotel will not be running unknown acts or holding amateur-hour auditions during the summer, Cowan is very much aware that nightclubs need to develop their own stars.

As of today, the doors are open to young singers, groups and comedians from all over the U.S. The Diplomat with Ron Wayne (former producer for the Jackie Gleason show) will screen applicants and back those selected with a large band, heavy promotional support and professional directorial guidance. As soon as the applicants begin making themselves known to Wayne and Cowan, the new program will begin. Cowan is hoping for a start late this month.

fulfilling both Price's musical criteria and Anderson's dramatic and thematic needs. The playing is restrained, characterized by the lean interplay of Price's keyboards with his excellent band. Instrumental excursions, save for Price's "Pastoral" and a sequence where Travis (McDowell) is entering London in the van of a musician (played, logically enough, by Price), are pared down to place an emphasis on Price's simple but incisive lyrics.

The film itself may demand several exposures to fully reveal its inherent complexities. Certainly its length is a strain; less obvious is the visual style, an abruptly episodic form that cheerfully ignores the usual methodology for film continuity.

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

SAM SUTHERLAND

Signings

American Spring has signed with Columbia, after a stay at United Artists Records. Group consists of Beach Boy Brian Wilson's wife Marilyn and sister-in-law, Diane Rovell. Wilson writes and produces for the act. ... Raymond Louis Kennedy's Rayke Music has signed for co-publishing with A&M's Irving/Aluo division. The songwriter has composed recent singles for the Beach Boys and Beck, Bogert & Appice.

At General Record Corporation (GRC), a Michael Thevis Enterprise, recent signings include Floyd Smith, writer-producer, signed by Thevis to an independent production contract with GRC. Smith brings to the Atlanta-based operation credentials including a recent Loleatta Holloway single, shipped last month on GRC's Aware label. He's also written for Tyrone Davis, Jackie Wilson, Betty Everett and Billy Vaughn, and, as writer and producer, worked with Little Richard, Esther Phillips and the Drifters. ... Other GRC moves include another writer, Sammy Johns. Johns will also handle duties as a vocalist, with his first GRC single just released, produced by Jay Senter in Atlanta at GRC's Sound Pit. ... GRC has also signed vocalist Loleatta Holloway on the Aware label (see above). Contract also covers writing. ... Final GRC signing this week: Kalamazoo's Ripple, seven-man progressive soul group. Single due in mid-July.

Adelphi Records has signed veteran writer Gerry Goffin to Adelphi's standard one-LP, non-exclusive contract. Signing covers the new Goffin album, written with keyboard veteran Barry Goldberg. Double-disk package focuses on political turmoil, with Goffin completing initial compositions prior to last fall's elections and then adding additional material later. First single from "It Ain't Exactly Entertainment" will be "Maryland Again."

Michael Dinner, young singer-songwriter from Denver who has been playing the club circuit in the East, has signed with Fantasy Records. He's now living in California, reportedly to overcome his lack of exposure out there.

Vittorio Benedetto and Jimmy Jenner, principals of C.A.M.-U.S.A.,

(Continued on page 21)

Who/Where/When

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

- CANNONBALL ADDERLEY** (Capitol): Ebbets Field, Denver, June 26- July 1
- AIRLINE** (Warner Bros.): Western Front, Cambridge, Mass., June 14-17; Le Hibou, Ottawa, Ontario, July 2-8.
- BILL ANDERSON** (MCA): Appalachia Lake, Bruceston Mills, W.Va., July 1; Ceraland Park, Columbus, Ind., July 4.
- AZTECA** (Columbia): Pine Knob Pavilion, Independence Township Mich., June 17; Whiskey A Go Go, Los Angeles, June 27-July 1.
- BACHMAN-TURNER OVERDRIVE** (Mercury): Washington, D.C., June 17, Chattanooga, Tenn., June 22; 49th Street Theatre, N.Y., June 23.
- JIM BAILEY** (United Artist): O'Keefe Center, Toronto, July 5-7.
- HARRY BELAFONTE** (RCA): Caesars Palace, Las Vegas, July 5-25.
- BLACK OAK ARKANSAS** (Atco): Lake of the Ozarks Stadium, Camden, Mo., July 4; Palace Theatre, Dayton, Ohio, July 5; Convention Center, Louisville, Ky., July 6.
- PAT BOONE FAMILY**: The Roosevelt Hotel, New Orleans, July 5-18.
- BONNIE BRAMLETT** (Columbia): Free Park Concert, Philadelphia, June 17; Music Hall, Houston, Texas, June 30.
- BRITISH ROCK INVASION**: Cape Cod Coliseum, Cape Cod, Mass., July 1; Steel Pier, Atlantic City, N.J., July 3; Merriweather Post Pavilion, Columbia, Md., July 6.
- JAMES BROWN** (Polydor): Municipal Auditorium, New Orleans, July 1.
- JIM ED BROWN** (RCA): Ft. Rucker, Ala., July 5-6.
- MARTI BROWN**: Radcliffe, Ky., July 2; New Castle, Ky., July 3; Dry Ridge, Ky., July 5; Cynthiana, Ky., July 6.
- JULIE BUDD** (RCA): Raleigh Hotel, S. Fallsburgh, N.Y., July 3.
- DAVE BRUBECK** (Atlantic): Wollman Amphitheatre, Central Park, N.Y., July 6.
- CACTUS** (Atlantic): Alpine Arena, Pittsburgh, June 17.
- VIKKI CARR** (Columbia): Starlight Theatre, Indianapolis, July 6-7.
- CARPENTERS** (A&M): Music Fair, Valley Forge, Pa., July 3-8.
- JOHNNY CARVER** (ABC): Boise, Idaho, July 2; Salt Lake City, July 3-5; Butte, Mont., July 6.
- CHEECH & CHONG** (A&M): Circle Star Theatre, San Carlos, Calif., June 29-July 1.
- CHICAGO** (Columbia): Salt Palace, Salt Lake City, July 4; Coliseum, Spokane, Wash., July 6.
- JERRY CLOWER** (MCA): Watermelon Festival, Atlanta, Ga., July 1; City Hall, Colbert, Ga., July 4.
- COMMANDER CODY** (Paramount): Armory, Anchorage, Alaska, July 6.
- CHRIS CONNER** (Stanyan): Sea Shack, Fire Island, N.Y., July 3-8.
- RITA COOLIDGE** (A&M): Dripping Springs Festival, Dripping Springs, Texas, July 3.
- CHICK COREA** (Polydor): Newport Jazz, Philharmonic Hall, N.Y., July 6.
- KING CRIMSON** (Atlantic): Wollman Rink, Central Park, N.Y., June 25; Merriweather Post Pavilion, Columbia, Md., June 28; Chester, W. Va., July 1.
- CROSS COUNTRY** (Atlantic): Bitter End, N.Y., June 13-18; Quiet Night, Chicago, June 27-July 1; Bike Race, Cincinnati, July 1.
- THE CRUSADERS** (Blue Thumb): Masonic Temple, Detroit, July 1.
- BOBBY DARIN** (Motown): Oakdale Music Theatre, Wallingford, Conn., July 2-8.
- DANNY DAVIS & THE NASHVILLE BRASS** (RCA): Cleveland, Ohio, July 1.
- THE DELLS** (Chess/Janus): Mid-South Coliseum, Memphis, June 23; JFK Center for the Performing Arts, Washington, July 7.
- DETROIT** (Paramount): Yack Rec Center, Wyandotte, Mich., June 23; Time Tunnel, Jonesville, Mich., June 29-30; Soundstorm '73 Pop Festival, Monticello, Iowa, July 2; Cheboygan, Mich., July 6.
- DIRTY MARTHA** (Castle): Oasis Club, Wildwood, N.J., June 20-24.
- ROY DRUSKY** (Mercury): Nashville, July 2; Charleston, S.C., July 6-7.
- DAVE DUDLEY** (Mercury): Long Beach, Calif., July 1; Mirror Pond, Drake Lake, Bend, Oregon, July 4.
- OKIE DUKE** (ODP): Ramada Inn, Tucson, Ariz., July 2-14.
- EXILE** (WoodenNickle): Memorial Hall, Racine, Wis., July 3.
- ROBERTA FLACK** (Atlantic): Shea Stadium, Queens, N.Y., July 4.
- FOCUS** (Sire): Civic Auditorium, Santa Monica, July 1; Arena, Fresno, July 2; Vancouver Gardens, Vancouver, B.C., July 5; Paramount Theatre, Seattle, Wash., July 6.
- J. GEILS** (Atlantic): Minneapolis, Minn., June 23; Auditorium, Milwaukee, Wisc., June 26.
- PHILIP GLASS**: Max's Kansas City, N.Y., June 19.
- GENESIS** (Buddah): Mariposa Folk, Toronto, July 6-8.
- THE GRATEFUL DEAD** (Warner Bros.): Pacific National Exhibition Center, Vancouver, B.C., June 22; The Coliseum, Portland, Oregon, June 24; Seattle Center Arena, Seattle, Wash., June 26.
- GREAT PRIDE** (Castle): Red Onion, Barrington, N.J., June 20-23; King Theatre, Gloucester, N.J., June 24.
- AL GREEN** (Hi): Memorial Auditorium, Dallas, July 1.
- JACK GREENE** (MCA): Watermelon Festival, Atlanta, Ga., July 1; Western Illinois Fair, Griggsville, July 4.
- JO JO GURNE** (Asylum): Memorial Hall, Racine, Wisc., July 3.
- BUDDY GUY & JUNIOR WELLS** (Atlantic): The Eggless, Vancouver, July 3-7.
- TOM T. HALL** (Mercury): Six Flags Over Mid America, Eureka, Mo., July 6.
- JOHN HAMMOND** (Columbia): Fairgrounds, Des Moines, Iowa, June 17; Municipal Auditorium, Kansas City, Kansas, June 19.
- JOHN HARTFORD** (Warner Bros.): Valley View Park, York, Pa., July 4.
- ISAAC HAYES** (Stax): Municipal Auditorium, Kansas City, Mo., July 1; Arie Crown Theater, McCormack Place, Chicago, July 3; Music Park (Beulah Park), Columbus, Ohio, July 4; Municipal Auditorium, Mobile, Ala., July 6.
- STAN HITCHCOCK** (Caprice): Radcliffe, Ky., July 2; New Castle, Ky., July 3; Dry Ridge, Ky., July 5; Cynthiana, Ky., July 6.
- IT'S A BEAUTIFUL DAY** (Columbia): Balboa Stadium, San Diego, June 24; Andrews Amphitheatre, Honolulu, June 29.
- MILLIE JACKSON** (Polydor): Civic Auditorium, Thibodaux, La., July 3; Coliseum, N. Myrtle Beach, S.C., July 4; Frontier Blue, Columbia, S.C., July 6.
- WAYLON JENNINGS** (RCA): Pine Knob Pavilion, Independence, Mich., June 25; Vernon Civic Sports Arena, Vernon, B.C., June 29; Queen Elizabeth Theatre, Vancouver, B.C., June 30; Rodeo Grandstand, Williams Lake, B.C., July 1; Dripping Springs, Texas, July 4.
- MICHAEL KAMEN** (Atlantic): The Gallery, Aspen, Colo., July 5.
- THOMAS JEFFERSON KAYE** (ABC): Castle Creek, Austin, Texas, July 3-8.
- THE KENDALLS** (Dot): Atlanta, Ga., July 6-8.
- STAN KENTON** (Phase 4 Stereo): The Brown Derby, Norton, Ohio, July 2; Idora Park, Youngstown, Ohio, July 3; Holiday Inn, Peabody, Mass., July 6-7.
- GLADYS KNIGHT & THE PIPS** (Buddah): Shea Stadium, N.Y., July 3; Braves Stadium, Atlanta, Ga., July 6.
- SAM LEOPOLD** (Mercury): Ratzco, Chicago, July 6-7-8.
- BUZZY LINHART** (Atlantic): Tower Theatre, Upper Darby, Pa., June 18.
- LORELEI** (MGM/Verve): Opera House, Chicago, July 2-28.
- HENRY MANCINI** (RCA): Pine Knob, Mich., July 4-8.
- MANDRILL** (Polydor): Newport Jazz, Philharmonic Hall, N.Y., July 1.
- CHUCK MANGIONE** (Mercury): Newport Jazz Festival, Philharmonic Hall, N.Y., July 5.
- HERBIE MANN** (Atlantic): Paramount Northwest Theatre, Portland, Oregon, June 21; Paramount Theatre, Seattle, Wash., June 22; Oakland Stadium, Oakland, Calif., June 23; Hollywood Bowl, Los Angeles, June 24; Carnegie Hall, N.Y., June 30; Stadium, Atlanta, Ga., July 6.
- JOHNNY MATHIS** (Columbia): Kings Castle, Lake Tahoe, July 2-8.
- JOHN MAYALL** (Polydor): Philharmonic Hall, N.Y., July 5.
- LEE MICHAELS** (Columbia): Winterland, San Francisco, June 29-30.
- MODERN JAZZ QUARTET** (Atlantic): Newport Jazz Festival, N.Y., July 3.
- MELBA MONTGOMERY** (Capitol): Sam's Place, Chillicothe, Ohio, July 4.
- NARVEL FELTS** (Cinnamon): Andrews A.F.B., Md., July 6.
- PETER NERO** (Columbia): Shady Grove Music Fair, Rockville, Md., June 12-17; Newport, Ky., June 21.
- NEW GRASS REVIVAL** (Starday/King): Chattanooga, Tenn., July 1; York, Pa., July 4.
- NITTY GRITTY DIRT BAND** (United Artist): York, Pa., July 4.
- ORPHAN** (London): Pennsylvania Folk Festival, York, Pa., July 3-4.
- PASSAGE** (Warner Bros.): Memorial Hall, Racine, Wisc., June 22.
- THE PERSUADERS** (Atlantic): Thibodaux, La., July 3.
- PLYNTH** (Castle): Open Door, Hadonfield, N.J., June 23.
- POINTER SISTERS** (Blue Thumb): Boarding House, San Francisco, July 3-8.
- POTLIQUOR** (Chess/Janus): Civic Center, Monroe, La., June 22; Rapid City, S.D., June 30.
- ANDY PRATT** (Columbia): Civic Center, Providence, R.I., June 22.
- ELVIS PRESLEY** (RCA): Nashville Municipal Auditorium, Nashville, July 1; Myriad, Oklahoma City, July 2.
- JOHN PRINE** (Atlantic): Mariposa Folk Festival, Toronto, Ont., July 6-8.
- MASON PROFFIT** (Warner Bros.): Memorial Hall, Racine, Wisc., June 22.
- RARE EARTH** (Rare Earth): Civic Auditorium, Joplin, Mo., July 1; Hirsch Coliseum, Shreveport, La., July 3.
- MR. MOE BEE READY** (Camaro): Tour of Florida, July 1-31.
- RED, WHITE & BLUE GRASS** (GRC): Festival, York, Pa., July 1-4; Exit Inn, Nashville, July 6-7.
- DEL REEVES** (United Artist): Young Businessmen's Park, Martin, Tenn., July 4.
- RICK ROBERTS** (A&M): Great McGonigales, Annapolis, Md., June 15-17.
- KENNY ROGERS & THE FIRST EDITION** (Jolly Rogers): Riverside Park, Springfield, Mass., June 17.
- SEALS & CROFTS** (Warner Bros.): Memorial Coliseum, Corpus Christi, July 1.
- THE SONS OF THE PIONEERS** (RCA): Ponderosa Hotel, Reno, June 11-July 7.
- BRUCE SPRINGSTEEN** (Columbia): Main Point, Bryn Mawr, Pa., July 5-8.
- STAPLE SINGERS** (Stax): Hampton Roads Coliseum, Hampton Roads, Va., June 29; Mid South Coliseum, Memphis, Tenn., June 30; Shea Stadium, Flushing, N.Y., July 3; Atlanta Stadium, Atlanta, Ga., July 6.
- STYLISTICS** (Avco): Tour of Jamaica and the West Indies, July 3-11.
- SURPRISE** (East Coast): Ebbets Field, Denver, July 3-8.
- TAJ MAHAL** (Columbia): Jubilee Auditorium, Edmonton, Alberta, June 25; Jubilee Auditorium, Calgary, Alberta, June 26; (Farm) Rural Route 2, Tofield, Alberta, June 27; Egress Club, Vancouver, B.C., June 28.
- BILLY TAYLOR** (Bell): Lincoln Center, Newport Jazz Festival, N.Y., July 3; Louis Armstrong Stadium, N.Y., July 4; Alice Tully Hall, N.Y., July 6.
- SONNY TERRY & BROWNIE MCGHEE** (A&M): The Cellar Door, Washington D.C., July 2-7.
- VONDA VAN DYKE** (Myrrh): Top of the World, Disney World, Fla., July 2-15.
- BILLY WALKER** (MGM): Tombstone Junction, Parkers Lake, Ky., July 1; Frontier City, Onsted, Mich., July 4.
- T-BONE WALKER** (Warner Bros.): Le Hibou, Ottawa, Ont., July 2-8.
- MUDDY WATERS** (Chess): Colonial, Toronto, July 2-14.
- WEATHER REPORT** (Columbia): Jabberwocky Club, Syracuse, N.Y., June 28-30.
- BOBBY WOMACK** (United Artist): Convention Center, Dallas, Texas, July 1; Atlantic Jazz Festival, Atlanta, Ga., July 6.
- STEVIE WONDER** (Motown): Shea Stadium, Queens, N.Y., July 3; Atlanta Stadium, Atlanta, Ga., July 6.
- FARON YOUNG** (Mercury): Lone Star Ranch, Reeds Ferry, N.H., July 1; Maritime Academy Show, Buzzard Bay, Mass., July 2; Sussex Bowl, Sussex, Wisc., July 6.

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Talent in Action

MILKWOOD

Hilly's, New York

Milkwood, a Paramount Records act, is a refreshingly sunny trio, bringing a blend of skilled acoustic guitar work and fine three-part harmonies to the intimate and comfortable surroundings of Hilly's. Group includes Richard Otcasek and Jim Goodkind on the guitars and Ben Orzechowski on bass. All take turns on vocal leads in addition to composing the music they performed from "Milkwood," their Paramount debut LP.

The inclusion of other material, like Dylan's "I Shall Be Released," was a good idea but the act still needs more variety in the pacing of numbers to insure maximum audience interest. Milkwood performed in different sets throughout the evening.

PHIL GELORMINE

STYLISTICS
FIRST CHOICE

Cocopabana Club, N.Y.

Riding on a wave of enormous success with one chart hit after another, the Stylistics, Avco Records, made their Copocabana debut, May 24, with much of the flamboyance and showbiz savvy that has, in a remarkably short period, made them the toast of Philadelphia, and much of the rest of the country as well.

A tight-knit group with an inimitable vocal style, the Stylistics, led by Russell Tompkins Jr., with music direction by Robert Douglas, showcased the award-winning marriage of their own singular talents with the unique Philadelphia sound of a small but incredibly skillful band of black songwriters.

Their opening night's offerings which read like a list right off the Hot 100 charts, included, "Never Get to Heaven," "Break Up to Make Up," "Ain't No Woman Like the One I Got," "Betha By Golly Wow" and "Stone in Love With You."

Sharing the stage with the Stylistics was "First Choice," Philly Groove Records, currently riding the Hot 100 charts with "Armed and Extremely Dangerous."

The group is comprised of a trio of young ladies with enormous potential for further development. Their main disadvantage however, is that the lead singer is molded so much in the Gladys Knight image that potential problems of a stalled career is created.

In spite of this, the group is unified, and works hard at getting its act together. Best selections of its set were "Armed & Extremely Dangerous" and "Good Morning Heartache."

RADCLIFFE JOE

ELECTRIC LIGHT
ORCHESTRA

Hollywood Palladium

If the brilliant and tumultuously acclaimed set the ELO provided at a police-ridden Palladium is any indication, the current debut U.S. tour of this offshoot of England's Move will firmly establish a new two-continent superstar act.

As their UA hit single, "Roll Over Beethoven," demonstrates the ELO has perfected a weirdly satisfying gestalt of manic hard-rock and lush classical tags. The group now consists of two Move veterans; piledriving drummer Bev Bevan; the man who thought up the whole thing, writer-singer-guitarist Jeff Lynne; keyboardist Richard Tandy who is particularly apt at synthesizer sound effects; plus three youthful escapees from the London Symphony string section. Violinist

Wilf Gibson is a special find; his acrobatics are nearly as flashy as his fingerwork and he has the presence to fully establish amplified violin as a standard rock instrument. Dual cellists Mike Edwards and Colin Walker don't come off as well in onstage amplification, but are delightful cut-ups in their bizarre formal dress and bow-destroying energies.

Their demanded encore was "In the Hall of the Mountain King," a classical warhorse which proved remarkably suited to a witty commentary on moronic bubblegum rock riffs. About those cops, L.A. apparently decided this was the week to crack down on suspected widespread grass and pill consumption at crowded Palladium concert dances. But even with all the glowering LAPD troops throughout the hall, the Electric Light Orchestra made the Palladium a soaring playground. NAT FREEDLAND

YOKO ONO

Town Hall, New York

Yoko Ono tries. Her Town Hall debut as a solo rock artist (sans husband John) was not without redeeming social value. Backed by the beefy Elephant's Memory Band, and with her famed screaming kept to a minimum, there were moments of excitement and unique interest, but all too few. And when she stopped her set cold to hold an auction on behalf of listener-sponsored WBAI, ("What do I hear for a sleeping bag just like the one John and I slept in? Ten? Twenty?"), Ms. Ono seemed to have lost her audience to a barrage of snickers, jeers and catcalls.

She duly carried on thereafter performing songs from her double Apple album, "Approximately Infinite Universe." One was looking forward to at least hearing her more familiar and likable material such as "We're All Water," "Sisters, O Sisters," and "Born in a Prison" from the Lennon-Ono vehicle, "Sometime in New York City," but they never appeared.

"Take it off for thirty bucks!" yelled some kid sitting in the orchestra section. With that the Japanese artist, looking much prettier than she photographs, pulled her outer shirt up from over her head. True to his word, the bigmouth got up and plunked three tens in front of her. All ticket sales from this benefit went to WBAI.

Her final number concluded, she and the Elephants, who looked bored throughout, filed quietly off the stage. Head scratching was evident on the way out.

PHIL GELORMINE

JOE DROUKAS
AND HIS CRAZY MAN BAND

The Circus, New York

Amid the psychedelic time-warp of the recently reopened (Electric) Circus, Joe Droukas and his band offered a rather interesting set of what were strongly country-rooted rockers.

Droukas, first artist on the Sweet Fortune label being distributed by Famous, is clearly a child of rock'n'roll whose chief influences include Robbie Robertson and, of course, Robertson's mentor (and everybody else's) Dylan. It's an ambitious model to follow, and, if Droukas lacks Robertson's cinematic brilliance and his sense of instrumental economy, his first efforts appear to be impressive all the same.

The band itself is strong, with two guitarists backing up Droukas' inaudible rhythm work. A large unit, the seven pieces still manage to remain cohesive and show obvious promise on Droukas' full-throttle rockers.

Apart from the occasional unevenness of the material, and the dangers inherent in following any one influence too closely, Droukas' only real weakness is a debatable one. His onstage presence, while relaxed and confident, is shot through with sudden contortions, suggesting a somewhat more sedate, countryified Cocker. That may be natural, yet it does seem to run against the grain of Droukas' mellower moments.

SAM SUTHERLAND

ANDY PRATT
JIM BUFFET

Max's Kansas City, New York

As Andy Pratt mounted the stage, it became apparent that his premature cult status had already created a sense of anticipation that is rare for debut performances on hot, cramped stages. As one of Columbia's prime contenders for the role of the next Super Songwriting Personality, Pratt was better armed than many, having had a nearly fanatic New England following for several years now.

Such a warm-up is a two-edged sword, however. And, if Pratt was opening to an unusually positive audience, that adoration may also have been misleading. As a recording talent, his first album clearly demonstrated a rich melodic style, a wicked sense

of humor and a nicely pop-oriented taste for rocking.

As a live performer, however, Pratt's inadequacies seem glaring. The man himself obviously has skills, but Pratt has yet to successfully transfer the rich textures of his studio work to the stage. His fluid falsetto, which stunned most listeners on "Avenging Annie," his first single, here sounded surprisingly thin and somewhat rough. While his band offered some strong elements, notably in the concise guitar work, the overall effect was slightly disjointed.

Opening to a more hostile reaction was Jim Buffet, a newcomer signed to ABC. Industry heavies appeared put off by Buffet's down-home approach, but it was clearly Buffet who understood the situation and rose above it to turn in a balanced set of originals. Buffet's support, consisting of mouth harp and washboard behind his own rhythm acoustic, was appropriate for his alternately romantic and comic tunes.

Buffet was hardly a pop music giant. But his strength as a performer proved that he was, in the end, a lot stronger, at least onstage, than the nascent superstar those heavies had come to hear. SAM SUTHERLAND

ROCK 'N' ROLL
REVIVAL VOL. XIII

Madison Square Garden, New York

There's nothing like a Richard Nader rock 'n' roll revival show for letting the good times roll. This latest edition proved no exception. Pert Brenda Lee appeared the feature attraction recreating her early 60's hits such as "Dum Dum" and "I'm Sorry," with a fiery verve. "Miss Dynamite" even managed to slip in her latest entry, Kristoffer's "Nobody Wins," without incurring the wrath of the nostalgic multitudes a la Rick Nelson.

Danny and the Juniors performing "At the Hop," the Shirelles singing "Soldier Boy" and the Five Satins bringing back "In the Still of the Night" reminded one of the days when rock 'n' roll groups only sang and seldom wrote or played their own instruments.

Chubby Checker again confirmed the fact that he is no ancient rock relic of the past, but a smooth, vibrant performer with a great feel for r&b. Checker should not stay glued to these revivals although his contribution to them is, as always, worthy and well received.

Headliners Chuck Berry and Bo Diddley were used sparingly, underscoring the tight ship commanded by Nader. Even so, the essential flavor of each was captured as the veterans paraded rock history before us. Bobby Comstock's band complemented all acts with appropriate blasts from the past.

PHIL GELORMINE

BLOODSTONE

Rainbow Grill, New York

London Records took an unusual approach to showcasing Bloodstone, label act playing the Apollo uptown. In an effort to expose the band without having to lure the masses to travel those distances, a special reception at the Rainbow Grill was set.

The trip uptown, if unnecessary, would definitely be worth it. Bloodstone, at one time restricted to just vocals, have returned to their earliest configuration as a full-blown band, and their strength is obvious. Instrumentally and vocally, the interplay is tightly controlled, but the band has eschewed the usual tightness and uniformity of many soul acts to pursue the looseness of a good old rock'n'roll band.

As a result, the act is nice and funky, with strong rapport between the band and its audience. Kicking off with Steve Still's "Love The One You're With," they quickly shifted into their own compositions, including the title track and single from their latest LP, "Natural High."

Bloodstone's strength is, in large part, further enhanced by their experience, since the band's principals have been together for quite awhile. With additional exposure, and the attendant freedom to further refine their contemporary r&b style, Bloodstone may well figure prominently in both r&b and pop markets.

SAM SUTHERLAND

CHARLES LLOYD
CHRIS RUSH

Bitter End, New York

As the latest jazz veteran to penetrate the Bitter End, a club which had, in recent years, focused almost solely on rock and folk acts, Charles Lloyd again proved that Paul Colby's broadening of his booking tastes is no accident: Lloyd pulled in solid crowds which matched the intensity, if not the size, of audiences for the recent Chick Corea/Larry Coryell doubleheader.

Lloyd, like other contemporary jazz players, has been shifting his stylistic sails to catch a few gusts of the prevailing winds of funkier r&b elements and concrete rhythmic bases for otherwise free-form instrumental

excursions. Unlike many, however, A&M's Lloyd has retained a much stronger link with his earlier lyricism. His new young band may not possess the immediate power of Lloyd's all-star line-ups in the late '60's, but the unit is tight and supple, and Lloyd appeared proud indeed when he learned that Charlie Mingus and Chico Hamilton had dropped in for a taste.

Chris Rush is a writer and comedian whose long, rapid-fire raps are clearly aimed at the proverbial counter-culture. His ethnic slant, mostly a psychological and verbal style, seems determined to play with the audience's ideas of just what might be offensive.

Rush is clearly intelligent, definitely very funny but also, like many of his contemporaries, occasionally guilty of simply puncturing stereotypes when additional depth might provide real humor. Contemporary humor, yes: but does Rush celebrate hipness or view it as pretense? He appears to be attempting both, which is something of a contradiction.

He records for Atlantic.

SAM SUTHERLAND

Stop Drugs
Show Aug. 18

NEW YORK—Paul W. Wolfe, Chairman of the Camp Jaycee/Stop the Drugs Concert, a project set to sponsor a concert at Jersey City's Roosevelt Stadium, has issued a plea for support from the music industry in providing talent for the proposed Aug. 18 show.

Wolfe has already secured promises of support from several area "oldies" groups, but notes that more support will be needed if the benefit concert is to be held.

Concert proceeds will be used to build a summer camp for the mentally retarded youth of New Jersey.

Those interested in participating, or seeking more information about the project, should contact Wolfe before June 29 at the project offices, 8 Lincoln Ave., Carteret, N.J. 07008.

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Leon Russell Centers Complex In Lofty Tulsa Church/Studio

By DICK FRICKER

TULSA, Okla.—Shelter Records, the Leon Russell-Denny Cordell label distributed by Capitol, has set up a music complex unprecedented for this area. Headquarters is the converted Third Street Church, contain-

ing a studio with 20-foot-high ceiling, the board from Russell's legendary Skyhill Studio in Hollywood, and new 3M recorders.

Shelter has been pursuing a policy of giving studio time in exchange for options on the records produced. Pete Nicholls, company administrator here, explained that Shelter is seeking to break new artists via regionally distributed singles.

"Singles are so cheap to put out in a selected area," he said. "To actually market a single in the Texas-Oklahoma area would cost peanuts. If we put out twenty and one breaks as a national hit, we're all right."

Nicholls and Shelter are quite consciously hoping to increase decentralization of the record business. However, the company will maintain a liaison office in Los Angeles.

Russell personally owns Paradise Studios on Grand Lake, a 90-minute drive from Tulsa. To date, this facility has been used for recording by Russell and by Bob Seger, as well as for rehearsal of Russell's current tour.

New Concert Formula

Shelter has also developed some unique concert concepts. Instead of advances from promoters, Leon Russell's concert contracts call for each party paying their own expenses and splitting net receipts under a prearranged percentage formula.

Russell has decided on a ceiling of 50 concert dates annually and all but a handful of his 1973 openings have been filled. "We prefer playing small towns," said Nicholls, "because it isn't part of a series, better than last week and not as good as next week." On the drawing board are plans for Russell's first Orient tour.

Shelter roadies maintain all the concert equipment at the church and are trying to construct a covered outdoor stage to cut down on rain cancellations.

Slated for Tulsa delivery soon is a mobile videotape truck which will be used for visual recording of selected sessions and concert performances.

Audience Curb At Coliseum

JACKSONVILLE, Fla.—Following Led Zeppelin's May 7 concert here, W. W. Fish, Jacksonville Fire Marshal, set a maximum attendance limit of 10,228 for the Jacksonville Coliseum for future events.

Move followed what police termed a "near riot" at the facility. Nearly 15,000 attended the sell-out concert by the English group, and several hundred people without tickets remained outside the coliseum during the concert. Police made 77 arrests and escorted more than 100 from the area.

Fish stated that the exit capacity of the building was "nowhere near 15,000," posing fire hazard. When asked why no attendance limit had existed before, Fish said, "I had no idea that a rock concert or any other event was capable of drawing 15,000 people in Jacksonville as Led Zeppelin did."

Jacksonville concert was two days after the group's Tampa performance, where they broke the Beatles' record for the largest paid concert attendance in U.S. history.



ELTON JOHN, right, pens his signature to a contract calling for John Reid, left, to represent him in all fields. Reid, formerly with Motown in England and later Dick James Music, where he met John, is now president of Rocket Records, the firm which John, Bernie Taupin, Steve Brown and Gus Dudgeon formed.

Greene Offers Aid to Victims

NEW YORK—Hollywood record producer Charles Greene has contacted the Governors of 13 states with an offer of financial assistance for victims of recent tornados which ravaged the southern regions of the U.S.

Greene reportedly instructed his lawyer, Alfred Schlesinger, to draft an agreement through which all profits due Greene's company, Greene Mountain Records, from its current release of the new Little Richard single; all artist royalties due to Little Richard himself; and mechanical recording profits due the publisher, United Artists Music Corp., would be donated to the tornado victims.

Greene's message was directed to Governors in Alabama, Arkansas, Florida, Georgia, Virginia, Kansas, Tennessee, Mississippi, Michigan, North Carolina, Oklahoma and Texas. Greene noted in those wires that he would make monies payable either to the Red Cross or to the appropriate public service agency aiding tornado victims in each state.

The Faces Get New Bassist

NEW YORK—The Faces, Warner Bros. group, have replaced bassist Ronnie Lane, who left the group following their recent U.S. tour. New bassist is Tetsu Yamachi, formerly with Free.

American Talent Intl in 3d Yr.; Payne Is Promoted

NEW YORK—American Talent International celebrates its third anniversary on June 27, following a year of "dynamic internal and external growth," according to Ira Blacker, executive vice president, who signalled the occasion by announcing the appointment of Bruce Payne as vice president.

Ann Arbor Park Series

ANN ARBOR, Mich.—The Ann Arbor Community Parks Program has set its summer free concert series for 1973, to be held again this year just outside the city at Otis Spann Memorial Field.

Series will include 10 outdoor concerts, running each Sunday afternoon from 2:00 p.m. to 6:00 p.m., with the exception of July 1. First show was June 10.

The 1973 series marks the seventh consecutive year that free musical gatherings have been organized here.

Community services provided to Parks Program participants in recent years have included community staffed and controlled medical and security forces, low-priced organic food and refreshments and the opportunity for young bands to play to Ann Arbor audiences.

This year, one of the first concerts will be video taped in its entirety, while all concerts will be recorded. Video and audio tapes will be made available to participating bands and for other educational, programming and promotional purposes.

Child care, sales of goods produced by local artisans and craftspeople and on-site voter registration will also be provided for the first time at all concerts.

Rare Earth Busts Kennedy Record

NEW YORK—Rare Earth set a new attendance record for rock and pop concerts at Robert F. Kennedy Memorial Stadium in Washington, D.C., drawing between 55,000 and 60,000 as headliners on a bill which also featured Mandrill, Buddy Miles and Funkadelic.

Ken Hopkins, assistant Stadium manager, announced the attendance figures, notable in that the audience was nearly all black. Rare Earth is a white group.

Rare Earth manager Ron Strasser cited the other acts as vital to the attendance figures.

Blacker cited Payne's role, as an agent, in handling ATI acts Earth, Wind & Fire, McKendree Spring, Deep Purple, Uriah Heep and Fleetwood Mac. The appointment marks the first such title in ATI's history, and, according to Blacker, is the first step in a major third year expansion program.

This year found ATI entering into the packaging and production of legitimate theatrical ventures and allied projects; television packaging, via two specials, including a special with Three Dog Night; the "Rock 'n' Roll Circus," which toured last year and will be produced as a projected weekly television series, following the recent completion of negotiations with MCA-Universal television; the development of a special department for handling black acts; and the appointment of Jane Friedlander to oversee the theatrical venture.

Grech Auditions For Band Set

NEW YORK—Ric Grech, former bassist with Family, Blind Faith and Traffic, is auditioning lead vocalists for his newly formed band.

Unnamed group also includes Mitch Mitchell, drummer for the Jimi Hendrix Experience; Poli Palmer and Jo Janner.

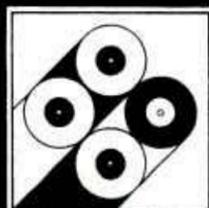
Grech is managed by the Robert Stigwood Organization.

Signings

• Continued from page 19

have signed r&b performer and composer Warren Wilson to the Capitol r&b division. Wilson was former lead vocalist with The Popular Five, and will now be produced by Jenner. Initial product is due for summer release. Maury Lathower handled the negotiations for Capitol Records, with C.A.M.-U.S.A. to handle all publishing. . . Moe Bee Ready has been signed to Dr. Cool Productions, talent management firm operating in Miami.

At Trix Records, guitarist Robert Lockwood, Jr., stepson of legendary Delta bluesman Robert Johnson, and associate of Alex "Rice" Miller, has signed a recording contract. Also newly-signed at Trix is Lesley Riddle, formerly associated with Brownie McGhee and earlier a traveller with A. P. Carter during his search for traditional material. Riddle, also a guitarist, plays mandolin and piano as well.



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WB Pitches Artists Via Phone or Disk

LOS ANGELES—Warner Bros. Records has launched a series of monthly beeper phone interviews between their recording artist and radio station air personalities and will issue promotional albums of the interviews. Bob Glassenberg, promotion executive for the label, said: "We hope to get our artists in touch with every radio station across the country which wants to have that 'live' in-studio feeling on any given radio show."

Each month, an artist with a happening single or album will call radio stations and talk to an air personality, program director, or music director at a pre-arranged time. The station has the option of taping the interview or waiting for Warner Bros. to present them with a record pressing of the interview.

The first artist interviewed was Terry Talbot of Mason Proffit. He spoke to seven air personalities, including John Little of WISM-AM in Madison, Wis.; Jack McKay of WYNE-AM in Appleton, Wis.; Mike Harrison of KPRI-FM in San Diego; Bernie Kimball at WCMF-FM in Rochester, N.Y.; Jim Wood at WROK-FM in Rockford, Ill.; and Andy Nelson at WRIG-FM, Wausau, Wis. In addition, he talked

with Ron Ball at the syndication firm of Programming db, Los Angeles.

'Warnergate'

Glassenberg said that Talbot "really enjoyed the day-long interview sessions and that he learned quite a bit from the programmers and air personalities he talked to. We think we have enough material from the Talbot interview to go for at least an EP or perhaps even a full album of Talbot talking about the group. You might say that we tu... our office into 'Warnergate' for the day, bugging the phone and getting all of the questions as well as Talbot's answers. His manager, Ron Sales, expressed great enthusiasm with this method of personal contact with stations, especially those stations in outlying areas where the group does not appear live for a few months."

If the programs prove successful, Glassenberg said that Warner Bros. might go to a bi-weekly scheduled with various artists through the Fall.

UK Groups' Concerts Set

PHILADELPHIA—Radio Concerts International, a new syndication firm headed by Don Gordon, is launching a series of hour-long concerts featuring British groups. Five concerts have already been taped; there will be a total of 13. All will be ready for distribution in one package by the end of September. Groups already in the can include Climax Blues Band, Wishbone Ash, Al Stewart, Spirit, and the Fairport Convention.

The "Live" concerts have been taped in such clubs as the Marquee, the Greyhound, Rainbow, and Hauff.

The series of 13 shows is being billed as "Live From London." They're available in stereo with five minutes of spot avails per show. Luke O'Reilly is host and purchasers of the package can have their own radio station IDs customized in London; these will come at the top of the hour, the half-hour, and the end.



TERRY TALBOT OF the group Mason Proffit chats on the phone with Ron Ball of Programming db, Los Angeles syndication firm. Warner Bros. Records plans to use interviews such as these for a series of radio shows on disks.

Vox Jox

By CLAUDE HALL
Radio-TV Editor

Robert W. Morgan, morning air personality on KHJ-AM in Los Angeles, will also handle announcing chores for this summer's "Helen Reddy Show" on television. ... Big flack about Herbert G. Klein resigned as White House director of communications to join Metromedia Inc. Actually, it doesn't have much to do with radio. Klein will be vice president for corporate relations. ... Joining Willis Duff and Sebastian Stone in their new radio consulting venture will be Dr. Tom Turicchi, who'll specialize in psychographic research. Good reports coming out of the new firm already. It should immediately become the heaviest programming firm in the nation.

Paul Drew, P.D. of KHJ, Los Angeles, confirms that afternoon air personalities Mark Eliot (noon to 3 p.m.) and Don Steele (3 to 6 p.m.) have left the 5000 watt rocker.

★ ★ ★

Dick Carter, music director of WSPL-FM, progressive radio station located in the Hotel Stoddard, 4th & State, La Crosse, Wis. 54601, needs album service. Says he had an easier time with record companies when he was music director of a college station. La Crosse is a college-oriented city of 52,000. ... Note from Jerry Boulding, programming consultant, reports that the lineup at WOOK-AM in Washington now has Eddie Edwards 6-10 a.m., John Turk until 2 p.m., Charlie Neal 2-6 p.m., H.B. Bailey 6-10 p.m., James Jack until 2 a.m., and Harvey Johnson 2-6 a.m. Boulding is now consulting WOOK-AM and WGRT-AM in Chicago and has others lined up. Edwards just joined the soul music station from WOL-AM in Washington and Bailey came from a station in Sacramento, Calif.

★ ★ ★

J. Michael Graves has left WROV-AM, Roanoke, Va., where he was morning man, to join WMOD-FM in Washington. WMOD-FM program director Dave MacName and Graves

(Continued on page 23)



KSAN-FM STAFF MEMBERS took second billing to the Boarding House in San Francisco, where Jerry Jeff Walker was performing, but he still found time to visit the progressive station in consort with a bevy of MCA Records personnel. From left: MCA promotion executive Don Wasley, San Francisco; KSAN-FM music director Bobby Cole, MCA Records publicity director Michele DiGrazia, Walker, and KSAN-FM program director Thom O'Hair.



CARSON SCHREIBER, Music director of KLAC-AM in Los Angeles, was on hand to see Kenny Starr perform at the local Palomino Club. So were a group of other country music artists and record company executives. From left, in back: Starr; MCA Records artist Jerry Wallace, MCA artist relations executive David Skepner, CBS Records artist Barbara Fairchild, KLAC-AM air personality Larry Scott. In front, from left: Schreiber, MCA Records sales vice president Vince Cosgrave, MCA promotion executive Dennis Morgan. Starr's latest single is "That's a Whole Lotta Lovin'."

L.A. Promo Reps Surveying Area Retail Store Patrons

• Continued from page 1

Hopefully, the survey will have fringe benefits. "We're trying to convince record stores that they should carry more than just the top 30 best-selling singles. ... That people much older than 12 years old are also interested in buying singles, or so I've been able to discern already in the stores I've surveyed."

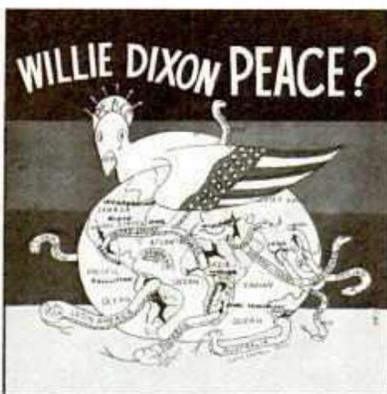
She said that all of the local promotion people had wanted to find out more about the market "and what kind of people are listening to radio and are influenced by radio. The record promotion executive today is much more than just a person who delivers records to a radio station. If our advertising is to be effective on radio, we have to know all aspects of radio and how influential it is in comparison to print advertising or appearances by the artist at concerts."

Mrs. Basham had done a survey of her own last year, actually working in three different record stores. Barry Freeman, record promotion executive with Capitol Records, did the same in San Diego. One night at a meeting of the unassociation, during a discussion of record sales, the

idea came up of doing a survey of Los Angeles stores.

"If we don't achieve anything

else, at least we'll all be more knowledgeable about what's happening in the record stores of Los Angeles."



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Vox Jox

• *Continued from page 22*

worked together about five years ago in Honolulu at KKUA-AM. Small world. . . **Bob McCabee**, WALM-AM, Albion, Mich., wants to subscribe to "Programmer's Digest." **Buddy Blake** will contact him after reading this, right Buddy?

★ ★ ★

Neil Gray, program director of KTKN-AM in Ketchikan, Alaska, writes: "Like last year at this time, Alaska Airlines promoted our local Salmon Derby in Seattle, then brought up seven area air personalities for the weekend DJ Derby. This year, it was **Gary Vance** from KAYO-AM, alone with KAYO-AM program director **Bobby Wooten**; **Dick Harris** and **Mark Wayne** from KIRO-AM, **Emperor Lee Smith** from KJR-AM, and **Cliff Murphy** and **Rolle Erickson** from KVI-AM. A little better luck this year, as **Gary Vance** and **Dick Harris** both caught 15-pounders. We've had a little change in personnel, as **Brian Curtis** left. **Doug Barry**, formerly a part-time man and home for the summer, will fill in until September. Then I'll be looking for an experienced MOR man. We're easy listening and country, but like to stay away from the more music type of guy. Great fishing and hunting here, plus a guy gets some TV experience. **Bob Kern** still runs the morning show and I'm in the afternoon. **Bob Dorn** does an afternoon talk show."

The letter we printed a week or so ago from **Eric Norberg**, assistant program director of KMPC-AM in Los Angeles, has drawn much reaction—both to me and in letters to him personally. **John Hightower**, program director of WSUH-AM and WOOR-FM in Oxford, Miss., poses this question in a letter to Norberg: "The question I wish someone would answer for me is this: Why is the record industry seemingly trying to kill singles? Why do small-town record shops not get singles? Why are singles not made of the high-quality vinyl that albums are made from? Why is all of the advertising money of record companies spent on albums, instead of at least a little on singles? You'd be surprised at the number of calls we get every day from people wanting to know the album on which a single is found, because the potential customer cannot find the single in any record store, department store, anywhere else in town." Does anyone in the record industry wish to reply? I'll print all of the replies I get.

★ ★ ★

Bobby Rich hired to work at KHJ-AM, Los Angeles: he'd been at WAVZ-AM, New Haven. He replaces **Bob Cable**, who has shifted to CKLW-AM, Detroit. . . **Ira J. Lipson** is the new program director at WFAA-AM, Dallas; he'd been at WWW-FM, Detroit. . . **Shane**, evening personality at WLEE-AM, Richmond, Va., is leaving the station after three years. They were going to give him a \$10 raise for the year. . . **Charlie Sullivan**, veteran country air personality, is looking for a good station. Call him at 405-682-1791.

★ ★ ★

Any of you program directors would like to team up on a nationwide songwriting contest? Write to **Larry Goldblatt**, American Song Festival, P.O. Box 4, New York, N.Y. 10046. The winner of this contest will receive \$50,000; 34 finalists get \$1,000. Good event. Check it out if you'd like to sort of get your listening audience involved.

★ ★ ★

Well, **David Moorhead**, chairman

of the advisory committee for this year's Radio Programming Forum, announces details on the air personality awards this issue. I've been getting calls galore about the competition. Make sure you read it; I haven't been answering the phone

all that often the past couple of weeks because David and I are trying to jell the topics for the three-day meeting. By the way, if you're planning to attend the Forum, may I suggest you bring your wives. We're lining up free trips to Disneyland and

they've been kind enough at Disneyland to provide free passes and rides to everyone attending the Forum. We'll have busses leaving and returning to the hotel on Friday evening after the sessions are over.

★ ★ ★

Ron Favor has joined KJR-AM, Seattle, as night newsman; he was program director and afternoon personality at KUEN-AM in Wenatchee, Wash. Using the name of **Chet Rogers**. . . **KSAN-FM** in San

(Continued on page 24)

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• Continued from page 1

The awards will be announced at the Forum, which is being held Aug. 16-18 at the Century Plaza Hotel, Los Angeles.

Ten major awards for air personalities in various formats, plus other awards including others for radio stations, program directors, and music directors, will be made on the basis of voting by active members of the radio industry.

Gary Owens, a member of this year's advisory committee, air personality on KMPC-AM in Los Angeles, and announcer for the "Laugh In" television show, has been named as chairman of the awards committee by Moorhead. In turn, he has named 16 regional awards chairmen who, with their committees, will audition nominees' tapes, selecting regional winners in each format. These tapes of regional winners will be judged by a program panel in Los Angeles headed by Owens and five finalists in each format will be selected. The formats to be judged individually include: Top 40, MOR standard, progressive MOR, soul, contemporary, country, talk, classical, and religious. Syndicated programming may enter, too, as well as newsmen.

To enter, an air personality must submit a telescoped version of his radio show, preferably on seven-inch reels at 7 1/2 ips, along with either a filled-in entry blank (in this issue) or a xeroxed copy of the entry blank. This aircheck and entry blank should be submitted to the regional chairman according to what area code the air personality works in.

The final winners will be determined at the programming meeting itself. A ballot will be printed listing the nominees in each format and distributed with registration materials to radio people only when they arrive at the Forum. There will be an auditioning room available so the people attending the Forum may listen to the airchecks and mark their ballots, which will be inserted into a locked ballot box. This ballot box will be opened by a professional accounting firm which will tabulate the results.

As in other entertainment awards, the final results will be contained in the traditional sealed envelope and will be opened by the presenter when the award is made at the awards luncheon Aug. 18.

By Professionals

In all phases of this year's awards selection process, all the screening and voting will be done by profes-

sional radio men who normally make these same judgments in hiring their own air personalities.

Jack G. Thayer, executive vice president of Nationwide Communications, Columbus, O., has been named chairman of a special evaluation committee to judge tapes of air personalities who have been in the business less than three years. The various regional chairmen will forward the best of these tapes to Thayer, whose committee will make the selections. Special awards will be made in this category. Thayer, long recognized as a pioneer in various broadcasting formats, continually discovers and cultivates new talent.

Those persons nominated for Air Personality of the Year on the questionnaires recently sent out to some 900 radio stations coast-to-coast by

Billboard, will receive a personal letter from Gary Owens with instructions about their entries. Others may enter by sending a telescoped 30-minute aircheck to the awards chairman for their area code. This list is below.

Newsmen should submit a five-minute tape directly to David Moorhead, KMET-FM, Los Angeles. All entrants should include a brief biography.

In the case where a conflict may exist between a regional chairman and an entrant who may have competed against or worked for him at one time or another, Kent Burkhardt, president of the consulting firm of Kent Burkhardt and Associates, Atlanta, will judge those tapes, submitting the finalists to Owens.

IF YOUR AREA CODE IS:

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603-802-213-518-315

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215-914-717-607-613

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704-404-703-304-205-615
504-601-901

419-513-412-814-606
317-219-313-517-616
812-217-312-309

602-505-801-307-406-701
605-402-308-913-316-918
405-806

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817-915-417-314-218-612
715-608-507

509-208-503-712-515-319
815-303-907

707-916-209-408-617-216
303-206-614

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Pat Whitley
Chairman East Central
WNBC-AM
30 Rockefeller Plaza
New York, N.Y. 10020

Bob Collins
WMYQ-FM
825 41 Street
Miami Beach, Fla. 33140

John Lund
WGAR-AM
9446 Broadview Rd.
Cleveland, Ohio 44147

John Bayless
WSAI-AM
N.W. 8th Street & Matson Pl.
Cincinnati, Ohio 45204

Gary Stevens
KRIZ-AM
2345 W. Buckeye Rd.
Phoenix, Arizona 85009

Pat O'Day
KJR-AM
Box 3726
Seattle, Washington 98124

Tom Donohue
KSAN-FM
211 Sutter Street
San Francisco, Calif. 94108

Mikel Hunter
KMET-FM
5828 Wilshire Blvd.
Los Angeles, Calif. 90036

J. Robert Wood
CHUM-AM
1331 Yonge St.
Toronto, Canada

Eric Norberg
KMPC-AM
5858 Sunset Blvd.
Los Angeles, Calif. 90028

L. David Moorhead
KMET-FM
5828 Wilshire Blvd.
Los Angeles, Calif. 90036

Judges:

Dave Crane
KGO-AM
San Francisco, Calif.

Mike Parker
KFI-AM
Los Angeles, Calif.

Carl Brazell
WNEW-AM
New York, New York

Vox Jox

• Continued from page 23

Francisco has added a program for the gay liberation. Me thinks that's going a little far to try to show the FCC you're involved in the community. But the station is even going to play gay music (big question is who's going to pick the music) during the Sunday morning half-hour show. . . . Arthur Schroeder has been appointed music director of KGB-FM-AM, San Diego. He replaces Melissa Frank, who recently left the station to work for Musicom Inc. . . . Chuck Adams has joined KCNW-AM, Tulsa, as program director and morning personality. Station is now an MOR-format operation; had been country. Station needs records desperately. Adams also notes: "I really appreciated the fine series on KGB-AM-FM. Showed what hard-working radio people can do. More! Also noted in Billboard that the FCC is taking a look at consultants, who generally do very little in a market except put on a 'dog'n'pony show for lazy management. I find it amazing that since the program consultant raised his ugly head (and huge pocketbook), stations coast-to-coast have clamored for his services. If these same managers would get a good program director, give him some rope, they could get the job done for a lot less than the "Drake-Drew-and-whoelse" and at the same time really be of service to their markets. But, most important, is that the FCC has noticed 'canned' stations really are falling short of their commitment to serve their respective markets. After all, that is what Radio is all about. Guess they'll have to go back to their borrowed McLendon Program Book and read the big words about community and public service. Anyway, let's have some more features about the real programmers and I'm looking forward to a great time at the Billboard Forum in Los Angeles."

★ ★ ★

Keith (Tommy Knight) Richards, who'd been production manager and air personality at KJOY-AM, Stockton, Calif., is looking for a new gig. 209-462-7657. . . . Bill Leonoff, music director of WKB-AM, Iron River, Mich., writes that the station has established its format after some "moments of experimentation. We program a majority of Top with two hours daily of country, plus one hour daily of polka music." Lineup includes program director Bob Kostka 6-9 a.m., general manager

Jay Barry with a talk show until 10:30 a.m., Kostka again until noon, a news block with Jim Murphy until 2 p.m., Doug Damp 2-6 p.m., a 6-7 p.m. news block by Murphy, then Leonoff until 11 p.m. Lee Ballon does weekends.

William Dalton has been elected chairman of the newly-formed Washington Area Broadcasters Association. Bill manages WASH-FM, Washington. I remember fondly the story about how George Duncan tried several years ago into talking Bill into going progressive rock with WASH-FM. . . . Philip H. Ward, 215-643-6354, wants to get started in radio. Has a third ticket. Can anybody help him? . . . Jerry Butler has departed KHJ-AM, Los Angeles, and is looking. If anyone needs a major market professional, he can be reached at 213-986-7417. . . . Jack Carnegie is out as manager of WSAI-AM, Cincinnati, and John Bayless is in. . . . Tom Mann, program director of KALE-AM, Tri-Cities, Wash., has an opening for an experienced morning personality with a first ticket and an adult approach to Top 40 radio. Also has an opening for a woman news director with experience.

Bill Powell, music director of KMCO in Conroe, Tex., says he would like "to pat a couple of record promotion people on the back—Mike Pilot of Columbia Records and Mike Gusler of Epic Records. These two men have been a tremendous help in providing fast record service." Lineup at the station now includes program director Art Lay from sign-on-9 a.m., Larry Wilson 9-10:30 a.m., Dennis Williams until 3 p.m., and Powell 3-sign-off. Powell would like to hear from Dan Armstrong of KOY-AM, Phoenix, and Jim Heath who may be up in the Seattle area now.

Don Munson: Did you ever find a man for WJBC-AM? . . . William Hillinck, a six-year veteran of the McLendon Broadcasting chain, is the new general manager of KOST-FM, Los Angeles, replacing Norman Epstein, who left to join Best Communications as director of sales. . . . Michael R. Kyle, station manager of KWMC-AM in Del Rio, Tex., reports that he would appreciate better country music record service. Kyle does the 6-10 a.m. show, followed by Jay Marvin until 2 p.m., Danny McDuff until 6 p.m., Rick Allen until midnight and Hoss Barnes on weekends.

1973 Air Personality Competition Entry Blank

Name: _____ Station: _____
Time Slot: _____ City: _____ State: _____
Format: _____ Years in business: _____

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Latin Scene

MIAMI

Mate Records has released **Hilda Murillo's** latest LP, "Palabras, Palabras" and **Anthony Rios'** third LP from Peru. . . . At Southeastern Records, **Mateo San Martin**, company president, has signed an agreement with Sono Radio in Lima, Peru, whereby Southeastern becomes Sono's U.S. representative. . . . **Justi Barretto**, not **Ray Barretto**, played a dance here June 2, following talk that it was going to be the latter of the two. . . . Radio station WCMQ is presenting a concert at Dade County Auditorium July 4. The bill features **El Gran Combo**.

Jerry Masucci, Fania Records' president, and **Jose Flores**, director of national promotion for the label, were in town last week—visiting local radio stations and their distributor here, **Sonido y Discos**. Masucci and Flores also hosted an industry dinner at the Miami Americana Hotel before flying on to Puerto Rico

and a presentation of the Latin-rock opera "Hommy". . . . **Sandro** shared the bill with "Hommy" at the Roberto Clemente Coliseum and the Ponce Coliseum in Puerto Rico. . . . Meanwhile, **Harney Averne**, president of the newly formed Mango Records, is in town plugging **Eddie Palmieri's** latest album.

Tropicana Records and Tapes is the newly appointed distributors for Gas Records here. Also at Tropicana, **Jose Manuel Penichet**, just returned from a California trip, observed that the "West Coast is a terrific, untapped market for salsa music." . . . Centro Espanol is creating a "Palladium" atmosphere here dances on Wednesday, Friday, Saturday and Sunday night. . . . Will the **Fania All-Stars** appear with name rock acts at Yankee Stadium in New York this summer? . . . Radio station WQBA presented **Sandro** in concert at the Dade County Auditorium here Sunday (17).

ART (ARTURO) KAPPER

NEW YORK

Fania Records here has confirmed that the **Fania All-Stars** will perform at Yankee Stadium Aug. 25. Plans call for the recording and filming of the event. . . . Meanwhile, a showcase of Latin music, Puerto Rican style, is scheduled for New York's Carnegie Hall this week. Among the scheduled acts are **Sandro** and **Allegro 72**. . . . **Lupe Quintana**, a radio personality for the

past 16 years at KCKN-AM, Kansas City, Mo. has been given an award by the city's mayor and city council for service to the local Mexican-American community. She regularly makes announcements on her show of local jobs available.

Patricia and Jacques Cappella are hosting a party here Tuesday (19) for the International Latin Festival, scheduled for Shea Stadium in July. . . . **Jerry Masucci** and **Jose Flores** return to town this week following a trip to Puerto Rico for the presentation of **Larry Harlow's** "Hommy". . . . **Chucho Martinez Gil** opens at the Chateau Madrid here Thursday (28). Being joined on the bill by **Los Muchachos De San Juan**, Gil returns to the club after a 20-year absence from its stage. . . . **Fernando Gonzalez** has been named to the promotion staff at Mericana Records. He will cover the West Coast market. Also at Mericana, **Sergio Collado** has been named promotion man for Puerto Rico. He will be working with the label's local distributor **Sergio Vallesteros**. Mericana producer and general manager **Ralph Lew** tells us that both appointments are part of the label's increased involvement in the market.

Tico Records has released new albums by both **Joe Cuba** and **La Lupe**. . . . The **Latin Dimensions** are scheduled for a number of performances here during the upcoming months. . . . Are **G. Santana** and **Malo** one and the same? . . . **Herman Diaz**, long-time veteran of the Latin music field, is currently at RCA Records. Although not working on Latin product with RCA, Diaz' interest in the music remains high. . . . Look for the Schaefer Music Festival in Central Park this Summer to give greater exposure to Latin music here. . . . Fania Records has released new LP's by **Polito Ortega**, **Lionel Vaccaro** and **Richie Rey** and **Bobby Cruz**. . . . Keep in touch! Send your Latin news and color to Billboard, N.Y. **JIM MELANSON**

Fitzpatrick, Curb Sued Over Loan

LOS ANGELES—Robert Fitzpatrick and his firm, the Robert Fitzpatrick Corp., and Mike Curb, now president of MGM records, are being sued in Superior Court here for \$26,308.23, plus 10.25 percent interest, allegedly due Crocker National Bank here.

The bank's suit claims that June 9, 1969, they loaned Fitzpatrick and his company \$27,500 at 10.25 percent interest. The complaint states that Curb became a continuing guarantor for Fitzpatrick March 3, 1969. Only \$1,911.77 was repaid, the suit claims.

At the time of the loan, Curb was Transcontinental Entertainment Corp. president.

Yes Gold

NEW YORK—The new Yes album, "Yessongs," has been certified a gold record by the RIAA. "Yessongs" is a three-LP set recorded by the group on tour during 1972. In addition to the current album, the RIAA has certified "The Yes Album" gold, bringing the group's total awards to four. Yes records for Atlantic Records.

Ohio Players Gold

NEW YORK—The Ohio Players "Funky Worm" on the Chess/Janus-distributed Westbound label has been certified gold by the RIAA. The single was released from their current Westbound album, "Pleasure."

Contreras Sets Record Firm

MIAMI—Orlcon Records has been formed here, according to Orlando Contreras, a local performer as well as president of the label. First product to be released on the label is Contreras' single "Dame La Mano." Local distribution will be handled, exclusively, by Armada y Rodriguez Co.



TICO RECORDS' artists Tito Puente, left, and La Lupe, share the microphone for a duet during Richard Nader's recent Latin Music Festival III at Madison Square Garden in New York. It was the first time in recent years, that the two performers have shared a stage together.



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Billboard Special Survey Hot Latin LP's

IN CHICAGO			
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	
1	VICENTE FERNANDEZ Volver, Volver, CYS 1333	6	JUAN GABRIEL No Tengo Dinero, Arcano 3023
2	YOLANDA DEL RIO La Hija de Nadie, Arcano 3202	7	FREDDY MARTINEZ El Embajador, Freddy 1006
3	GRAN COMBO Por El Libro, EGC	8	CHAPARRO Mi Propio Yo, Rico 709
4	JULIO IGLESIAS Rio Rebelde, Alhambra 10	9	RODOLFO Sufrir, Fuentes 3143
5	LOS SOCIOS DEL RITMO Vamos A Platitor, Parnaso 1096	10	VIRGINIA LOPEZ Volvera El Amor, GAS 4073
IN N.Y.			
1	VICENTE FERNANDEZ Volver, Volver, CYS 1333	6	JOHNNY PACHECO Tres de Cafe Y Dos de Sugar, Fania 436
2	LUCHO BARRIOS Amor por Ti, Futuro 277	7	ISMAEL RIVERA Vengo Por La Mazeta, Tico 1311
3	DANNY RIVERA Danny, Velvet 1467	8	SOPHY Locura Tengo Por Ti, Velvet 1464
4	TITO PUENTE Live, Tico 1308	9	GRAN COMBO Enaccion, EGC 004
5	NESTOR ZAVARCE Como Liora Un Estrella, Discolandia 8114	10	EDDIE PALMIERI Sentido, Mango 103
IN MIAMI			
1	CONJUNTO UNIVERSAL Que Se Sepa, Velvet 1466	6	SOPHY Perdon, Velvet 1474
2	LOS ANTIQUES Dias Como Hoy, Funny 502	7	"COKE" Sound Triangle, 7773
3	TATA RAMOS Dama-Dama, CYS 5002	8	ROBERTO CARLOS Detalles, CYS 1368
4	JULIO IGLESIAS Julio Iglesias, Alhambra 10	9	ELIO ROCA A Mi Cuba Volvere, Miami 6071
5	TIPICA 73 Manono, Inca 1031	10	JOHNNY VENTURA El Pinquino, Mate 9
IN TEXAS			
1	JULIO IGLESIAS Julio Iglesias, Alhambra 10	6	LITTLE JOE Y LA FAMILIA Para La Gente, BSR 1038
2	LOS ALEGRES de TERAN Corridos Famosos, FLP 4001	7	VICENTE FERNANDEZ Vicente Fernandez, CYS 1359
3	IRENE RIVOS Tonto, Cash 1008	8	RAMON AYALA Porque, TM 7009
4	FREDDY MARTINEZ El Embajador, FR-1006	9	LOS SOCIOS del RITMO Chlito Piquin, Sabor 161
5	SUNNY & THE SUNLINERS El Internacional, KL-3017	10	JOSE ALFREDO Y ALICIA Las Coplas, MKS 1903
IN L.A.			
1	VICENTE FERNANDEZ Vicente Fernandez, CYS 1333	6	LUCHA VILLA Puro Norte Vol. 2, MU 1574
2	JULIO IGLESIAS Rio Rebelde, Alhambra 10	7	ESTELA NUNEZ Iremos La Mano, Arcano 3215
3	LOS SOLITARIOS Nunga Diga, Peerless 1618	8	LOS MUECAS Que Ironia, CYS 1351
4	YOLANDA DEL RIO La Hija de Nadie, Arcano 3202	9	LOS SONORS Agua, Amor, Y Ritmo, Peerless 1615
5	LOS BABYS Porque, Peerless 1609	10	ANTONIO AGUILAR Coridos de Caballos, MU 1663

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DR. ROBERT SYNDER, right, chairman of the Memphis State University's music department, accepts a check from James Eikner, center, chairman of the board of trustees of Memphis Music, Inc., for two music scholarships created by the music organization. Standing left is Gene Bartow, coach of the State basketball team, whose team was honored by one of the scholarships.

JUNE 23, 1973, BILLBOARD

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Soul Sauce

20th Century Label Builds Soul Identity With New Performers

By ELIOT TIEGEL

LOS ANGELES—Twentieth Century Records, with two smash soul hits in its first nine and one-half months of operation, has established itself as a contemporary label.

The label is being developed as a "30 flavors" type of company, explains Russ Regan its president.

By that he means that the company is going after pop and jazz as well as soul music.

As far as Russ is concerned, the label has its compliment of artists to fill this broad ranging approach and the energetic executive freely admits that he's "stopped listening to new, unsolicited material until after January 1974."

Why the embargo? "Because I'm not a hypocrite. If you keep buying, you'll have a roster nine miles long and the people on your roster won't be getting the proper attention they deserve."

So unless Russ hears from a name artist, he's not looking for new masters or for that matter for unsolicited songs because the majority of his acts are self sustaining and write their own tunes.

Twentieth's soul roster includes Brighter Side of Darkness, Barry White, Love Unlimited, Hodges, James & Smith, Sylvia May, Leon Heywood, Fugi Jordan, Chuck Walker, Young Hearts jazzman Ahmad Jamal and Chubby Checker, the former king of the twist now being set in the reggae field with a forthcoming single "Reggae My Way" which was produced by John Madara.

Russ is the label's a&r director-president-travelling goodwill promotion man. Even though he has Hosea Wilson as his veteran rhythm and blues national promotion director, Russ still beats the paths for product he gets enthused about. He says he listens to masters which are brought to him with the ears of a promotion man, not those of an executive.

He tries to figure out if he were given the single and told to bring it around to disk jockeys, could he himself get excited about the record and transmit that excitement to other people? He gets down to the street level attitudes about his music.

This is a marked difference for him than when he ran Loma Records for Warner Bros. and went hitless for 14 months. During that period he says he listened to music like an executive which meant thinking that the "boys on the street would be bringing it home."

Now he has to get emotionally involved and if he gets that tingly feeling, he accepts the product, and if he has that gutbucket feeling about the music being a super hit, he's all the more involved and sure that he's made the right decision to commit the company to going through the

airplay-promotion-merchandising routines required to bring the record home a winner.

"Love Jones" by Brighter Side of Darkness took four months to break. Barry White's single, "I'm Gonna Love You Just a Little More Baby," took four months to break. "Anything over four weeks is a long time," Russ concedes, "and the longer it takes the more it costs you in overhead and people's time."

Of the label's first two releases, "Love Jones" a Clarence Johnson purchased master was the stepout hit. Did Regan, closely associated with black music for over 15 years, plan moving 20th into the soul field from the start? "No", he says. "We didn't plan it that way, we just got lucky. Needless to say we've also put out some stiff r&b records. The good thing about the business is that

people overlook your failures and remember your successes."

During the past nine and one-half months, 20th has released around 30 singles, half of which were soul—and only two were monster hits.

Russ credits Hosea Wilson with being the right man in the right job. Hosea hires indie promotion men to work on r&b product in conjunction with the label's 29 distributors.

When he receives a master, Russ has his own special way of auditioning the material. He first listens with the volume up; then with the volume down and if he hears something he likes, he listens a third time.

"If it stands up and I get goose bumps on my arm and my insides start twitching, then I say I better buy this ... I probably give the quickest and nicest no in the business."

Where does he get his material? "The key, as in life itself, is friends. Friends bring you product; people who have done business with you in the past also bring you product."

Russ Regan's comments on soul music will be continued next week.

Billboard SPECIAL SURVEY for Week Ending 6/23/73

BEST SELLING Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licensee)
1	1	9	ONE OF A KIND (Love Affair) Spinners, Atlantic 45-2692 (Mighty Three, BMI)	26	32	7	LOVIN' ON BORROWED TIME William Bell, Stax 0157 (Columbia) (East/Memphis/Azrock, BMI)
2	2	8	DADDY COULD SWEAR, I DECLARE Gladys Knight & The Pips, Soul 35105 (Motown) (Jobete, ASCAP)	27	30	3	TOUCH ME IN THE MORNING Diana Ross, Motown 1239 (Stein & Van Stock, ASCAP)
3	6	6	TIME TO GET DOWN O'Jays, Philadelphia International 73531 (Columbia) (Asorted, BMI)	28	33	5	IT'S FOREVER Ebonys, Philadelphia International 73529 (Columbia) (Mighty Three, BMI)
4	3	12	I'M GONNA LOVE YOU JUST A LITTLE MORE BABY Barry White, 20th Century 2018 (January/Sa-Vette, BMI)	29	37	2	NOBODY WANTS YOU WHEN YOU'RE DOWN AND OUT Bobby Womack, United Artists 255 (MCA, ASCAP)
5	8	7	DOING IT TO DEATH J. B.'s, People 621 (Polydor) (Belinda, BMI)	30	34	6	FOREVER Baby Washington & Don Gardner, Master 5 9103 (Stere Dimension) (Jobete, ASCAP)
6	4	11	NATURAL HIGH Bloodstone, London 45-1046 (Chrystal Jukebox, ASCAP)	31	35	6	I GOT TO BE MYSELF Rance Allen Group, Gospel Truth 1208 (Stax/Volt) (East/Memphis, BMI)
7	9	9	GET OFF MY MOUNTAIN Dramatics, Volt 4090 (Columbia) (Groovesville, BMI)	32	43	2	MOTHER-IN-LAW/SIXTY MINUTE MAN Clarence Carter, Fame 250 (United Artists) (Mint, BMI/Future Stars)
8	5	11	GIVE YOUR BABY A STANDING OVATION Delis, Cadet 5696 (Chess/Janus) (Conquistador, ASCAP)	33	38	6	I'LL MAKE IT ALRIGHT Zion Baptist Church Choir, Myrrh 115 (Word, ASCAP)
9	11	5	YOU'LL NEVER GET TO HEAVEN (If You Break My Heart) Stylistics, Avco 4618 (Jac/Blue Sea, ASCAP)	34	40	3	SWEET CHARLIE BABE Jackie Moore, Atlantic 45-2956 (Cookie Box, BMI)
10	12	7	I'LL ALWAYS LOVE MY MAMA Intruders, Gamble 71071 (Columbia) (Mighty Three, BMI)	35	-	1	WHERE PEACEFUL WATERS FLOW Gladys Knight & the Pips, Buddah 363 (Keca, ASCAP)
11	14	5	THERE'S NO ME WITHOUT YOU Manhattans, Columbia 4-45838 (Blackwood/Nattahnam, BMI)	36	46	2	SO VERY HARD TO GO Tower of Power, Warner Brothers 7687 (Kaptillio, ASCAP)
12	7	7	FINDERS KEEPERS Chairmen of the Board, Invictus 1251 (Columbia) (Gold Forever, BMI)	37	42	4	AIN'T NOTHING YOU CAN DO Z.Z. Hill, United Artists 225 (Don, BMI)
13	10	13	WILL IT GO ROUND IN CIRCLES Billy Preston, A&M 2420 (Irving, BMI)	38	-	1	I BELIEVE IN YOU (You Believe In Me) Johnnie Taylor, Stax 0161 (Columbia) (Groovesville)
14	15	7	WITH A CHILD'S HEART Michael Jackson, Motown 1218 (Jobete, ASCAP)	39	-	1	ARE YOU MAN ENOUGH Four Tops, Dunhill 4354 (ABC/Dunhill/Soldier/Hastings, BMI)
15	17	7	THINK James Brown, Polydor 14177 (Fort Knox, BMI)	40	-	1	AIN'T NOTHING FOR A MAN IN LOVE Archie Bell & the Drells, Glades 17111 (Muscle Shoals, BMI)
16	26	4	THERE YOU GO Edwin Starr, Soul 35103 (Motown) (Stone Diamond, BMI)	41	44	3	YOU CAN CALL ME ROVER Manu Dibango, Atlantic 2971 (Rayven/Cooper, BMI)
17	20	6	THEY SAY THE GIRL'S CRAZY Invitations, Silver Blue 801 (Polydor) (Oceans Blue/Mandis, BMI)	42	45	4	FEELING OF LONELINESS Cliff Nobles, Roulette 7142 (Kahl/James Boy, BMI)
18	18	8	BROTHER'S GONNA WORK IT OUT Willie Hutch, Motown 12220 (Jobete, ASCAP)	43	47	3	WHAT A SHAME Dynamics, Black Gold 8 (Vignette/Million Seller, BMI)
19	16	13	LEAVING ME The Independents, Wand 11252 (Scepter) (Our Children's/Mr. T./Chenita, BMI)	44	50	2	DARLING COME BACK HOME Eddie Kendricks, Tama 54236 (Motown) (Jobete, ASCAP/Stone Diamond)
20	23	6	MISDEMEANOR Foster Sylvers, Pride 1031 (MGM) (Dotted Lion/Syco, ASCAP)	45	48	2	SOMEONE HAS TAKEN YOUR PLACE Dave "Baby" Cortez, All Platinum 2343 (Gamb, BMI)
21	27	4	YOU'RE GETTIN' A LITTLE TOO SMART Detroit Emeralds, Westbound 213 (Chess/Janus) (Bridgeport, BMI)	46	-	1	SOUL MAKOSSA Alique, Mainstream 5542 (Rayven/Cooper, BMI)
22	22	8	LOVE & HAPPINESS Ernest Jackson, Stone 001 (Green, BMI)	47	-	1	SOUL MAKOSSA Manu Dibango, Atlantic 2971 (Rayven/Cooper, BMI)
23	28	2	PLASTIC MAN Temptations, Gordy 7125 (Motown) (Stone Diamond, BMI)	48	-	1	CAN'T UNDERSTAND IT Jerry Butler & Brenda Lee Eager, Mercury 73395 (Phonogram) (Chappell, ASCAP)
24	24	9	I CAN MAKE IT THROUGH THE DAYS (But Oh Those Lonely Nights) Ray Charles, ABC 11351 (Tangerine, BMI)	49	-	3	THIS TIME AROUND S.O.U.L. Musicor 1472 (Ariola/Real Deal, ASCAP)
25	41	2	BE WHAT YOU ARE Staple Singers, Stax 0164 (Columbia) (East/Memphis, BMI)	50	-	1	STREET DANCE Fatback Band, Perception 526 (Patrick Bradley, BMI)

Billboard SPECIAL SURVEY for WEEK ENDING 6/23/73

BEST SELLING Soul LP's

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licensee)
1	3	5	LIVE AT THE SAHARA TAHOE Isaac Hayes, Enterprise ENS 2-5005 (Columbia)	26	20	35	I'M STILL IN LOVE WITH YOU Al Green, Hi XSHL 32074 (London)
2	1	6	CALL ME Al Green, Hi XSHL 32077 (London)	27	25	12	MFSB Philadelphia Int'l KZ 32046 (Columbia)
3	2	9	I'VE GOT SO MUCH TO GIVE Barry White, 20th Century T 407	28	26	8	MUSIC & ME Michael Jackson, Motown M 767 L
4	5	10	SPINNERS Atlantic SD 7256	29	28	29	LADY SINGS THE BLUES Diana Ross/Soundtrack, Motown M 758 D
5	4	14	BIRTH DAY New Birth, RCA LSP 4797	30	33	4	TYRONE DAVIS Dakar DK 76904 (Brunswick)
6	7	10	LIVE AT CARNEGIE HALL Bill Withers, Sussex SXBS 7025-2 (Buddah)	31	24	13	A LETTER TO MYSELF The Chi-Lites, Brunswick 754188
7	8	15	NEITHER ONE OF US Gladys Knight & the Pips, Soul S 737 L (Motown)	32	40	2	YOU'VE GOT IT BAD GIRL Quincy Jones, A&M SP 3041
8	10	18	COMPOSITE TRUTH Mandrill, Polydor PD 5043	33	29	37	BACK STABBERS O'Jays, Phil. Int'l KZ 31712 (Columbia)
9	12	8	BLACK BYRD Donald Byrd, Blue Note BN LA 047 F (United Artists)	34	-	1	EDDIE KENDRICKS Tama T 327 L (Motown)
10	9	14	2ND CRUSADE Crusades, Blue Thumb BTS 7000 (Famous)	35	44	2	POWER Tower of Power, Warner Brothers BS 2681
11	6	15	MASTERPIECE Temptations, Gordy G 965 L (Motown)	36	42	3	RENAISSANCE The Miracles, Tama T 325 1 (Motown)
12	11	31	TALKING BOOK Stevie Wonder, Tama T 319 L (Motown)	37	35	19	WATTSTAX—THE LIVING WORLD Various Artists, Stax STS 2-8010 (Columbia)
13	15	8	NATURAL HIGH Bloodstone, London XPS 620	38	30	24	GREEN IS BLUES Al Green, Hi SAL 32055 (London)
14	21	22	MUSIC IS MY LIFE Billy Preston, SP 3516	39	38	6	BEST OF THE Four Tops, Motown M 764 D
15	34	3	BACK TO THE WORLD Curtis Mayfield, Curtom CRS 8015 (Buddah)	40	32	14	LIVE The Isleys, T-Neck TMS 3010-2 (Buddah)
16	14	32	THE WORLD IS A GHETTO War, United Artists UAS 5652	41	41	25	LAST DAYS IN TIME Earth, Wind & Fire, Columbia KC 31702
17	19	8	THE MACK Willie Hutch/Soundtrack, Motown M 766 L	42	31	34	ROUND 2 Stylistics, Avco AC 11006
18	18	7	FIRST TIME WE MET Independents, Wand WL 684 (Scepter)	43	-	1	SWEETNIGHTER Weather Report, Columbia KC 32210
19	16	20	AFRODESIAC Main Ingredient, RCA LSP 4834	44	39	5	EVOLUTION Malo, Warner Brothers BS 2702
20	23	5	PILLOW TALK Sylvia, Vibration VI 126 (All Platinum)	45	-	1	MA Rare Earth, Rare Earth R 546 L (Motown)
21	13	17	BLACK CAESAR/SOUNDTRACK James Brown, Polydor PD 6014	46	43	6	MINDFUL Maxayn, Capricorn CP 0110 (Warner Bros.)
22	36	3	HEAD TO THE SKY Earth, Wind & Fire, Columbia KC 32194	47	47	5	PEACE & UNDERSTANDING Jr. Walker & the All Stars, Soul S 738 L (Motown)
23	27	6	SAVE THE CHILDREN Intruders, Gamble KZ 31991 (Columbia)	48	-	1	SOUL MAKOSSA Alique, Mainstream MRL 394
24	17	26	PLEASURE Ohio Players, Westbound WB 2017 (Chess/Janus)	49	50	2	WE STILL AIN'T GOT NO BAND Persuasions, MCA 326
25	22	9	SKYWRITER Jackson Five, Motown M 761 L	50	-	1	I'M DOIN' FINE NOW New York City, Chelsea BCLJ-0198 (RCA)

Campus News

What's Happening

By SAM SUTHERLAND

Service Station: At New Mexico State University in Las Cruces, KRWG, KRWG-FM will remain on the air this summer. A new staff has taken over, and programming has changed accordingly to accommodate both Top 40 and free-form programming. Music director is Glenn Heider. . . . **At Tulane U.,** New Orleans, WTUL-FM recently left the air for three weeks in recognition of inter-session. The staff is back, the station is running and John Abbott, program director there, wants folks to know that service could continue. . . . Sad news comes from Chris Daly, station manager of WFEE, West Fee Hall, Michigan State U. in East Lansing. Daly notes that West Fee is being phased out as a residence hall, and with it goes the station. Hence, the equipment and services are being shifted to the school's central station, WMSN. As for WFEE, the station should be dropped from any and all mailing lists. . . . Also at M.S.U. in East Lansing, David Lange, former program and music director at WBRB, notes that Dave Di Martino is the new music director and Neil Parker the new program director. Kip Bohne takes over as station manager. Incidentally, WBRB reports that their mail and record library are being monitored this summer, so service should continue, since Di Martino shall be around to handle those duties. . . . **At WRBB-FM, Northeastern U., Boston,** Donna Hoccheiser notes that the station will continue broadcasting this summer. Station manager Ron Roots will split music duties with program director Bill Marinara until Sept. . . . **At North Central College, Naperville, Ill.,** Peter Jones is now music director at WONC-FM. The station is shutting down for the summer, but Jones notes that a station representative will be on campus to handle all mailings. . . . **At WIUS, Indiana IU.,** Pat Zimmerman has taken over the music director's post, while Greg Barman has taken over as program director. The station will not be on the air, but their mailing service should continue.

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Last week's note on playlists was cut short by a last-minute print insertion below the column. While that statement dealt with the nature of playlists from shut down station, it's worth finishing the thought, particularly in view of the hassles surrounding playlists and campus service.

As noted last week, the record company's promotional personnel are not seeking a station's predictions of airplay, however accurate: what those folk do need are simply some reasonable indications of where the record is actually being played, which naturally suggests where an audience is hearing the record. Flattering predictions thus fall into the same category as good intentions, being very nice but virtually useless.

Billboard's "Picks and Plays" tend to tread a narrow line in this respect: admittedly, this column encourages programmers to report records that may not be runaway smashes but represent some idea of how a station's programming is distinct from other stations. At the same time, we simply can't print playlists that do not reflect actual airplay.

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PICKS AND PLAYS: WEST—California—KALX-FM, U. of California, Berkeley, Pelzel & Stevenson reporting: "Back To The World," (LP), Curtis Mayfield, Curton; "Living In The Material World," (LP), George Harrison, Apple; "Blues Avalanche," (LP), Various artists, Chess. . . . **KHSU-FM, California State U., Humboldt, Arcata,** Richard Taylor reporting: "Sold American," (LP), Kinky Friedman, Vanguard; "Moses," (LP), Jerry Hahn, Fantasy; "Greetings From Asbury Park," (LP), Bruce Springsteen, Columbia. . . . **KCPK, California State Polytechnic U., Pomona,** Barry Hillery reporting: "The Essence of Mystery," (LP), Alphonse Mouzon, Blue Note; "Six," (LP), Soft Machine, Columbia; "Forecast," (LP), Eric Gale, Kudu. . . . **KVCR-FM, San Bernardino Junior College, San Bernardino,** Von Johnson reporting: "The Free Electric Band," Albert Hammond, Columbia; "Smoke On The Water," Deep Purple, Warner Bros.; "Livin' Alone," (LP cut, Beck, Bogert & Appice), Beck, Bogert & Appice, Columbia. . . . **KRHC, Rio Hondo College, Whittier,** John Richards reporting: "I'd Rather Be A Cowboy," John Denver, RCA; "Power To All Our Friends," Cliff Richard, Sire; "Roll Over Beethoven," Electric Light Orchestra, United Artists. . . . **Oregon—KLCC-FM, Lane Community College, Eugene,** Dave Chance reporting: "Last Train To Hicksville," (LP), Dan Hicks and The Hot Licks, Blue Thumb; "Natural High," (LP), Bloodstone, London; "These Days," Ian Matthews, Elektra. . . . **KSOR-FM, Southern Oregon College, Ashland,** "The Session," (LP), Jerry Lee Lewis, Mercury; "One of A Kind," The Spinners, Atlantic; "Say That You Love Me," Loudon Wainwright III, Columbia. . . . **Colorado—KCFR-FM, Denver U., Denver,** Jeff Pollack reporting: "Epic Forest," (LP), Rare Bird, Polydor; "The Red Back Book," (LP), Scott Joplin (Schuller), Angel; "Lake of Light," (LP), Linda Cohen, Poppy. . . . **Washington—KALU-FM, U. of Washington, Seattle,** Dennis Birch reporting: "I Believe," (LP cut, Frampton's Camel), Frampton's Camel, A&M; "I've Been Everywhere," (LP cut, Comin' Right At Ya), Asleep At The Wheel, United Artists; "Nowhere Road," (LP), Chris Youlden, London.

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SOUTH—Tennessee—WUTM-FM, U. of Tennessee at Martin, "You Broke My Heart, So I Busted Your Jaw," (LP), Spooky Tooth, A&M; "Can't Get Blood From A Stone," Scorpion, American; "Styx II," (LP), Styx, Wooden Nickel. . . . **Texas—KUT-FM, U. of Texas, Austin:** "Comin' Right At Ya," (LP), Asleep At The Wheel, United Artists; "Country Casanova," (LP), Commander Cody, Paramount; "Excursions," (LP), Eddie Harris, Atlantic. . . . **Georgia—WREK-FM, Georgia Tech, Atlanta:** Mike Caldwell reporting: "Home In Sulphur Springs," (LP), Norman Blake, Rounder; "Six," (LP), Soft Machine, Columbia; "Sea Chanteys," (LP), Lou Killen, ESP. . . . **Virginia—WUVT, WUVT-FM, Virginia Tech., Blacksburg,** Jay Fontanier reporting: "What About Me," Anne Murray, Capitol; "I'm Doing Fine Now," New York City, Chelsea; "Together We Can Make Such Sweet Music," Spinners, Atlantic. . . . **Alabama—WEGF-FM, Auburn U., Auburn,** Joel Snider reporting: "Smilin' River," Orphan, London; "Yessongs," (LP), Yes, Atlantic; "Triumvirate," (LP), Bloomfield, Hammond & Dr. John, Columbia.

'Concert Canadien' Stalled

DOWNSVIEW, Ont.—"Concert Canadien," the multi-LP documentary of Canadian music proposed by Canadian college radio figures, has been postponed. Claude Vickery, music director of Radio York at York University here, and director of the project attributed the move to the untimely death of Larry Wilson, technical director at York and Vickery's collaborator in the project and to long delays in securing funding and clearance on materials.

Vickery noted that funding has not been secured, but response has not been "wholly negative," with agreements for sponsorship nearing completion when the decision to postpone "Concert Canadien" was made. Vickery characterized industry reaction as falling into three categories: many sponsors approached felt that the record companies should handle all costs, since they would be first to benefit; record companies generally replied that their advertising budgets had already been allocated; and other sponsors felt the project was out of their "normal area of operations."

Vickery also noted, however, that many companies were distressed at the project's delays, and hoped that the project could be completed next year.

Also cited as an obstacle was the "timetabling" problem encountered when approaching government agencies, who were unable to respond to Vickery's requests until next fall.

Vickery is continuing the project and is expected to visit the U.S. this summer to confer with potential American sponsors and secure some cross section of probable airplay from U.S. campus stations. In the fall, Vickery will approach the Canada Council and the Ontario Arts Council as well.

Campus Dates

(All entries for Campus Dates should be submitted to Sam Sutherland, Billboard, 1 Astor Plaza, New York, N.Y. 10036)

BILL ANDERSON (MCA): La Moille H. S., La Moille, Ill., June 24.
BLOOD, SWEAT & TEARS (Columbia): U. of Maryland, College Park, June 22.
BONNIE BRAMLETT (Columbia): Southern Methodist U., Dallas, Tex., June 29.
DAVE BRUBECK (Atlantic): Yale Law School, New Haven, Conn., June 26 (w. Darius Brubeck Ensemble).
JERRY CLOWER (MCA): Iuka H. S., Iuka, Miss., June 30.
HILLSIDE SINGERS (Metromedia): Harpur College, Vistol, N.Y., July 3.
IT'S A BEAUTIFUL DAY (Columbia): U. of Hawaii, Honolulu, June 29.
WAYLON JENNINGS (RCA): High School, Newbern, N.C., June 19.
QUINCY JONES (A&M): U. of Denver, Lamont School of Music, June 19-21.
STAN KENTON: Drury College, Springfield, Mo., June 24-29.
HERBIE MANN (Atlantic): Jacksonville U., Jacksonville, Fla., July 5.
LEE MICHAELS (Columbia): Temple U., Ambler, Pa., June 25.
BUDDY MILES (Columbia): Ellis U., Baton Rouge, La., June 19; South H.S., Youngstown, Ohio, June 23; U. of New Haven, Conn., June 29.
MODERN JAZZ QUARTET: Edenboro College, Edenboro, Pa., June 20.
BILL QUATEMAN (Columbia): Harper College, Palatine, Ill., June 25.
STEVIE WONDER (Motown): U. of New Mexico, Albuquerque, June 20.
WORLD'S GREATEST JAZZ BAND: U. of Delaware, Newark, June 17-18.

Billboard Top 40

Easy Listening

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licensee)
1	2	6	BOOGIE WOOGIE BUGLE BOY Bette Midler, Atlantic 72964 (MCA, ASCAP)
2	6	6	WHAT ABOUT ME Anne Murray, Capitol 3600 (Hudson Bay, BMI)
3	1	9	MY LOVE Paul McCartney & Wings, Apple 1861 (McCartney/ATV, BMI)
4	4	5	GIVE ME LOVE (Give Me Peace On Earth) George Harrison, Apple 1862 (Material World Charitable Foundation, BMI)
5	7	5	KODACHROME Paul Simon, Columbia 4-45859 (Charing Cross, BMI)
6	9	6	YOU'LL NEVER GET TO HEAVEN (If You Break My Heart) Stylists, Avco 4618 (Jac/Blue Sea, ASCAP)
7	3	14	AND I LOVE YOU SO Perry Como, RCA 74-0906 (Yahweh, BMI)
8	5	11	DANIEL Elton John, MCA 40046 (James, BMI)
9	13	3	YESTERDAY ONCE MORE Carpenters, A&M 1446 (Almo/Hammer & Nail/Sweet Harmony, ASCAP)
10	8	7	BEHIND CLOSED DOORS Charlie Rich, Epic 5-10950 (Columbia) (House of Gold, BMI)
11	14	7	A LETTER TO LUCILLE Tom Jones, Parrot 40074 (London) (MAM, ASCAP)
12	17	7	NEVER, NEVER, NEVER Shirley Bassey, United Artists 211 (Peer International, BMI)
13	16	9	BAD, BAD LEROY BROWN Jim Croce, ABC 11359 (Wingate/Blendingwell, ASCAP)
14	19	5	SHAMBALA Three Dog Night, Dunhill 4352 (ABC/Dunhill/Speedy, BMI)
15	20	4	DIAMOND GIRL Seals & Crofts, Warner Brothers 7708 (Dawnbreaker, BMI)
16	21	4	TOUCH ME IN THE MORNING Diana Ross, Motown 1239 (Stein & Van Stock, ASCAP)
17	10	15	PLAYGROUND IN MY MIND Clint Holmes, Epic 5-10891 (Columbia) (Vanlee/Emily, ASCAP)
18	11	9	CLOSE YOUR EYES Edward Bear, Capitol 3581 (Eeyor, CAPAC)
19	24	5	ONE OF A KIND (Love Affair) Spinners, Atlantic 45-2962 (Mighty Three, BMI)
20	15	9	TEDDY BEAR SONG Barbara Fairchild, Columbia 4-45743 (Duchess, BMI)
21	12	14	YOU ARE THE SUNSHINE OF MY LIFE Stevie Wonder, Tamla 54232 (Motown) (Stein & Van Stock/Black Bull, BMI)
22	34	2	HE DID WITH ME Vicki Lawrence, Bell 45,362 (Senor, ASCAP)
23	25	4	COME LIVE WITH ME Roy Clark, Dot 17449 (Famous) (House of Bryant, BMI)
24	35	2	THE MORNING AFTER Maureen McGovern, 20th Century 2010 (ASCAP/Fanfare, BMI)
25	28	4	LOVIN' NATURALLY Sandalwood, Bell 45,348 (Senor, ASCAP)
26	-	1	HOW CAN I TELL HER Lobo, Big Tree 16, 004 (Bell) (Famous, ASCAP)
27	32	3	SUMMER SONG Lettermen, Capitol 3619 (Unart, BMI)
28	29	4	I'M GONNA LOVE YOU JUST A LITTLE MORE BABY Barry White, 20th Century 2018 (January/Sa-Vette, BMI)
29	-	1	GET DOWN Gilbert O'Sullivan, MAM 3629 (London) (Management, BMI)
30	33	3	I'D RATHER BE A COWBOY John Denver, RCA 74-0955 (Cherry Lane, ASCAP)
31	27	5	PILLOW TALK Sylvia, Vibration 521 (All Platinum) (Gambi, BMI)
32	-	1	DELTA DAWN Helen Reddy, Capitol 3645 (United Artists/Big Ax, ASCAP)
33	31	4	SHAMBALA B.W. Stevenson, RCA 74-0952 (ABC/Dunhill/Speedy, BMI)
34	38	2	SUMMER (The First Time) Bobby Goldsboro, United Artists 251 (Unart, Pen in Hand, BMI)
35	39	3	GYPSY DAVY Arlo Guthrie, Reprise 1158 (TRO-Ludlow, BMI)
36	-	1	MY MERRY-GO-ROUND Johnny Nash, Epic 5-11003 (Columbia) (Cayman, ASCAP)
37	37	3	BACK WHEN MY HAIR WAS SHORT Gunhill Road, Kama Sutra 569 (Buddah) (Gunhill Road, ASCAP)
38	-	1	NATURAL HIGH Bloodstone, London 45-1046 (Crystal Jukebox, BMI)
39	40	2	FIRST CUT IS THE DEEPEST Keith Hampshire, A&M 1432 (Duchess, BMI)
40	-	1	LORD, MR. FORD Jerry Reed, RCA 74-0960 (Vector, BMI)

Natl Music Council To Study Involvement

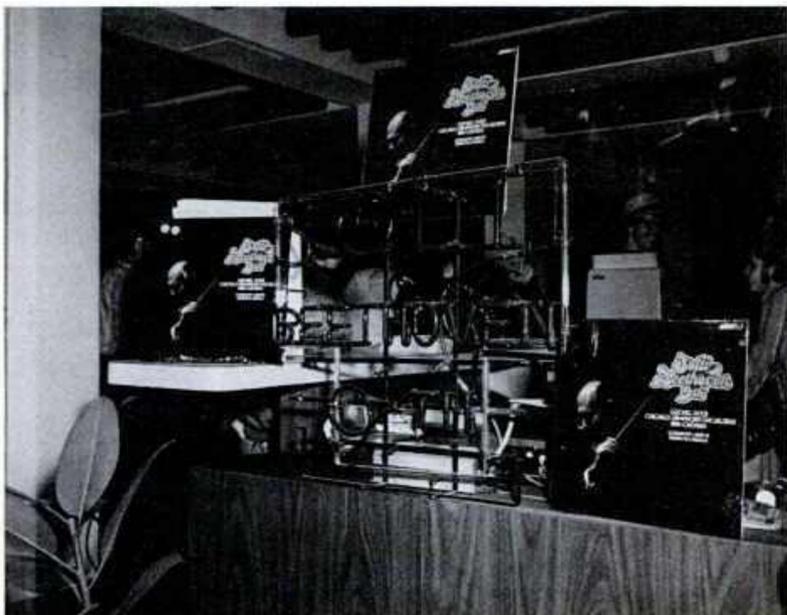
NEW YORK—National Music Council president Leonard Feist has proposed that the Council undertake a study investigating the ways in which the Federal government is involved in music. His suggestion came during a Council meeting held last week at the Plaza Hotel, where he commented that no one, not even the government itself, was aware of the full scope of activity.

Also at the meeting, attended by 125 people from New York's cultural scene, a resolution was passed which called for the strict adherence to the provisions of the law relative to duplication of copyrighted materials. The resolution was unanimously adopted.

At the luncheon, panel discussion entitled "The Music Dilemma," critic Alan Rich was moderator. Panel members were Gunther Schuller, Otto Luening, Roger Sessions, Charles Wuorinen, Francis Thorne and Cheryl Seltzer. Rich spoke of the problems of "audience confusion"; Mrs. Seltzer spoke on the ever-present realities of raising money for live performances. Sessions stressed the element of continuity in contemporary music aware-

ness; Luening deplored the fact that most young composers are left out of what he termed "the great machinery of communication"; Wuorinen found the dilemma to be in deciding who is to judge the allocation of financial support to music; and Schuller, in a positive note, indicated that it was not a deplorable situation for the composer of new music—it was merely, in his estimation, a question for new media, since existing avenues for new music had been exhausted.

The following officers of the Council were elected for a two-year term: Chairman of the Board, Peter Mennin; president, Leonard Feist; first vice president, Merle Montgomery; second vice president, Stanley Adams; third vice president, Edward M. Cramer; secretary, Martin Bookspen; treasurer, Oliver Daniel; archivist, Edward N. Waters; Members-at-Large to serve on the Board of Directors include Charles H. Bonner, Henry Brief, David Cooper, David Hall, Norman Lloyd, Gustave Reese, Irwin Scherzer, Claudette Sorrel, Henry Steinway, and Richard Wangerin.



ALL LIT UP. Large-scale promotion for London Records package of the Beethoven 9th with the Chicago Symphony Orchestra conducted by Georg Solti included neon-light display at Laurys Discount Record Store in Evanston, Ill.



PRODUCER Ettore Stratta, left, and Peter Munves, right, Director of Classical Music for RCA Records, with Al Stewart and his piccolo trumpet, stars of a new Red Seal album, "Museum of Modern Brass," a surround-sound Quadradisc, featuring popularized versions of some of the most popular classical music.

Classical Notes

Pablo Casals chosen American Man of Music for 1973 by Phi Mu Alpha Sinfonia, professional fraternity for men in music. Casals will receive award at ceremonies in Michigan on July 15. . . . **Pink Floyd**, rock group, will perform at Blossom Music Center, summer home of **Cleveland Orchestra**, on Sunday (24). . . . **New York Philharmonic** will present Neighborhood Concerts in all five boroughs of NYC beginning Tuesday (19) through Sunday (24). . . . Pianist **Andre Watts** received Yale Honorary Doctorate recently. He's youngest (26) to receive such honor. The pianist will make his Soviet Union debut this week as part of two-week state department tour.

Ferrante & Teicher to perform with **Denver Symphony Orchestra** on Aug. 4 at Red Rocks Amphitheater, Colorado. . . . Duo pianists have recorded 74 albums and won 14 gold awards. . . . Opening date for Yale concerts in Norfolk, Conn., is June 29. **Lanox Quartet** play works by Haydn and Bartok on July 8. . . . **Jan Peerce** will reduce opera appearances to devote most of his time to concerts and recitals, which will be increased 30 percent during the next five years. . . . RCA's June releases include a Bernstein Greatest Hits album, with **Ormandy, Fiedler, Milnes** and **Robert Shaw Choral**.

Doubleday Books has issued "500 Nights at the Opera," by **Sir Rudolf Bing**. Book contains Sir Rudolf's memoirs. . . . ASCAP composer **Don R. George** had his two recent works, "Prelude to Ballet," and "Main Street Rhapsody," premiered last week in Los Angeles with the Beach Cities Symphony directed by **Dr. Louis Palange**.

Pilar Lorengar will record Mozart's "Cosi Fan Tutte" under **Georg Solti** for London Records. The sessions will take place in July in London. . . . The Board of Directors of the Minnesota Orchestral Association just approved the construction of a new concert hall for the **Minnesota Orchestra**. . . . **Luciano Pavarotti** will open the San Francisco Opera on Sept. 7 with Donizetti's "La Favorita." London Records will soon release Puccini's "Turandot" with Pavarotti, **Joan Sutherland** and **Montserrat Caballe**. A "La Boheme" recording is also set, with **Herbert von Karajan** and **Mirella Freni**.

Instruments Go on Unscheduled Ride

SAN ANTONIO—The Denver Symphony Orchestra and Henry Mancini gave a concert at Trinity University last week after a near disastrous wreck of the group's equipment truck. However, "the show must go on" tradition was carried out.

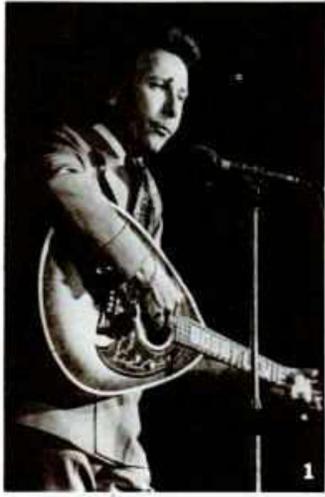
The accident occurred in the rain about 20 miles outside of Kerrville, the 40 foot tractor-trailer-rig slipping off the road and down a 30 foot embankment. Members of the orchestra were following the rig in two buses and watched as their instruments tumbled into the ravine.

Through efforts of a local van line, the Kerrville fire department and the Kerrville police, the instruments were removed from the tangled wreckage and loaded into another truck. A bass was demolished and two cellos were damaged in the accident.

BEST SELLING Classical LP's

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This Week	TITLE, Artist, Label & Number
1	THE RED BACK BOOK Scott Joplin (Schuller) Angel S 36060 (Capitol)
2	SCOTT JOPLIN: PIANO RAGS, VOL. 1 Nonesuch 71248 (Elektra)
3	SCOTT JOPLIN: PIANO RAGS, VOL. 2 Joshua Rifkin, Nonesuch 71264 (Elektra)
4	MAHLER: 8th SYMPHONY Chicago Symphony Orch. (Solti), London OSA 1295
5	TRANS-ELECTRONIC MUSIC PRODUCTIONS, INC., PRESENTS SWITCHED-ON BACH Walter Carlos/Benjamin Folkman, Columbia MS 7194
6	BIZET: CARMEN M. Horn/J. McCracken/L. Bernstein, DGG 2709 043 (Polydor)
7	BACH: BRANDENBURG CONCERTI Telefunken Harnoncourt-Conc. Musicus SAWT 9459/60-A
8	VERDI: GIOVANNA D'ARCO Caballe-Domingo-Angel SCL 3791
9	WAGNER: Parsifal G. Solti, London OSA 1510
10	SONGS BY STEPHEN FOSTER Nonesuch 71268 (Elektra)
11	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)
12	SOUNDTRACK: 2001: A SPACE ODYSSEY MGM, SIE ST 13
13	VERDI: RIGOLETTO Sutherland/Pavarotti, London Symphony London OSA 13105
14	VERDI: ATTILA Royal Philharmonic (Gardelli), Philips 6700-56
15	BEETHOVEN: SYMPHONY #9 Chicago Symphony Orch. (Solti), London CSP 8
16	BACH: Brandenburg Concertos Nonesuch HB 73006
17	DELIUS FLORIDA SUITE Beecham-Seraphim 60212 (Capitol)
18	THE SEA HAWK National Philharmonic Orch. of London (Gerhardt), RCA LSC 3330
19	ANNA BOLENA Beverly Sills, ABC ATS 30015/4
20	SAINT-SAENS PIANO CONCERTI Seraphim 6081 (Capitol)
21	BERNSTEIN: MASS Columbia M 231008
22	SIBELIUS: FINLANDIA Sir John Barbirolli, Seraphim S60208 (Capitol)
23	BACH: Complete Flute Sonatas Odyssey Y2 31925 (Columbia)
24	HANDEL: WATER MUSIC Leppard, Philips 6500-047 (Phonogram)
25	MAHLER/CHIC SYMPHONY SOLTI: Das Lied Von Der Erde, London OS 26292
26	MAX STINER/GERHARDT/NATIONAL PHIL: Now Voyager RCA 0136
27	MARILYN HORNE SINGS ROSSINI London OS 26305
28	THE STRAUSS FAMILY T.V. Soundtrack—Polydor PD 2-3506
29	VICTORIA DE LOS ANGELES/SONGS OF THE AUVERGNE Angel 36897
30	DELIBES: LAKME Mandy Mesple—Seraphim S 6082
31	HOLST: THE PLANETS Los Angeles Philharmonic (Mehta), London CS 6734
32	GERSHWIN: RHAPSODY IN BLUE (Bernstein) Columbia Symphony, Columbia MS 6091
33	BACH BRANDENBURG CONCERTI: Collegium Aureum VICS 6023 (Victrola)
34	A CLOCKWORK ORANGE Soundtrack, Warner Bros. BS 2573
35	HOLST: THE PLANETS Boston Symphony (Steinberg), DGG 2530102 (Polydor)
36	OFFENBACH: LE PAPILLON Bonyng-London Symp. London CS 6812
37	SHOSTAKOVICH SYMPHONY NO. 15 Eugene Ormandy/The Philadelphia Orch., RCA 0014
38	POLLINI: Chopin Etudes DGG 2530291 (Polydor)
39	MUSIC FROM THE COURT OF FERDINAND & ISABELLA Angel S 36926 David Munrow
40	VERDI: I. LOMBARDI Phillips 6703-032



1973 Fanfare



1. Bobby Lewis performs for Ace of Hearts. 2. Anne Murray of Capitol turns on the crowd. 3. Atlantic's new sensation, Marti Brown. 4. Roy Acuff of Hickory, the "King of Country Music." 5. Del Wood of MGM at the keyboard. 6. Entertainer of the Year, Dot's Roy Clark. 7. The Old Timers gather for the "Reunion" show. 8. Lynn Anderson belts it out for CBS. 9. Country Music Association booth. 10. UA's Del Reeves as a crowd pleaser. 11. The winning booth of Tom T. Hall's fan club. 12. RCA's Danny Davis

signs autographs. 13. From Wheeling, Chickie and Doc Williams of Jamboree Records. 14. Dot's Tommy Overstreet with fans. 15. Webb Pierce, an MCA veteran, in one of the performances. 16. RCA's Dolly Parton, who looks as good as she sings. 17. Ferlin Husky and wife for ABC/Dunhill. 18. Jackie Burns of JMI. 19. Clay Willis and Bill Blaylock of JED Records at the WSM luncheon. 20. Stringbean signs autographs for fans. 21. Leon McAuliffe at the steel guitar. 22. Little Jimmy Dickens sings for Starday. 23.

Mel Street of Metromedia. 24. UA's Sunday Sharpe pins a badge on singer Gary Christopher. 25. Capitol's Freddie Hart at his fan club booth. 26. Paintings at a display booth. 27. Carl Perkins at the Mercury Show. 28. The outstanding Charlie McCoy booth. 29. Part of the record retail sales display area. 30. Thousands watch of the early shows at the auditorium.

10,000 Fans Jam 5-Day, 14 Show Fair; Sites, Retail Accelerate

NASHVILLE—"For \$20 I bought a piece of heaven."

This was the quote of an unidentified fan, one of nearly 10,000 who jammed their way into this city's Municipal Auditorium for the greatest entertainment package ever put together, the Second International Fan Fair.

Some 6,500 of these paid the full price of \$20 for the five days of festivities which included free meals, a fiddle festival, a reunion of old-timers, and the greatest assemblage of artists ever drawn together under one roof. Only time prevented more from being on hand. Because of those limitations, several artists who otherwise might have taken part had to be left out.

The shows, 14 in all, showcased a combination of established favorites and new artists seeking recognition. In addition, there were "side" shows showcasing new record labels and, in one instance, a talent agency. There also was extra entertainment provided for the International Fan Club Meeting.

Shortage of Time

Despite the fact the Fan Fair was spread out over five days, the lone complaint voiced was lack of time. MCA, for example, could have presented all 53 of its artists. A two-hour time limitation on the show would not have allowed this, so the label made a selection of 11. The same was true of other labels. A week-long event might have allowed as many as 300 artists to appear. And most would have, willingly. Doyle Wilburn, for example, said he sympathized with the plight of his label, and suggested he and his brother, Teddy, be left off the show. They then took part in a party for their fan club at the Music Mart, and more than 350 fans showed up.

Still more than 120 artists did get to perform, and the fans left wanting more.

One of the most significant developments was the utilization of booths. More than 30 labels set them up, and they were all crowded. So were those of publishers, and the separate artists represented by their fan clubs. Practically every label involved in country music had a booth. This included ABC/Dunhill, Atlantic, Candy, Capitol, Opryland, Cinnamon, Columbia, Epic, Monument, Stax (Enterprise), Corey, Ohio, Dot, Farview, Gemini, Hickory, JMI, JED, Kajac, MCA, MGM,

Mercury, Metromedia Country, Nugget, RCA, Shannon, Royal American, Starday-King, Stop, Toward, and United Artists.

Co-sponsored by the "Grand Ole Opry" and the Country Music Association, the undertaking now threatens to grow to untold proportions. With attendance having tripled over the initial year, there is little doubt it will be least double next year. (Many registrants, prior to leaving, attempted to make accommodations reservations a year in advance. However, although there definitely will be a Fan Fair, no exact date has as yet been set. In all likelihood it will be in the month of June once more.)

Country Sites Packed

The Fan Fair also swelled attendance at Opryland, at the Country Music Hall of Fame, and added many thousands of dollars to this city's already healthy economy.

Serious sessions were held by the International Fan Club Organization (IFCO), and again some meaningful information was gathered. The Johnson Sisters, IFCO co-presidents, run their groups in an organized manner. Distribution once more is the principal problem, with dealers in some cities still doggedly

refusing to handle full country music product.

Retail Booth Doubles Biz

This was a plus once more to Hutch Carlock, president of Music City One Stops, who sold albums and tapes to the fans at retail price. Carlock said he more than doubled last year's sales, averaging about 1 album per fan.

The final event of the five-day function was the Grand Master Fiddler Contest at Opryland. The winner was Dick Barret of Pottsville, Tex., last year's second place winner. He won a \$1,000 first prize check, and there were nine runners-up, 3 of them also from Texas.

The labels provided all of the artists, footing the bills for their appearances, and also expanding rather substantially for musicians. Columbia-Epic, for example, utilized 30 leading session musicians. Other used lesser numbers. Several of the labels also imported disk jockeys to emcee the respective shows. They included Charlie Douglas, WWL-AM, New Orleans; Johnny K. WENO-AM, Ralph Emery, WSM-AM, Tony George, WKDA-AM, Nashville; and Bob Clayton, KBOX-AM, Dallas.

Spots Boom Promo LP Into Top Traffic Racks

FORT WORTH—Since WBAP introduced its "Country Gold Hits" album on the air Dec. 1, it has sold more than 2,000 of them at \$4.95 each.

The album contains 12 country hits, and is accompanied by a songbook with words and chords for guitar and piano, covering 19 selections. The record package was kicked off as a test of the after-midnight listenership. It then was expanded as an offer to daytime listeners as well.

Now the station has begun distributing the package through Sears, Roebuck and Skillerns Drugs for sale to the public at the same price offered by mail through the station.

"It had, for a promo, an amazing reception," said Don Day, operations manager of the 50,000 watt country station, "so we decided to give it a try." At this writing the LP had been for sale publicly for less than a week, so he had no way of evaluating how well it might be moving.

Sears and the drug firm have been given exclusive rights to the album,

and the station no longer will sell it on the air. Recorded by Richey Rome, the album contains 12 standards, done instrumentally. The songbooks are for a sing-along, and the music for a play-along.

Cajuns Bow Music Assn.

AVONDALE, La.—A Cajun Country Music Association has been formed here in the center of the bayou country for the sole purpose of "having fun."

The Association, which features music of this region, accompanies a series of festivals held almost weekly, with native food cooked in a 400 gallon gumbo pot. Some 1,300 gallons of seafood were served at a recent gathering.

Most recent events have been a Gumbo Fest and a Crawfish Fest.

The organization collectively has given a plaque to "Grand Ole Opry" manager Bud Wendell for his support of Cajun music as part of the country movement.

Over 150 Top Acts Entertain Fair Fans

NASHVILLE—Never before in history have record labels cooperated to the extent they did at the recent Fan Fair here. The following companies provided these artists:

Mercury: Tom T. Hall, Penny DeHaven, Carl Perkins, Johnny Rodriguez, Dave Dudley, Roy Drusky, Gary Sargeants.

MCA: Jerry Clower, Bill Anderson, Mary Lou Turner, Conway Twitty, Loretta Lynn, Jack Greene, Jeannie Seely, Jeanne Pruett, Cal Smith, Jerry Wallace, Kenny Starr.

RCA: Jethro Burns, Johnny Bush, Ronnie Milsap, Kenny Price, Dickey Lee, Johnny Russell, Skeeter Davis, Dottie West, Jimmy Hartsook, Dolly Parton, and Pat Daisey.

Hickory: Roy Acuff, Bobby Bond, Kallie Jean,

Leona Williams, Glenn Barber, Redd Stewart, Don Gibson.

Starday: New Grass Revival, Bluegrass Alliance, George Avak, Jimmy Dickens, Pete Street, Dave Evans, Denny Lile, Jimmy Dempsey.

Dot: The Kendalls, Dave Kirby, Pat Roberts, Brian Collins, Ray Giff, Diana Trask, Judy Kester, Paul Rickey, Sue Richards, Joe Stampley, Tony Douglas, Tommy Overstreet.

Capitol: Kenny Vernon, Virgil Warner, Connie Cato, Stoney Edwards, Red Stegall, Anne Murray, Charlie Louvin, Bobbi Roy, Susan Ray, Freddie Hart.

Columbia: Lynn Anderson, Connie Smith, Johnny Duncan, Barbara Mandrell, Barbara Fairchild, Linda Plowman.

Epic: Tammy Wynette, George Jones, Johnny Paycheck, Anthony Armstrong Jones, Peggy Little.

ABC/Dunhill: Ferlin Husky, Johnny Carver, "Crash" Craddock, Karen Kelly, Demitris Tapp, Eddie Ravens, Jim Mundy, Mack White, Duane Dee.

Metromedia Country: Mel Street, Bobby G. Rice, Price Mitchell, Rex Gosden, Buddy Floyd, Mundo Earwood.

UA: Del Reeves, Jack Reno, Bonnie Nelson, Chuck Stuart, Sunday Sharpe.

Atlantic: Henson Cargill, Marti Brown, Troy Seals, Don Adams, Jimmy Morris, Jamey Ryan, David Rogers.

JMI: Don Williams, Frank Myers, Jackie Burns, Rex Allen Jr.

JED: Bill Blaylock, Clay Willis, Jim McGinnis, Cathy Denney.

MGM: Pam Miller, Del Wood.

Ohio: Ethel Delaney.

Nuggett: Fred Carter Jr.

Queen City: Jimmy Skinner.

Jamboree: Doc & Chickie Williams.

Enterprise: O.B. McClinton.

Monument: Charlie McCoy, Jimmy Noll.

Depleted Chart Roster Rebuilds

NASHVILLE—Chart Records had to cancel its participation in Fan Fair because its roster was depleted.

A spokesman for the firm said that, when Cliff Williamson departed as head of the label to join with GRC of Atlanta, "he took the talent roster along."

Connie Eaton (Williamson's wife) joined the GRC roster. LaWanda Lindsey signed with Capitol. Anthony Armstrong Jones signed with Epic. The only artists remaining were Carl & Pearl Butler and Jim Nesbit.

Chart, however, is rebuilding. In recent days it has signed Tom Tall, Gil Millan, and Gene Cash. The latter will change his name to record because of the obvious conflict in last names.

New Colo. Site

COLORADO SPRINGS, Colo.—The Broadmoor hotel here changes policy to country for the first time July 11. Freddy Hart and his Heartbeats open a four-day stay on that date.

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FRANK JONES, president of the Nashville Chapter of NARAS; Ronnie Bledsoe, vice president of CBS, Nashville; and Jerry Budleman of CBS Labs in Stamford, Conn., discuss the CBS SQ system used in demonstrations in Nashville and Memphis. NARAS members, engineers and producers were in attendance for the SQ seminars, conducted by Columbia.

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Phone 206-455-6511



Billboard Hot Country Singles

Billboard SPECIAL SURVEY for Week Ending 6/23/73

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★ STAR Performer—Singles registering greatest proportionate upward progress this week.							
This Week	Last Week	Weeks on Chart	TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licensee)
1	2	13	SATIN SHEETS Jeanne Pruett, MCA 40015 (Chapin, BMI)	31	45	8	HERE COMES THE WORLD AGAIN Johnny Bush, RCA 74-0931 (Screen Gems-Columbia, BMI)
2	4	7	DON'T FIGHT THE FEELINGS OF LOVE Charley Pride, RCA 74-0942 (Pi-Gem, BMI)	39	26	12	CHEATING GAME Susan Raye, Capitol 3569 (Blue Book, BMI)
3	1	12	KIDS SAY THE DARDEST THINGS Tammy Wynette, Epic 5-10969 (Columbia) (Algee, BMI)	40	58	3	MR. LOVEMAKER Johnny Paycheck, Epic 5-10999 (Columbia) (Cooper Band, BMI)
4	7	8	RAVISHING RUBY Tom T. Hall, Mercury 73377 (Phonogram) (Hallnote, BMI)	41	59	4	WHAT ABOUT ME Anne Murray, Capitol 3600 (Hudson Bay, BMI)
5	5	12	YELLOW RIBBON Johnny Carver, ABC 11357 (Levine & Brown, BMI)	42	43	11	THE FOOL I'VE BEEN TODAY Jack Greene, MCA 40035 (Contention, SESAC)
6	6	13	SWEET COUNTRY WOMAN Johnny Duncan, Columbia 4-45818 (Chappell, ASCAP)	43	56	4	AM I THAT EASY TO FORGET Jim Reeves, RCA 74-0963 (4 Star, BMI)
7	10	12	WHY ME Kris Kristofferson, Monument 8571 (Columbia) (Resaca, BMI)	44	49	3	WOMAN WITHOUT A HOME Staller Brothers, Mercury 73392 (Phonogram) (American Cowboy, BMI)
8	8	10	SEND ME NO ROSES Tommy Overstreet, Dot 17455 (Famous) (Rico Mareno, SESAC)	45	47	6	BORN A FOOL Freddie Hart, MCA 40011 (Jack O'Diamonds, BMI)
9	11	10	TOO MUCH MONKEY BUSINESS Freddie Weller, Columbia 4-45827 (Arc, BMI)	46	-	1	LOUISIANA WOMAN, MISSISSIPPI MAN Loretta Lynn & Conway Twitty, MCA 40097 (Dunbar, BMI)
10	16	6	LOVE IS THE FOUNDATION Loretta Lynn, MCA 40058 (Coal Miner's, BMI)	47	51	7	CHARLIE Tompall & the Glaser Brothers, MGM 14516 (Glaser Brothers, BMI)
11	14	9	SOUTHERN LOVING Jim Ed Brown, RCA 74-0928 (Unichappell, BMI)	48	46	9	BETWEEN ME & BLUE Ferlin Husky, ABC 16411 (Chappell, ASCAP)
12	12	11	RISE ME DOWN EASY Bobby Bare, RCA 74-0918 (Shaver/Return, BMI)	49	60	3	A GOOD LOVE IS LIKE A GOOD SONG Bob Luman, Epic 5-10994 (Columbia) (Portfino/Auoyelles, BMI)
13	17	8	COME EARLY MORNING Don Williams, JMI 24 (Gold Dust, BMI)	50	55	3	IF SHE JUST HELPS ME GET OVER ME Sonny James, Columbia 4-45871 (Jack, BMI)
14	3	13	YOU ALWAYS COME BACK (To Hurting Me) Johnny Rodriguez, Mercury 73368 (Phonogram) (Hallnote, BMI)	51	48	8	DON'T Sandy Posey, Columbia 4-45828 (Elvis Presley, BMI)
15	19	5	YOU WERE ALWAYS THERE Donna Fargo, Dot 17460 (Famous) (Prima Donna, BMI)	52	53	6	DIRTY OLD MAN George Hamilton IV, RCA 74-0948 (Border State/Pet Mac, BMI)
16	9	14	WHAT'S YOUR MAMA'S NAME? Tanya Tucker, Columbia 4-45799 (Altam/Bluecrest, BMI)	53	52	7	30 CALIFORNIA WOMEN Kenny Price, RCA 74-0936 (Sawgrass, BMI)
17	23	8	YOU GIVE ME YOU Bobby G. Rice, Metromedia Country 68-0107 (Harpheth, ASCAP)	54	65	3	SLIPPIN' AWAY Jean Shepard, United Artists 248 (Stallion, BMI)
18	21	9	JUST THANK ME David Rogers, Atlantic 45-2957 (Tree, BMI)	55	50	7	RAIN MAKIN' BABY OF MINE Roy Druskey, Mercury 73376 (Blue Crest/Hill & Range, BMI)
19	13	13	BABY'S GONE Conway Twitty, MCA 40027 (Twitty Bird, BMI)	56	62	6	LAST WILL AND TESTIMONY Howard Crockett, Dot 17457 (Famous) (Blackfoot/Dime Box, BMI)
20	20	10	DRINKING WINE SPO-DEE O'DEE Jerry Lee Lewis, Mercury 73374 (Phonogram) (MCA, ASCAP)	57	57	6	IF THE WHOLE WORLD STOPPED LOVIN' Eddy Arnold, MGM 14545 (Shelby Singleton, BMI)
21	33	5	LORD, MR. FORD Jerry Reed, RCA 74-0960 (Vector, BMI)	58	68	2	I USED IT ALL ON YOU Nat Stuckey, RCA 74-0973 (Farrest Hills, BMI)
22	25	9	THANK YOU FOR BEING YOU Mel Tillis, MGM 14552 (Sawgrass, BMI)	59	70	2	THE GOOD OLD DAYS Buck Owens & Susan Raye, Capitol 3610 (Blue Book, BMI)
23	31	4	TOP OF THE WORLD Lynn Anderson, Columbia 4-45857 (Almo/Hammer & Nails, ASCAP)	60	54	9	JUST WHAT I'VE BEEN LOOKING FOR Dottie West, RCA 74-0930 (House of Gold, BMI)
24	27	5	TOUCH THE MORNING Don Gibson, Hickory 1671 (Milene, ASCAP)	61	-	1	NOTHING EVER HURT ME (Half as Bad) George Jones, Epic 5-11006 (Columbia) (Tree, BMI)
25	22	11	SOUND OF GOODBYE/THE SONG NOBODY SINGS Jerry Wallace, MCA 40037 (4 Star, BMI/4 Star, BMI)	62	64	7	THE GREAT FILLING STATION HOLD UP Jim Buffett, Dunhill 4348 (Let There Be Music, ASCAP)
26	34	4	TRIP TO HEAVEN Freddie Hart, Capitol 3612 (Blue Book, BMI)	63	71	3	MM-MM- GOOD Del Reeves, United Artists 249 (Tree, BMI)
27	30	6	TRAVELIN' MAN Dolly Parton, RCA 74-0950 (Dweper, BMI)	64	66	5	I MISS YOU MOST WHEN YOU'RE HERE Sammie Smith, Mega 615-0109 (Cherry Tree, SESAC)
28	15	14	BRING IT ON HOME (To Your Woman) Joe Stampley, Dot 17452 (Famous) (Gallico/Algee, BMI)	65	69	2	QUEEN OF THE SILVER DOLLAR Doyle Holly, Barnaby 5018 (MGM) (Evil Eye, BMI)
29	36	5	SLIPPIN' & SLIDIN' Billy "Crash" Craddock, ABC 11364 (Venice/Bess, BMI)	66	67	3	LADY Kenny Vernon, Capitol 3590 (Blue Echo, ASCAP)
30	28	20	BEHIND CLOSED DOORS Charlie Rich, Epic 5-10950 (Columbia) (House of Gold, BMI)	67	72	2	DRIFT AWAY Narvel Felts, Cinnamon 763 (N.S.S.) (Almo, ASCAP)
31	32	9	FOOL/STEAMROLLER BLUES Elvis Presley, RCA 74-0910 (Chappell, ASCAP/Blackwood/Country Road, BMI)	68	-	1	SHE FEELS SO GOOD I HATE TO PUT HER DOWN Ronnie Sessions, MGM 14528 (House of Gold, BMI)
32	41	4	SHE'S ALL WOMAN David Houston, Epic 5-10995 (Columbia) (Algee, BMI)	69	-	1	DREAM PAINTER Connie Smith, RCA 74-0971 (Blue Crest, BMI)
33	24	10	GIVE A LITTLE, TAKE A LITTLE Barbara Mandrell, Columbia 4-45819 (Green Grass, BMI)	70	75	2	HANK Hank Williams, Jr., MGM 14550 (Tree, BMI)
34	42	5	I CAN FEEL THE LEAVIN' COMING ON/I LOVED YOU ALL OVER THE WORLD Cal Smith, MCA 40061 (Evil Eye, BMI)	71	-	1	SUNSHINE Mickey Newbury, Elektra 4583 (Acuff-Rose, ASCAP)
35	39	5	WE HAD IT ALL Waylon Jennings, RCA 74-0961 (Danor, BMI)	72	74	2	I CAN'T BELIEVE IT'S OVER Skeeter Davis, RCA 74-0968 (Ben Peters, BMI)
36	18	15	WALK SOFTLY ON THE BRIDGES Mel Street, Metromedia Country 906 (Blue Crest/Hill & Range, BMI)	73	-	1	IF TEARDROPS WERE PENNIES Porter Wagoner & Dolly Parton, RCA 74-0981 (Peer Int'l, BMI)
37	38	7	YOUR SIDE OF THE BED Mac Davis, Columbia 4-45829 (Screen Gems-Columbia/Songpainter, BMI)	74	-	1	A MAN AND A TRAIN Marty Robbins, MCA 40067 (20th Century, ASCAP)
				75	-	1	LOVE IN THE BACK STREET Little David Wilkins, MCA 40034 (Audiogram, BMI)

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Hot Country LP's

Billboard SPECIAL SURVEY
For Week Ending 6/23/73

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST Label & Number (Distributing Label)
1	1	9	BEHIND CLOSED DOORS Charlie Rich, Epic KE 32247 (Columbia)
2	2	14	INTRODUCING Johnny Rodriguez, Mercury SR 61378 (Phonogram)
3	3	7	GOOD TIME CHARLIE Charlie McCoy, Monument KZ 32215 (Columbia)
★	6	7	KIDS SAY THE DARNEST THINGS Tammy Wynette, Epic KZ 31937 (Columbia)
5	4	11	THE SESSION Jerry Lee Lewis, Mercury SRM 2-803 (Phonogram)
6	7	10	SUPERPICKER Roy Clark, Dot DOS 26008 (Famous)
7	5	11	THE RHYMER AND OTHER FIVE AND DIMERS Tom T. Hall, Mercury SRM 1-668 (Phonogram)
8	9	9	DANNY'S SONG Anne Murray, Capitol ST 11172
9	10	12	BRENDA Brenda Lee, MCA 305
10	8	11	SHE'S GOT TO BE A SAINT Ray Price, Columbia KC 32033
11	11	14	ENTERTAINER OF THE YEAR Loretta Lynn, MCA 300
★	15	7	YOU LAY SO EASY ON MY MIND Bobby G. Rice, Metromedia Country 1-0186
13	14	8	THE GOSPEL ROAD Johnny Cash, Columbia KG 32253
14	13	13	SHE NEEDS SOMEONE TO HOLD HER Conway Twitty, MCA 303
15	12	17	ALOHA FROM HAWAII VIA SATELLITE Elvis Presley, RCA VTSX 6089
16	16	12	LONESOME, ON'RY & MEAN Waylon Jennings, RCA LSP 4854
★	21	6	THE BLUE RIDGE RANGERS Fantasy 9415
★	29	3	WHAT'S YOUR MAMA'S NAME? Tanya Tucker, Columbia KC 32272
19	17	15	SUPER KIND OF WOMAN Freddie Hart, Capitol ST 11156
★	23	4	DAISY A DAY Jud Strunk, MGM SL 4898
★	24	3	I KNEW JESUS (Before He Was A Star) Glen Campbell, Capitol SW 11185
22	19	8	MAC DAVIS Columbia KC 32206
23	18	24	I'VE FOUND SOMEONE OF MY OWN Cal Smith, Decca DL 75369 (MCA)
24	22	14	A SWEETER LOVE Barbara Fairchild, Columbia KC 31720
25	20	14	SOUL SONG Joe Stampley, Dot DOS 26007 (Famous)
★	42	2	DON WILLIAMS, VOL. 1 JMI 4004
★	40	2	AIN'T IT AMAZING, GRACIE Buck Owens, Capitol ST 11180
28	26	6	NEITHER ONE OF US Bob Luman, Epic KE 32191 (Columbia)
29	30	4	GOOD THINGS David Houston, Epic KE 32189 (Columbia)
30	28	26	ROY CLARK LIVE Dot DOS 26005 (Famous)
★	36	5	I HATE GOODBYES/RIDE ME DOWN EASY Bobby Bare, RCA APLI 0040
★	37	3	TOTALLY INSTRUMENTAL WITH ONE EXCEPTION The Strangers, Capitol ST 11141
33	35	4	TOO MUCH MONKEY BUSINESS Freddie Weller, Columbia KC 32218
34	27	15	MY SECOND ALBUM Donna Fargo, Dot DOS 26006 (Famous)
35	31	5	A LADY NAMED SMITH Connie Smith, Columbia KC 32185
36	34	32	CHARLIE McCOY Monument KZ 31910 (Columbia)
37	39	3	IF IT'S ALRIGHT WITH YOU/JUST WHAT I'VE BEEN LOOKING FOR Dottie West, RCA APD 1-0151
38	41	10	MY TENNESSEE MOUNTAIN HOME Dolly Parton, RCA 1-0333
39	43	23	SONGS OF LOVE Charley Pride, RCA LSP 4837
★	-	1	AM I THAT EASY TO FORGET Jim Reeves, RCA APLI-0039
41	38	50	HAPPIEST GIRL IN THE WHOLE U.S.A. Donna Fargo, Dot DOS 2600 (Famous)
★	-	1	SWEET COUNTRY Charlie Pride, RCA APLI-0217
★	-	1	CHEATING GAME Susan Raye, Capitol ST 11179
★	-	1	BARROWS & POP-A-TUNES Jim Ed Brown, RCA APLI-8172
45	45	2	COUNTRY BOY Lester Flatt, RCA APLI-0131

Country Music

Nashville Scene

By BILL WILLIAMS

The Statler Brothers had to miss Fan Fair when one of the group became ill the night before the scheduled appearance. . . . Jay Lee Webb, brother of Loretta Lynn, has departed M-C-A and is looking for a label. . . . Dave Dudley will wind up his promotional tour for Mack Trucks at the second annual Trucker's Jamboree in Wheeling, where the truck will be given away. . . . Carl Perkins is back in good shape after some serious nose surgery. . . . The one-name singer, Kelly, who made such a hit in country music out west, now has moved to Nashville. She is doing sales and promotion for Cinamon Records, and plans more recording. . . . Rex Allen Junior now is producing, arranging, and doing commercials, as well as keeping up his recording work. . . . Bobby Bare and wife, Jeannie, are on a physical fitness kick, aided by Johnny Cash's tennis court. . . . Bobby has another concept album coming up, written entirely by Shel Silverstein. Its title: "Lullabys, Legends and Life," and one cut includes his six-year-old son. . . . Marie Osmond, 13-year-old sister of the famed brothers came to Nashville to cut country for MGM. Sonny James produced her session. . . . Faron Young has selected Vickie O'Neal to sing duets with him on his summer fair dates. Banjo player Morey Coleman also will be part of the act.

Jethro Burns has cut a live LP in Nashville, his first since the death of his former partner, Henry (Homer) Haynes. . . . Old Time Mountain Music will be featured at the Pungo International Bluegrass festival in August at Virginia Beach, Va. . . . Smiley Monroe claims his record is being charted coast-to-coast. It's being played at Portland, Oregon, and Portland, Maine, and little in between. . . . Ferlin Husky sold out well in advance at the Cabaret Club in El Paso, Texas. . . . O.B. McClinton has three re-bookings after first-time appearances, which is the measure of satisfying customers. . . . Jody Miller and the Oak Ridge Boys shared the spotlight with Bob Hope at the Norfolk Festival of Arts, honoring the returned POWs.

Bill Anderson's softball team won a double-header with the group headed by Jack Greene. Now he's been challenged by a team made up by Conway Twitty and Loretta Lynn.

'Hee Haw' In Hefty Return

NASHVILLE—The unsinkable "Hee Haw" show, with a guest list which would be the envy of any network series, moves now into its September-to-June schedule with one of the strongest syndications going.

All of last season's regulars will return, supplemented by Roni Stoneman and Harry Cole. New skits are being spliced into the show.

Guests already set to appear are Johnny Rodriguez, Sonny James, Tanya Tucker, Jerry Wallace, Jeanne Pruett, Roy Acuff, Billy "Crash" Craddock, Johnny Bush, O.B. McClinton, Conny Van Dyke, Hank Snow, Brenda Lee, Donna Fargo, Tex Ritter, Jerry Reed, George Jones, Tammy Wynette, Lawanda Lindsey and the team of Gamble and Moore.

Rodeo champion Lecile Harris will appear in one of the new segments.

"Hee Haw" is currently aired in 208 markets, with an estimated 30 million viewers.

In his spare time, Bill wrote his new single, "The Corner of My Life." . . . Vic Willis out of the hospital now, but still confined to home for a month with his troublesome ulcer. . . . Tommy Overstreet and his band had a complete new wardrobe done by Harvey Krantz of Hollywood. . . . Diana Trask, near the point of exhaustion, returns to Las Vegas to do "How The West Was Lost," a film hosted by Charlie Callas. There'll be no rest for the summer. It's a string of one-nighters. . . . Minnie Pearl is said to be starting her own five-minute radio syndication. . . . Pat Roberts of Dot, who made his "Opry" debut last week, is now booked for a series of dates in Spain, starting in Madrid June 23. . . . Waylon Jennings and Commander Cody have been signed for the Peace Love Blues and Bluegrass Festival June 29 at Aunt Minnie's Farm at Coun-

try Roads Park in Glenville, W. VA. Bill Blaylock and Clay Willis of the Jed label, who are making big noises on the music scene, have been booked into the Bluegrass Festival at Calloway, Md. . . . Larry Henley of Windchimes Productions has done a session on Don Wayne at Soundshop Studios. Wayne wrote the songs, all of which were arranged by Don Tweedy. . . . Ronnie Prophet has been booked into the Calgary Stampede in July, and has been re-booked at the Chattanooga Choo Choo Club in that Tennessee city, which he opened recently. . . . Artist Joyce Murray suffered a broken leg in an auto accident in Cleveland, Ohio. . . . Multi-talented Marianne Levine has been signed to choreograph 10 more Spring Street Singer television shows, with producing taking place in Nashville. She also choreographed all of the Opryland shows.

Okie Agency Into Country

OKLAHOMA CITY—Thomas Hartman, newly named president of Associated Recording Artists of America (ARAA) located here, has announced the signing of Peggy Gale as the artist's first country act.

Managers James Acosta and Glovis Daniel found Miss Gale in Hot Springs, Ark., where she was a featured vocalist with Jim Lawrence and the Rovers.

Hartman, formerly general manager for Tree International in Hollywood, and more recently a disk jockey here, said Miss Gale would record for the Artco label. A single and LP are being produced at once.

ICMBA Plans Fair's Seminar

NASHVILLE—The International Country Music Buyers' Association, consisting of promoters involved in the use of country talent, will repeat and expand its seminar for fairmen next October.

Harry (Hap) Peebles, president of ICMBA, said some 150 delegates will take part in the seminar, more than double last year's figure. The event is held in conjunction with the "Grand Ole Opry" birthday celebration.

The sessions this year will go beyond the fairs, to include all segments of the buying industry: parks, auditoriums, etc. It will be renamed the "Country Music Talent Buyers Seminar."

A committee here was appointed to establish logistics and programming details, under the chairmanship of Jack Norman, Jr. Serving with him are Dick Blake, John Boden, Walter Heeny and Irwin Kirby of Amusement Business, and Betty Jo Young of the Country Music Association.

Among the plans is a new black-tie gala following the Monday night televised CMA awards show.

Hartman also announced he has signed Wes McWain as general manager for the firm's West Coast office. He will represent the label and their BMI publishing firm, Associated Artists Music. McWain previously was general manager for Gene Autry's Republic Records.

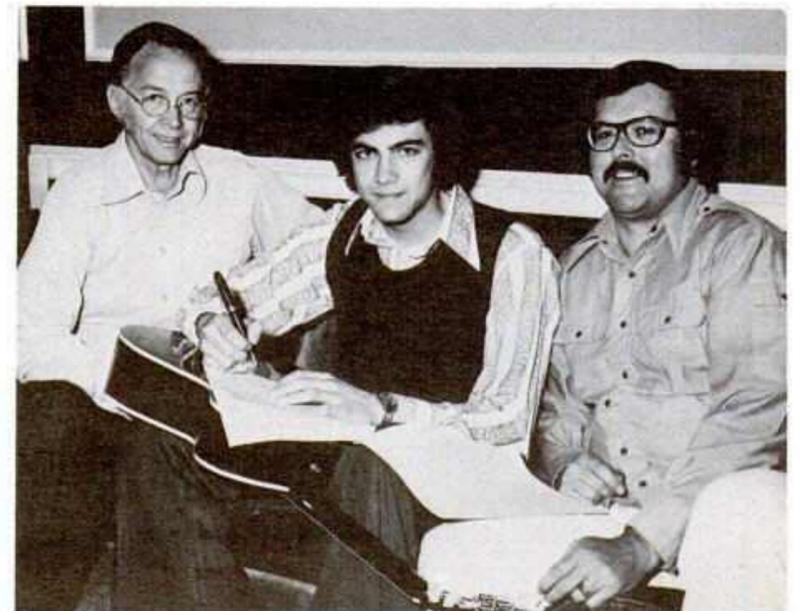
Hollywood based Dottie Vance will handle promotion for Artco.

Singer, Politician To Form Major Firm

NASHVILLE—A massive promotion and management complex, to be known as Johnny Paycheck Enterprises, will be established here soon.

The corporation will be run by Glenn Ferguson, Metro Trustee, who lost the mayor's race by a narrow margin two years ago. Ferguson is expected to seek the mayor's post again in the next election.

Paycheck first must free himself of other contractual ties, which he now is in the process of doing, according to reliable sources.



BRIAN COLLINS signs with Dot Records, as president Jim Foglesong, left, and vice president Larry Baunach, give their nod of approval.

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small market radio station needed for announcer with 3rd and endorsement. Grad of Indiana University, A.B. in Radio-TV, Career Academy. One year experience at contemporary MOR. Can do continuity-production, some play-by-play and in-the-field news. Will relocate. Box 578 Billboard, One Astor Plaza, New York, N.Y. 10036. je23

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SUCCESSFUL PROGRESSIVE Radio P.D. Available. Currently programming in Top Ten Market with Ratings—programming only, no jockeying. Extensive experience in contemporary F.M. Box 582, Radio-TV Job Mart, Billboard, One Astor Plaza, New York, N.Y. 10036. 6/30

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CREATIVE PRODUCTION PRO FOR Contemporary station in Top 20 market. 5 day week with no air shift. Salary based on ability. Send tape and resume to Box 577, Billboard, One Astor Plaza, New York, N.Y. 10034. 6/23

THE ORIGINAL OLDIES STATION NEEDS UP-TEMPO M-O-R JOCK, HEAVY ON PRODUCTION! GIVE IT YOUR BEST SHOT NOW! KWIZ, SANTA ANA, CA 92703. ATTN EARL TROUT III. 6/30

Jukebox Programming

'Go Go' Dancers Set Pace for Oldies

By ANNE DUSTON

CHICAGO—Topless go-go bars are the biggest requesters of oldies, according to a programmer survey. All locations are experiencing a tremendous surge in oldies requests, however.

"Go-go dancers want a good beat that is easy to work to. After all, they have to dance eight hours at a stretch," Joe Wadle, Hunter Vending, Washington, D.C., noted. The most popular oldies at these locations are "Monster Mash" and "The Stripper," he found. These locations draw patrons from Quantico Marine Base and Ft. Belvoir Army Base "as well as lecherous old men," Wadle said.

Harvey Bullard, route supervisor for Vemco Music Co., Fayetteville, N.C., got an order for 300 Top 20 of 1955 from a topless go-go bar in his area. "They want music with a beat, and the top records in these locations are 'Joy To The World' by Three Dog Night; 'Knock Three Times,' Dawn; and 'Little Egypt' by the Coasters," Bullard said.

Country is stronger than ever today, according to Wadle, and the smooth, ballad type country as well as mountain music oldies are in great demand by 30-40 year olds who are the bulk of the customers as well as owners of country places. The 1927 Roy Acuff & The Smokey Mountain Boys "Great Speckled Bird/Wabash Cannon Ball," is one of the most played. Any Hank Williams, especially, "Your Cheating Heart," Ray Price songs, "Honey" by Bobby Goldsboro, Wilburn Bros. mountain sound, "Ole Lonesome Me" by Don Gibson, are all doing well at his locations. "We also place ballads with a country flavor by Al Martino, Perry Como and Dean Martin," Wadle said.

Vince Johnson, Johnson Music Co., Boise, Ida., found oldies to be the top playing disks in some rural and older adult locations, in the country and easy listening modes.

Johnny Horton's "North to Alaska," and any Hank Snow are popular in the country locations, with Boots Randolph and Ace Cannon records being requested in the easy listening locations. He doesn't get many oldies requests in young adult, teen, soul or neighborhood bars.

Bullard gets a lot of requests for the "strung out, smooth type of country" in his high class, private club easy listening locations. He especially looks for country instrumentals like "Today I Started Loving You," Charlie McCoy, Vocals that appeal include "For The Good Times," Ray Price; "Rose Garden," Lynn Anderson; and "Easy Loving," Freddie Hart.

18-Year Olds

The 18-year olds are turning bars into bebop places. Marie Pierce reports from Brodhead, Wis. Although they weren't around when the originals were issued, the young adults find out by hearing others talk or listening to airplay, and ask for artists like Paul Anka, Frankie Avalon, Jimmie Clayton, Sam Cook, Dorothy Collins, Chubby Checker, The Four Freshmen, Bill Haley and the McGuire Sisters. Mrs. Pierce's library of oldies is so extensive that a radio station in Lake Geneva borrows records from her to use in its programming.

Ralph Ludi of Denver finds that people ask for the artist or group, rather than the songs, and artists like the Drifters, The Coasters, Bobby Darin, The Searchers, Fats Domino and Jerry Lee Lewis are being requested in all his locations.

Only one type of location is not experiencing the surge in oldies requests, according to programmers, and that is the soul location. "It's the opposite with the soul locations. We can't keep enough new titles on the boxes, even changing them every week," Wadle commented. He also noted a trend of black patrons assimilating into country music bars, especially military people.

Ohio One-Stop Deliveries

By EARL PAIGE

CINCINNATI—Requests for oldies and other records arrive here at Royal Dist. written on soggy napkins, bar receipts, old envelopes, coin wrappers, the backs of title strips and very seldom on neat lists with sufficient information, according to the staff. But the one-stop here is so efficiently set up that general manager Jack Pierce and the crew do an excellent job of filling requests. The firm has recently been pushing oldies, with sales doubling in the past month.

Actually, Royal here (there is another branch in Columbus) is a programmed one-stop. There is one file for every record distributor, which now means RCA, CBS, MCA, Merit, Supreme, UDC, WEA, Summit and A&I. All records charted are kept track of on sheets in these individual distributor drawers with the Billboard weekly chart change position logged in as well as the record's movement on a radio station list. Thus, the national and regional action is reflected together.

Royal uses a number of radio stations as popularity barometers (Billboard, May 19) and these are constantly evaluated. The one-stop does about 60 percent operator business and Royal, under owner Joe Westerhaus, has its own jukebox route, which gives the staff here good feedback on new product as well as oldies.

Tom Harmeyer, route manager for Royal, and Pierce, both attended the recent Billboard Jukebox Pro-

gramming Conference in Chicago and brought along the wives, Mrs. Clare Harmeyer and Mrs. Mina Pierce. Mrs. Pierce works in the shop and Harmeyer's son, Kent, 24, also works here. Others on the staff include Gary Strong, 21, Ed Pennick, 23 and Tom Cross, 27.

One other unusual procedure is the use of title strips to mark shelf stock. These strips are coded, blue for soul, red for Top 40, green for country and so on. In addition, local position on radio lists are also noted.

An entry under "Doin' It to Death" by Fred Wesley & the J.B.'s showed a blue clear acetate marked 5 for the record's position on soul WDAO-AM's list and a red acetate marked 31 for the position on the list of WTUE-FM, a Top 40 outlet. Both are Dayton stations.

LP Airplay

The staff members agreed that one of the most serious problems looming for jukebox programmers is the growing play of LP cuts on stations, even some AM's, creating demands for singles that do not exist. "Mr. Pierce wanted 1000 of Helen Reddy's 'The Last Blues Song' but it was never pulled from the LP," said Pennick, who added that WLW-AM here was among stations playing this cut.

Every source book in print is available here including Recordaid, Phonolog, One-Spot and others as the staff constantly is looking up requests. A typical order from a pro-

(Continued on page 38)

Coin Machine World

HILTON GAMES

LAS VEGAS—Amusement games have become a part of the posh Hilton Hotel. "We've always had amusement machines in our Novelty Games Nook, but we keep adding more every time a salesman drops in and convinces us to buy more," said hotel executive Nick Naff.

The machines are under the control of Howie Merker. They include jukebox, horse race machines, pinball, electric poker and Keno. Recently added have been food vending machines. The machines are protected by vandalism under 24 hour service with a \$500 reward offered. Some of the machines are National Vendors, a division of VMC Industries out of St. Louis.

"Damned right they're profitable," exclaimed Naff, "not only are the machines in the Nook, which was originally a dead spot, but they

are located throughout the hotel to pick up traffic.

"At one time when we were thinking of moving our lounge we would have had to move three or four machines to change the face of the lounge. It's surprising, but we found that those machines take in more money than the lounge," explained Naff.

LAURA DENI

TEX. TURMOIL

EDITOR'S NOTE: this is a continuation of a long report by Barry Candy on the reorganization of a regulatory agency and attitudes about the industry in Texas.

He said that if coercion by the vending operators might be the practical result of limiting unlicensed ownership by tavern owners it (the bill) should be changed because there has been too much coercion in that field already. Ivan Williams said the Vending Machine Commission faces a difficult problem under present law. He said the court created uncertainty on what it meant when it authorized unlicensed use of vending machines incidental to the business of places holding licenses for sale of alcoholic beverages for on premise consumption. Pending a ruling from the attorney general on what incidental

means and what criteria may be used, the commission has authorized tavern operators to own two unlicensed machines, such as coin-operated jukeboxes, pinball machines and shuffleboards. If a tavern owner wants more than two machines, he must come in for a full scale hearing. The commission evaluates the revenue from the machines, the square footage and seating capacity of the tavern, how it advertises, what people go there for, said Williams. He said the reason for allowing only two unlicensed machines automatically is to protect tavern owners, pending the outcome of legislative action on Brooks' bill. "If we authorized a tavern operator to have six machines now and then the legislature decides he can only own one or two, what could we do? Would we have to ask him to dispose of the excess machines or what?" asked Williams.

Texas tavern owners were given a boost here when the Texas House came down solidly in favor of the group in their long-time battle with vendors of coin operated machines. If approved by the Texas Senate the bill will give the tavern owners and other business with on-premise liquor licenses the right to own and operate pinball games, jukeboxes and other coin operated amusement machines in their business places.

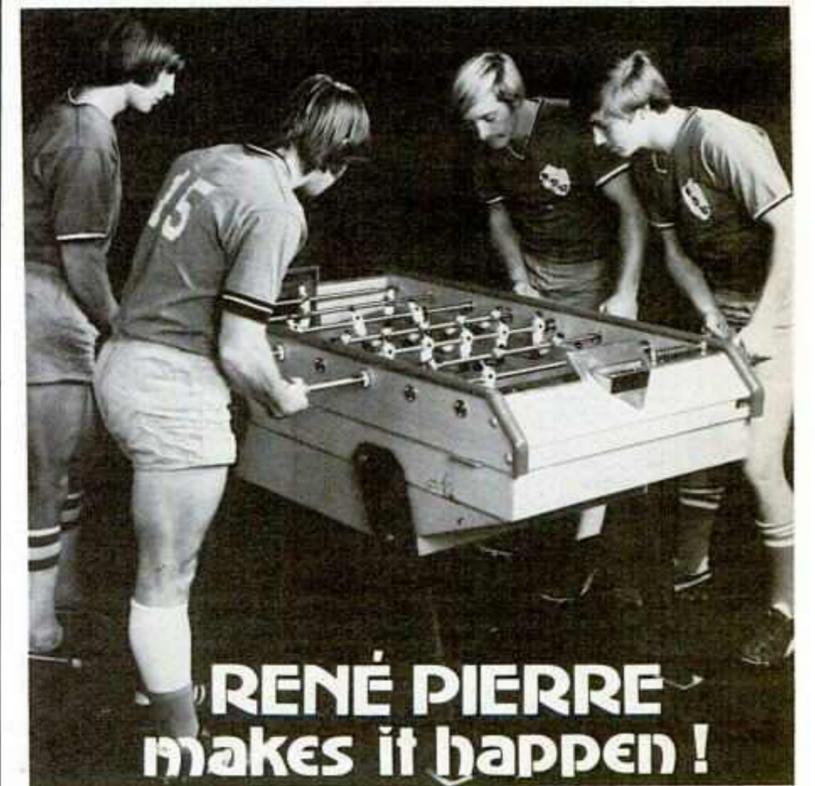
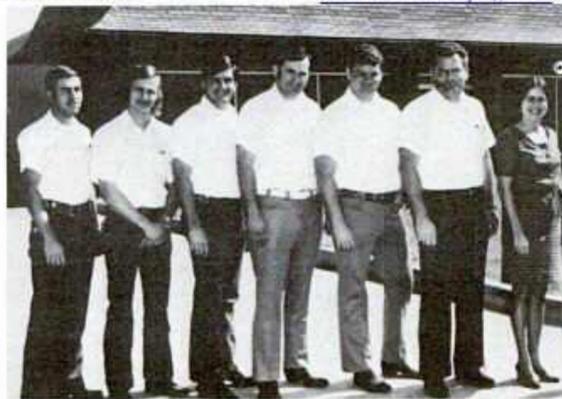
(Continued on page 38)

Jukebox Meetings

- June 20—New York State Operators Guild, Woranock House, Wappingers Falls.
- June 20—E. Pa. Amusement & Machine Assn., Westover Golf Club, Norris-town.
- July 27-29—Montana Coin Machine Operators Assn., reservation deadline June 15, \$10 deposit, Big Sky of Montana, Big Sky, Mont. 59716.
- Aug. 11-12—Kansas Amusement & Music Assn., John Emick Cabin, Lawrence.
- Sept. 14-16—Florida Amusement & Merchandising Assn., Sheraton Motor Inn, exhibits \$100, Orlando (date tentative).
- Sept. 21-23—Illinois Coin Machine Operators Assn., Playboy Club, Lake Geneva, Wis.
- Sept. 21-22—W. Va. Music & Vending Assn., Heart of Town, Charleston.
- Nov. 9-11—MOA, Conrad Hilton, Chicago.



GERALD GOUDEAU, owner of Gerald's Amusement Machines, Lafayette, La., stands between display of the 1946 Model 1422 Rock-Ola and the 1973 Model 447 in the showroom of this new headquarters. Standing outside Gerald's Amusement Machines are staff, from left: Allen Marks, Dave Goudeau, John Barbier, Herbert Thibodeaux, Wilbur Menard, Dominick Menard, and Maureen Goudeau.



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Jukebox Programming

What's Playing?

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

BOISE: "HOT 100" PURCHASES

Vince Johnson
Johnson Music Co.
106 W. 32nd St.
(208) 343-1330

"Yesterday Once More," Carpenters, A&M 1446
"Smoke on the Water," Deep Purple, Warner Bros. 7710
"Doin' It to Death," Fred Wesley & the J.B.'s, People 621
Spinners
"Kodachrome"
"Shambala," Three Dog Night
"My Love"
"Tie a Yellow Ribbon"

BUCHANAN, MICH.: "HOT 100" PURCHASES



Frank Fabiano
Fabiano Amusement Co.
109 Liberty Ave.
(616) 695-6855

"Frankenstein"
"Reeling in the Years"
"Hocus Pocus"
"Pillow Talk"
"One of a Kind (Love Affair)"
"You'll Never Get to Heaven," Stylistics, Avco Embassy 4615
"Money," Pink Floyd, Capitol, Harvest 3609

CADILLAC, MICH.: "HOT 100" PURCHASES

William Bryan
Bryan Bros. Amusement Co. Inc.
725 James St.
(616) 775-7841

"Money," Pink Floyd, Capitol, Harvest 3609
Spinners
"Frankenstein"
"Daniel"
"Shambala," Three Dog Night

DENVER: "HOT 100" PURCHASES



Ralph Ludi
Apollo-Stereo Music Co. Inc.
2800 W. 17th Ave.
(303) 534-0891

"I'm Leaving You," Engelbert Humperdinck, Parrot 40073
"Bad, Bad Leroy Brown"
"My Love"
"Shambala," Three Dog Night
"I'm Doing Fine Now"
Spinner
"Pillow Talk"

EMPORIA, KANS.: COUNTRY PURCHASES



Harlan Wingrave
Debbi DeWese
Emporia Music Service Inc.
309 Neosho
(316) 342-7242

"Slippin' and Slidin'," Billy "Crash" Craddock, ABC 11364
"Satin Sheets"
"Ravishing Ruby"
"You Were Always There"
"Touch the Morning," Don Gibson, Hickory 1671
"Don't Fight the Feelings of Love"

GRANITE CITY, ILL.: SOUL PURCHASES

Luis Wylie
P & S Amusement
2200 E. 24th St.
(618) 877-3456

"Leaving Me"
"Give Your Baby a Standing Ovation," The Dells, Cadet 5696
"Funky Worm"
"Think," James Brown, Polydor 14177
"Call Me (Come Back Home)," Al Green, Hi 2235
Oldies
"Misty Blue"
"Help Me Make It Through the Night"

JACKSONVILLE, ILL.: "HOT 100" PURCHASES



Chick Henske
Henske Music Co.
Box 56 (217) 245-4715

"Shambala," Three Dog Night
Spinners
"Superfly Meets Shaft," John & Ernest, Rainy Wednesday 201
"Masterpiece"
"Pillow Talk"

LAFAYETTE, LA.: SOUL PURCHASES



Wilbur Menard
Gerald's Amusement Co.
223 Luke Dr.
(318) 235-2752

"Trip to Heaven," Freddie Hart, Capitol 3612
Spinners
"Shambala," Three Dog Night
"Right Place, Wrong Time"
"Sweet Harmony," Smoky Robinson, Tama 54233

TRENTON, MO.: COUNTRY PURCHASES



Art Hunolt
Bill Welch
Automatic Music Co.
320 W. 10th St.
(816) 359-3022

"Trip to Heaven," Freddie Hart, Capitol 3612
"Blackbird," Bill Preston, A&M 1411
"Gypsy Davy," Arlo Guthrie, Reprise 1158
"And I Love You So"
"MM-MM Good," Del Reeves, United Artists XW-249W
"Still Got Hold on Me," Red Simpson, Capitol 3616
"Cheating Game"
Spinners
"Satin Sheets"
"Dirty Old Man," George Hamilton IV, RCA 74-0948
"I've Loved You All Over the World," Cal Smith, MCA 40061

WASHINGTON: "HOT 100" PURCHASES

Brad Baker
Hunter Vending Co.
1263 First St., S.E.
(202) 488-1111

"Kodachrome"
"Give Me Love"
"Diamond Girl," Seals & Crofts, Warner Bros. 7708
"You'll Never Get to Heaven," Stylistics, Avco 4618

Ohio One-Stop Delivers

Continued from page 37

grammer included Elvis Presley's "Separate Ways," Wayne Newton's "Echo Valley," Chicago's "Saturday in the Park," Marty Robbins' "Devil Woman" and Sonny James' "Running Bear."

But the business is not all oldie by any means. Royal runs a special each month at 38-cents, often a new

artist, as in the case of Pat Zill on QCA currently. The reason, obviously, is that jukebox programmers buy far in advance of the charts and need all kinds of records. In fact, jukebox programmers normally have two questions here at the counter:

"What's new on Billboard?" and then, "What's new that's not on Billboard yet?"

Coin Machine World

Continued from page 37

The action came on a Senate passed measure, SB 721 by Sen. Chet Brooks of Pasadena, that would originally have limited the individual with a liquor license to one machine. House Sponsor Rep. Hilary B. Brown Jr., of Del Rio, opposed the

change, at one time attempted to kill the entire bill, but pulled down his motion when he saw he did not have the votes. Opponents argued vainly that the old limits on machine ownership were needed to avoid corruption in the amusement machine business.

(To Be Continued)

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



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

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Budget Labels
Children's Labels

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(please list label credits)

MUSIC PUBLISHERS
(please indicate affiliation)

SHEET MUSIC JOBBERS

RECORD & TAPE WHOLESALERS
Distributors
One Stops
Rack Jobbers
Importers & Exporters

SERVICES FOR THE MUSIC-RECORD-TAPE INDUSTRY
Associations & Professional Organizations
Design & Artwork
Direct-Mail Service
Licensors, Tape & Record

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

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

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

Tape, Raw
Title Strips

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Carrying & Storage Cases
Catalog Services
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Convertors & Tuners
Display Racks
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45 RPM Adaptors
Head Cleaners & Demagnetizers
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BRANCH OFFICES (U.S. & INTERNATIONAL)

RECORD COMPANY \$, SUPPORT HELP NEWPORT FESTIVAL

By Ian Dove

RECORD COMPANIES ARE EXPRESSING MORE INTEREST in the New York based Newport Jazz Festival, reports George Wein, the Festival director. As it stands now Atlantic Records will be recording at the Festival, and Buddah/Cobblestone will be preparing a Newport package as they did last year. Polydor is making plans to record the John Mayall appearance for possible later release.

Last year, Cobblestone presented a boxed set that was also split into individual albums, all recorded at the Festival. According to Wein, Buddah was "very happy" with the sales results. "The Jam Session albums recorded at Radio City Music Hall sold over 15,000, I believe," he says.

Wein also derives money, which goes towards the Festival's budget of \$900,000 this year—last year's budget was only \$600,000—from record companies buying advertising in the Festival program. Wein estimates that he gets a \$50,000 to \$60,000 subsidy from the program for the Festival.

"We have been getting a lot of calls from record companies asking to cooperate in this year's Festival but they are really calling too late. Perhaps next year," he laments.

Wein would like to see record companies help out and sponsor parts of the nonprofit events at the Festival, such as the Apollo events, the Rutgers University seminars and the New York Musicians Organization affairs which he considers "good outlets" for record companies "perhaps where they can introduce new talent."

Wein points out that Polydor has contributed this year to the Apollo concerts.

A particularly important event for this year's New York Festival, says Wein, will be the Ray Charles evening, with the script written by novelist James Baldwin, a long time Charles fan. "There is no way," says Wein, "even if we get full houses for both concerts for this particular event that we can make money on it. However I hope that it will be recorded and filmed. We can also create a prop-

erty with it and tour with it. It is a very important evening for us."

Wein is also delighted with his long time dream of a New York Jazz Repertory Company being formed. He has received funding for the company from various organizations, both state and private.

In 1971, when Wein first announced plans for this type of repertory, his idea was to employ within the company a basis of 60 to 70 musicians to cover the whole spectrum of jazz music. He then estimated the cost of starting the project to be around \$200,000.

Wein confesses that the Newport Jazz Festival—New York was "hurt" last year by jazz artists playing both at the Festival and also in clubs in the city—and being advertised as such. He intends to stress the exclusivity clause in Newport Festival contracts more strongly this year—nobody will be allowed to advertise an appearance two to three weeks either before or after the Festival.

Wein is proud of the fact that this year he

(Continued on page 56)



George Wein plays piano with his Newport All Stars: a role aside from being a promoter.

MONTREUX TAKES ON AN AMERICAN FLAVOR AS CLAUDE NOBS NAILS RECORD NUMBER OF U.S. LABELS AS CONCERT PROGRAMMERS.

THIS YEAR AMERICAN JAZZMEN dominate the seventh annual Montreux Festival. Out of nine concerts, six are sponsored by American record companies. "It's not intentional that there's so many American musicians," says Claude Nobs, Montreux's director. "It's just that we are going back to the sources." Then with a serious glance, Claude adds: "There is more happening in jazz in the U.S. than the American people may be aware of."

Claude Nobs is aware of what's happening. That's why he has locked up the greatest number of American labels who are now putting on their own concerts in conjunction with Nobs, thus owning the spotlight for an evening at the prestigious Montreux festival.

This year Atlantic, Blue Note, Impulse, Prestige/Milestone, Columbia, Verve and Polydor are all having their nights. In addition to presenting artists of their choosing before an influential audience, the companies can record these performances, and according to Nobs' estimates, there have been 50 LP's recorded since 1967, with a number still in the can.

While in the States several months ago, Nobs met with record company officials to firm up their participation during the three weekends starting June 29 through July 8. There were several U.S. companies who wanted to have time but there wasn't any left for their involvement in what Nobs calls his "jazz menu" rather than a schedule of activities.

Five years ago "only Atlantic was willing to spend the money to bring its people over," Nobs says. Atlantic and Flying Dutchman recorded extensively at Montreux following the Grammy winning Bill Evans LP taping in 1967.

Under terms spelled out between Montreux and the labels, the companies pay for their artist's transportation to Switzerland



Claude Nobs with Roberta Flack at Montreux represent top talent all around.

and then the festival takes over with the following free services:

- hotel accommodations for three days (a special rate thereafter);
- tickets to all the concerts for the musicians and their wives;
- stereo master tape for their own background;
- use of the festival name on any LP;
- utilization of complete recording facilities (this year involving a 16-track console and quadrasonic mixdown capabilities).

As the festival has grown, more time has naturally evolved for concerts, with the close link between Nobs and record labels allowing him to obtain talent from single sources for his evenings. And with each label having its own distinct characteristic, Nobs is able to achieve the different "flavor" of which he so desires his "menu" to offer.

Last year TV coverage filmed by the national Swiss network wound up as several half hour programs on the NET network in the U.S. and Nobs feels this exposure caused many record companies to sit up and take no-

(Continued on page 42)

NEWPORT'S HISTORY: Struggle, Collapse, Survive

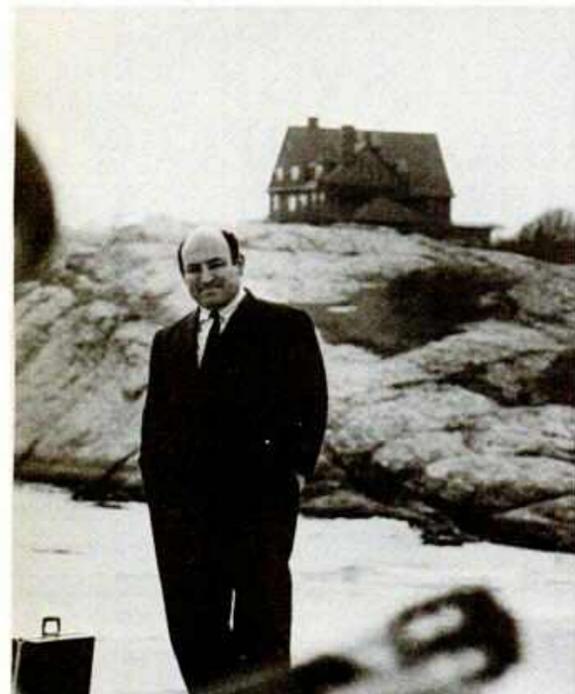
THE NEWPORT JAZZ FESTIVAL has had a checkered history in its 20 years—it was born July 17, 1954 with Eddie Condon and his group playing "Muskrat Rumble" before 500 people and it was raining.

The way from the covered tennis courts of Newport's Casino to a \$900,000 budget and venues involving New York's Carnegie and Philharmonic Halls, to the Apollo Theater, the Yankee Stadium, to Central Park, has been fruitful but hard for Festival founder-director George Wein.

The hard parts were when the Newport Jazz Festival was punctured by riots and finally killed by the mass of kids pouring in over broken fences and trashing the affair in July 1971.

Killed, though, to rise again the next year in New York, with sponsorship from the city and a whole ream of joyous publicity, some fine music and also a small profit.

Interestingly enough the artists who appeared on that far off Newport Festival of 1954 included Dizzy Gillespie, Stan Kenton, Gerry Mulligan, the Modern Jazz Quartet, and Teddy Wilson. All very much alive and working for Wein in 1973!



Newport's George Wein during a quiet moment in his life.

Newport in Rhode Island started with Mrs. Elaine Lorillard, who was Newport society and a jazz fan being introduced to George Wein. She had some idea about a festival.

Says Wein: "They had done an event with the New York Philharmonic at Newport, raised \$30,000 to promote it and lost it all. The Lorillard's suggested I do something with jazz and Mr. Lorillard called his bank to raise \$20,000 credit and then left with his wife for Europe, hoping I could put something on by the time they got back in July. The Newport Jazz Festival was in business.

"I knew there was a public for jazz but I didn't know we were going to upset the world. Mr. Lorillard's \$20,000 was never needed.

"The music was of a very high standard and we made a bare profit—\$400.

In 1955 the Festival spread over three days and there was a \$7,400 excess of income over expenses. In the following year this figure went over \$50,000 and by 1958 it was in the six figure bracket.

And 1960 was the year of the first jolt—a riot. It was, Wein is careful to point out, in the foreground outside the Festival and is com-

monly called the Beer Can Riot, small stuff by today's epic youth confrontations.

Says Wein: "It was the low point of my career."

He dropped out of the Newport Festival business for one year and the Festival was taken over by New York promoter Sid Bernstein, a few years away from his history making Beatles concert at Shea Stadium. Bernstein's affair lost money with Bernstein commenting publicly that George Wein was the only man who could put on a Festival at Newport. Wein now says: "Sid may have lost money but I didn't watch the money—I watched the gross and the gross was good. Sid, in a sense, saved the Newport Festival."

During his year off the Newport scene—it was also the year that his Boston jazz night club Storyville was shuttered—Wein concentrated on the foreign side of his business, which now causes him to travel over 200,000 miles a year around the world and sleep, on average, in 150 cities a year.

In 1969 Wein put on his Newport Festival and brought in several top rock names such as Led Zeppelin, Blood, Sweat and Tears and Jethro Tull—Wein's theory was that jazz and rock were getting closer together and it should have Newport representation.

He also admits: "I was greedy that year." The Festival brought with it unruly audiences, property damage, a lot of tension and a series of attacks on Wein from the Newport Town Council. Adds Wein: "I put too much rock in—I overpowered the jazz."

In the end, a ballot was held in Newport to approve the Newport Jazz Festival and Wein received the news in Paris at 3 a.m. from his wife Joyce that the vote was 80 percent in favor.

Some of the voting may have been economic: Wein reckoned his Festival gave Newport around \$500,000 a year from the 40,000 plus people it attracted over those July 4 weekends. And the Festival itself spent around \$100,000 on police, renting the field and employing 200 local people.

Wein also sees Newport as important in another way: "For the first time we found that big money could be grossed with jazz in the summertime. Before Newport began, the average jazz artist worked cheap during the summer or took a vacation. But Saratoga, Forest Hills, and all

those music festivals—even Woodstock—are outgrowths of the Newport Jazz Festival. Newport itself can never be credited enough for what it showed in terms of concept—the sound, the presentation. The importance of Newport is beyond mere statement and it is very true now that we have moved into the city of New York."

1971 was the end. It came quickly during Dionne Warwick's set on Saturday evening, in a tangle of broken fences and whooping kids who crowded on to the Newport stage and damaged it because they considered that they should have been let in free.

The following day Wein was in despair, in tears during a television interview and appeared to have no particular place to go with his festival.

But months later came the announcement and a year later came the sensational rebirth when for just over a week New York went happily berserk about jazz.

Wein, faced with a \$500,000 budget for talent, a lot of support from his old sponsors and new people in New York city organizations was back in business.

Newport business. **IAN DOVE**

MONTREUX'S STORY: Grow, Grow, Grow

By Mike Hennessey

SINCE ITS INAUGURATION in the summer of 1967, the Montreux Jazz Festival has grown in scope and stature with each successive year and is today undoubtedly the most important jazz festival in Europe.

The imagination, energy and enterprise of Claude Nobs, the Festival's organizer, have certainly been major factors in the success of Montreux which, from the outset, has always been a festival in the true sense and not just a sequence of concerts. Not even the highly regarded Antibes Jazz Festival at the height of its popularity could claim to embrace anything like the same range of jazz activities as are to be found at Montreux.

Not only has Nobs succeeded consistently in bringing the top jazz names to Montreux but he has also programmed instrument clinics, secondhand record markets, jazz movies, jazz photograph exhibitions and impromptu jazz sit-ins in and around the festival itself.

One problem with European jazz festivals is that, since the major source of talent is the United States and since the cost of transatlantic transportation is relatively high for promoters with limited budgets, the same star names are likely to appear through a whole succession of different European jazz festivals in any given year. Montreux manages mostly to avoid this and it is a matter of some pride with Nobs that he has pulled off a number of "firsts" and "exclusives."

Montreux has not only presented the big names over the years—Clark Terry, Dexter Gordon, Gary Burton, Mongo Santamaria, Bill Evans, Kenny Burrell, Oliver Nelson, Les McCann, Herbie Mann, Gerry Mulligan, Ella Fitzgerald, Chico Hamilton, Eddie Harris—to name just a few; but there have also been appearances by less familiar but highly intriguing artists such as Eddie Vinson, Paul Bley, Barry Harris, Annette Peacock, Gato Barbieri, Tom Scott, Son House, Sadao Watanabe plus a whole host of fine European musicians.

For the first five years of its existence, Montreux featured a European jazz group contest in which the broadcasting organizations affiliated to the European Broadcasting Union were each invited to sponsor a band to represent their territory. This contest brought healthy European exposure to many fine bands and soloists such as John Surman, Alan Skidmore and Tony Oxley from the UK, Aladar Pege, a phenomenal bassist from Hungary; Bosko Petrovic (Yugoslavia), Chris Hinze (Holland), Eero Koivistoinen (Finland) Michal Urbaniak (Poland) Palle Mickelborg (Denmark) and Louis Stewart (Ireland).

Inevitably, however, problems arose in the matter of judging the contest—the usual difficulty in comparing groups representing different segments of the jazz spectrum—and now the contest has been eliminated. What has taken over from it has been a showcase section for the big bands of American high schools and universities, often featuring top jazz soloists. More than a dozen of these bands have been featured at the Festival and more are scheduled to appear this year.

Although Montreux is primarily and emphatically a jazz occasion, there have been highly successful attempts to blend in good quality popular and rock music featuring such acts as Nina Simone, Roberta Flack, Aretha Franklin, Stone The Crows, Ten Years After, the late King Curtis, Chicken Shack, Santana, Chuck Berry and Richie Havens.

The blues also are strongly represented and artists in this field have included Champion Jack Dupree, Son House, Muddy Waters, Lightnin' Slim and T-Bone Walker.

Perhaps one of the most stimulating aspects of the jazz contests was the practice of

forming a special festival big band from the top musicians of the various competing groups and having them perform under the leadership of top jazzmen like Clark Terry, Gerry Mulligan and Oliver Nelson—and the fact that this will no longer be possible is certainly one reason to regret the passing of the jazz contest.



Montreux's Claude Nobs on stage introducing musicians.

An important element currently in the Festival is the idea of having major record labels sponsor a particular evening concert. Evidence of the viability of this idea is provided by the large number of commercial recordings which the Montreux Jazz Festival has yielded between 1968 and 1972.

Another relatively new feature of the Festival which has shown rapid growth is the Music Fair, an exhibition of musical instruments, audio and recording equipment, music publications and records and tapes. This year's Music Fair will be a four-day event, from July 6 to 9.

An innovation this year will be a New Orleans style boat ride on Lac Lemman—an appropriate sequel to the Night in New Orleans which is being sponsored earlier in the Festival by Atlantic Records.

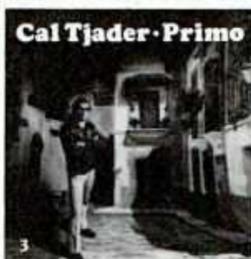
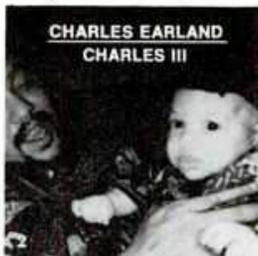
One measure of its success is the scope and extent of this year's program. It opens with a blues concert on June 29 and continues for two weeks closing with five days of concerts by U.S. high school big bands plus top American jazz soloists. This certainly makes it the longest jazz festival in history.

Originally held in the municipal casino, which was destroyed by fire in 1971, the Festival is now set in Montreux's new Conference Center which has excellent facilities and acoustics. As usual the event will be fully covered by Swiss television and the sound system is being specially adapted for the Festival by J.B. Lansing.

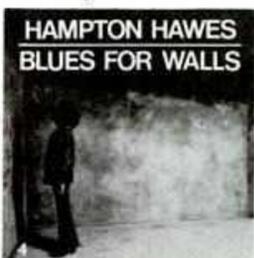
Although the Newport Festival is 13 years its senior and unquestionably THE major event of the year in the world of jazz, the Montreux Jazz Festival can unquestionably claim today to be the European Newport.

Expect more from Fantasy, Prestige and Milestone.

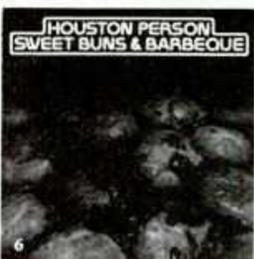
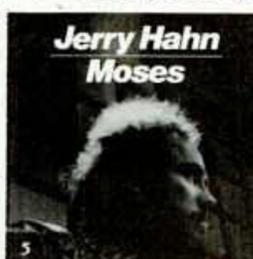
JUNE BRINGS FORTH BEAUTY, BRIDES AND MUSIC. Beautiful, beautiful sweet summer music from great artists. For instance, there's **Kenny Burrell** (*Both Feet On The Ground*, Fantasy 9437) whose guitar is as sweetly lush as a June bride, as deeply colorful as a summer sunset and as lyric as a morning in June, of course. And then, for celebrating those Junes you have known—the months and the memories—there is the joyous groove of **Charles Earland**, (*Charles III*, Prestige 10061) soulful, swinging and seeped in the juices of life. Do you dance in June? Then let your natural movements go even more naturally with the Latin rhythms and haunting sounds **Cal Tjader** (*Primo*, Fantasy 9422) provides as he explores the exotic, authentic, root-deep Latino ambience in the company of some of the prime movers of that genre: Tito Puente and Charlie Palmieri. Cal really comes home here. You can hear it as he plays.



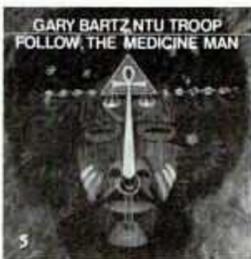
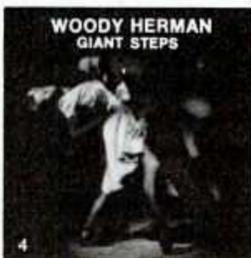
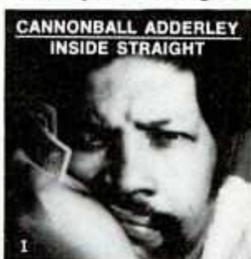
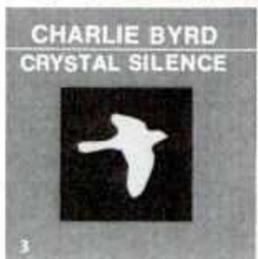
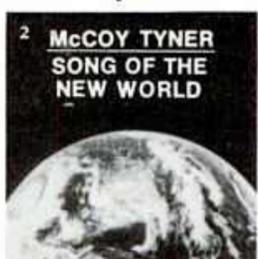
Then there's **Hampton Hawes**, (*Blues for Walls*, Prestige 10060) and a Hamp in any month is a Hamp worth hearing. Bright, sparkling, crystal-clear piano yet moody, moving and subtly emotional. You dig musical stories? That's what Hamp tells. Stories about himself, and the black experience. *Blues for Walls* is more than a title. Dig? It's his whole life in music.



Jerry Hahn, (*Moses*, Fantasy 9426) who once was the guiding spirit behind Brotherhood and who sparked John Handy's great forward looking jazz albums back a while, returns to records now with freely experimental yet thoroughly pleasing, pure jazz in the guitar idiom. And then, for tender tenor lovers, and who in June does not love a tenor?, we have that **Houston Person** (*Sweet Buns and Barbecue*, Prestige 10055) with his solid, swinging deeply grooving sounds of jazz reality. That's June in jazzland; good music, good feelings, good times. A ball!

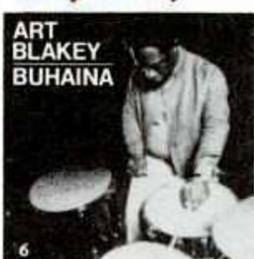


CAN JULY BE FAR BEHIND? Not at Fantasy/Prestige/Milestone where the July release now in preparation offers some of the most exciting new jazz of this or any season. There's **Cannonball Adderley**'s album (*Inside Straight*, Fantasy 9435) the first in his new association with Fantasy; a wonderfully inventive program recorded this June in Fantasy's Berkeley studios, with brother Nat and all the band generating love and good music from groove to shining groove. Then **McCoy Tyner**, (*Song of the New World*, Milestone 9049) he of the Grammy Awards, in his latest and quite possibly most exciting effort, combining his piano and horns in a fascinating slyly shimmering summer special. **Charlie Byrd**, (*Crystal Silence*, Fantasy 9429) like Cannonball, begins his personal shootout at the Fantasy factory with a charming collection of pure guitar nightingale and firefly messages flowing from his silver strings.

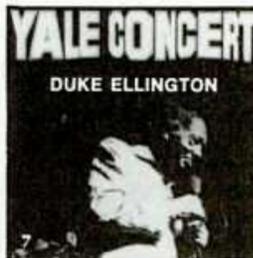


And **Woody Herman**, (*Giant Steps*, Fantasy 9432) in another wildly swinging big band effort, timed for release so Woody can hear it on the air as he plays the summer resort circuit. Big band music for lovers of all ages.

Gary Bartz, The Ntu Troop (*Follow the Medicine Man*, Prestige 10068) trooping along, lays down his lifeline version of summer joy for all to hear. When we hear it, we know.

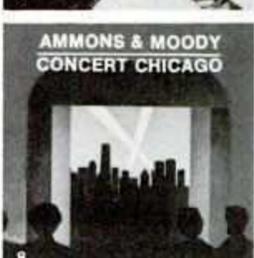


And **Art Blakey**, that Master of Rhythm, (*Bubaina*, Prestige 10067) brings forth his newest Jazz Messengers with a special delivery for all ears.



Hear Ye! Hear Ye! Hear Ye! Giving a royal tone to the whole proceedings there is the presence of His Ducal Majesty, **Edward Kennedy Ellington**, (*Yale Concert*, Fantasy 9433) Doctor of Arts and master of all musical crafts, with his historic Yale Concert.

And winding up the July post solstice release is a union of **Gene Ammons** and **James Moody**, (*Chicago Concert*, Prestige 10065) two of the most inventive exponents of the art of making it June in January and joy-time in July.



Can we ask for more? Of course. **Bill Evans** is joining Fantasy!



they love it!



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— Mike Marion, WTFM, New York

"It's a blend of voice and instrumentation. A perfect mood-setter. An album with honesty and feeling."
— Tom Sprtel, WISN radio

"A very delightful album!"
— Gene Elzy, WJR Radio, Detroit

"I played the instrumental selections one morning and received four calls in 20 minutes praising the album. It's lyrical and today."
— Ron Cuzner, WFMR Jazz Disc Jockey

"The musicians were recorded in Chicago. Sandra's vocals take up one disk of the two record set; Chicorel (who penned all the material) sings a few himself, coming off like a Mel Torme . . ."
— Cash Box-Pop Best Bets, April 14, 1973

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CLAUDE NOBS

• Continued from page 39

tice of the European event and ask the important question: "Why don't we join in?"

Many decided to take the plunge so that this year Montreux looks like American Calling, with both professional jazzmen and five days of high school and university bands showing off their expertise.

Approximately one third of Montreux's audience has traditionally come from the States, so in a sense the American jazzmen are playing to Americans who dig their music.

Nobs acknowledges that he has felt the swipe of criticism for booking so much American jazz. But he categorizes the European avant-garde school as being "too dry and too cold." If there are important European players available, he wants them, he says, noting that the largest percentage of top European jazz musicians have already played the festival. And he doesn't like to book the same act two years in a row.

At one time Nobs had as many as 17 countries sending jazz bands. Now the American record companies are the main suppliers of talent, although there are also evenings sponsored by the British label Black Lion and the Swiss Broadcasting Corp.

Working with a total talent budget of \$50,000 which is put up by the Swiss Tourist Bureau, which sponsors the event, Nobs can dispense individual fees of from \$500 to \$3000 and touching \$5000 for a super attraction. His first budget was \$2500.

Working with the festival this year as recording engineer will be Stet Sulke, formerly with Mastersounds in Atlanta and Capitol. He built the new 16 track console and will be assisted by Carlos Olms from Polydor of London.

This year the concerts will be held in the new convention center which seats 2500. Each label will bring its own producer to help with their albums. Montreux has seen fit to provide built-in facilities for recording for Nobs believes in the power of the disk as a promotional vehicle. "Bob Thiele got six albums out of only one evening two years ago," Nobs says proudly.

On the day of recording, a label can spend all the time it wants during the act's rehearsals setting up for a proper sound mix.

Nobs is staying away from infusing rock bands with the jazz because "the sound levels for rock bands aren't the same as they are for jazz groups." (He puts on rock concerts as a separate business venture in Zurich with much of the proceeds going into a jazz festival fund).

Nobs estimates that the festival brings in around \$220,000 to the city of Montreux. The festival is covered by reporters from over 15 nations which translates into around 100 press at the concerts.

Nobs has noticed that his audience gets younger every year and he is especially keen on having five days of high school and college players jamming with an array of top professionals.

Nobs is against stocking any concert with just big names. Before he got so involved with having record companies pick and suggest to him who they would like on their evenings, Nobs offered some new, some unknown and some well-known talents in a sort of harmonious potpourri.

The record companies have "total freedom" in programming their evenings, Nobs points out. Last year Excello Records of Nashville taped some of its gospel singers and emerged with four LP's by unknown performers.

The festival is Nobs' baby. One third of the money for the festival comes from ticket sales; the remainder from sponsoring record companies and from broadcasting fees and from the rock concerts.

It takes one year to put the program together. This year Nobs plans making a color videotape of the festival and offering the footage for commercial usage. The Swiss TV network will be able to air it once before it goes on the commercial bidding market.

For those readers who may wonder what U.S. acts will be appearing and what possible albums may be forthcoming, here's the rundown of scheduled artists.

Atlantic's night (produced by Jerry Wexler and Nesuhi Ertegun) will feature New Orleans musicians Dr. John, the Meters and Allen Toussaint, among others (June 30).

Blue Notes' night (produced by George Butler) features Bobbi Humphrey, Marlana, Ronnie Foster, Patricia Rushing, Bobby Hutcherson Trio, Horace Silver Quintet, Nathan Davis and Donald Byrd (July 5).

Impulse's night (produced by Ed Michel) features Michael White, John Klemmer, Gato Barbieri, (July 6).

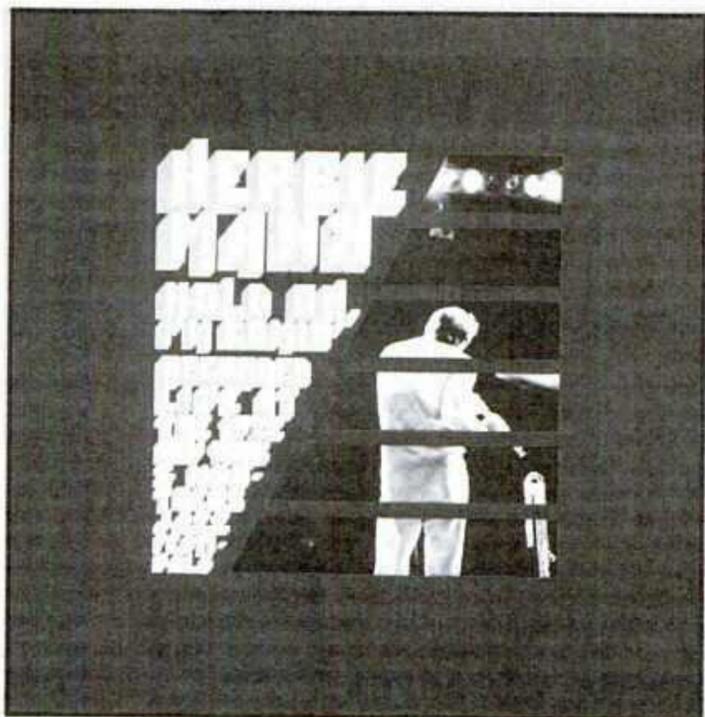
Prestige and Milestone's evening (produced by Orrin Keepnews, Ralph Kaffel and Ralph Gleason), features Gene Ammons, Dexter Gordon, Kenny Burrell, Hampton Hawes, Gary Bartz, McCoy Tyner and Kenny Clarke (July 7).

Columbia's evening features Miles Davis, Michael Henderson, Balakrishna, Al Foster, Cedric Lawson, Dave Liebman and Reggie Lucas.

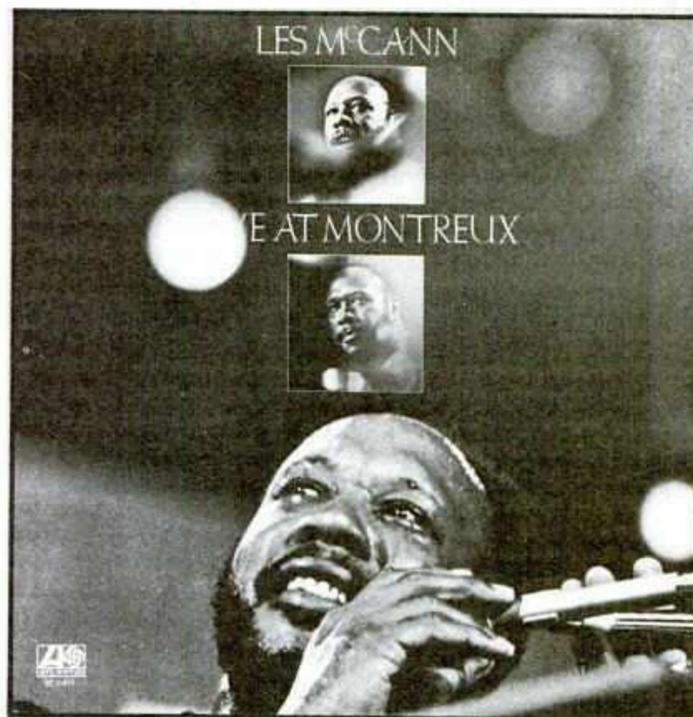
Polydor's evening features Chick Corea's "Return to Forever" (July 8).

Eliot Tiegel

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HERBIE MANN



Live At Montreux
LES McCANN



Excursions
EDDIE HARRIS



Prepare Thyself To
Deal With A Miracle
RAHSAAN
ROLAND KIRK



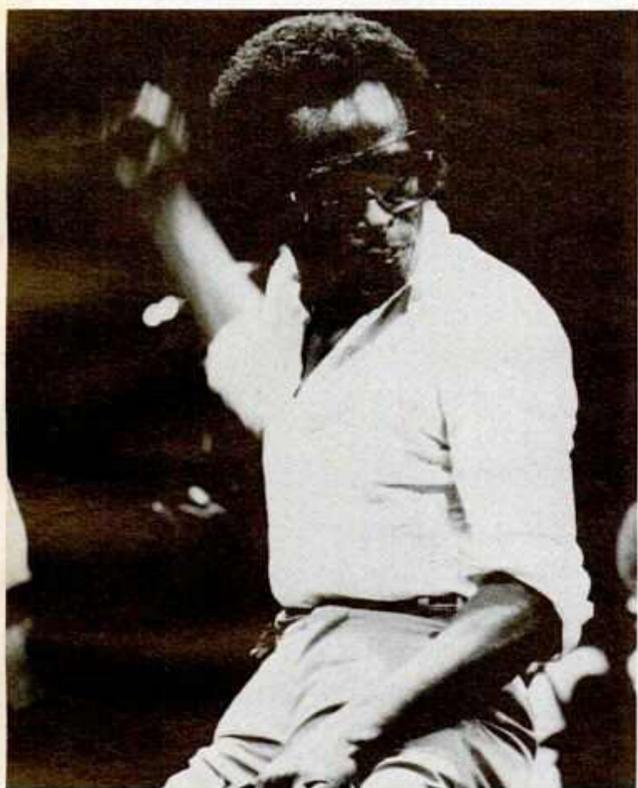
New Jazz
on Atlantic Records
and Tapes



NEWPORT

EAST AND WEST:

THEY BOTH SWING, BUT WITH DIFFERENT PROGRAMS



Stanley Turrentine (top) and Miles Davis (above) are top attractions.



Grant Green is a modern guitarist.



Hubert Laws works "mini" concerts.

FOR THE FIRST TIME in his long association with the Newport Festival, George Wein moves into the Los Angeles community with a full blown Newport presentation.

The West Coast package runs from June 17-24 and allows a five day lapse between the finish of the Coast presentation and the start of the New York gala.

In the main, the two events offer different programs. The Los Angeles festival includes such major concerts as:

SUNDAY EVENING, JUNE 17, HOLLYWOOD BOWL

Giants of Jazz featuring Art Blakey, Dizzy Gillespie, Al McKibbin, Sonny Stitt, Mary Lou Williams, Kai Winding, Jon Hendricks, Billy Eckstine; the Young Giants of Jazz and Super Sax.

TUESDAY, JUNE 19, SANTA MONICA CIVIC AUDITORIUM

Chick Corea, Gil Evans Orchestra, Cecil Taylor.

WEDNESDAY, JUNE 20, SANTA MONICA CIVIC AUDITORIUM

Carmen McRae, Two Generations of Brubeck (Dave and Darius).

SATURDAY, JUNE 23, HOLLYWOOD BOWL, 1 P.M.

Guitar Explosion: Roy Buchanan, Kenny Burrell, Herb Ellis, Jim Hall, Barney Kessel, Shuggie Otis, Joe Pass, T-Bone Walker.

SATURDAY, JUNE 23, HOLLYWOOD BOWL, 7 P.M.

Gladys Knight and the Pips, B.B. King, Dizzy Gillespie, Herbie Mann, David Newman, Charlie Mingus, Billy Paul.

The New York Newport Festival dominates the city and its people starting June 29 and running through July 8. In all instances there are multiple events being slated on the same day. Here are some of the highlight concerts:

FRIDAY NOON, JUNE 29, WOLLMAN AMPHITHEATRE

Gato Barbieri, Charles Lloyd, Gerry Mulligan, Newport Ensemble.

CARNEGIE HALL; 7:30 P.M.: Benny Goodman, Lionel Hampton, Gene Krupa, Teddy Wilson, Ruby Braff Quintet.

PHILHARMONIC HALL, 6 P.M., 10 P.M.: B.B. King, Clarence Brown, Arthur Crudup, Jay McShann Trio, Big Mama Thornton, Joe Turner, Eddie (Cleanhead) Vinson, Muddy Waters.

SATURDAY, JUNE 30

WOLLMAN AMPHITHEATRE, NOON; Guitar night, similar to Los Angeles, with some additional players.

CARNEGIE HALL; 6 P.M., 10 P.M.: Donny Hathaway, Herbie Mann, David Newman.

PHILHARMONIC HALL; 7:30 P.M.: Sonny Rollins, Gil Evans, Keith Jarrett, Mary Lou Williams.

SUNDAY, JULY 1

Hudson River Boatride: Percy Humphrey Preservation Hall Band, other New Orleans bands.

CARNEGIE HALL; 6 P.M., 10 P.M.: Ray Charles.

PHILHARMONIC HALL; 6 P.M., 10 P.M.: Duke Ellington, Alice Babs, Mandrill.

MONDAY, JULY 2

WOLLMAN AMPHITHEATRE; 1 P.M.: Charlie Mingus, Don Cherry, others.

ROSELAND BALLROOM; 9 P.M.: Duke Ellington, Count Basie, Woody Herman bands.

JULY 3

WOLLMAN AMPHITHEATRE; 1 P.M.: Mose Allison, Stan Getz, Marian McPartland, Modern Jazz Quartet, Horace Silver.

CARNEGIE HALL; 6 P.M., 10 P.M.: Count Basie, Joe Williams, Helen Humes.

PHILHARMONIC HALL; 7:30 P.M.: Rahsaan Roland Kirk, Al Hibbler, Mabel Mercer, Stan Getz, Art Hodes, Jimmy McPartland, Vic Dickenson, Gerry Mulligan, Earl Hines, Al Casey, Sylvia Syms, Dave Brubeck.

WEDNESDAY, JULY 4

SINGER BOWL; 1 P.M.: Count Basie, Darius, Dave Brubeck, Cab Calloway, Cozy Cole, Eddie (Lockjaw) Davis, Roy Eldridge Quintet, Ellis Larkins, Howard McGhee, John Mayall, Turk Murphy, Ray Nance, Joe Newman, Anita O'Day, Sam Rivers, Sun Ra, Billy Taylor, Sarah Vaughan, Reggy Workman.

CARNEGIE HALL; 6 P.M., 10 P.M.: Sarah Vaughan, Michel Legrand, Stan Getz.

SHEA STADIUM; 8 P.M.: Freddie Hubbard, Billy Paul, Jimmy Witherspoon, Rahsaan Roland Kirk.

THURSDAY, JULY 5

WOLLMAN AMPHITHEATRE; 1 P.M.: Archie Shepp, Sam Rivers, Art Ensemble of Chicago.

CARNEGIE HALL; 7:30 P.M.: Ella Fitzgerald, Chick Webb Orchestra, others.

PHILHARMONIC HALL; 6 P.M., 10 P.M.: John Mayall, Blues Fusion, Chuck Mangione.

FRIDAY, JULY 6

WOLLMAN AMPHITHEATRE; NOON: Dave, Darius Brubeck, Paul Desmond, Dizzy Gillespie, Hubert Laws, Carmen McRae.

CARNEGIE HALL; 6 P.M., 10 P.M.: Sun Ra Space Arkestra, Milt Hinton, Tyree Glenn, Quentin Jackson, Esther Phillips, Illinois Jacquet.

PHILHARMONIC HALL; 7:30 P.M.: Weather Report, Chick Corea's Return to Forever.

SATURDAY, JULY 7

WOLLMAN AMPHITHEATRE ; NOON: Art Blakey and the Jazz Messengers; Roy Haynes, Chico Hamilton, Elvin Jones, Jo Jones, Mel Lewis, Tony Williams, Max Roach, Randy Weston.

CARNEGIE HALL; 7:30 P.M.: Bill Evans, Art Hodes, Jimmy Rowles, George Shearing, Billy Taylor, Eubie Blake.

SUNDAY, JULY 8

CARNEGIE HALL; 7:30 P.M.: "Treemonisha," by Scott Joplin featuring New Jersey Symphony.

NASSAU COLISEUM; 8 P.M.: Duke Ellington, Ray Charles, Donny Hathaway, Aretha Franklin.

Wein is making sure that people on the West Coast see and hear his packages properly. He has hired McCune Sound of San Francisco to use its concert closeup closed circuit TV system for his two-day Bay Area festival which runs June 23-24 in the Oakland Stadium.

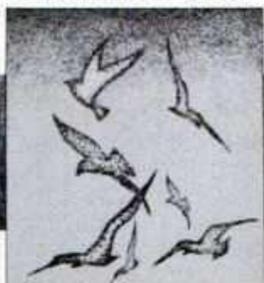
This marks the first time closed circuit has been used in a jazz festival. Wein is going with the TV blowups because of criticism that last year's Oakland event in the same stadium lacked "intimacy" between performer and audience.

Involved in the TV system is the Sony terlebeam projection unit which reflects images on 18 feet high screens. Two screens mounted on the floor on either side of the stage will be used.

For the Los Angeles area concerts, McCune will use its own JM-3 special speaker cabinet designed by one of its engineers, John Meyer. The unit, which was used at last year's Monterey Festival and by individual artists, includes a number of speakers (the company prefers not to mention how many) plus three amplifiers, one each for high, low and medium range notes. There is one speaker which reproduces down to 26 cycles.

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KZ 32077

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Boogie Woogie Waltz/Will
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KC 32210

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Build Your Nest/The World's A Masquerade



KC 32194

LIFE IS ROUND Compost

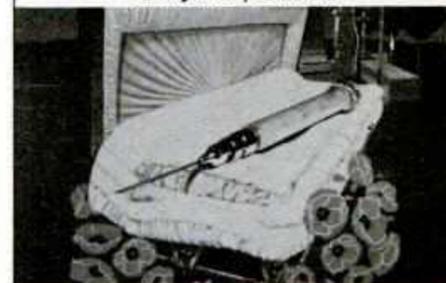
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Today's music audience is more sophisticated and better educated than ever before.

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MONTEREY

By
Bob
Kirsch

EPITOMIZES THE BEST IN FESTIVALS

"JAZZ" AND "FESTIVAL." These two key words offer the most concise explanation for the unparalleled success of the Monterey Jazz Festival according to its general manager Jimmy Lyons. This fall (Sept. 21-23) marks the 16th consecutive year for the festival, making it the longest running major event of its kind in this country and the only one to sustain the same location over such a time span.

Held in the almost pastoral setting of Northern California's Monterey Peninsula, the festival is a nonprofit event with proceeds after costs going to a number of "various musical activities including scholarships and other programs and projects in the Monterey Peninsula."

Why does Lyons look at the words "jazz" and "festival" in such an important light? What does he have planned for this year? What are some of the changes he has seen in Monterey and jazz as a whole over the past 16 years?

"This is a jazz festival so we provide plenty of jazz of all kinds," says Lyons, "but we also strive for a festival-like aura. We have one of the most beautiful settings in the world to start with and the atmosphere once everyone is here verges on pagentry. Unlike most festivals, which are too often held on dusty fairgrounds, we offer the ocean and green grass. Hopefully the people who come from the city will have a few days to remember. What we really try to do is throw a big, happy party."

Lyons emphasizes that since the beginning "we have tried to stress the European ideas and aspects and this is where the concept of jazz and festival mold together. Things are dressed up and people are dressed up. We vary the performers from year to year while still bringing back some perennial favorites and we keep the jazz image while mixing in other types of music. A little something for everyone is the idea."

This year's schedule, for example, calls for the traditional blues afternoon with Eddie (Cleanhead) Vinson and Bo Diddley among others and the playoff between the top high

school jazz bands in the state for the thrill of playing with a group of all-stars on the last day of the festival. These bands arrive a week early and rehearse and are tutored in clinics. Friday night will be piano night with Billy Taylor, John Lewis and Hank Jones among others while Saturday night this year will be "Bird Night," a salute to Charlie Parker featuring the Modern Jazz Quartet and others. Lyons is looking for people such as King Pleasure for this evening.

Sunday Night, says Lyons, is "Family Night, something I've looked forward to doing for years. We'll have Elvin and Hank Jones, Jackie and Roy, the Turrentine Brothers, the Heath Brothers and hopefully many more."

There's certainly going to be plenty of music, but what about the festival atmosphere Lyons talks about? "We do everything we can to make this an artistic event," stresses Lyons. "We have a curtain, for example, which is raised and lowered between acts. It's no big thing, but how many other festivals offer this? We try and change sets for each artist and nobody plays in front of a bare wall of amplifiers and speakers. Road crews are not allowed to hang around on the stage during the performance because we feel this takes away from the stage setting.

"I've had the same stage crew for almost 16 years and we got reviews on the sets last year so you know we'll be working harder than ever this fall. The lighting is also worked out far in advance. Keeping a touch of dignity and formality helps.

"We also use concession booths to add to the festival feeling," Lyons says. "Monterey," he smiles, "is the only place I know of where the B'nai Brith, Arabs and soul food booths are next to each other and there isn't any trouble."

Lyons also credits the various arts and crafts booths, offering leather work, jewelry, posters, sweatshirts and so on with aiding the goodtime atmosphere. "We really do want this to be a festival, a real vacation for those who attend. We want people to remember."

Apparently people do remember. Monterey has become the social event of the year for many California blacks and offers everyone a chance to dress up. The Festival is credited with bringing the first touches of integration to Monterey some 16 years ago.

"There are whole groups who come back each year and sit

together with friends they made at the festival and only see at the festival," Lyons says. "With so many of the artists also returning annually, there is a certain ambience which builds up between crowd and performer."

Besides having people waiting up to seven years for season tickets, Lyons points out proudly and with some humor that tickets have been given as wedding gifts, left in wills and even awarded in divorce cases.

What are some of the changes Lyons has seen in jazz and Monterey? "The resurgence in jazz has certainly brought a lot of young people back into the fold," he notes. "There are 16,000 high school and 600 college jazz bands now in this country. Jazz rock has interested the kids and there now seems to be more of a tendency to play straight ahead jazz charts. The Latin rock boom, especially groups like Malo, has spurred jazz consciousness, as has the renewed interest in the real blues.

"The so called nostalgia fad has also been a major factor in jazz interest," Lyons says. "People are listening to the big bands again and much of the best jazz from 10 or 15 years ago is being reissued. Labels like Fantasy deserve an awful lot of credit. And, of course, there are always the radio stations that stick with jazz."

As for the long stay in Monterey, Lyons attributes this to the fact "that we've never had any real trouble and we put so much back into the community. We give scholarships to local schools, the booths are run in general by the community and we try to contribute to other cultural activities. I estimate we put \$850,000 back into the area after each festival.

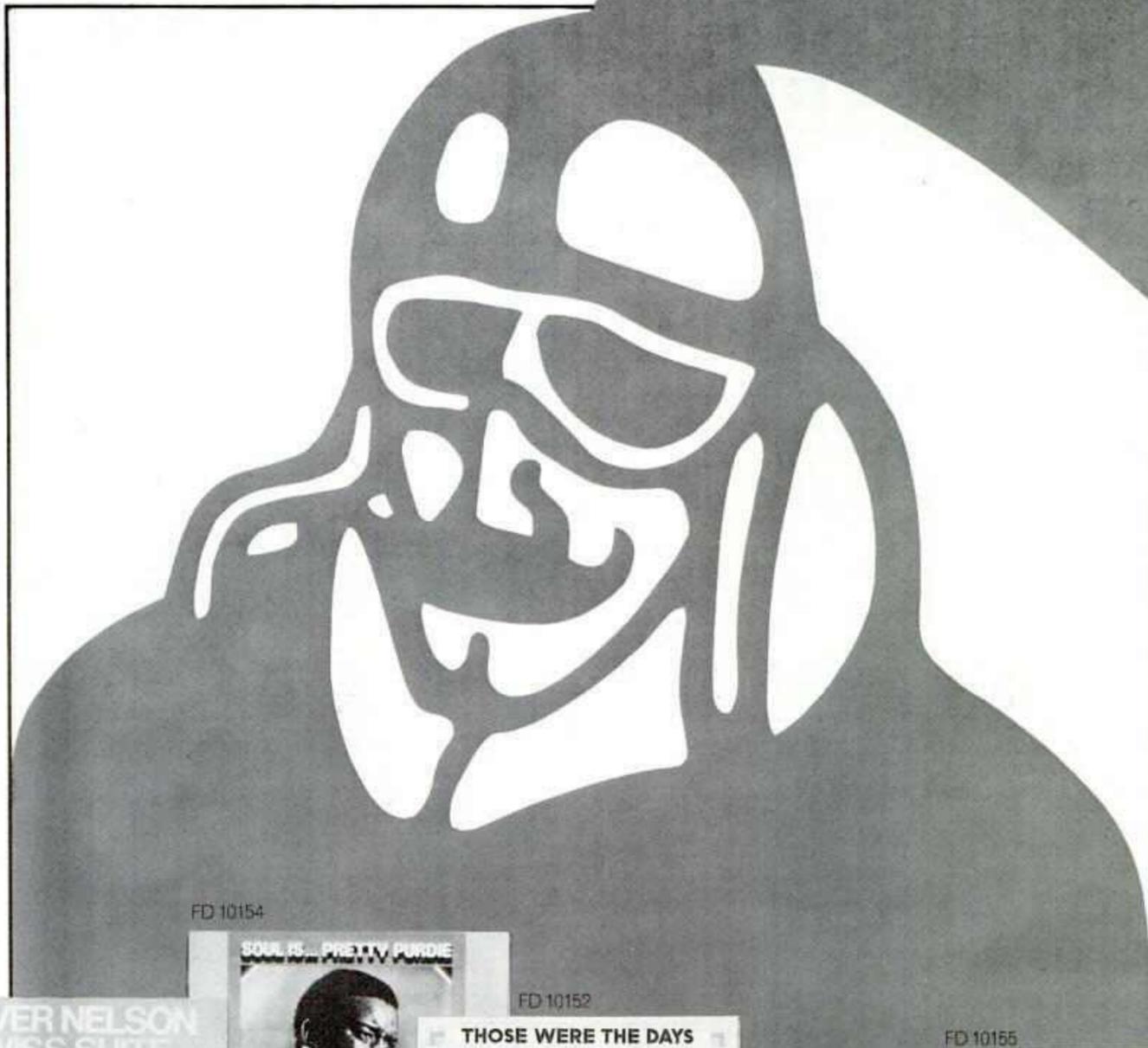
"Of course we've had our minor disturbances," Lyons says, "but this sort of thing is bound to happen when a large crowd gathers anywhere. But we have plenty of food and liquor on sale on the grounds and we encourage people to buy their drinks here and not overdo it. We use rented police and the local police have always been beautiful. There is a 14-foot fence around the grounds and then you have to pass through another ticket gate, so this discourages crashers. But more than anything else, it's the people. They come to have fun, not fight."

(Continued on page 56)



Monterey means: lots and lots of sunbaked people during the Saturday afternoon blues (left); big bands ala Don Ellis (above) and Jimmy Lyons, its director with Dizzy Gillespie (right).





Nine more contemporary sounds from the wings of Flying Dutchman



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TODAY'S SOUNDS AREN'T
FORGOTTEN BY ANY MEANS.

By Eliot Tiegel



Grover Washington Jr. represents contemporary music.

JAZZ IS A GOOD WORD THIS YEAR. Last year it started gaining appreciation among the record fraternity to where businessmen were talking about new-found interest among young people.

One year later, this same attitude permeates the American recording industry, only with a greater intensity and with more output of product in the re-issue category.

Repackaged jazz seems to be competing with the new releases for the public's attention. Is this the true picture? Are the oldies but goodies becoming the "new" jazz of the 1970's? Last year, the emphasis was on "free energy" sounds. This year, the emphasis is on nostalgia, roots and tomorrow's styles.

The following survey of leading record labels with more than a surface interest in the music, depicts the American involvement with its only native artform.

COLUMBIA: This behemoth company, which has always had close ties to jazz, doesn't record jazz today to sell strictly to the esoteric jazz audience. If it has a crossover potential, Columbia likes it. If it doesn't, the label still will record it, but one sees that the marketing and merchandising guys are running the show this time around.

Bruce Lundvall, Columbia's marketing vice president, happens to be a jazz fan and so he has taken a personal interest in helping expose jazz product, both new and reissued. And Columbia has plenty of both. It also has taken a long, hard look at



Atlantic's Joel Dorn: from Yusef to Roberta.

its three record box sets and discovered they have run their course and besides, the racks don't want to handle them because of their \$12.98 price. So with the introduction of several Billie Holiday sets, this music has now been repackaged into double disk sets (\$6.98) to put them in the same price structure as all the other two record set repackages being issued by a host of companies.

Lundvall sees to it that Columbia's artists and the reissues are properly advertised in the non-jazz media which have young audiences who are genuinely interested in learning about the music. "The media and the audience are both there," Lundvall says in Los Angeles one morning after the first of seven evenings of Columbia sponsored concerts was a success.

Lundvall feels the "straight ahead blowing kind of record by an established name" has a limited sales potential of from 10,000 to 20,000. The progressive groups which utilize amplifonics and rock rhythms have much more of a chance at six figures. Everything thus has to be aimed at the "young rock buying public as opposed to the pure jazz buying public."

Several of last year's "with it" performers are still a major part of Columbia's participation, like Miles Davis (whose continual expansion causes others to change their styles just when they were settled in with what Miles was doing six months ago), Weather Report, Compost and the Mahavishnu Orchestra. New to the roster is Herbie Hancock and his own free jazz style, which is a good contrast to the solid, feet on the soil style of Ramsey Lewis.

Columbia has begun issuing some material which is the discovery of one Bruce Lundvall—again showing how important have the marketing men become (no offense is meant to any a&r men).



Charlie Mingus: he's got new and repackaged LP's.

The label has begun releasing five previously unreleased disks by major artists including Clifford Brown, Stan Getz (with Tony Bennett on the dates), Bud Powell/Don Byas recorded in Paris by Cannonball Adderley, Woody Herman's 1960's band and an all-star package taped at a New Year's Eve party featuring Billie Holiday, Cannonball Adderley, John Coltrane, Duke Ellington.

Lundvall, a Clifford Brown fan, believes the LP, cut on the last day of his life in Philadelphia, and including some first takes by the trumpeter during his early period in 1952, is a major contribution to jazz history. Naturally since Lundvall is emotionally involved with these five LP's, they will be given special merchandising treatment—which is good for the music and jazz.



Impulse's Ed Michel: an expert at mixing down tapes.

"The very serious contemporary music buyer wants to know about all the influences he hears in his music today," Lundvall says. And that's a succinct way to explain why the right jazz albums can move similarly to some pop albums.

The climate is right: the audience is there and that's the most required prerequisite; the material is there, both old and new, the clubs are there in the right cities (New York is experiencing its own sort of club revival movement) and the radio medium, primarily FM, but on occasion AM, is playing jazz on the commercial and collegiate dials.

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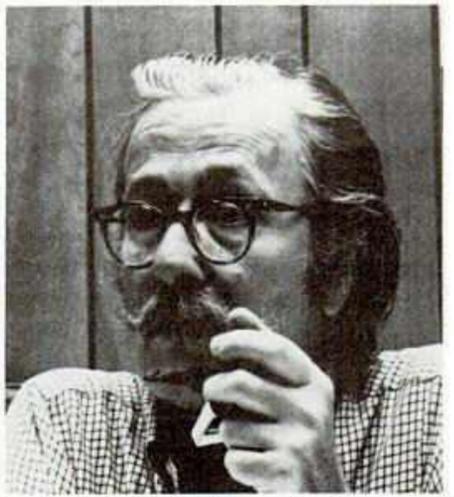
(Continued on page 50)



Les McCann: commercial and funky.



Fantasy's Orrin Keepnews: "jazz is an art and a business."

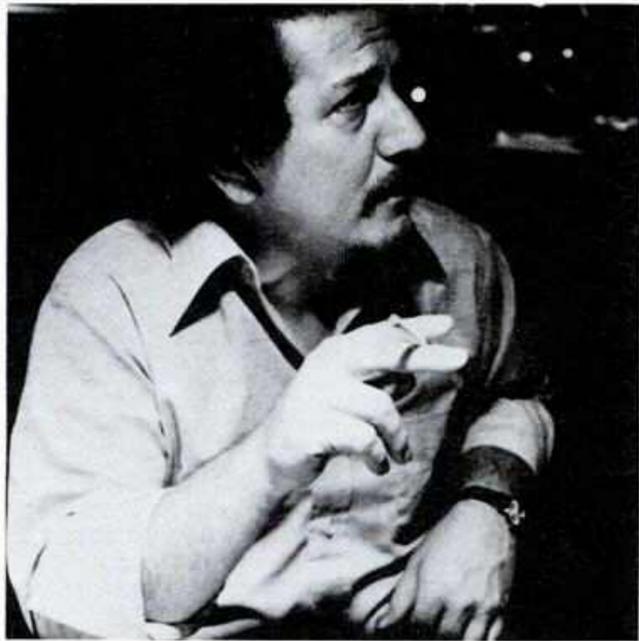


Fantasy's Ralph J. Gleason: twofers can sell better than the originals.

QUADRASONIC LETS LISTENER RELATE TO THE SOLO

THE RECORD INDUSTRY may be moving slowly in terms of getting involved with quadrasonic sound, but the jazz musician "is the easiest guy in the world to convince to go into the medium."

In the opinion of Dick LaPalm, a veteran record executive with lots of knowledge of jazz, "the jazz musician has always been ahead of everything. He's ready for something new all the time."



Jazz buff Dick LaPalm turned studio honcho

LaPalm, now general manager of the Village Recorder, which specializes in jazz and blues dates in its \$3 million West Los Angeles complex, says that quadrasonic recordings allow the musician's solo to be highlighted. "There isn't any other music where solos are that important," LaPalm points out.

He should know. He used to work for the Chess-Cadet operation in Chicago under the leadership of Leonard Chess and that label was one of the hotbeds of jazz in the 1950's and '60s.

The jazz listener wants to relate to the music, and quadrasonic "let's you relate. It's important for a jazz musician to let the listener feel he's part of the music."

Charles Earland knew nothing about 4-channel before he came to the Village, LaPalm points out. But he's had his first LP mixed in 4-channel and "he freaked."

The studio's owner, Geordie Hormel, has himself been deeply involved in jazz, having had his own label Zephyr and recording such names as Art Blakey and Herbie Mann. Hormel was also one of the first to use J.J. Johnson and Ernie Freeman as jazz arrangers. He gave Roger Kellaway a job as accompanist when he was singing with a trio. He gave Sergio Mendes and his group a place to rehearse and cut tracks when Brasil 66 started out.

The studio's jazz business is very much tied to the activity of Impulse and Bluesway. These ABC lines have been mixing their LP's exclusively in the Sansui system.

Jazz in quadrasonic, says LaPalm, "is an exciting experience. You don't have to say, 'hey listen to that figure the piano's playing. It's right there.'"

LaPalm's relationship with jazz people in records and broadcasting has naturally resulted in his drawing business to the studio.

Joel Dorn, Atlantic's ace producer, mixed his first project LP there several weeks ago. Dick knew Dorn when he was a disk jockey in Philadelphia. In other activity: Ed Michel overdubbed a new Gato Barbieri project; Quincy Jones dropped by to do some projects, and Kenny Burrell did his new LP there because LaPalm told him about a perfect studio for jazz improvisation.

Woody Herman asked LaPalm if he should record his band in 4-channel. "I told him he should. To feel like you're right in the sax section and hearing the horns behind you is a great feeling."

Thus far the amount of jazz in 4-channel is small, but as the music grows in popularity, which is what is happening, the medium will undoubtedly be used with greater frequency. It's not that the musicians aren't for it; they generally are. The labels are holding back. Those who have made the plunge, boasts LaPalm, are happy with the move.

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Repackages Wallop

• Continued from page 48

Jazz to this Berkeley, California, based company, means a dedication of love. The music is entrusted in the hands of people who both care and have the expertise to know what to do. And that means not looking upon jazz as the kind of product which if it doesn't sell as much as the Blue Ridge Rangers, has to be abolished because it doesn't return a true dollar profit. It does but on a realistic scale, explains Orrin Keepnews, the jazz a&r director who has been with the company eight months, but whose 20 years in the recording business has been tied explicitly to jazz.

Fantasy is THE jazz label. Its people live the life and they all love the music. Even chairman of the board Saul Zaentz, now busy with corporate affairs and motion picture activities, is still a jazz buff. So too is Ralph Kaffel, the label president who was formerly a jazz distributor in Los Angeles. So too is Max Cooperstein, the sale director who cut his teeth with Leonard Chess in Chicago. So too is Ralph Gleason, the erudite newspaper columnist who has been on the other side of the desk for nearly three years now.

That's what makes it all so nice, Orrin infers. "Jazz has got to be a tight rope walking experience," he says in his small office lined with boxes of tapes, "because it's business and an art at the same time."

The company is involved in both active new recording and re-issue programs. Keepnews recently worked on a 10 release re-issue program of Riverside titles which came out on Milestone, a label Orrin founded and brought with him to Fantasy. Paradoxically, he was also involved with Bill Grauer in the operation of the Riverside line when that prestigious label was going full bloom in the 1950's-early 60's.

Kaffel was responsible for the initial release of Prestige twofers. Overall, the projection for the yearly amount of these twofers is from 20-25 LP's. But the main thrust is on maintaining an active program of new recordings. Among the "new" established artists signed to the label are Cal Tjader (back for the second time), Cannonball Adderley, Kenny Burrell, McCoy Tyner, Gary Bartz, Hampton Hawes, Charlie Byrd and Woody Herman.

Major new LP's forthcoming will depict Charlie Byrd with a large string section; Cal Tjader with New York Latinos, McCoy Tyner with a large group using his own arrangements for the first time; Kenny Burrell with a large horn background and charts by Benny Golson; an Art Blakey and the Jazz Messengers "post bop" extravaganza and a Cannonball Adderley session produced by Dave Axelrod.

Fantasy looks upon its twofers as "classics; we're not schlocking them out for billing purposes," explains Orrin, adding: "We don't expect any of them to sell 100,000 copies,

so we aren't disappointed when they don't sell 100,000."

Orrin and the two Ralphs are a committee which now hashes out which LP's will be re-released. Orrin likes to point out that he may be the only producer in the world who is producing the re-issues of records he originally produced. Orrin says that the success of the first Prestige re-packages in January of 1972 resulted in Fantasy seeking out the Riverside catalog. A second package of about six Prestige re-issues is planned for this summer; a second group of Riversides (on Milestone) will be out in the fall.

To salesman Cooperstein, re-issue series mean that the retailer has to display them shoulder-to-shoulder in some fashion. So the company is considering building special racks for key jazz stores to help with this dilemma.

Orrin has two strong comments which indicate his own stance vis-a-vis the creative side of music: "The jazz/rock marriage is an abortion" and "we are the only country which buries its artists every three years. We are dealing with several established figures who have plenty left. . . ."

Ralph J. Gleason sits on the second floor of the fancy Fantasy brick complex. While each of the executives' first names are empaneled on their doors, Gleason's says "R.J.G." Inside he explains he is primarily in film projects but hires the writers to do liners for the re-issues. His long association with the musicians resulted in pianist Hampton Hawes calling and asking for a hearing. Woody Herman is here for that reason also. R.J.G. also says that the label is in the process of providing its overseas licensees with Riverside and Milestone packages. "Germany, France and England are getting their first twofers," he says. "We're selling more Prestige twofers than we did the originals."

ATLANTIC: Celebrating its 25th year, the company has the most in-house jazz producers of any U.S. label. There is Joel Dorn, Arif Mardin, Tom Dowd, Michael Cuscuna, plus the two daddies of the business, Nesuhi Ertegun and Jerry Wexler.

This year, Atlantic has been releasing a special series, "The Art Of," which Dorn explains has a broader significance than just putting out a best of LP. The Art Of series allows more than just those tracks which have become "hits."

Thus far, there have been seven two pocket LP's in this series by Modern Jazz Quartet, Rahsaan Roland Kirk, Charlie Mingus, John Coltrane, Hank Crawford, Yusef Lateef and Freddie Hubbard, with others forthcoming.

These re-packages are "fantastic," Dorn feels because they allow new exposure for artists who may have recorded meaningful works before they became prominent and now that they have name power, they are afforded promotion and merchandising which brings the material anew to the public.

Dorn and Nesuhi are responsible for The Art Of series. On his own, Dorn cuts such artists as Roberta Flack, Lateef, Kirk, Les McCann, David (Fathead) Newman, Marion Williams, and Jimmy Scott, among others. He cuts around 30 LP's a year.

This year, there is a disproportionately high number of twofers because the label is just getting into the field and because this is its 25th anniversary. Over the long run, new releases comprise between 80 to 90 percent of the productivity.

Dorn cites the success of the Prestige twofers for inspiring Atlantic's own actions.

The label has "stopped trying to sign a lot of people," Dorn says. An average sale by an average jazz artist will sell between 35,000 to 40,000 LP's, with Roberta Flack the fine exception.

Atlantic's top four acts are Herbie Mann, Eddie Harris, Rahsaan Roland Kirk and Les McCann.

In Los Angeles in late May to be on location with Roberta while she videotaped her special for ABC (which will be shown June 19), Dorn notes that the soundtrack from the TV show is actually her new LP "First Time Ever I Saw Your Face."

One of the cuts in the LP, "Jessie," signifies the modus operandi which propels Dorn. He likes to create new settings for his artists. "Roberta is put into new settings on the LP," he says late one evening, before beginning to mix down a rock'n'roll single by Richard Richeig at the Village Recorder. "There is one number which is almost Dixielandish, another is dramatically framed and on 'Jessie' she is put into a Victorian setting."

Dorn speaks of moving Les McCann into multiple dubbings on various keyboards. This is all part of the concept of allowing the musicians to perform their art, but in a frame which can engulf mass audiences, not just the jazz crowd.

Dorn speaks of his producing records in terms of surrealism. "That's the way I visualize everything," he says. "I work with the part of the record that creates the images people see when they hear the music."

He also likes to make sensual records and records for girls, adding that Roberta's records are "keyed to women. I think she sings in a way that is familiar to women. She suffers for people and I think people need someone to suffer for them. There's something about making sensual records that appeal to chicks that appeals to me."

Dorn prefers his New York based rhythm section which he calls his repertory company. It includes Ralph MacDonald, Ray Lucas, Bill Salter, Ron Carter, Dr. John and David Spinoza.

Of significance to the listener is the greater interpretive power of the top name performers, Dorn feels. And this can only help broaden their audience.

BLUE NOTE: The veteran jazz label is going after "commercial contemporary" sounds, says George Butler, its director. That's the concept with which the label has been operating some time, only now Donald Byrd's "Black Byrd" LP has been a major chart success using this cross over concept.

The label plans a new image campaign in July; Blue Note really needs something. In recent years it has fallen in stature from its high, vaunted position as a leading jazz operation. But Butler counters that the parent United Artists is going to pump more promotion and advertising dollars into the label and a small coterie of promotion men (Jerry Hausfater and Bill Chappell) are involved in working internally and externally on making people aware of Blue Note performers.

Butler has several new names on his roster, notably organist Ronnie Foster, drummer Alphonze Mouzon, pianist Patrice Rushen with flutist Bobbi Humphrey, part of the mainstay aggregation of Horace Silver, Lou Donaldson, Elvin Jones, Donald Byrd, Grant Green, Bobby Hutcherson and Gene Harris and the Three Sounds.

Butler plans some re-packages on Cannonball Adderley, Miles Davis, West Montgomery, Les McCann, Lee Morgan and the Jazz Crusaders. The company has begun to help book its acts, mostly through Butler's contacts with the academic community, with college students and collegiate radio stations all giving Butler optimism for the future. "The kids today demand an intellectual, sophisticated kind of music which they get with jazz," Butler says.

CTI: The company has moved into film production as an adjunct to its artist promotional activities. The film of a CTI sponsored concert at the Felt Forum in Manhattan features Deodato (whose new LP was just released), Freddie Hubbard, Stanley Turrentine, Eric Gale, Ron Carter, Jack DeJohnette, Bob James and a string section.

Vic Chirumbolo, the label's marketing vice president, says the film could be developed as a TV special or as a full length feature.

CTI has broken down its large artist touring package into "mini concerts" with two and three acts like Grover Washington Jr. and Gabor Szabo or Johnny Hammond-Esther Phillips-Hank Crawford or Stanley Turrentine and Hubert Laws.

This concept allows the artist more time on stage to develop his art.

The label has also found sales increases as a result of having its own company-owned branches in Los Angeles, Dallas, Atlanta, New Jersey and Detroit. "We are able to have concentrated airplay, sales and promotion by doing things ourselves," Chirumbolo says.

CTI has also moved into quadrasonic sound, signing with the CBS SQ system and designating Deodato and Grover Washington Jr. as the first artists to be released in this medium. The company will release both SQ and stereo versions. Among its recent artist additions have been Milt Jackson, Paul Desmond and Szabo.

IMPULSE: Re-packages comprise about half of the label's activity, but chieftain Ed Michel has one newly recorded LP by Gato Barbieri done in South America and plans recording him at Montreux along with packages by John Klemmer and Michael White.

The first Barbieri LP was cut with a formal Argentinian tango band and a folklore ensemble. "I'm convinced I want to

(Continued on page 52)

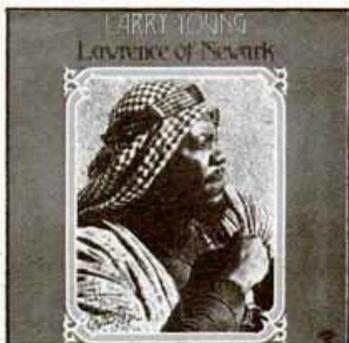
JAZZ a Matter of Perception/Today



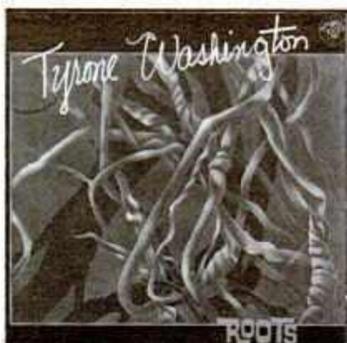
I've Been There/Johnny Hartman PLP-41



The United Chair/Julius Brockington TLP-1009



Lawrence of Newark/Larry Young PLP-34

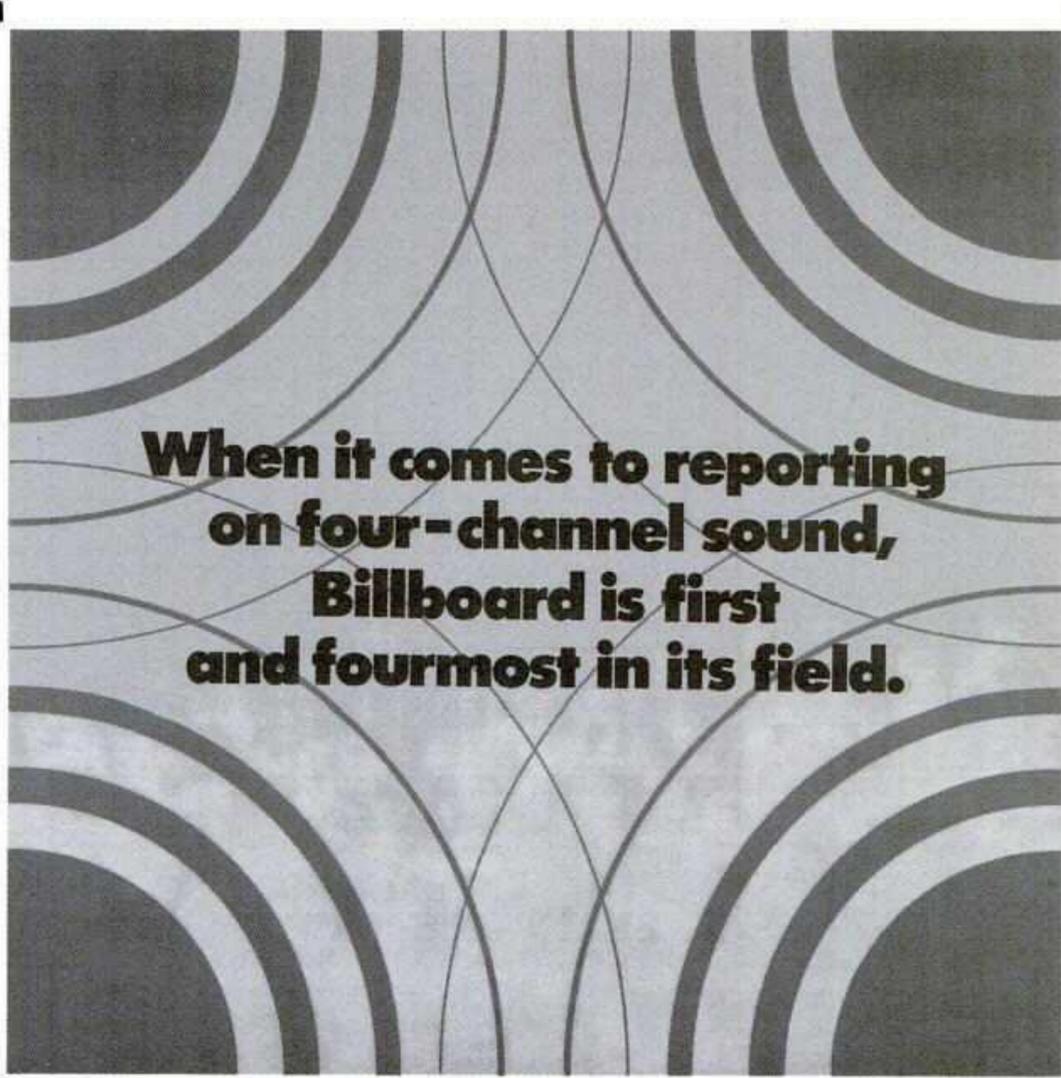


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Repackages Wallop

Continued from page 50

do more recording in South America," Michel says after being gassed by the experience and being inundated by all the Latin rhythms and instruments.

Why does he want to record at Montreux? "They have superlative facilities and equipment and Montreux has become an important festival now. It has some meaning to have an LP recorded in Europe for sale on the Continent."

Michel, admittedly biased towards the avant-garde music he records, keeps his roster preened at all times. Besides Gato, he works with Sam Rivers, Keith Jarrett, Dewey Redman, Marion Brown, Gary Soracho, Alice Coltrane, John Klemmer, Michael White, Mel Brown and Pharoah Sanders.

Michel records material which "is very much a free music (that's a player's term for it, he notes) which is dependent on group interplay. Yet free playing doesn't mean being undisciplined. It means playing on top of the chords in a much more complex manner."

This year, Impulse will probably release between 25 to 30 albums, a slight rise because of its re-packages. Impulse's identity is aligned with "black free music" Michel says, "and it's very difficult for us to sell traditional jazz forms because you don't sell records to human beings, you sell to distributors." And Michel believes that Impulse's distributors have their own fixed ideas about the kind of music they can sell if it has an Impulse logo.

FLYING DUTCHMAN: Bob Thiele has added new acts like Lonnie Liston Smith, and American pianist and Hungarian guitarist Elek Bacsik to his roster of Oliver Nelson, Leon Thomas, Charlie Brown, Pretty Purdie and Gato Barbieri, the latter also claimed by Impulse, indicating legalistics must be settled over who has the saxophonist/composer.

Thiele was one of the first independent labels to record at Montreux and he's still releasing product from those sessions two years ago. He now feels that because of expenses, it's "more for a major label to deal with," so he's had his share of Montreux tapings.

He is eyeing the potential of the re-issue market with the development of a new label, Bob Thiele Music, which will release material from his old Signature company. That company operated from 1941-'48 and captured performances by such names as Erroll Garner, Coleman Hawkins, Ben Webster, Anita O'Day, Yank Lawson, Will Bradley, James P. Johnson, Johnnie Bothwell, Lester Young, Shelly Manne, Eddie Heywood and Johnny Hodges. There will be around 12 re-issues this first year. One year ago Thiele expressed enthusiasm for jazz's new-found disciples. Now he claims the market "is bigger than ever."

MAINSTREAM: Bobby Shad, that ole rascal of fast record-

ing and clever merchandising, covers the modern to funk sounds. This year he will issue about 30 LP's, including works by Pete Yellin, Hal Galpin, Art Farmer, Curtis Fuller, Charles McPherson, Jackie Wilkins, Charles Williams, Jay Berliner, Blue Mitchell and Sarah Vaughn. He already has a Sarah LP in the can and hopes to tape her concert at Carnegie Hall with Michel Legrand in mid-July.

Shad feels twofers hurt a company like his because they ingrain the idea with the customer that he should always get a bargain in the form of two records for the price of one. The major labels may have the library with which to keep pumping out twofers, but for the small indie jazz label, that's only a luxury idea and not a reality. Commercially, Shad wants to keep expanding into the r&b singles market with funky product, often played by jazzmen.

His recent single and LP titled Soul Makossa by the studio group Afrique, included David T. Walker, Chuck Rainey, Charles Kynard, Paul Humphrey and ace Latino percussionist Chino Valdes.

GROOVE MERCHANT: After 18 months in operation, owner Sonny Lester is easing up on the hard, straight ahead blowing session type of project. He believes the public wants to hear more structured large band sounds. He has just signed Carmen McRae to add to Dakota Staton, O'Donnell Levy, Jimmy McGriff and Groove Holmes. Lester looks for artists with track records; he had 12 LP's out in his first year and as of late May had released 27. "The old concept of spending \$3000 and selling 5000 copies doesn't hold up," he says, noting that CTI's kind of large sounding band dates is what inspires him.

"It took almost one year to where distributors took us seriously," he says, "and paid their bills." Lester acknowledges his financial limitations. "We don't have the money to stay on top of an album for a long time. We're in the three to five copy (per store) business which means constant turnover. I run the place like a candy store." If we get a stepout, I'll go bananas. We find we can make great strides in two or three markets but the cost of spreading it out is just too much for us now."

CAPITOL: The label has been an erratic supporter of jazz. But a&r vice president Mauri Lathower is a fan and wants to get back into the ball park. It's because of his love for jazz that the label signed the Los Angeles band, Supersax, playing Charlie Parker charts and issued the LP "Supersax Plays Bird" several weeks ago. The LP is a good recapitulation of what Bird's style was all about.

Lathower says Capitol wasn't able to re-negotiate Cannonball Adderley's contract (so he is now with Fantasy on a production deal basis), but the label is looking for other name acts. Lathower wants to start a release program using EMI recorded jazz from overseas sources. At this moment this one "Supersax" LP is Capitol's lone entry into the jazz market.

BEVERLY HILLS: What's this small indie doing in a jazz roundup? Owner Morris Diamond acquired a finished master from Chet Baker through Steve Allen. The LP, "Albert's

House," consists of all Steve Allen tunes. "I decided to get into jazz for the diversification, Diamond explains. He initially had 5000 copies pressed; now claims to have sold 20,000 copies.

The jazz LP is "making us a lot of new friends," Diamond says. He has been in the pop and country field for three years. Jazz hasn't burned him in any way, so he plans taking another flyer with some more of the same. (The Baker LP is mel-low, laid back trumpet playing.)

MGM/VERVE: Eric Miller is in charge of the company's re-issue program. MGM's involvement with jazz is 99 percent re-issues, although its roster includes organist Jimmy Smith whose next LP is a teaming with the Thad Jones (Mel Lewis) band, although Mel does not appear on the date and is replaced by Grady Tate.

Miller knows for sure that there will be re-issues in July and August, but after that, he's not sure. By next month he will have prepared 18 re-issues of which 12 are double packs.

The emphasis in July will be performances taped at Newport and carry the overall theme of the "Newport Years." Artists involved are Billie Holiday, Ella Fitzgerald, Oscar Peterson Trio, Sonny Stitt, Roy Eldridge, Basie and Lester Young, Jimmy Rushing, Coleman Hawkins, Joe Jones, Dizzy Gillespie, Gerry Mulligan quartet and the Teddy Wilson Trio.

August-September material is all previously unreleased, Miller boasts. It includes Stan Getz-Bill Evans, the Gil Evans orchestra, Johnny Hodges with Lalo Schifrin, Jimmy Witherspoon and Ben Webster and Vince Guaraldi, Bob Brookmeyer-Clark Terry-James Moody and Sonny Stitt.

MGM began its re-packaging program last October. Miller feels rock fans will be drawn to a "bargain" priced LP and this new audience is a merchandiser's dream come true.

MCA: With a solid catalog of discontinued masters on Decca, Coral, Vocalion and Brunswick, label president Mike Maitland has commissioned Leonard Feather to put together a series of re-issues. They are planned for late summer release and according to Feather, will include the following double sets:

Art Tatum singularly, with his trio and a small band (with Joe Turner vocals); early Nat (King) Cole Trio including four tunes by a 19-year-old Nat playing with his brother Ed's band in Chicago; George Russell and some all-stars; a "traditional" all-star compilation featuring five different groups including Benny Goodman, Joe Venuti-Eddie Lang, Adrian Rollini and Joe Nichols and the Five Pennies; a salute to Duke Ellington by his son Mercer with his orchestra of Duke players; a blues all-star sampler showcasing Helen Humes, Louis Jordan, Ella Fitzgerald, Louis Armstrong, Jack Teagarden, Joe Turner, Josh White, Dinah Washington, T-Bone Walker, Ella Johnson.

Single LP's will be developed from Feather's Four "Encyclopedia of Jazz" titles. The writer/producer plans a fifth volume to cover the 50's and 60's.

(Continued on page 56)

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Billboard Best Selling Jazz LP's™		
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week
1		22
2		23
3	SKY DIVE Freddie Hubbard, CTI 6018	24
4	MORNING STAR Hubert Laws, CTI 6022	25
5	PRELUDE/DEODATO Eumir Deodato, CTI 6021	26
6	SUNFLOWER Milt Jackson, CTI 6024	27
7		28
8		29
9		30
10		31
11		32
12		33
13	1st LIGHT Freddie Hubbard, CTI 6013	34
14		35
15		36
16		37
17	INNER CITY BLUES Grover Washington, Jr., Kudu 03 (CTI)	38
18		39
19	WHITE RABBIT George Benson, CTI 6015	40
20		
21		
		MOON GERMS Joe Farrell, CTI 6023
		MIZRAB Gabor Szabo, CTI 6026
		WE GOT A GOOD THING GOING Hank Crawford, Kudu 08 (CTI)
		FORECAST Eric Gale, Kudu KU 11 (CTI)



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CROSS OVER THE BRIDGE FROM JAZZ TO POP— THAT'S THE HAPPY OBJECT

By Nat Freedland

PROBABLY THE MOST IMPORTANT JAZZ SUCCESS STORY this year (or this decade) is the emergence of sophisticated jazz instrumentals as formidable pop chart contenders.

For years, music critics and many articulate musicians themselves have been saying that the universal availability of the LP record has created the most eclectic and well-rounded listeners in history. This new super-audience would supposedly be ready to drop all artificial musical boundaries and accept combined song elements as diverse as the raga and the fugue.

Certainly a handful of remarkable innovators (Beatles, Dylan, et al) brought contemporary popular music to a state of unprecedented sophistication. But in terms of acceptance of jazz, this waiting audience has been a myth of wishful thinking—until as recently as 12 months ago.

But within the past year, the music industry had the unprecedented experience of seeing a number one Hot 100 single from the Jazz world, Deodato's high-energy adaptation of "Thus Sprach Zarathustra" on the Creed Taylor International label.

Other events proved this was more than a limited fluke, such as the chain of pop hits pianist Ramsey Lewis put together in the late '60s.

Deodato had been preceded on the pop charts by the Crusaders with a hit album and single. Their recent follow-up "Second Crusade" LP and "Don't Let It Get You Down" single is following the same pattern as the first product, but on a much larger scale. From the instant airplay acceptance of the new single it was obvious that many people were waiting ea-

gerly for Crusaders product, once the act had established themselves as a Top 40 force.

It is most significant that both of these artists feel it was necessary to downplay their jazz identifications in order to reach a wider audience. The Crusaders actually changed their name from Jazz Crusaders, a title under which they had been one of the nation's most respected jazz groups since 1961.

Stix Hooper, Crusaders drummer, has told an interviewer with utter bluntness, "All those jazz buffs didn't do shit for us as far as buying records."

Euomir Deodato, Brazilian-trained pianist/composer, insists that his "Zarathustra" style, with its complex layers of multirhythms, is not jazz. He has been quoted saying that to general audiences, jazz has come to mean a music dominated by boringly repetitive long instrumental solos.

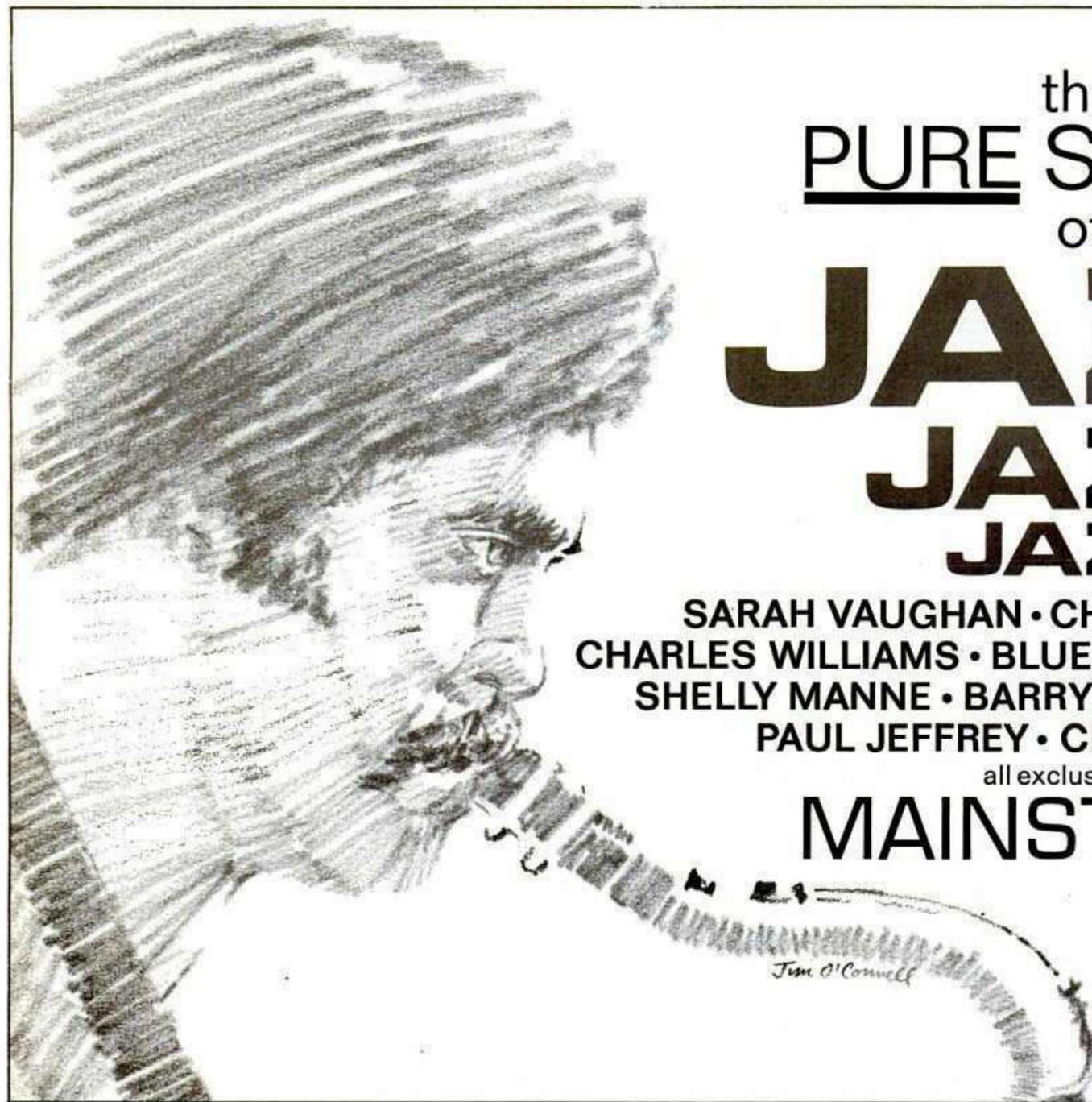
It would be a strange twist indeed if jazz makes its long-awaited commercial comeback by dropping its traditional name as a handicap.

But there is every sign that uncompromisingly advanced instrumental popular music is more appealing to the masses now than at any time since the gimmicky productions of Mitch Miller placed vocals in a dominant record position during the early 1950s.

For example, Blue Note, United Artists Records' long-established jazz division, decided quite deliberately to attempt following up on the success of CTI with Deodato's single. Their first attempt at merchandising a jazz album cut, in the same manner as a Top 40 single was with Donald Byrd's "Black Byrd."

At one time the "Black Byrd" album was no. 2 on the jazz chart (behind "Second Crusade") no. 29 on the soul chart and the biggest seller in Blue Note history, with over twice as many units sold as the nearest runner-up. Going for soul and rock airplay had worked.

(Continued on page 58)



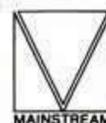
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Repackages Wallop

Continued from page 52

Feather credits his getting the assignment because Maitland realized the market potential for jazz re-issues.

BASF: After one year of releasing European recorded LP's in the U.S., the company has a catalog numbering 67 titles. This year the number is being preened down to between 30-40 releases says Herb Heldt, its national sales/promotion manager.

The company plans "actively" soliciting American artists, Heldt says, noting that Don Ellis, George Duke, Ethel Ennis, Monte Alexander and Dave Pike are among the first American artists signed. Their dates will be done Stateside.

All the European product comes through MPS, the German production company with which BASF has world-wide distribution rights. Has entering the U.S. jazz market been a headache? "It hasn't been a rough go," Heldt replies. "We have exceeded our sales budget; we weren't shooting for big numbers."

CHESS/EASTBOUND: "We are looking to again become involved," says a serious Esmond Edwards, who has a long history of jazz recording activity. Chess' roster is embarrassingly small: Jack McDuff and Shirley Scott. Eastbound has Houston Pearson and producer Bob Porter.

Esmond is looking for the soul-funk type of organ-sax-guitar combination which he feels best sells today. This kind of group plays "danceable songs or blues oriented instrumental versions of hit songs."

The label is still selling catalog titles by Ramsey Lewis, Ahmad Jamal and James Moody and here are twofers by Sonny Stitt, Ray Bryant, the Soulful Strings, Ahmad Jamal, James Moody and Lou Donaldson.

ENCOUNTER: This is GSF's new one-month old entry into the funky, commercial school of jazz. Larry Newton, GSF's president, who helped launch the Impulse line in 1961, is actively seeking talent along with Bernard Purdie, the drummer turned a&r director.

The label plans releasing 10 jazz LP's this first year. It already has five featuring Seldon Powell, Frank Owens, Frank Vic, the East Coast and Sands of Time.

The concept for the music according to Newton is to take top 20 material and make it "into something kids can dance to and also hear something." The line will be strictly instrumental; Newton doesn't feel vocalists are his bag. Impulse is avant-garde. Encounter is very much easily discernible soul tinged jazz. "With a contemporary hit you can go 100,000 copies," Newton says. "I'm staying away from 32 bars of blowing and blowing."

AUDIOPHILE: This San Antonio, Texas based operation specializes in Dixieland through its roster of the Happy Jazz

Band, a seven-piece aggregation featuring several members of the Cullem family which owns the label (plus the Landing, a San Antonio club where they often play), plus pianist Knocky Parker, banjo man Snooky Montgomery, cornetist Doc Evans, the Salt City Six and Ernie and Emilio Caceres.

ONYX/MUSE: This new label run by Joe Fields covers the now and then fields. Muse's now product is by James Moody, Ray Brooks, Cecil McBee, Jim Raney, Jakai Byard, Sonny Stitt, Jodo Donato, and Mark Murphy. Onyx is being developed by Don Schlitten as a vintage repackage operation. First releases are by Leo Parker, Teddy Edwards, Dexter Gordon, Wardell Gray, Louis Bellson Band, Mills Blue Rhythm Band, Stan Getz, Red Rodney and Art Tatum.

Fields has acquired several disks from his former relationship with Cobblestone plus such artists as Richard Davis, Pat Martino, the Visitors, Jimmy Heath, and Bobby Pearce. He is also using an "umbrella" concept of working with several indie producers like Skip Drinkwater and Larry Fallon.

In addition to these labels, jazz is also being recorded on smaller scales by A&M (with Quincy Jones, Charles Lloyd and Tim Weisberg), Delmark (the Chicago avant-garde operation), Mercury, Polydor, ESP, Stinson, Black Jazz (in Los Angeles), Cobblestone (part of the Buddah operation) Audio Fidelity, RCA, Blue Thumb, (which has the commercially potent Crusaders) and Contemporary, Les Koenig's small but steady operation.

Monterey Success

Continued from page 46

Lyons admits he has been accused of playing it too safe, of not taking chances musically or otherwise. "I don't think so," he says. "I've never gone in for any radical changes, but we've had Jefferson Airplane, Janis Joplin and other rock artists and we offer the straight black blues because people show an interest. For a while we thought we were losing our younger audience and a lot of people said it was because I wouldn't make changes. But I make changes I think will help the festival and we're seeing a lot of kids coming back."

Lyons says it's been fun over the years and is still fun, and this is the important point to him. "We'll have our usual program with background on the performers this year," he says, "and we're going to offer a Monterey Jazz Calendar for the first time."

"For those who say I should turn Monterey into more of a rock festival in content and atmosphere I have an interesting story," Lyons adds. "A drummer in a rock oriented band one year had his road crew and several girl friends on stage. When I said they'd have to go he started naming the festivals he's played at, like Woodstock and Altamont. I asked when he'd played the second annual Altamont festival, and he cleared the stage himself."

JAZZMOBILE ROLLS INTO ITS 9TH YEAR

By Phil Gelormine

JAZZMOBILE WILL BE NINE YEARS OLD THIS SUMMER. In eight years it has progressed from a summer season of 10 free concerts, to a year-round program which presents approximately 95 outdoor concerts in 95 different locations, 75 public school lecture/concerts in schools in all five boroughs of New York City and a weekly workshop clinic session for aspiring young musicians at a Harlem school.

"It all came about as a result of the Harlem Cultural Council really wanting to do something to return 'art' back to what we felt was its proper status in the black community," relates musician Billy Taylor, Jazzmobile's president. "We felt that culture was not something you should go to a museum for, but be a part of your daily life. "We were looking for something to dramatically bring this home. So we came up with the idea of concerts right on the doorstep. At the first meeting we discussed the type of concerts we felt would draw the kind of crowds that would respond and not cause problems."

Taylor voices the view that jazz was just the thing because the type of audience that jazz attracts is not necessarily the kind of audience prone to riot.

It was Taylor's belief that a jazz concert had the ability to cut across ethnic barriers and infiltrate age levels. "So I shot off my big mouth," he laughs, "and the next thing I knew I was out on the street with my band. Not long after I did it, it was a lot easier for me to ask friends of mine to participate. I told them, 'Look, I've been out there and the audiences are great.' So after the first year, we had all kinds of people participating. Musicians ranging from Herbie Mann and the Count Basie all-stars to Duke Ellington's band."

Jazzmobile has traveled through the streets of Harlem, Bedford-Stuyvesant in Brooklyn and the South Bronx by invitation of the communities. The invitations come from block associations, tenant committees, church groups and social clubs. Jazzmobile obtains the required permits in addition to setting up local procedures and publicity. The communities response to Jazzmobile takes its form in dancing, singing, poems, drawings, reviews, as well as letters to the performers themselves.

Jazzmobile, winding its way through the city on its mobile platform, has branched out to other urban areas, performing in Baltimore, Pittsburgh, Rochester and Washington, D.C.

"It's a real gas for the kids to be able to get close to an artist," Taylor adds. "To have someone they can only relate to on records and TV right on their doorstep, is a big deal. There is someone, other than 'Superfly' or a motion picture hustler and pimp, they can emulate."

As an offshoot of Jazzmobile, 75 Jazzmobile lecture/concerts were presented in auditoriums of the New York City public schools by Taylor and six members of his television orchestra.

Taylor explains how it began: "After a Jazzmobile concert, the neighborhood kids would crowd around the bandstand and ask a Bobby Thomas how to play the drums. The guy would wind up giving a drum lesson on the street. Since so many young people were asking so many specific questions relating to the musician's music, we got the idea to go into the schools during regular school hours and make that lecture/concert hour a part of the assembly time, free of charge to the school."

The lecture/concert hours are preceded by the distribution of a comprehensive teacher lesson plan, tracing the roots, development and importance of jazz in an entertaining, as well as an educational format.

Record Company \$

Continued from page 39

has more new talent "sprinkled throughout the Festival" and sees a lot of new things emerging in the jazz world today, although he has reservations. He considers that some of the younger artists lack strong personalities and are caught up in the "hit record syndrome."

Comments Wein: "Record companies and managers seem intent on building up the name of the group—it is Weather Report but not the names of the individual players, it is Return To Forever and who is to know that Chick Corea, a great musician is in the group. The great thing about jazz is the creativity of the individual and in this case the individual becomes anonymous to the public mind."

"And there is also this, I think unfounded fear that jazz won't sell and so in your advertising you never mention the word jazz. You call it contemporary music, or some such title. I've even had managers panic—should we be on the Festival, just because we call it a jazz festival."

"But we carry on our crusade. "Anyway, quality music, whatever it is, is always valid and true. And a jazz musician is incapable of playing anything but jazz when it gets down to the improvising, despite all the electronics."

"Groups like War, who are on the bill and Stevie Wonder consider it a privilege to be part of the Newport Jazz Festival. It's that thing about quality music again."

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AMSEY LEWIS HAS BEEN PLAYING PIANO 20 YEARS. He has recorded for Cadet and now Columbia, building a solid reputation as a solid stylist whose music is down home, on the street corner and is the joyful property of everyone.

Ramsey easily represents the veteran jazz performer who has seen the music change and who is living through the change today. His attitudes reflect many

of his compatriots who have chosen to make jazz their livelihoods and thus give a damn about what's going on for they plan to be around for years to come.

He's been with Columbia since September of 1971 and has had two LP's and three singles released. He recently upgraded his Cadet hits for a greatest hits package, adding electric piano and synthesizer to the trio sound to produce what Ramsey calls "today's jazz rock thing."

The jazz musician today is "freer and not harmonically and rhythmically bound," he says one morning in Los Angeles over coffee. "I no longer approach a tune on the piano in a limiting way; I just sit down and let the chips fall. I'm not aiming at a jazz audience (like he used to 10 years ago), just at people, at people's hearts."

Ramsey's comments reflect the concept which most pop or rock musicians hold that their art transcends boundaries and should be heard by all people. His music, too, has a newer, more open sound. It's not just "Hang On Sloopy" in a simple 4/4 style with some souling soul chords thrown in to make it palatable for the r&b disk jockeys.

Ninety percent of Ramsey's gigs are concerts; the remainder are club dates. Is he aware in his own listening to new developments in jazz? "I'm not necessarily hearing innovative things," he answers. "I'm hearing new ways of doing and saying things." What does he hear in Miles Davis' music? "A reflection of what he's done over the years; he still plays some bebop licks."

Are electronic instruments (in Ramsey's case all electronic

keyboards or synthesizers) the key to long life and happiness? Ramsey won't turn to all electronic keyboards and he sees other pianists turning back to acoustic instruments because they're so challenging. "There are still bugs in the electronic instruments and the tone has never been as warm as that from an acoustic piano."

Ramsey believes the jazz musician is faced with a "major challenge more now than at any other time. It's a challenge on the positive side. The audience is there and it is very broad minded. So the jazz musician can play whatever is in his heart."

The challenge? "It's to project and communicate his art commercially in terms of technique and sincerity."

The driving passion to be commercially successful puts the jazz musician in a binding emotional state. He wants to retain his feelings about being true to his art while at the same time recording a form of music which can be enjoyed and supported by more than the small jazz community which has traditionally kept jazz alive, and in some instances, has formed a closed circle round the players and music to where it belongs to "them"—the elitist jazz critics or jazz snobs.

What Ramsey is saying is that today the jazz musician

(Continued on page 58)

Concerts keep Ramsey going.



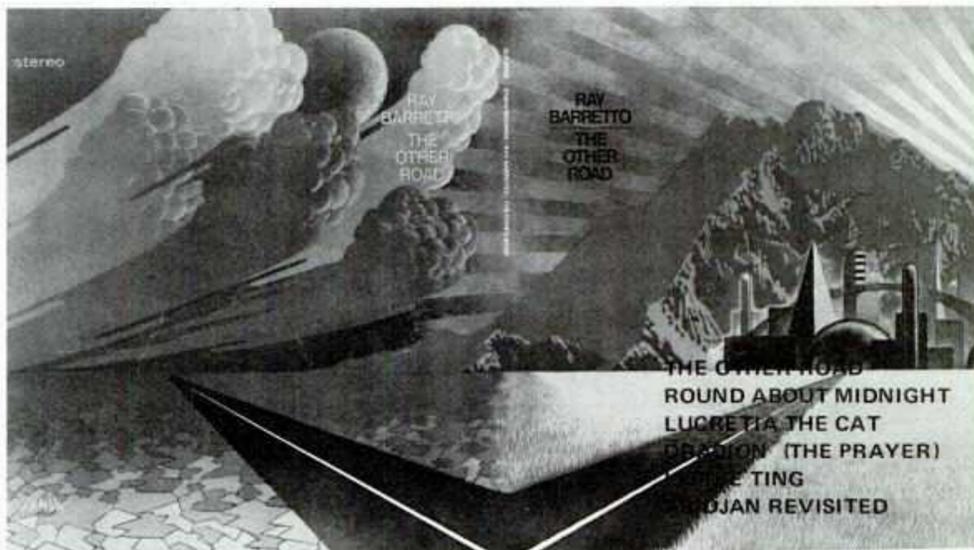
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AVANTE-GARDE ASSN. HAS STRONG OVER- SEAS SUPPORT

By Earl Paige

A

LTHOUGH THE ASSN. FOR THE ADVANCEMENT OF CREATIVE MUSICIANS (AACM) is far better known in Europe and Asia than in Chicago where it was formed in 1965, its president Muhal Richard Abrams, does not see Europe as the "promised land."

"Our roots are here in the Midwest. This is where we must grow," he says. AACM specializes in avant-garde jazz. Nevertheless, Abrams notes that there is a curious reversal at work in AACM's acceptance in Europe. "Europe usually follows the U.S. in many music trends, but in our case we were accepted there first. We even find coasters in night-clubs over in Europe with AACM inscribed on them. Of course, our records preceded us, and that's why they knew us."

The organization of AACM is rather loosely knit and just the struggle of obtaining gigs and keeping things together creatively has hampered its growth on the business side. Its current headquarters is actually a day care center called Child City, where regular Sunday concerts are held (soon to be expanded to two or three a week) and where AACM members teach inner-city youngsters and are involved in community activities. AACM's current goal is to buy a building that will serve as its headquarters and be available for concerts as well.

AACM's members are recorded mostly by Delmark, a Chicago label owned by jazz and blues specialist Robert Koester, though one LP is now available on Atlantic by the Art Ensemble of Chicago and several albums have been imported by Chuck Nessa, Madison, Wis., jazz dealer. Abrams says AACM has its own label too, but that the lack of funds has prevented any development of it.

The four original members of AACM when it was incorporated as a non-profit organization were pianist Abrams; Jodie Christian, another pianist; Philip Cohran, strings and bass, and Steve McCall. John S. Jackson is secretary. It has since grown to envelop over 30 musicians with the best known groups, perhaps, being the Art Ensemble and Abrams own sextet.

Members of the Art Ensemble are saxophonist Joseph Jarman and Roscoe Mitchell, trumpeter Lester Bowie, bassist Malachi Favors and drummer Don Moye, though to hear them in concert readily reveals they are skilled in many other instruments as well.

Besides Abrams, his sextet consists of Kalaparusha Ahra Difa (Maurice McIntyre), tenor sax, clarinets, flute, bells and many other instruments; Alvin Fielder, a pianist; Reginald Willis, bass; Leo Smith, trumpet; Wallace McMillan, reeds, and Steve McCall, percussion.

Abrams, personable, confirmed vegetarian, who neither drinks nor smokes, and whose experimental band in the early '60's spawned Anthony Braxton, Leo Smith and several more, prefers to call AACM music "black music." He is very much into black consciousness.

If he uses the term "jazz," it is just as a convenient category name. "Jazz has come to be applied to everything, it has a negative meaning to us." Yet writers have continued to refer to AACM musicians in terms of "third-generation" post-Charlie Parker musicians.

Critic John Litweiler notes that Abrams' group particularly uses African rhythms and John Cage-inspired "sounds against silence" as extensions of the atonality and dissonance that characterizes much of the group's sound.

Asked what he thinks of the blues, Abrams says, "We play the blues, but we use space in a different way. Certainly blues has progressed, it has nothing to do with the kind of measure we used to think of it having." He sees AACM's brand of music developing in a path that grew out of slavery, a revolutionary force but not one bent on destruction.

Abrams says the idea of black music as he sees it developed long before the "Black Power" slogan came into vogue. "The awakening came from the music and the music came from the people and music is returning it to the people."

Commenting on AACM, Koester says: "Jazz is accepted in Europe just as the ballet is here, but in America, jazz has to be entertainment. This is why AACM came to be known so well over there, because of the different climate surrounding jazz."

Art director: Bernie Rollias; section editor: Eliot Tiegel; photos from Newport, Montreux, Monterey Festivals, Bonnie Tiegel, CTI Records, Atlantic Records, Columbia Records.

From Jazz to Pop

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Performers like those mentioned so far are making the most obvious jazz inroads into popular acceptance. But there are still other directions to a jazz-rock fusion which have begun winning new success.

Perhaps the most striking example is John McLaughlin's Mahavishnu Orchestra, whose latest album "Birds of Fire" had been on the Top LP's chart for 17 weeks at deadline. Guitar virtuoso McLaughlin began in England with blues-rock bands, later became a key element in the free-form jazz albums by Miles Davis which produced impressive chart action for Columbia.

Leading his own group, McLaughlin developed wide appeal to rock majority record buyers with a totally uncompromising free form sound. Apparently the key factors here were a rock-related guitar technique and a flashy but heavy bass guitar/drum beat which could also be identified with by rock fans. He has successfully headlined concerts at the smaller rock halls.

The Crusaders, who feature Larry Carlton as guest guitarist, are also building as a concert attraction. Deodato, of course, plays electric piano rather than an acoustic piano on "Zarathustra." And the Crusaders electric pianist Joe Sample played an important solo on "Black Byrd."

Part of the new accessibility of jazz would seem to be its belated adaptation of the fluent contemporary electric instruments and advanced multi-track studio techniques. Another important element is the new record phenomenon of "cross-over" particularly by black artists. Top 40 radio playlists have become so tight that program directors are more willing to air a proven soul hit than an untested white rock record.

Roberta Flack is a prime example of a singer starting out on the jazz circuit and exploding as a major pop artist. In the process she has retained her powerful following among jazz buffs.

All in all, there are many portents to indicate that jazz can soon become a more viable mainstream music than ever before. It may just have to change its name to avoid frightening away mass listeners.

Ramsey Lewis

• Continued from page 57

does not have to worry about satisfying those jazz snobs or elite critics anymore. Too much has happened which shows new way of life: a Miles Davis playing of Fillmore and creating music which sells in the six figure category; a Donald Byrd trumpet LP staying on the charts; a Deodato single becoming the number one tune in the nation.

Ramsey Lewis feels liberated. He sees the broad world of music as his. He sees all those smiling faces, young and old, multi-shades of color, male and female as his audience.

One reason why Ramsey can feel this optimistic about the future is because jazz is getting an equal shake at Columbia with all the other forms of expression. Being able to promote jazz and soul is very important to the CBS people because it allows them to legitimately point to the pop, soul and jazz charts and say, "Look here, brother, we've got hit artists in all categories of music." And as long as the corporate bigwigs feel this way, the Ramsey Lewises are ahead of the game.

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Jazz Has a Home With European Labels



Three of Europe's stylists: Polish violinist Michal Urbaniak (left); Czechoslovakia's top saxman Jiri Stivin (below) and Poland's saxman Wlodzimierz Nahorny (right).



DESPITE THE FACT that jazz record sales in Europe are, even on the most optimistic estimates, running at less than five percent of the total market, there are nevertheless an impressive number of labels devoted to jazz.

Perhaps one of the most prestigious is MPS, a German company based in Villingen in the Black Forest and run by a thorough-going jazz enthusiast,

Hans Georg Brunner-Schwer.

MPS has a catalog of around 250 albums, 80 percent of which are jazz LP's and artists represented include Oscar Peterson (who has recorded a total of 16 albums for the label), Dizzy Gillespie, Count Basie, Art Van Damme, Freddie Hubbard, Milt Buckner, Sugar Cane Harris, the Clarke-Boland Big Band, Stephane Grappelli, Lee Konitz, Barney Kessel, Don Ellis and Monty Alexander.

The Peterson albums on MPS are regarded by many critics as the best work the pianist has laid down, particularly the series of six albums released under the title, "The Way I Really Play."

A recent major release on MPS has been the three-album set from the Colorado Jazz Meeting of 1971, produced by Don Schlitten and featuring Clark Terry, Kai Winding, Urbie Green, Joe Newman, Harry Edison, Teddy Wilson, James Moody, Zoot Sims, Bud Johnson and Flip Phillips, among others.

Another lively jazz label in German is ECM, based in Munich, which has produced some excellent recordings by top jazzmen, among them Keith Jarrett. Jarrett's solo record, "Facing You" won a Grand Prix at the 1972 Montreux Festival and won widespread critical acclaim. Jarrett has also recorded another important disk for ECM, "Ruta and Daitya" with drummer Jack DeJohnette.

Foremost among the specialist jazz labels in Britain is Black Lion, a label founded by Alan Bates and distributed in the UK by Polydor. Black Lion has produced some excellent jazz product in the last year or so including albums by Johnny Griffin, Dexter Gordon, Ben Webster, Thelonious Monk and many other big jazz names. An offshoot of the label is the Freedom catalogue which concentrates on the more profound and esoteric jazz.

Other jazz labels in the UK include Spotlite, which specializes in rare Charlie Parker recordings among others, Cadillac, 77 (a label of mostly mainstream and old time jazz run by record retailer Doug Dobell), VJM and Decibel.

Small jazz labels also flourish in France and one of the most recent arrivals is ADMI, the Association pour le Developpement de la Musique Improvisee, which is a group of French musicians, under the leadership of Didier Levallet. They have a rehearsal studio, produce subscription records and organize concerts and festivals.

Three more new labels are about to be launched by Frank Wright, Jef Gilson (first releases to feature Jean-Luc Ponty and Maurice Vander) and Yves Chamberland, who over the past 10 years has recorded men like Bud Powell, Eddy Louiss, Elvin Jones and Curtis Fuller in his own studio.

The Societe Francaise de Production Phonographique, based in Levallois-Perret, has released albums by the Dharma Quintet, Jef Gilson, Mowgli Jospin and Nathan Davis—and the four Gilson albums, among them the excellent "Oeil Vision," must be regarded as masterpieces. The joint efforts of Gilson and Claude Lenisnois as composer/arrangers, and the adventurous solo work of Jean-Luc Ponty and Jean-Louis Chautemps, represent the best elements in French jazz since Django Reinhardt and Barney Wilen.

Saravah Records has material by Barney Wilen in its catalog plus releases by Steve Lacy, Michel Roques and the Art Ensemble of Chicago plus a beautifully packaged five-album set by four leading French pianists—Maurice Vander, Rene Urtreger, Georges Arvanitas and Michel Graillier.

Shandar Records has a small but prestigious catalog which features two albums by the late Albert Ayler, a fantastic musical testament, and LP's by Cecil Taylor and Sun Ra, all recorded at the Maeght Foundation in St. Paul de Vence. A new album by Cecil Taylor will be released shortly.

One of the most productive of the small labels is Futura, launched in January 1970 by Gerard Terrones. There are 30 LP's in the catalog, including works by Jaki Byard, Ben Webster, Steve Lacy, Mal Waldron, Ted Curson and Anthony Braxton. Among European musicians featured are Michel Portal, John Surman, Joachim Kuhn, Irakli and Bernard Vitet. A Dexter Gordon release is due soon and Jackie McLean will record for the label this fall.

Musidisc has released a good deal of jazz on its America and Festival labels, including much of the old Savoy product. Among its own productions are two excellent albums by Stephane Grappelli. The second of these features Oscar Peterson on piano, Niels Henning Oersted Pedersen on bass and Kenny Clarke on drums.

Other established jazz labels in France are Black & Blue, a small company based in Bordeaux which specializes in mainstream music by such musicians as Buddy Tate, Milt Buckner and Tiny Grimes and which is run by concert promoter Jean-Pierre Monestier. Black & Blue is celebrated for the high quality of its recordings in the mainstream field which have won a number of Grand Prix awards.

In Holland, where there is a great interest in jazz on record, there is perhaps less scope for the small label because the majors have adopted an enlightened jazz policy. Munich Records

has produced some jazz recordings without too much sales success; however there have been better results from the Creative World Inc. Europe, which has headquarters in Amsterdam and runs a mail order business for the Stan Kenton catalog under the direction of Paul Visser.

The only specialist label in Italy is Dire, created about nine months ago by Tito Fontana, a luggage manufacturer who is a jazz enthusiast. Fontana owns a small recording studio, Studio 7, in Milan, and has recently signed a distribution deal with Dischi Ricordi.

The label has produced 11 albums to date, mostly by Italian musicians such as Franco Cerri, Renato Sellani and Franco and Flavio Ambrosetti. A recent album, however, features British musicians Gordon Beck (piano) and Ron Mathewson (bass) with Swiss drummer Daniel Humair.

The leading jazz label in Norway is undoubtedly Sonet, which is distributed by Arne Bendiksen. Although basically a Swedish label, there have been a number of local productions on the label including releases by singer Karin Krog and tenor saxophonist Jan Garbarek. Sonet has also recorded a series of LP's by Webster Lewis during his visits to Norway.

Belgium has only one specialist jazz label—Vogel—which has so far released two free jazz albums—one by pianist Fred Van Hove, who is a member of the Peter Brotzmann Trio, and one with multi-instrumentalist Cel Overberghe, also with Van Hove.

Future plans include albums by Andre Goudbeek, a free jazz saxophonist; Willy Donni, Belgium's foremost blues guitarist; and, possibly, Toots Thielemans. The label is also going to issue a record with some rare tracks from the archives of Belgian Radio, featuring the late Jack Sels who, with Thielemans Bobby Jaspar, Francy Boland and Rene Thomas, is among the most important jazz musicians Belgium has produced.

The Belgian label Alpha, which specializes in Belgian classical music, also has a small jazz series in its catalog featuring the Cotton City Jazz Band from Ghent accompanying such visiting New Orleans veterans as Percy Humphrey, Kid Thomas Valentine, Louis Nelson.

Polish jazzmen get relatively good exposure on record. The Polskie Nagranie company has been releasing a series of albums called Polish Jazz with the result that now every main group and soloist is represented by at least one LP.

In Czechoslovakia Supraphon has a special Jazz Record Club which, on a subscription basis, offers to its members about eight albums a year—some 60 percent of which are foreign recordings produced under license.

Panton, another label, releases three or four albums a year, concentrating mainly on local groups such as the Prague Radio Jazz Band (one album features the band with Moscow conductor Vadim Ludvigovski with Russian soloists, tenor-player Alexei Zubov and flugel horn man German Lukianov).

W

HILE JAZZ cannot exactly be said to flourish spectacularly in Western Europe, it certainly enjoys a greater degree of popularity in the East European countries where some of Europe's most successful and durable jazz festivals are held.

Poland's main jazz festival, writes Roman Waschko, is the Warsaw event, the Jazz Jamboree, which is now in

its 16th year. The Festival had inauspicious origins—beginning as an amateur student festival held in a wooden shed. But today it is one of the most important in Europe. Last year, for example, the festival presented Charlie Mingus, Elvin Jones, Cannonball Adderley, Jimmy Smith, James Moody, Art Farmer and Illinois Jacquet.

Aside from the Warsaw event there is a student festival held every March in Wroclaw, "Jazz On The Odra," which is very much a jumping-off point for Polish musicians, most of whom made their first breakthrough at the event, including saxophonist Wlodzimierz Nahorny, who was a prize winner at the International Competition in Vienna in 1966.

European Festivals Blend Locals With Americans

clarinetist Albert Nicholas, 73, who has been based in Europe for many years.

Slightly overshadowed by the Molde Festival is the Kongsberg Festival in Norway which this year runs from June 28 to July 1. Kongsberg has been in existence for nine years now, compares with Molde's 13, and this year it will feature composer-arranger-trumpeter Gerald Wilson who will direct the Norwegian Jazz Workshop. Another feature will be a sax summit meeting, involving Dexter Gordon, Johnny Griffin, Leo Wright and Sahib Shihab (all European exiles) backed by Kenny Drew (piano), Ed Thigpen (drums) and Niels Henning Oersted Pedersen (bass).

The Pori Jazz Festival, writes Kari Helopaltio from Helsinki, was inaugurated in 1966 when it attracted only 1,000 spectators. Total attendance for last year's event, however, was 35,000 and it was generally regarded as the best ever. Headliners were Cannonball Adderley, Chick Corea, and Yusef Lateef.

This year's festival, July 13-15, will feature the Clark Terry Big Band, Horace Silver, Keith Jarrett and McCoy Tyner among others, and festival manager Jyrki Kangas says that the event's budget of \$60,000 will be covered mainly by tickets sales.

Pori, with its beautiful setting, is one of the most attractive jazz festivals in Europe. Last year it drew some 3,000 tourists from the Scandinavian countries, central Europe and the United States.

This year, the European Jazz Federation will be meeting in Pori and as a special gesture the opening day will be devoted to European groups including the Bernt Rosengren Quartet with Nannie Porres (Sweden), the Sarmanto-Koivistoinen Quintet (Finland), the Wolfgang Dauner Orchestra (West Germany) and the Tomasz Stanko Quintet (Poland).

The most important jazz festival in Italy, says Billboard's Milan correspondent, Germano Ruscitto, is the Bologna Festival, which is usually held in October or November and which has been running for 13 years.

The festival draws a crowd of around 6,000 for each of its three nights and is organized by veteran jazz enthusiasts Alberto Alberti and Cicci Forsetti who get backing from the Bologna municipality.

The international content of the package is invariably supplied by George Wein, since a Newport package is usually swinging through Europe at this time of year.

A smaller festival is the Bergamo event, now in its fifth year, which was a sell-out success last March when it featured a number of top American and European musicians; and making its debut this year is the Verona Jazz Festival which will be held almost immediately after the Montreux Festival and will feature some of the Montreux stars. The venue will be the famous Arena di Verona.

The Benelux area has always been a relatively fertile one for jazz, writes Billboard's Dutch correspondent, Bas Hageman, and there is a growing interest in both live performances and in records. On the festival front, Holland annually receives the George Wein Newport package, promoted here by impresario Paul Acket; and for 15 years there has been a jazz festival at Loosdrecht organized by Max van Praag in conjunction with Phonogram.

However, the Dutch State Broadcasting Union, the NOS, has taken over sponsorship of the festival and it will now be held in the Singer Concert Hall in Laren near Amsterdam (Aug. 21-25) and be known as the International Jazz Festival.

Features this year will include a series of jazz recitals by the Mel Lewis-Thad Jones Big Band, Carmen McRae, the MPS Rhythm Combination and Brass led by Peter Herbolzheimer, the Diamond Five and the Dutch Rein de Graaff/Dick Vennik Quartet.

In Belgium, the major jazz festival is that which is held each year in Bilzen towards the end of the summer. The festival was inaugurated in September 1965 and confined strictly to jazz and blues acts. However, over the years the jazz content declined and the accent was put increasingly on pop and rock acts.

Champion Jack Dupree was the biggest name appearing at the first Bilzen Festival; but the following year, when Juul Anthonissen took over production, stars included Nathan Davis, Jon Eardley, Idrees Sulieman, Eddie Boyd, Carmell Jones, Mal Waldron, Benny Bailey and Yusef Lateef.

From 1967 jazz was relegated to one day—Sunday—with pop and rock acts appearing on the Friday and Saturday and gaining for this normally peaceful rural village a certain notoriety as a result of small riots, soft drugs, and occasional non-appearances by contracted groups.

Larry Coryell, John McLaughlin, Jaki Byard and Gato Barbieri appeared in 1971, and last year the big names were Sonny Rollins and Charles Mingus.

For many years the Antibes Jazz Festival of France was one of the leading jazz events in Europe and featured all the major jazz artists such as Duke Ellington, Count Basie, Miles Davis, Dave Brubeck, John Coltrane, Dizzy Gillespie, Lionel Hampton, Louis Armstrong and many more.

But with a change in the make-up of the municipality following local elections two years ago, the festival came to an end. It was transferred to Nice last year though it featured some major jazz attractions, it did not have the same glamor and atmosphere of the old Antibes event.

However rapidly taking the place of Antibes is the Chateaufallon Festival which will be held this year from August 18 to 26. Promoted in conjunction with the French state radio and television service, the ORTF, Chateaufallon will this year feature Chick Corea's group. Last year the event had Jean-Luc Ponty, Tony Williams and a CTI package. The festival is staged in an arena up in the hills around Toulon and shows every sign of becoming one of Europe's major jazz events.

France also has an annual festival in Dunkirk which is sponsored by the local Maison de Culture and is highly successful.

The British jazz festival scene is a depressing one. The number of jazz and/or blues festivals has shrunk from a modest few during the 1950's and early 1960's to absolutely nothing.

Probably the last British jazz festival of any consequence was the Richmond Jazz & Blues Festival. But during the last couple of years of its existence, there were more rock and R&B acts than jazz and blues artists.

The annual music festival held on the grounds of the spacious country home of John Denkworth and Cleo Laine, in Wavendon, (Bucks), has always maintained a fair representation of jazz—including appearances by my host and his wife—but the festival, in keeping with the concept of the Wavendon Allmusic Plan, is not devoted exclusively to the jazz form.

Only bright hope for the future is the possibility of a two-weeks festival to be staged under the auspices of the Camden Arts Committee, London, in either September or October, 1974.



Oscar Peterson and his trio performs at the Prague Festival.

Not quite so old as the Warsaw Jazz Jamboree, but just as important, is the Prague International Jazz Festival which this year celebrates its 10th anniversary. The festival is directed by Billboard's Czech correspondent, Dr. Lubomir Doruzka, who writes:

The Prague festival affords practically the only opportunity to bring international groups and soloists to Czechoslovakia.

Among the top American artists who have participated are Duke Ellington, Buddy Rich, Dizzy Gillespie, the MJQ, Charles Lloyd, Roland Kirk and Oscar Peterson.

The festival is usually held for four nights over the last weekend in October and takes place in the underground Lucerna Hall which has a capacity of 3,000. However, this never produces sufficient receipts to pay the fees normally demanded by the managers of top artists, who mostly must count on receiving their fees in local, non-convertible currency.

In past years, American artists have usually been supplied by George Wein and his European representative, Simone Ginibre, through their "Newport Festival In Europe" package, but in some cases the organizers have also made individual deals with other managers.

The Prague Festival normally concentrates on European talent with a wide coverage of the East European scene and overseas artists are not too numerous. However, many critics, managers and festival directors come to Prague and quite a number of jazz groups owe the beginning of a successful career to a well-received performance at Prague.

All the concerts are broadcast and telerecorded for later viewing on jazz programs of the many Intervision TV companies. At the same time, the festival organizers co-operate closely with the local record companies, Supraphon and Panton, for whom they try to prepare special productions. The practice of the first few years, when Supraphon just released an album of highlights from the festival was soon dropped in favor of more complex solutions, including, more recently, the assembly of international bands which have rehearsed several days before the festival and then recorded special albums in studio.

This has given rise to the first East European All-Star Big Band, Inter-jazz, with musicians from USSR, Hungary, East Germany, Poland, Bulgaria, Rumania and Czechoslovakia. Last year's festival big band was led by Slide Hampton and Vaclav Zahradnik and included such musicians as tenorist Johnny Griffin, trumpeter Dizzy Reece and drummer Billy Brooks.

Until 1970, the festival was sponsored by Czechoslovak Musical Instruments Factory. This proved profitable for both parties as international stars coming to Prague also tested new types of instruments, which considerably boosted the sales of these instruments in the West.

Since 1970 the festival has been organized under the auspices of the Czech Ministry of Culture as it is now regarded as a cultural event of outstanding importance. This year the main organizer will be the Czech concert agency, Pragokonzert.

Both Supraphon and Panton time the release of new jazz albums to

coincide with the Festival. The records are put on sale during the event in special booths in the festival hall and sales are surprisingly good.

What is claimed to be the world's oldest jazz festival—it celebrates its 23rd anniversary this year—is the Zurich Jazz Festival, an event which has for most of its life been confined to amateur groups, writes Rod Chapman, Billboard's Swiss correspondent. However, last year's event featured only professional musicians and this formula will be maintained for this year's festival which is set for Sept. 10-15.

Another innovation is the sponsorship of the festival by Migros, the largest Swiss supermarket chain which already sponsors classical concerts.

Scandinavia's two main jazz festivals are those held at Pori in Finland and Molde in Norway.

Espen Eriksen writes from Oslo:

The Molde event is Norway's biggest jazz happening and this year's festival, set for July 30 to Aug. 4, will have 36 items on the program ranging from traditional jazz to modern theater.

The festival is organized by Otto Saettem Jr., head of the Storyville Jazz Club with Petter Petterson handling the PR. The program this year will include a New Orleans workshop in the Varde-Stua and an appearance by the Clark Terry Big Band at the Hotel Nobel. Pianist Keith Jarrett, who appeared last year, will make a return visit this year as will Gary Burton, and other artists include blues singer Willie Mabone and gospel singer Bessie Griffin.

A major surprise will be the appearance of ragtime pianist Eubie Blake, 90, who made his professional debut in 1901; and there will be a performance by a rather junior veteran, New Orleans

Jazz: The International Ambassador

RONNIE SCOTT'S IN LONDON IS EUROPE'S LEADING CLUB



Duke Ellington makes one of his famous introductions in Belgrade.

Easily the most important jazz club in Europe today is Ronnie Scott's Frith Street London which, for more than 14 years has been presenting top American and European jazz acts.

Among the major talents which have been showcased at Scott's over the years are Buddy Rich, Woody Herman, Stan Kenton, the Clarke-Boland Big Band, Stan Getz, Freddie Hubbard, Zoot Sims, Johnny Griffin, Illinois Jacquet, Milt Buckner, Antia O'Day, Esther Phillips, Barney Fessel, Chick Corea, Gary Burton, and practically every major name in British jazz.

Other clubs in London, like the Flamingo, the 100 Club and the Marquee, which used to feature jazz extensively, now concentrate almost exclusively on rock music; but jazz has found refuge in many London and provincial pubs, even if only on a once-weekly basis.

One of the most celebrated of the continental jazz clubs is the Montmartre in Copenhagen which has been running for more than 15 years.

Most of the top American jazz soloists who have visited Europe have appeared at the Montmartre, including Johnny Griffin, Dexter Gordon, Kenny Drew, Clifford Jordan, Benny Carter, Harry Edison, Ben Webster, Don Byas, Joe Albany, Stan Getz, Zoot Sims, the late Stuff Smith and many more.

Recently the club has suffered because of competition from discotheques and beat music clubs, but thanks to a subsidy from the Ministry of Culture, it manages to keep going.

There are about five clubs in Stockholm presenting jazz nightly but appearances by top international jazz stars are rare. Another nine clubs have jazz a few days a week and there are jazz clubs in Uppsala, Gothenburg and Malmo.

In Finland the best known clubs are the Turku, Break and Soitannollinen Seura, which are supported by the Finnish Jazz Federation. One venue which constantly features good jazz and blues music is Vanha in the heart of Helsinki. Members of the clubs are mostly students and acts appearing vary from artists like Champion Jack Dupree, to local talent.

Norway's main jazz clubs are the Oslo Jazz Circle and the Big Chief Jazz Club which features as residents the group of Rowland Greenberg who plays easy-going swing music.

Jazz clubs, once fairly plentiful in Holland in the fifties—including the Stan Kenton Club, the Gooi Jazz Society and the Amsterdam Jazz Club—are now virtually non-existent in Holland, but Belgium, on the other hand has quite a celebrated jazz venue in Pol's Club in the rue Stassart in Brussels. The club features live jazz every week from Thursday to Saturday and among jazz celebrities to have played there are Herbie Hancock, Tony Williams, Bill Evans, Dexter Gordon and Jimmy Heath.

Other clubs in Belgium which offer jazz from time to time include the Spiegel in Bruges, the Affronte Djubet in Liege, the Clipper in Ostend, the Green Apple in Ghent and the Muze in Antwerp. In addition there are many clubs in the form of appreciation societies some of which receive small grants from the Ministry of Culture.

In Paris, the famous Chat qui Peche (rue de la Huchette, Paris 5e) is for the moment out of action and the "Jazz Inn" has closed its doors, sadly enough. But Les 3 Maillets (56, rue

Galande, Paris 5e) seems to start a new career with Jaki Byard in June followed by possible appearances of Dexter Gordon and Ben Webster.

The Newport (18, rue des 4-Vents, Paris 6e) discotheque, hosts musicians six days a month (Steve Potts, Dizzy Reece, Steve Lacy...).

Two clubs specialized in traditional and mainstream music are still very active, La Huchette (5, rue de la Huchette, Paris 5e) and "The Slow Club" (130, rue de Rivoli, Paris 1er). Of course there is still the famous Living Room (25 av. du Colisee, Paris 8e), the rendez-vous of all musicians visiting Paris, with Alice Darr and Aaron Bridges on the bill all the year round. The once swinging Cameleon (57, rue Saint-Andres-Arts, Paris 6e) is now only semi-active.

Although Switzerland is best known in the jazz world for the Montreux Jazz Festival, it can also lay claim to one of the better known jazz clubs in Europe—the Willisau Jazz Club. The club is situated in a village north of Luzern, and holds its gigs in a number of small hotels in Willisau—notably the Hotel Mohren and Hotel Kreuz.

The club was founded in 1966, but was always on fairly precarious financial footing until last year, when the appearance of artists such as Chick Corea, John Surman, Charlie Mariano and Keith Jarrett helped the club make its first appreciable profit.

The club's most successful gig so far this year has been the January concert given by Brotherhood of Breath—the British/South African big band led by Chris McGregor. The Willisau Jazz Club holds major gigs bi-monthly, and is run by Niklaus Troxler.

Perhaps the best known city jazz club is Zurich's Hintere Stern, which holds regular Wednesday gigs in a bar/restaurant of the same name. Recent guests have been Keith Jarrett, Stu Martin and Chris McGregor's newly-formed quartet.

The club scene in Switzerland has been enjoying a minor renaissance in the last year—mainly as a result of interest in new European jazz bands and renewed interest in touring American stars, such as Keith Jarrett (a club was formed in Bern in March mainly to stage a Keith Jarrett concert in the Swiss capital, and has continued under the name of "Jazz in Bern," presenting gigs in a number of Bernese restaurants and halls).

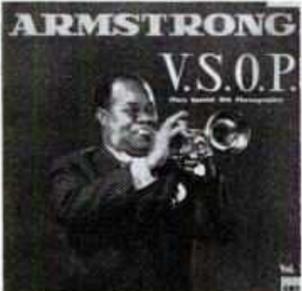
Leading jazz clubs in Italy are the Jazz Power in Milan and the Swing Club of Turin. The Jazz Power in Milan, is the most important in Italy, presenting concerts in the late autumn and winter and beginning springtime (last concert of the season took place on May 5, with a group formed by top Italian musicians who are trying to form a sort of Italian Jazz At The Philharmonic. Main names in the group are Gianni Basso, Dino Piana, Enrico, Bruno Tommaso, Bruno Biriaco).

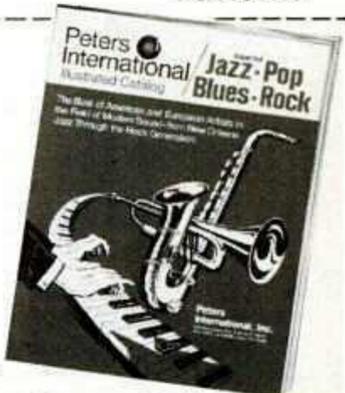
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SCANDINAVIA—PARTICULARLY SWEDEN AND DENMARK with their liberal social climate—has a strong lure for ex-patriate American jazzmen, particularly black musicians who seek refuge from racial discrimination and an opportunity for free expression of their music.

Copenhagen is a major center for American jazz musicians, partly because of the existence of the Montmartre Jazzclub and partly because Danish radio gives a number of broadcasting and arranging opportunities to jazz musicians.

Dexter Gordon has been living in Copenhagen for many years and recently celebrated his 50th birthday with his friends in the business at the Montmartre Club.

An even longer-term resident is pianist Kenny Drew, a frequent guest at the Montmartre and on television where he often accompanies visiting artists with his trio of Niels Henning Orsted Pedersen on bass and Alex Riel on drums.



Teddy Wilson jams with Copenhagen resident Dexter Gordon.

Ben Webster, the great tenor saxophone player, lived in Holland for some time but has now moved to Copenhagen and another new arrival in the city is former Oscar Peterson drummer Ed Thigpen who has joined the Sven Asmussen Quartet.

Sax and flute player Sahib Shihab, for many years a mainstay with the Clarke-Boland Big Band, has lived for many years in Copenhagen and has his own publishing company there and other residents include Horace Parlan and Ray Pitts, who is the leader of the Danish Radio Big Band.

In Sweden, bassist Red Mitchell has made his home for the last five years and, in addition to working as a studio musician and on local jazz recordings, has made tours with Sven Asmussen and Alice Babs and with the Dizzy Gillespie group in 1970.

Since the death of Don Byas and the departure of Ben Webster, Holland has no major American jazzmen in residence, but Belgium is home for two drummers—Al Jones, who has been an Antwerp resident for 10 years, and Stu Martin, who also plays Moog synthesizer. Stu Martin originally came to Europe as a member of the Quincy Jones band and has been a resident for around eight years in the quiet village of Sint-Pieters-Kapelle, in the hills of Brabant.

France is rich in American jazzmen, although many need to travel beyond the French borders to find regular work. Johnny Griffin has been a long-time resident—but even more senior are drummer Kenny Clarke, pianist Joe Turner (resident at the Calavados), trumpeter Bill Coleman and blues singer Memphis Slim.

Hal Singer has been a French resident since the mid-sixties and Aaron Bridgers, a solo pianist and a disciple of Art Tatum has been resident in the Living Room for more than a decade. Opposite him is pianist/vocalist Alice Darr, also a Paris resident.

In neighboring Switzerland live veteran clarinetist Albert Nicholas and tenorist Lucky Thompson and in Austria reside top jazz trumpet man Art Farmer and bass player Jimmy Woode.

Because of the existence of many big bands, Germany attracts many top calibre jazz musicians including trumpeters Benny Bailey, Carmell Jones, and Dizzy Reece, saxophonists Leo Wright and Herb Geller, drummers Joe Harris, Billy Brooks and Tony Inzalaco, trombonist Jiggs Whigham, vibraphonist Dave Pike and several others.

Clarinetist Tony Scott is based in Italy, hovering between Rome and Milan, and Britain is the home of blues singer Champion Jack Dupree and trombonist Nat Peck.

Aside from those musicians permanently based in Europe, there are many like Don Cherry, Phil Woods, Steve Lacy, Stan Getz, Keith Jarrett, and Jimmy Gourley who spend a great deal of time in Europe.

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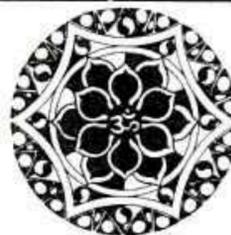
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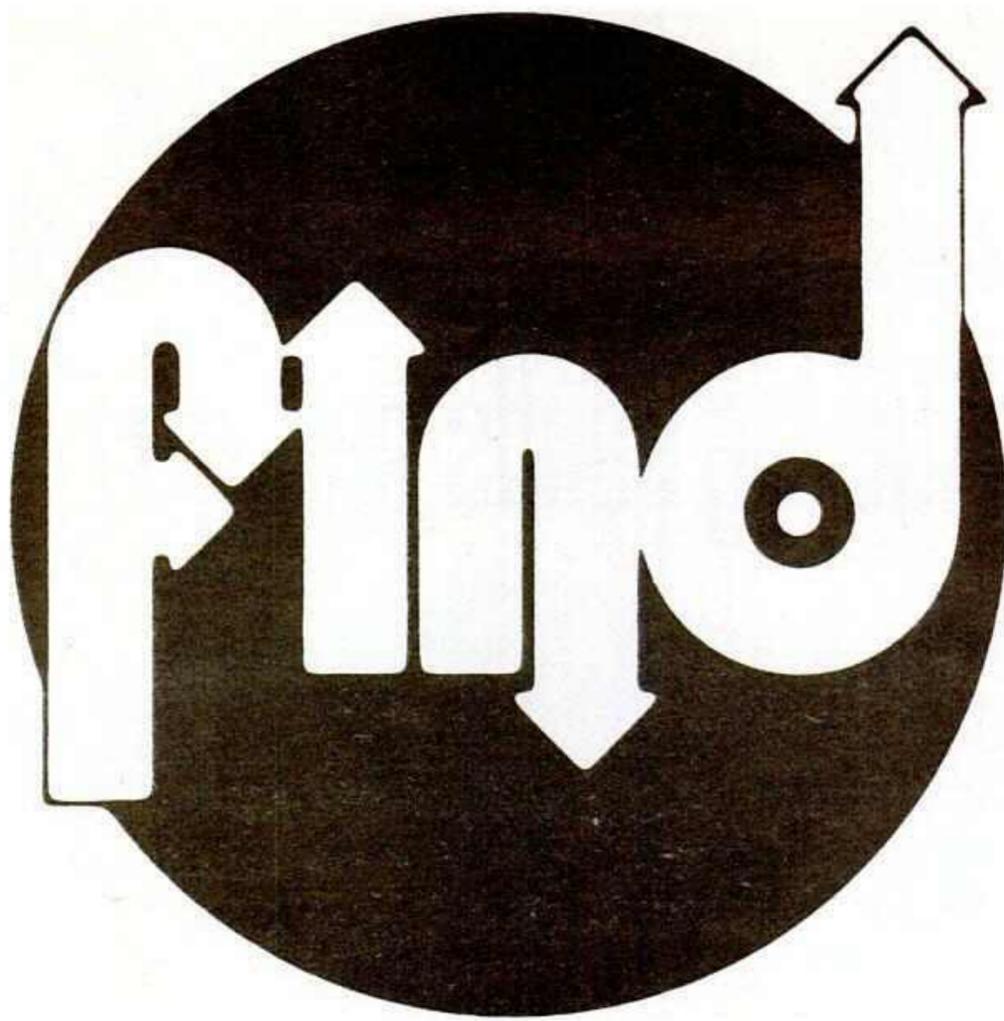
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RCA Unveils TVC Catalog For Magtape

By RADCLIFFE JOE

CHICAGO—For the first time since announcing its SelectaVision videocassette and video disk program, RCA Corp. has broken its silence on software to announce that it will be debuting the MagTape videocassette system with a 100 title software catalog culled from feature length movies, sports events, how-to programs, children's entertainment, musical programs, documentaries and other program categories.

The wraps were finally lifted off the company's videocassette software plans, by Gordon Bricker, newly appointed director of SelectaVision Products, RCA Consumer Electronics, at a specially convened progress report meeting held here at the new McCormick Inn. *(Continued on page 68)*

'Q' Boosts Private Label Speaker

By EARL PAIGE

CHICAGO—More and more buyers are realizing that 4-channel means they must carry at least two private label lines of speakers and probably at least two lines of brand name speakers, according to spot checks at CES.

Other trends included a plethora of new lines and much new technology. Also, for all the talk about vinyl-clad particle board, there was a great amount of wood shown. Many companies featured price breaks on quantity orders and special incentives.

Price pressure in the medium ranges was reflected by the comment from Lou Miraula, sales manager of Design Acoustics. "We want to develop a lower price point but we

want to have something different. We don't want to just bring out a cheaper version of the D-12."

A number of speaker firms showed privately including ESS, with its new Heil amt 2 system. Others invited buyers to private showings in suites where speakers could be demonstrated more effectively.

Several companies are featuring incentives in the form of special merchandising programs. Videotone, the Hungarian-based manufacturer, is using movie stars, Tokaji wine, gypsy dancers, authentic Hungarian sandwiches and give-aways of Hungarian music.

If dealers order \$5,000 worth of Videotone speakers the road show will come and present a Hungarian party along with an educational seminar for customers, explained Gabe Simone, sales manager.

Videotone, which will distribute

'Q' Systems Seen Near Pop Prices

By PHIL GELORMINE

CHICAGO—Quadraphonic components are beginning to make inroads into the middle and low-end markets as witnessed by several 4-channel phonograph systems unveiled at the Consumer Electronics Show. Although complete CD-4 systems still remain significantly high-end items, SQ outfits appear the first to be brought in under the \$200 retail price ticket.

Voice of Music has introduced the "Great Grape," at \$119.95 it is a colorful compact aimed at the younger set and designed to enhance stereo records, play matrix disks and de- *(Continued on page 70)*

Chemical Lags Peril to Tape

• Continued from page 3

materials necessary for the making of tape. "These materials are used in tape coatings," Katz said, "and availability is going to get worse before it gets better."

Audio Magnetics president George Johnson pointed out that part of the shortage may be traced to the natural energy crisis, but that part must also be traced to manufacturers and suppliers of these compounds and solvents. Johnson added that industries producing these materials have traditionally been low profit margin industries, and that while prices and profits are now starting to rise, it takes three to

five years from the conception of a plant until it is fully operative.

"We have made long term commitments and contracts, so we feel fairly safe," Johnson said, "but with many companies the limitations in production which are bound to happen are going to cause prices to rise in this industry for the first time in years. The promotional lines that many firms offer could conceivably begin to dry up because if production is limited, the manufacturer will market his high end product."

How soon will the shortages begin to effect the industry? "The dealer is going to start feeling a pinch of sorts within the next 12 weeks," Katz said. "In the future," he added, "it is completely possible that the peripheral companies could fold up. There's going to be a reversal of trends of sorts. In the past, the people with extra inventory have felt themselves to be in trouble at times. Now they are the lucky ones."

Johnson added that chemical prices have already started to go up, but said that there are some directions toward solving the problem. "Returning old tapes and recycling them is one possibility," he said, "but you'll never get 100 percent recovery. Then there is also the possibility of new techniques, such as using water soluble solutions."

Johnson also pointed out that, "There has been some allocation of materials to a number of firms already," he said. "We are not overly concerned because we are an international company and this certainly helps. A lot of the shortage problems are regional. But we do feel the honeymoon is over for the peripheral firms and that the temporary crisis could put some of the marginals out of business. In addition, the growth of the tape industry may stop for a bit and the video industry may be hurt. What this really is is a long term temporary shortage."

Two other major firms surveyed, Ampex Corp. and 3M Co., said they also feel a shortage in certain compounds and chemicals is here and that some damage might be done to marginal companies.

Bruce McGilaway, national sales manager for Ampex, said that "Petroleum derivatives and solvents of certain kinds are in short supply and we now have a three to four month lead time on some orders of chemicals. We did see this coming, however, and feel we've prepared for it."

McGilaway added that prices on some compounds have risen as high as 22 to 35 percent in recent months, and said "business will have to be forecast more carefully than ever. As we are an international company, however, this should be of some help to us. And, like many other large companies, we do have the buying leverage a smaller firm might not. The marginal firms could definitely get hurt."

"The industry is feeling the compound shortage now," he added, "and anything to do with energy is in short supply. But we do feel the shortage is temporary. We are looking at new families of solvents and we have also stocked up with as much as possible. This is not a panic situation, but it is definitely something to think about."

Bill Madden, marketing director for the magnetic audio/video division of 3M Co. also agreed that there is a chemical shortage in the tape industry, but said 3M has been preparing for it.

"Some petrochemical derivatives may be in short supply," Madden said, "but whether or not the manufacturers of these compounds have started any allocation program I don't know. From the consumer viewpoint I don't anticipate a problem. We saw this coming several years ago and we began to prepare. Again, the fact that we are an international company does help."

Another 3M spokesman said, "It's like seeing a roadblock ahead on the highway. You know there may be some trouble in front so you prepare for it, and this is what we did several years ago. As for new compounds, it is certainly within the realm of possibility, especially water based compounds. The fact is, everyone is effected but the energy crisis in some way and the tape industry is no exception."

All three of the major firms surveyed agreed that the larger tape manufacturers may feel a pinch of sorts, but there will probably not be any extremely serious problems. If a firm has made long term contracts and has some sort of international marketing and manufacturing structure, then things look brighter. In addition, the manufacturer of chemicals is more likely to sell to the larger customers and these firms, numbering at least eight or nine in this country, will be at an advantage. It is the smaller, or marginal firms, that will feel the real pinch, and while no firm is immune to the problem, the marginals could conceivably go out of business in the near future.

via reps from a Boston warehouse, has a line ranging from the D-132 (6x10 1/4x8 3/4-in.) at a suggested \$40 retail to the HOX-12 at \$675. There are four models under \$100, including the D-204 at that price, the DF-202 (\$75) and the DP-202 (\$65).

Physicist designer Laszlo Antal explained that a special foam lining around the edge of the woofer allows Videotone to have a greater enlargement of the cone and at the same time more dampening. The firm also combines cone and dome tweeters and uses 4-in. diameter tweeters, rather large, he said.

Audio Project, another new firm, featured what designer Sanford Gross called a crystal driven tweeter (the piezoelectric) which he said delivers better transient response than electrostatic. Other features are a fiber glass stuffed ducted port and what he called terminal line construction to get away from a "boomy" sound.

Audio Project's model 7 lists at \$120.

Yet another new firm is Applied Physics Laboratory, a firm which started up because friends of founder James C. Carroll encouraged him to bring out speakers like the ones he had developed for his *(Continued on page 66)*



YOUNG RETAILER Clifford Branch (left), who in three years has built Stereo West in San Luis Obispo, Calif. into an operation employing over 100, at lead-off CES conference. Others (from left) are Ray Ward, Shure Bros., moderator Ray Hall, executive director Electronics Representatives Assn. and Jack Berman, Calif. rep.

Tape Carrying, Storage Cases More Elaborate

By INGRID HANNIGAN

CHICAGO—Tape carrying and storage cases are becoming elaborate. An example at CES was a unit from Display Media of Addison, Ill. The Stereo 8 library is a walnut wood grain cabinet with concealed storage for 40 8-track cartridges.

The front panel reverses to show all labels in full view. James Walsh, president, said, "These units are popular because the tapes don't catch dust or become dog-eared." The unit is styled to complement furniture and stereo components. Black plastic divides the cartridges. The cabinet sells for \$34.95, retail. The same unit, holding 70 cassettes in plastic covers, retails for \$35.95.

The firm also introduced a wood cube cabinet with a black vinyl top which

could be used as an end table or foot stool, holding 80 LPs. An additional unit can be placed under the top, which holds either cassettes or cartridges. The addition costs \$19.95.

Savoy of New York introduced a revolving carousel Model M8-24 which holds 24 cartridges or 48 cassettes. Unit comes in four colors, and retails at \$15.95. Fred Savoy, president, said, "I'm surprised how ingenious the consumer is. We had another carousel in a 'Grecian style' with metal columns on the side. It was very popular until we released this model. The customer found out that several carousels could be stacked one on top of the other with no chance of slipping. We have now discontinued the original model."

(Continued on page 68)

ZENITH 4X FUTURISTIC

CHICAGO—The home audio center of the future as envisioned by Zenith Radio Corp. was being demonstrated at the company's Michigan Avenue Salon, to a select group of dealers.

The Concept 4X music center can handle twelve different modes of receiving or reproducing sound. The instrument receives AM, FM and stereo FM, in addition to Zenith's FM four-channel discrete broadcast system. It plays mono, stereo and four-channel discrete records, cassettes and 8-track tapes.

Electronic controls, besides selecting the audio mode, function to scan the radio dial, change stations in a fast forward or fast reverse action, adjust tone and volume controls, and select four predetermined AM or FM stations. The speakers can also be adjusted to the best listening position for any area of the room.

The unit has four of the new Allegro speakers. Two are connected to the main cabinet, while the other two speakers are wireless and receive infrared light signals from the plugged-in speakers.

The center is linked by cable to a remote transmitter using the four-channel discrete broadcasting system. A light indicates when four-channel sound is being received.

"The Concept 4X center uses current audio developments as well as previewing some of the potential audio systems and devices now in the laboratory which may be incorporated into instruments of the future," Walter C. Fisher, president, Zenith Sales Company, stated.

CES Trend 'Q'—Berkowitz

By BOB KIRSCH

CHICAGO—Quadrasonic is here and is beginning to meet acceptance at all levels. This is one of the major trends to emerge at the Consumer Electronics Show here, according to Panasonic assistant general manager Jeff Berkowitz.

Berkowitz also feels there is more emphasis toward the youth market in tape, with better quality and higher prices than at previous shows as well as feeling the show is becoming more of an audio show than ever.

"Four-channel is certainly here if this show is any evidence," Berkowitz said, even though there has been a lot of resistance at all levels, including dealers and manufacturers. The market has settled down now and is leaning more and more toward quadrasonic. Above the \$200 level, four-channel is becoming the dominant factor."

Berkowitz pointed to the many 2-channel/4-channel combinations in receivers at the show as an example, and added that while the software situation in disk remains in a somewhat unsettled situation, the indus-

try is likely to see more of these "universal" systems.

"Our sales on 4-channel receivers have been very successful," he added, "and I think by the end of the year the quadrasonic end of the audio business should be about 70 percent. One important reason for this is that the dealers have been getting behind the configuration. We've been helping dealers with a lot of promotions and programs and it has paid off."

"It's not only us," Berkowitz added. "Most of the firms involved have done a good job getting behind quadrasonic in both their own promotions and aiding dealers."

Berkowitz said one of the most common questions asked at dealer seminars is why should there be a switch to quadrasonic? "We tell the dealers that it's a question of evolution," he said. "We took monaural and expanded it to stereo to try and achieve a sound closer to a natural environment. Now, with four-channel, we can come closer to this goal than ever before."

"There has also been a general upgrading of stereo as a result of quadrasonic," Berkowitz added. "We're seeing good demand for stereo in a number of price ranges."

As for appealing to youth, Berkowitz sees the manufacturer going to more attractive design to appeal to the younger buyer, especially in tape. But he is also going to better features and a somewhat higher price, which the more sophisticated young buyer is now willing to pay.

How would Berkowitz sum up the show? "Much of the showmanship is gone," he said, "and this can be a good thing. The dealer is getting a chance to see what's going to be in the market this fall, not a group of prototypes. Obviously, quadrasonic

would seem to be the main feature at the show, but there are several other points worth mentioning.

"One of these points," he continued, "is that all product is becoming more quality oriented. The day of the gimmick feature is falling by the wayside, primarily because consumer awareness and sophistication is getting higher all the time. The show is also becoming an audio show, with tape and audio products more dominant all the time. And in these categories, the consumer is not looking for low end merchandise and neither is the dealer. The loss leader or purely low end good may have seen its day."

Berkowitz also feels that technology is becoming more important to the average consumer, and this is one reason why the show lacked a great deal of low end merchandise. "Along with the better technology goes the higher prices, but this is what the consumer wants," he said.

Talking about the battle or lack of it between the various 4-channel systems, Berkowitz said that "discrete and matrix will probably coexist for quite some time. There is a lot of software in both areas and a lot of consumers own equipment of each kind."

"Again, you have the receivers incorporating CD-4, SQ and regular matrix, which is one indication that all of the modes will be around. As for quadrasonic in general, it should keep growing providing dealers continue to do a good job. In our training programs we tell dealers that hardware and software should go hand in hand. If he's purely a hardware man, we will try and put him in touch with record contacts. If he carries hardware and software, we will try to show him various means of display."

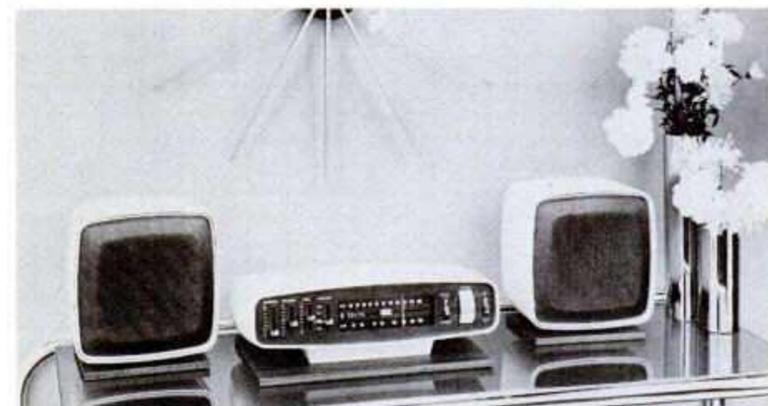
New Products



EIGHT-TRACK cleaning cartridge from Tape Services is blister packed with bottle of cleaning solvent.



MIDLAND introduced speaker system Model 17-512 in handsome wood pedestal base design. Suggested list is \$59.95.



SLEEK STYLING IN HIGH GLOSS white molded cabinet is offered in Zenith's new Avalon, an AM/FM/FM tuner-amplifier with separate speaker cabinets. Unit has jacks for additional components. List is \$99.95.

Headphone Technology Advancing

By ANNE DUSTON

CHICAGO—The electret headphone was launched by several manufacturers at the Consumer Electronics Show here, catching some companies by surprise. At least one manufacturer was totally un-

(Continued on page 69)

'Q' Boosts Private Label Speaker

Continued from page 65

own use. Now he has an ever-expanding factory in Knoxville.

Carroll showed seven models

ranging down from the APL-16 with slate top at \$750 a pair to the APL-101 walnut at \$139 a pair. Other models include the APL-201 (vinyl) at \$156 a pair, the APL-201 (walnut)

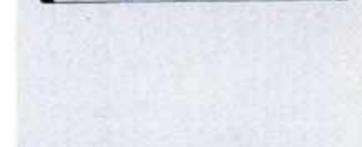
at \$173 a pair and the APL-101 (vinyl) at \$122.

Avid Corp. showed three models ranging from the model 100 (a two-way at \$79.50) to model 103 (a three-way with floor stand at \$139.50). Fairfax had a line ranging from the F2A at \$69.95 to the "Wall of Sound I and II" at \$399.95 and \$279.95. Micro/Acoustics Corp. showed models ranging from \$149.50 (with regular grille) when purchased in dozen lots to \$117.

The influence of JBL's foam grilles was seen in such exhibits as Wilshire Foam Products and Republic Packaging Corp., each offering material for custom designed fronts. Dealer manager Dick Uranga of Wilshire explained that the foam material can be sold at \$1 a square foot and comes in a wide range of styles and colors.

Private label specialist Speaker Systems Inc., showed a wide assortment of product available. Price schedules ranged from the model II (18x11x9 with 2.5 alinco magnet) at \$26 in lots of 1-49 and \$24 in orders of 50 and more. This model has an 8-in. woofer and 3½-in. cone tweeter.

Henry Tyler, president, Stereotown, a Des Moines based chain, explained the philosophy of two lines of private label. "When you have two lines you can have two sounds to A-B, a brilliant sound and a boomy base sound. You don't want to A-B between a private label and a brand name, because then the customer can choose the brand name and you lose your margin you're working on in your package with the private label."



FOUR-CHANNEL automatic passive matrix decoder converts most stereo systems to four-channel. The Autoquad I-CA decodes quadratically encoded tapes, records, and FM multiplex.

MOTOROLA announces the TM413S 8-track car stereo tape player with tambour door which can be closed while tape cartridge is playing. Slide lever controls, dual channel amplifier, and pushbutton repeat are featured. List: \$64.95. Speakers are optional at extra cost.



AUTOMATIC REVERSE cassette player with FM/AM/FM multiplex accepts tape short end first and has elevator system that lowers tape into place. Panasonic's CQ 747, also features automatic fast forward and rewind pushbuttons.



GAMBER-JOHNSON will introduce the Swinger audio bench, No. 1068, at the CES Show. Four foot long unit holds stereo components or TV.

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Tape Sales Idea Boom —Vend Unit

CHICAGO—The merchandising of prerecorded tapes is the target of unprecedented techniques in terms of new tape holders, display cases and now the second tape cartridge/cassette vending machine to bow in the last three months.

Soma Manufacturing, a wing of Heilicher Bros., bowed a tape holder at the Consumer Electronics Show (CES) here (see separate story) and Creative Store Equipment was among several at CES with store display case breakthroughs (Billboard, June 16).

The vending machine is the idea of tape industry veteran Peter Gushi, whose concept is quite different from that of Donald Huckabee, head of Prolif Dist., which is test marketing a cassette singles concept (Billboard, Mar. 31).

Gushi, along with advertising agency head Don Hackensen and another principal, make up the ownership of the private venture company Visual Vending Systems headquartered here. Gushi said he has 15 patents issued to cover the paper money/credit card activated 48-in. high, 55-in. long, 12-in. deep unit that will list for around \$1,500, accommodate at least 50 selections and hold a minimum of 300 8-track cartridges.

Actually, the Gushi unit can vend almost any packaged item. He was assisted in its development by Professor Felix Moscatelli, currently with Motorola, and Professor Robert B. Kytes, of the Illinois Institute of Technology research center and now teaching at Loyola.

Tape Duplicator

J. D. Strand, regional sales manager of Nortronics, believes that in the next six months duplicators will start receiving a new generation of what he terms hot press ferrite heads, which are now being supplied to computer firms and are available in very limited configurations. What has been wrong with ferrite? "First, it's expensive," Strand said, "and we have gap erosion, where the ferrite in the gap areas breaks off in microscopic chunks." In the meantime, Nortronics, here pushing its line of consumer oriented products now numbering over 40, is counting on its mu-metal heads, which Strand claims combine very low retentivity and high coerciveness, a critical combination. The effect is that the head doesn't hold onto the magnetism too long and releases as soon as the electric current stops and results in a head with little "memory." The idea now is to develop ferrite with these properties and this is what Nortronics, and doubtless other firms, are trying to do.

Mass Buyer Sees Delivery Problems On Key Hardware

By EARL PAIGE

CHICAGO—Mass merchandiser buyers of hardware such as W. B. Wilfong of Goodyear Tire & Rubber in Akron believe there will be serious shortages of certain key entertainment equipment items this fall and that buyers and independent retailers must start planning more in advance.

In a long interview at the Boman Astrosonix exhibit here at Consumer Electronics Show (CES), Wilfong expressed his opinions on the rather mysterious surge in consumer confidence and quadrasonic, particularly the problem of demonstrating it in small size stores.

Buyer for 1,556 outlets, Wilfong said Goodyear is having a banner season, but he is concerned about deliveries and is already allocating for the second quarter, 1974. "I believe buyers and vendors will have to figuratively live together during the next few months to insure there will be delivery on certain key items."

One item he sees possible delivery problems on is components in the \$159-\$299 price point area. "Low end components have not been selling because the consumer has been trading up. I think that the manufacturer and the retailer are yet to understand why the consumer is buying with more confidence. Perhaps they just look around and see prices are going up and up and figure they should buy what they want right now. They are over-extending themselves in durables probably."

Wilfong sees several factors behind the uncertainties of manufacturers. He mentioned re-evaluation, uneasiness in the Orient and Watergate. "I think factories such as GE, which manufactures off-shore, have to wonder about availabilities and prices of parts."

Goodyear divides its operation into 48 districts and allows department managers a good deal of autonomy. "I work out programs for their promotion. I will come to them and say I have a promotion for July, August and September. I ask them to take an inventory and give me an estimate of their needs."

It is very hard to plan promotions



JACK WAYMAN, staff vice president, EIA's consumer group, opening the conferences.

and get the necessary feedback for our vendors. One promotion may only do 700 pieces and then the next could be sell-out."

Wilfong sees perhaps 15 percent of Goodyear's hardware sales coming in quadrasonic this year. He is using only one car stereo model in quadrasonic, an RCA. In home equipment, he is using more 4-channel models in GE and RCA and certain others.

One problem is with demonstration, particularly in the smaller stores. "We have had waiting rooms for people who are having tires installed and I am turning these into music rooms."

He said one demonstration idea tried so far has been to show a quadrasonic unit with two speakers in a wall display and to hang two speakers from the ceiling. "This way, people walk into this area and realize the difference. But we have seen a problem with fire ordinances which prohibit fixtures hanging from the ceiling. We may go to angle beams secured to the floor."

As with many other buyers at CES, he sees hardware settling down because most equipment offers capability for matrix and discrete. "I'm reminded of the 45 vs. LP situation of years ago and how the 4-speed turntable evolved to limit any confusion. I think we'll end up with a lot of buttons and the consumer learning finally how to operate his quadrasonic system."

500 McCrory Outlets

• Continued from page 1

of America, is teaming with hardware buyer Jeff Sturman in a typical razor and blades operation. "They feed off each other," said Lauer in describing the idea of merchandising disks and tapes along with players and accessories.

Typically, stores have 100,000 to 200,000 square foot departments with \$6,000 to \$8,000 in software inventory geared to turn four or five times a year. Wild exceptions to this exist. In Houston, for example, an outlet with a base software inventory of \$9,000 does \$125,000, with much of it in soul singles, Lauer said.

"We are in the music business to make money and we intend to be competitive. We don't look at the departments as loss leader type operations and where we see a market where we can't be competitive and make around 25 percent with a rack-jobber, we don't have a department."

McCrory, part of a giant complex that includes the S. Klien stores and a large part of the Lerner women's wear shops, has six operation branches that each report to the G. McNew Co. based in York, Pa.

Lauer wants to set it up to work with about six rackjobbers, some national and others regional.

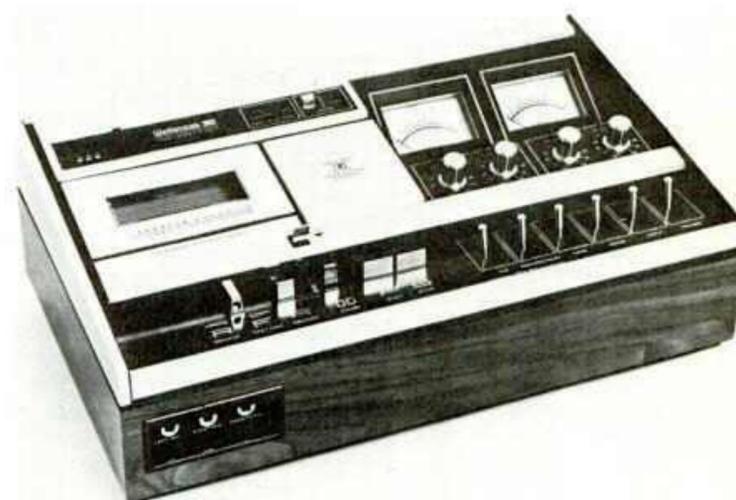
New Products



SANYO ELECTRIC packaged two of its automotive stereo systems with speakers and installation hardware. The FT 818 8-track tape player and speakers retail for \$59.95.



MODEL 710X Total Turntable from BSR (USA) consists of Model 710 automatic turntable fitted with a Shure M91E elliptical magnetic cartridge, walnut base, and dustcover. List price is \$204.80; retail for turntable alone is \$129.95.



WOLLENSAK will show its cassette stereo recorder deck Model 4765 with Dolby tape and FM broadcast noise reduction circuits at the winter Consumer Electronics Show. Unit will be available in mid-May and will retail at about \$300.

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Other Tape Stories This Issue

- 'Q' in U.K., German Cassettes, Finnish Blank Tape (International)
- Heilicher's Cartridge Display Holder (General News)
- Unlicensed Duplicator Action at CES (General News)

Pull SQ Radio Bid

CHICAGO—CBS has withdrawn its SQ quadrasonic broadcasting system as a proponent system from the NQRC here.

The NQRC (National Quadraphonic Recording Committee) is a part of the Electronics Industries Assn. which is listening to arguments on various systems of quadrasonic broadcasting. According to Stan Kaven, vice president of planning and diversification for CBS Records and Emil Torick, manager of electronic systems for CBS Laboratories, the action was taken to "hopefully clear the air over the broadcast servicing of quadrasonic."

"There are a number of other systems before the committee," Kaven said, "including RCA's, GE's, Lou Dorren's and Zenith's. We now serve several hundred stations but we think there is still confusion in the radio industry over what a station can do in relation to 4-channel broadcasting and what it is prohibited to do.

Our point is that the SQ system is fully compatible now and needs no FCC approval. It is already in use and is already authorized and approved. We have no real need to be competitive with newly developed systems and we would prefer to have other systems be competitive or contrast themselves with us. At the point we've reached, we don't think we should be classified as an experimental concept."

Torick added, "We hope to focus in on the fact that the SQ system is in use right now, and clarify the ease of using the system. A station does not need an encoder to broadcast in SQ. All the station has to do is play the record if it has a stereo transmitter and all the consumer needs to receive the broadcasts is an SQ decoder in his home. The station does not have to make any changes."

"An important aspect from our point of view," Kaven continued, "is that the decoder in the consumer's home serves as a playback unit for records as well as a decoder, so he's really getting two pieces of equipment in one. This is not true for the other systems when it comes to receiving or transmitting quadrasonic broadcasts."

Retailers Plug Service

By INGRID HANNIGAN

CHICAGO—Panelists speaking at the second session of the CES Marketing Conference here June 11 agreed that the most important means for an independent electronics retailer to stay viable as a business is to offer reliable service for all products it sells.

The subject, "New Challenges in Retailing," featured as moderators Jules Steinberg, executive vice-president of National Appliance and Radio-TV Dealers, and Cathy Ciccollella of Consumer Electronics. Speakers were: Ira Fischbein, Dependable TV & Appliance, San Diego; John Fisher, Fisher's TV & Appliance, Cherry Valley, Ill.; Harvey Rose, Kennedy & Cohen, Hallandale, Fla.; James Renier, Renier's, Dubuque, Iowa; Jack Rice, Paul Rice Appliance Inc., Canton, Ohio; and Dean Ridgley, Dean's Electronics, Green Bay, Wis.

"The business will go to whoever wants it most and is willing to expend the most effort," expressed Harvey Rose. "There is enough business for independents as well as mass merchandisers," he continued.

In 1972, it was brought out, over 50 percent of the color TVs sold were purchased from large chains. The independent retailers agreed they must band together and offer advantages over mass merchandisers to compete. Jack Rice noted the similarity between Mom and Pop groceries versus large food chains, and independents versus large retail outlets selling electronics equipment.

Service

Eighty percent of NARDA members have their own service departments. Many members attended as-

TENNA 2-STEP

CHICAGO—Tenna Corp. is refining its dual one and two-step marketing philosophy according to Ronald J. Dangelo, assistant marketing vice president with a complete distributor program including a choice of 13 players, advertising support and displays. It will still market the one-stop Ranger line, which it pioneered as a direct brand, but a greater effort will be made to have the Tenna brand distinct and price maintained. Among new items at CES were a matrix car unit at \$79.95 suggested list (RR-68-T), a discrete unit at \$129.95 (RR-77T), an in-dash car cassette with AM/FM stereo at \$159.95 (TC-112-CMZ) and the hit of the booth,

Car Stereo

said Dangelo, and a new store display. The display is geared for smaller stores and holds four units with speakers, Tenna also has three home models in step-up price points from \$99.95, and additions to its speaker line.

IN-DASH BOOM

In-dash installations has spawned companies that specialize just in this feature. An example is Ampersand, founded by Joe Vermeron. The firm's 1-000 series for radio/tape covers such brands as Audiovox, CTI, Craig, Inland Dynatronics, JIL, Medallion, Metro Sound, Panasonic, Pioneer and Sanyo with uni-

versal nosepiece prices ranging from a list of \$2.98 up to \$9.95.

CAR SPEAKERS

Jensen has introduced four new mobile kit units consisting of a dual 5-1/4-in. with 20 ounce magnet, a unit with two 6x9-in. speakers, the same unit in a single pack style, another unit with a pair of 6x9-in. speakers with 20 ounce magnet and the same size speakers with a 10 ounce magnet. Jensen also introduced a new coaxial speaker for mobile use (Billboard, June 16). Electronics Industries, still focusing on its demonstration displays, has added new
(Continued on page 69)

RCA Unveils TVC Catalog

• *Continued from page 65*

Bricker further disclosed that the people in charge of developing a software catalog for the SelectaVision family of video products, had already started talks with people who hold the rights to motion picture libraries, in the hope of acquiring some of these products for use in SelectaVision software libraries.

The RCA executive said that for the most part programs from the 100-title prerecorded library will be available for rental at about \$10 per program. He explained, "Our research indicates that people would rather see most programs once than go to the expense of building a permanent library."

In talking about possible distribution methods for the software, Bricker said, "We intend to experiment in software of programming distribution with both a local point-of-sale approach, as well as a direct to the consumer method of distribution from central shipping points." He indicated that the latter method of distribution, though still under consideration, may take the form of a direct-mail program.

Bricker stressed that despite his company's plans to make a comprehensive prerecorded program available to consumers, a market research survey commissioned by RCA and conducted last fall, indicated that the MagTape units ability to record programs off the air was by far the most intriguing to consumers tested.

He said there were many fine programs available on broadcast TV, but the problem was that a customer could not get to see all those programs unless he was willing to rearrange his own schedule to match the broadcasting schedule. "With the recording ability of the SelectaVision unit, the consumer can write his own TV schedule," he said. Bricker told his audience that because of the MagTape's recording capability, the unit has that built-in advantage of creating its own software—the best moments of Broadcast TV.

TVC Camera

In addition to the availability of the 100-title prerecorded software package, and the unit's capability to record off the air, RCA is also making available a black and white television camera, designed and manufactured specifically for the RCA "SelectaVision" system.

The unit, demonstrated for the first time at the progress report meeting, weighs a mere 2 1/4 pounds, features an f/1.3 state of the art movie camera type lens system, with a three to one zoom, and a through-the-lens viewfinder with an adjustable eye piece.

A built-in microphone on the front of the camera is designed to pick up the audio from either the

camera operator or the subject being recorded.

"The camera," said Bricker, "will operate satisfactorily in the normal light conditions encountered in the home without the aid of auxiliary lights." Automatic light compensation circuits enable the camera to operate over a wide dynamic light range, and include an indoor/outdoor light range switch. For special operating circumstances an auxiliary light mount, tripod mount, and external microphone jack are provided. Provided too is a pistol handle grip containing an on and off switch for the camera.

Availability

In discussing availability of the product, Dave Miller, director of product management for SelectaVision products said plans continue on schedule, and that the company intends to run a pilot production program this year.

He said a portion of these units will be placed on selected retail floors and in consumer homes late this year as part of pilot marketing program to gather data on dealer and consumer reactions and usage of the product. "These inputs," Miller continued, "will be used to confirm and provide a final check of our marketing strategy."

Miller promised his audience that production units of the system should reach retail sales floors by the first quarter of 1974. He continued, "Initially, product will be made available in selected markets, and we will move progressively toward national distribution as product permits."

Miller said RCA remained confident that a sizable consumer market can be developed and that a significant opportunity also exists in the institutional and commercial market for the system.

Prior to the market introduction of the system which will carry an optional retail price of \$795 with the camera listed at about \$300, RCA SelectaVision Division plans to conduct sales and service training programs at its Indianapolis plant. "These," said Miller, "will be set up primarily for distributor personnel. However," he added, "we are also exploring ways to insure that dealers too, are thoroughly trained in these areas."

Miller said that service training will be critical, for although the product has been greatly simplified, it is still a very sophisticated piece of equipment; and research underlines the importance of proper sales training and effective demonstration.

When the system goes to market, RCA will also make available as part of the overall package, a line of blank video cassette in playing lengths of 15, 30 and 60 minutes. The 60 minute cassette will list for about \$30.

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Cases More Elaborate

• *Continued from page 65*

Also from Savoy is an attache style case in four colors listing for \$12.95. It holds 30 cassettes.

Except for one existing cartridge case, Custom Case Mfg., in Fayetteville, N.C., introduced a complete line at CES. All units are alligator grain vinyl covered, with red flocked styrene separators. The No. 12 8-track case holding 12 tapes costs \$2.50. The No. 18 cartridge case holds 18 tapes. The C-30 cassette case holding 30 tapes costs \$3.25, and a home unit bookcase type is \$3.25. One carousel is \$3.75.

Metro Products of Warren, Mich., exhibited its existing line of molded plastic cases in bright colors, with handles, or without for stacking, or wall mounting. The company's special marketing push is now for Lazy Susan cases, retailing from \$6.99 to \$12.99 for varying sizes.

New from Soma in Minneapolis, is the tape carousel holding 40 cartridges, or 52 cassettes, or an assortment of each. Unit lists at \$9.95.

Add N Stac is a tape library storage system of four cassette or cartridge interlocking modules, holding 32 cassettes, or 24 8-tracks. Royal Sound of Freeport, N.Y. is now marketing the Humper car carrying case for 8 cassettes or 6 cartridges. In bright colors and color coordinated floral print coverings, each unit lists for \$4.50.

Rep Rap

By EARL PAIGE and ANNE DUSTON

The Electronics Representatives Association (ERA) received wider exposure at CES with executive director Ray Hall moderating the first panel, but for a moment it appeared that Calif. rep Jack Berman was crowding Hall out. Berman got the session rolling by calling on the other panelists, but then Hall very capably took on the moderator role. It was ERA's first major recognition at CES and typical of the rep's importance now seen at NEW/COM and other industry events. ERA is located at 233 E. Erie, Chicago, Ill. 60611.

Steve Lesley & Associates has moved into new offices at 5321 W. Devon in Chicago and is repping Masterwork and the Heilicher Soma accessories line in Ill., Wis., Minn. and Ind.

Magna Sonic lined up two reps for big territories at CES and still wants reps in New England for its line of accessories, said Ray Czarnik. New are John D. Owen, covering Ind. and Ky. and S. Workman & Associates covering Fla.

David Buckley and Brian Wolff are new with J. C. Merican Co., with main offices at 546 Anchor Dr., Joppa, Md. 21085, covering Va., Md., Washington for Philmore, EV Game, Pioneer and Jayell Mfg.

ESS has hired its reps as factory personnel though some of the individual rep firms will continue under the former names. These men include Bob Ur, 1060 Ambury, Edison, N.J. 48817, now northeastern re-

gional manager with assistant John Powers, (same address); Walter Gordon, 215 Piedmont N.E., Atlanta 30312, now southeastern manager, with assistant Larry Hatwick, 2014 Cumberland, Woodridge, Va.; Bob Moore, 4599 Channing, Dayton 45416, east central manager; Robert Young, 1874 Stockton Dr., Northfield, Ill., west central manager; John Blando, 12104 Summit, Kansas City, Mo. 64145, south central; Fred Dobbs, 3330 Stovall, Irving, Tex. 75061, southwestern; Tom Jennings, 13052 Raymer, No. Hollywood, Calif. 91609, western with assistant Loren Wiley, 1972 San Carlos, San Carlos, Calif. 94070.

Hear Muffs announced four reps at CES; Needle Associates, 42 Sweet Briar Dr., Clark, N.J. 07066; George Pettit Co., 6332 Roosevelt Rd., Oak Park, Ill. 60304; C. V. Associates, 135 Franklin, Arlington, Mass. 02174; and AB&T Sales Corp., Box 4, 18114 Hillcrest, Olney, Md. 20832.

Howard O. Roach, 3500 W. 75th, Prairie Village, Kan. 66208, is very excited about the Lear Jet road promotion which he will participate in soon. He was at CES along with Bill Ball, Ball & Associates, 8434 Meadow Lane, Leewood, Kan. 66028, who is lining up about four companies after recuperating from a knee operation. Ball was a guest of Rep Rap columnist Earl Paige and said he reads the column each week—do you? Send items to Earl Paige, Billboard, 150 N. Wacker Dr., Chicago, Ill. 60606.

Tape Care Accessories Abound

CHICAGO—Tape maintenance products were once again in heavy evidence throughout the Consumer Electronics Show with 8-track and cassette head cleaners, tape care kits, dust shields and aerosol head cleaners abounding.

Tape Services, Inc., of Pennsauken, N.J. has available a total maintenance kit in one package, according to Mike Mulcahy, sales service manager for the company.

"The Pinball in ten seconds," said Mulcahy, "cleans the head, cleans the capstan, checks the track switch mechanism and demagnetizes the machine head." The Pinball is blister packed and retails for \$4.95. Tape Services also offers the Lulu, a double header 8-track capstan cleaner which replaces the "beep" with a novel soundtrack of a sensuous woman. Lulu can be bought for \$3.98 and is available as a cassette head cleaner also.

(Continued on page 70)

Software Key to Video Systems

CHICAGO—A low profiled, almost subdued video panel told its audience at a June 12 seminar on New Directions In Video Systems, held here as part of the CES Show, that lower costs in videocassette equipment, and larger and more attractive program catalogs, will play a major role in wooing the consumer market now being sought by the manufacturers of several systems.

The panel, operating without representation from any of the video disk systems, comprised Gordon Bricker, RCA SelectaVision Products, Donald Johnson, Cartridge Television, Inc., Dick O'Brien, Sony Corp. of America, Al Barshop, Panasonic, Eric Yavitz, Eastman Kodak, and L.R. Jesuele, EVR Systems, Inc.

Al Barshop, whose company was just one of two showing videocassette equipment at the CES this year, said the concept of videocassette systems must be described as an evolution rather than a revolution, and, he added, until prices become a reality, and systems become more lightweight and compact, the evolutionary process will be slow.

Barshop reiterated that although

his firm has videocassette equipment available in both 1/2 inch and 3/4 inch formats, there were still no immediate plans to go to the consumer. "We will," he said, "continue to concentrate our efforts on the institutional and business markets to which we have been successfully selling."

Sony

Richard O'Brien of Sony also joined Barshop in saying that although he saw a viable consumer market coming, it was, in his opinion still several years away. Sony's U-Matic videocassette system has been making waves in the industrial and institutional markets ever since its introduction to this country, and O'Brien emphasized this point by saying that at this point, 60 percent of Sony's videocassette system sales was to business and industry, with most of the rest to education.

Eric Yavitz of Eastman Kodak, whose company recently held a successful demonstration of an 8mm videocassette system, also said that initial sales thrust of the \$1,195 unit will be to the educational and industrial markets.

He confessed that the consumer market was tempting, but stressed that until Kodak could set a more attractive price on the system it will not go to the consumer.

Despite his company's decision however, Yavitz urged distributors and dealers not to wait for the ultimate system to be developed before taking a plunge, but to begin getting their feet wet now.

CTI

Don Johnson of Cartridge Television, Inc. whose Cartrivision sys-

tem has been running into some marketing difficulty, admitted that his company was taking its licks, and charged that many of the problems encountered with the marketing of the Cartrivision system, were due to lack of knowledge of the system on the part of the distributor, dealer and consumer.

"This lack of knowledge," he said, "has brought with it fear, and fear has resulted in a lack of demonstrations." Echoing Yavitz' words, Johnson said the only way one can find out about videocassettes is by getting ones feet wet.

"Demonstrations will sell machines," he stressed. Johnson said that it was with this belief that CTI mounted its now well-known California showcase, which brought together packages of hardware and software in a total, all-out demonstration drive, designed not only to acquaint people with the system, but to sell units as well.

"This strategy," said Johnson, "is working. In the few weeks since it has been in operation, we have seen a noticeable improvement in acceptance of the system, and have since expanded the operation to include both northern and southern California."

Johnson also said that he believed the Cartrivision stand-alone player, which, when it does come to market, will carry a price tag of about \$795, is cost viable, and will further boost CTI's stakes in the videocassette race. He re-emphasized that his company firmly believed in the consumer marketplace, and that in the coming weeks and months will be working doubly hard to increase the viability of this market.

Electret—Headphone Technology Advancing

• Continued from page 66

aware of the electret technology.

The headphones use a permanently charged electret diaphragm. Its performance was compared to the electrostatic, but it does not require a separate power supply, and can be manufactured at a much lower cost.

The major problem of the electret diaphragm, that it loses its charge under high heat and humidity conditions, is circumvented, according to manufacturers, by using a relatively inert material with a high melting point. Usual materials include Mylar, Teflon and Capton which is heated to just below melting point, usually 425° to 1200°F., and then placed in an electromagnetic field to polarize the positive and negative charges.

Loss of charge, or bleeding, was rated by a Telephonics physicist at 5 percent, with a stabilization of 95 percent. The life of the charge is still under question, although General Radio who, with Bell Labs, are the main researchers in electret technology, has calculated it as 10,000 years, according to the Telephonics expert. The electret headphone requires an impedance matching adapter to boost voltage.

Doubt

While some manufacturers were unaware of the electret technology, others, like Koss are working with the idea but expressed doubt about the reliability at this time. Companies showing electret headphones included Panasonic, Rystl, Telephonics and Audio-Technica.

Telephonics, a division of Instrument Systems Corp., Huntington, N.Y., included an electret model TEH-26 in their first headphone line introduced at the CES. The model has a frequency range of 68-24,000 Hz, and a distortion rate of 0.2 per-

cent, measured at 115dB SPL. The unit, with ElectroPac adapter, lists for \$94.

Other Telephonics headphones include the electrostatic TCH-26, with a \$90.50 list price. The ElectroPac adapter has a switch for headphone or loudspeaker system. A quadrasonic model, TQH-32, has an optional 360° balance control, and lists at \$48. The controller wand is an additional \$30. Frequency response on this unit is 2-20,000 Hz. One model not available for the show is the TDH-14 dynamic stereo headphone with separate woofer and tweeter in each earpiece. Three other stereo headphones listing from \$10.50 to \$40 round out the new line.

New Brands

Several other companies have entered the headphone field and were introducing their lines at the CES. Soma Manufacturing, a division of Pickwick International, displayed a new line of five stereo models ranging in price from \$6.95 to \$39.95, and evolved from the low end polypropylene design to a deluxe padded model with separate mylar woofer and tweeter, individual slide volume controls, 20-foot coiled cord and dust-free storage bag.

Pfanstiehl has moved into the lower end market with a new line of Echo headphones. Top of the line is a quadrasonic model HS-4000 listing at \$59.95. A wind-up reel that stores the cord inside one of the earpieces is the feature of stereo model HS-2000D, which also has slide volume controls. A lap-held control box with individual volume controls and stereo/mono switch is the feature of stereo model HS-300J listing at \$39.95.

Rystl introduced an electret model, the Electro 3000, with transformers built into the earpieces, requiring no supplemental unit. The

headphone and vinyl carrying case weighs 4.18 lbs. and lists for \$49.95. Frequency response range is 15-23,000 Hz.

Manufacturers are following up on a trend set last year for lightweight headphones. Scintrex introduced the Supra, weighing 6.5 ounces including the 10-foot coiled cord. The unit has foam earpads and an adjustable headband, and lists at \$39.95. Mura Corp. introduced a complete line of three stereo and two quadrasonic headphones, each weighing only 8 ounces, and ranging in price from \$37.95 to \$59.95. The Koss Travler which folds into a compact unit for easy portability, weighs only 9 ounces, and lists at \$29.95.

Audio-Technica, a division of Teledyne and another new entrant in the headphone market, has eliminated the closed back earpiece by using a fine mesh screen, and as a result, the three dynamic models weigh only 6.3 ounces. List is \$39.95 to \$69.95. Audio-Technica also introduced an electret model, the AT-706, with a frequency response of 10-22,000 Hz. The unit weighs 10.3 ounces and lists for \$129.95, including the impedance adapter. All Audio-Technica headphones carry a one-year warranty.

Car Stereo

• Continued from page 68

packaging, using clear film to completely expose the entire speaker kit. Sparkomatic was plugging its 16-ounce magnet size speakers with the phrase, "Pound of Sound." An example is the SK 6916 in master carton of six at suggested list of \$55.68.

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TELL REP, MFR. ROLE

CHICAGO—The first Consumer Electronics Show conference with distribution as a topic found Ray Ward of Shure Brothers saying it was the manufacturer's duty to deliver a good product. "At Shure," he pointed out, "we never refer a consumer back to a dealer or rep if he has a problem. We back up our product 100 percent." Jack Berman of the Jack Berman Co. Inc., in Los Angeles believes that it is the rep's job to set up operative and functional warranty stations. "Too many stations treat customers badly," he said. "Thus, the consumer blames the dealer for selling him a poor product and damns the manufacturer for producing it."

"It's the retailer's responsibility to force the manufacturer to produce a good product. The majority of retailers I talk to are concerned with profit margins and how soon we can deliver the product. It's quality seems to be their last thought," spoke Clifford Branch of Stereo West in California. Branch also noted the vast youth appeal in consumer electronics but felt that on the whole they tend to distrust the hype given products and the salesman selling them.

"Honesty and straightforwardness is what young people look for in a manufacturer today," he said. "Too many audio dealers are selling separate components to these kids when most are interested in good quality music systems. A more personal approach is the key to good selling."

The conference was co-sponsored by the EIA/Consumer Electronics Group and the Electronic Representatives Association (ERA). The session was moderated by Raymond J. Hall, executive vice president of the ERA.

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It's your move.

Tape Care Accessories Abound

• Continued from page 69

The company markets cleaning and lubricating kits, aerosol tape player cleaners, dust clips and test cartridges. Tape Services handles a complete line of blank cartridge tape.

From Longines Symphonette comes a professional 4-way head cleaner kit which is non-abrasive and takes 10 seconds to use. It incorporates a track-switcher and has a suggested list of \$4.99. Longines also is making available a professional cassette maintenance kit featuring non-abrasive polyester fiber and sells for \$2.99. Both are blistered packed.

'Q' Cleaner

Lebo stocks a complete line of tape care items with an auto tape system maintenance kit for all 4-track and 8-track auto units which removes dust, oxide and dirt par-

ticles from the player, selling for a suggested \$3.50. Lebo has introduced a quadrasonic non-abrasive cartridge cleaner at \$4.95. For inexpensive tape cartridge protection, Lebo packages six dust shields which fit all 4- and 8-track cartridge tops and retails at forty-nine cents per pack. For a suggested list of \$2.98 a duo-cassette head and capstan cleaner is available. A non-abrasive cleaner is used for the transducer head and the capstan drive shaft of a cassette player.

Lebo has blister packed a cassette tape splicer for \$3.95. A tape head cleaner spray sells for \$1.50 and reel holders are available at two for seventy-five cents. Lebo carries a line of splicing tape from fifty-nine to ninety-eight cents.

Recotan has introduced at CES a cassette tester winder which permits the testing of all new pre-recorded and blank cassettes prior to initial

use in order to eliminate the possibility of tape jamming during recording. It can also be used as a fast winder. The 133TC has a suggested list price of \$10.95.

Cassette winders are available from Recotan with two going for seventy-five cents. These winders are inserted into the cassette sprocket to wind tape in either direction to take up slack and are most valuable for tape cassette editing. Recotan markets a full line of maintenance kits, head cleaners, tape mailers, dust shields, sensing tape, storage boxes, demagnetizers, splitters and a novel cassette "salvage" kit. The package includes an empty cassette shell with screws, label, cassette splicing tabs and a plastic splicing block to enable the user to repair defective cassettes. The kit retails for \$1.95.

'Q' Systems Seen Near Pop Prices

• Continued from page 65

liver 28 watts peak music power. Four spherical speakers separate from the system which is equipped with a V-M automatic turntable with diamond stylus and plays all speeds. A lavender-tinted dust cover, headphone jack and switch are included. Model number is 426 BK.

A 4-Channel quadrasonic FM/AM/FM stereo receiver with built-in SQ decoder and a choice of matching speakers and Garrard turntables from Masterwork, a product of Columbia Records, can be purchased from between \$190 and \$230 depending on the grade of the last two components. The Model 310 Series features in addition four separate pre-amplifiers and power amplifiers, slide controls, quadrasonic headphone outputs and a black-out front panel.

Topp

Topp's Juliette line has a 4-channel system for discrete tape play and able to reproduce matrix encoded records. The 3QM888-122, for instance, is a 4-channel AM/FM/Multiplex unit with built-in 2-channel stereo/4-channel discrete eight-track player and automatic turntable with dust cover, cartridge and accessory storage compartment. The suggested retail price for this system is under \$400.

QS regular matrix is represented by Sansui's Model MQ2000, a 4-channel stereo AM/FM receiver/phonograph module with a suggested list price of \$399.95. Built within this system are a decoder for reproducing all matrixed FM broadcasts and recordings, a synthesizer for converting any standard 2-channel stereo broadcast or recording to a 4-channel, an AM/FM tuner, four power amplifiers, a Perpetuum-Ebner Model 2032 turntable and a Shure M75 series magnetic cartridge. The MQ2000 delivers 75 watts IHF music power.

Panasonic's Series 44 units play discrete 4-channel sound. They can reproduce 4-channel separation from discrete 8-track tapes and every Series 44 unit is capable of playing CD-4 records. Some models are equipped with CD-4 demodulators built right in. On other units an addition of a SL-800 or SL-701 record changer with built-in demodulator is needed. Compatible turntables, demodulators and cartridges also may be accepted. Series 44 units range in suggested lists from \$179.95 to \$489.95.

A 4-channel system with four amplifiers that plays back discrete tapes, SQ recordings and matrix 4-

channel stereo from any 2-channel source is available from Sanyo as the DXT5489. It features a new visual 4-channel spatial control—a "radar screen" for precisely setting optimum listening conditions and a spherical station tuner. Besides a 2/4-channel 8 track deck, it has a deluxe automatic Garrard changer with four Sanyo high fidelity SX150 three way, acoustic suspension speakers. Suggested list price for the DXT5489 is \$349.95.

Westbury

Westbury, a division of Mercury Electronics Corp. of Mineola, N.Y., is making available an AM/FM MPX Stereo with matrix decoder and is discrete 4-channel with four 18-in. speakers. It features push button selector switches, slide controls and also plays 2-channel stereo 8 tapes. Selling for a suggested list price of \$339.95, the unit requires an optional turntable and CD-4 cartridge. Model is 9500A4.

Glenburn/McDonald Inc., introduced its model AT110 automatic turntable utilizing a discrete 4-channel ceramic cartridge and CD4 demodulator, believed to be the only ceramic type currently capable of tracking discrete 4-channel records, and represents a major step in reducing the cost of 4-channel disk reproduction systems.

The unit features an advanced tone arm system that utilizes a ball-race pivot, and possesses the low

tracking capability necessary for 4-channel sound reproduction.

The unit was one of four new products introduced at the show by Glenburn. Also in the new line was the Glenburn 2110 automatic turntable module, complete with base, dust cover, and Shure M75 cartridge.

The 2110 is listed at \$74, and features cue and pause control, built-in linear anti-skate, ball race pivoted tone arm, and full-size deep drawn turntable.

Also unveiled was the Glenburn 1100, described as a modular turntable component furnished with deluxe ceramic cartridge/diamond stylus, base and dust cover.

The 1100 is also equipped with cue and pause, and external stylus pressure controls. It also features the exclusive Glenburn Uni-Planar mechanism for smooth and quite performance. The unit carries a price tag of \$49.95.

The Glenburn 1100S incorporates the features of the 1100, but is supplied without its base and dust cover, and is designed for replacement or economy installations. It is priced at \$34.50.

Also included in the new line is an 8-track stereo playback deck featuring three-stage preamp with 750 mV output, integrated program mechanism with vertical head movement to assure positive contact with the tape head. It is priced at \$49.95.

Retailers Plug Service

• Continued from page 68

ulate their interest through modern management practices."

Warehouse

Rose gave his firm as an example of using the warehouse showroom and service center as an added plus in creating a prestigious image. "Our warehouse floors are polished daily, and everything is clean and neat. Customers walk past a glass-enclosed area, where uniformed technicians repair products, to reach the showroom. The customers see our service department and don't have to wonder if we do it or not."

Regarding many manufacturers' decision to extend warranties from three months to one year, Rose said, "It's just as easy to sell a two-year extension warranty policy as it was to sell a 9 month extension. In fact, I'm making money on it."

Buying

Independents were urged to combine forces with neighboring dealers to buy certain products in bulk, then distribute among themselves for cut-

rate prices to come closer to the prices mass merchandisers pay.

On the question of introducing new types of products, the retailers said, "Leave it to the large buyer who has money to throw away." Sears initiated a major campaign last year which failed—Cartrivision. Rice commented, "An independent would have been ruined by such a flop."

The consensus was that if the independent wants to experiment, let him first be sure of himself and his convictions, his business, and that if a success, it will be worth his time and effort.

Finally, the old adage, "the customer is always right, even when dead wrong," was repeated. This is high priority to the dealer who relies on customer repeats and passing along the good word. "The mass merchandiser, in most cases, doesn't care about the customer, and we must take advantage of that to build our sales," ended Rose.

IFPI Meet to Hear Of Gains vs. Piracy

• Continued from page 1
 against unauthorized duplication, has been rapid, reflecting both the urgency of the problem and the initiative of the IFPI which, by diplomatic standards, has worked wonders in having the Convention operational within three years of its first being mooted at IMIC 3 in Montreux.

The Convention came into effect in April and so far has been ratified or acceded to by Argentina, Fiji, Finland, France, Sweden and the U.K. It is anticipated that by the end of the year, a further 10 governments, among them West Germany, Denmark, U.S., Brazil and Mexico will have confirmed the Convention.

Particularly heartening, from the IFPI's point of view, is the support being given by Iran. In the past, the country has become known as one of the world's main centers of pirated recordings and with a law now on its way towards the statute book it is obvious that Iran is serious in giving a lead towards stamping out the problem in the Middle East.

Copyright Law

Latest news received at the IFPI's London headquarters is that Iran intends to institute a general copyright law which will not only cover piracy, but also protect all aspects of musical works. It is expected that Iran will be ready to ratify both the Geneva and Universal Conventions by September when the country plays host to the International Copyright Conference in Teheran.

Also moving ahead are the IFPI's efforts to have records recognized as cultural materials, thus giving them equal status with books, films and manuscripts, which includes sheet music.

The drive to improve the cultural standing of records began at the IFPI council meeting in Rome two years ago. A draft resolution, recognizing recordings as educational, scientific and cultural media, was adopted by European member countries at UNESCO meeting in Helsinki last June and was expected to be approved internationally at the UNESCO general conference in Paris in October. However, following opposition from African and Arab countries on technical and economic grounds, the resolution co-sponsored by 24 countries, was withdrawn.

But despite this setback, a further attempt to have the principle adopted will take place at an inter-government conference in Geneva in October.

Efforts will be made then to extend the provision of the Florence and Beirut Agreements—which cover such matters as the non-disposition of customs duty, quantitative restrictions or import licenses on books, periodicals, newspapers, musical scores and ESC visual and auditory materials to include sound recordings. An extension of the two Agreements is regarded as being more likely than amendments of gaining approval because it will allow signatories to contract out of ratifying the clauses referring to records if so desired.

"Recognition of the principle that sound recordings are cultural materials thus giving them equal status with books and films, is vital for the image of the recording industry. It will overcome the tendency among governments to think of music and records as being inferior in terms of cultural importance," commented Gillian Davies, the IFPI official concerned with the campaign.

Maigret Gets Head Post of New Co.

PARIS—Georges Meyerstein-Maigret, former president of Phonogram France, has been named president of the newly-formed company, S.A. Polygram, France.

Polygram is a holding company created 10 years ago by Philips Eindhoven and Siemens Munich to control the record and publishing activities of Polydor and Phonogram, Chappells and Intersong.

Following the success of the Polygram operation, which has headquarters in Baarn, Holland and Hamburg, it has been decided to create analogous organisations in other major countries and Polygram France is the first of these.

Polygram France embraces Phonogram and Polydor; the CIDIS recording studios, factories and distribution organisation; TELECIP, an organisation devoted to the production and international distributions of cinema and television films; DMS-Polymedia, which handles distributions of magnetic tape and video recordings; and Intersong-Tutti and Chappell S.A., which are the group's music publishing interests in France.

Metronome Looks For Expansion

ZURICH—Metronome, the Zurich-based company which took over distribution of the Italian Ricordi label for Switzerland earlier this year, is now looking for other pop labels to handle.

Metronome was only launched two years ago but already has captured distribution rights to such labels as CTI, Transatlantic, Hallmark and Brain. Apart from its distribution activities, Metronome also has its own Top-Disc label and produces cassettes and cartridges.

The company's promotional push this year has been boosted by the arrival of new promotion manager Kurt Weill, a trombonist and band-leader for the past 16 years.

Cassette Mart in Germany Up 50%: Polydor's Waldenburger

HAMBURG—In Germany the growth rate of the cassette market has come up to all expectations, according to Helmer Waldenburger, tape marketing manager of Polydor. Waldenburger pointed out that in Germany in 1972 the cassette market increased by nearly 50 percent. "This is a remarkable increase," he said, "especially when taking into consideration that part of the industry, in particular large parts of the trade, still does not do enough for the development of this young, modern, sound-carrier."

"Similar growth rates were also seen last year in many other European countries. In other parts of the world the development of the cassette business differed from country to country. In many overseas countries the cartridge still dominates the tape business. But even here the growth rates of cassettes are often higher than those for cartridges. In Japan the 8-track business even stagnated last year, whereas there was further growth of cassettes—although to a much more moderate extent than in Europe."

Japan Important

"In the international cassette and 8-track business, Japan is especially important as a supplier of hardware. A large amount of interesting new cassette equipment has been introduced in Japan over the last year, some representing new technical developments and others high quality equipment. When I visited Japan last year I noted that Japanese hardware industry is concentrating more intensively than before on the development of high quality cassette equipment, which in future will probably increasingly dislodge the customary reel-to-reel tape recorders in the medium price class as has already happened with lower price open reel tape recorders.

"This trend towards high quality cassette equipment, which is also backed by the European hardware industry, should also have a very favorable effect on the future cassette business. In the software field, Japanese competition in European countries is only noticeable in the blank cassette business, particularly in the lower and medium price range. Japan does not have any influence on the European prerecorded cassette market.

"People make the mistake of believing that the compact-cassette-system, developed by Philips has already made the running in the USA. Cassette business is increasing but the cartridge still dominates. About 80 percent of the total tape business in the US is with cartridge. More than 70 percent of the world cartridge business is done in the US. Although this share can be expected to decrease in coming years, even by 1975 it is likely that two-thirds of the total cartridge business will be done in the US.

"Europe has already taken the lead in the cassette market. It is estimated that in the last year more than 40 percent of all cassettes in the world were sold in Europe and our market research people forecast that this will grow to 50 percent by 1975.

Budget Business

"Budget cassette business became more active in Germany last year, especially in department stores, supermarkets and similar sales outlets. This same trend exists in other European countries, although the importance of budget line cassettes varies greatly. However, this has no influence on the cassette business in the higher and medium price categories, for there are still a great num-

ber of consumers who prefer high priced repertoire with top artists. Other consumer groups lay less stress on repertoire and just want to buy some music.

"It is for these groups that the cheaper cassette offers are intended. Low price product, such as we have here in Germany, is not of any great importance on the US market. In a country such as the USA, where cut-price sales and special discount offers as part of a much tougher competition are part of the everyday scene, there is instead a tendency to feature top stars in all possible special offers to get the customer into the stores."

On the subject of piracy, Waldenburger said that although it had been reduced in Europe recently it continued to be a serious danger to the industry in general and to the cassette business in particular. However, the criminal nature of piracy was being recognized more and more by the public and the legislators. It was to be hoped that with the assistance of the industry affected and the cooperation of the trade, more and more illegal operators would now be put out of business.

Piracy

"Because of inadequate legislation, piracy is much more widespread in some countries outside Europe. This is particularly true in the US, however, with increases in penalties the first indications of a reduction in piracy can be seen. It is also a serious problem in certain Asian countries and most countries bordering on the Mediterranean. In many countries the pirates have a completely free hand. During a visit to Indonesia last year I discovered that virtually only cassettes and almost no records were being sold. Most of the cassettes were pirated. However, there are signs that these countries will, in the foreseeable future, join the international agreements on the protection of copyright so that stable conditions may be obtained after some time."

In assessing the cassette business one had to take into account that here, as well as on the hardware side, one was dealing with new dynamic products which were still being constantly improved technically, said Waldenburger.

"In its marketing strategy, the hardware industry—on which we in the cassette business are very dependent—first concentrated on the lower and medium-price products in order to build up a mass market for

the new system and this strategy was successful, by and large.

"Now the hardware industry is engaged in bringing out more higher quality and more expensive equipment—the so-called stereo home decks—in the medium and higher price ranges, and some of them already have hi-fi reproduction qualities. The quality of the cassette has been constantly improving at the same time and will certainly improve still further in the future.

"Combined offers by equipment manufacturers and cassette manufacturers are most convincing to the consumer. For this reason I especially encourage such marketing partnerships between hardware and cassette manufacturers, not just in Germany but internationally. Our company has achieved some very satisfactory and encouraging results in this direction.

"I regard the international development of the cassette business very favourably. In view of the explosive expansion in the hardware market, both as far as the number of units sold and the range of quality and price is concerned, our market researchers estimate the volume of the international cassette business will have approximately doubled by the end of 1975. This is a very encouraging forecast which certainly seems to justify the optimism and confidence in the cassette business."

Horslips Ink With Atlantic

DUBLIN—The Celtic rock group, Horslips, have signed a three year contract with Atlantic. Manager Michael Deeny was in New York for four days to set up the deal. It involves the release of the quintet's disks in the U.S. and countries other than Ireland and the U.K. In Ireland, Horslips records are issued on their own Oats label and they are distributed in the U.K. by RCA.

Said Deeny: "The most difficult part of the negotiations was persuading Atlantic to pay for the very elaborate 12-page octagonal sleeve of our first album, 'Happy to Meet ... Sorry to Part,' which was designed by Charles O'Connor of Horslips. However, they have agreed to use this sleeve. The album will be issued in the U.S. in July. Horslips first single there will be 'The High Heel,' which is the B side of their latest Irish hit, 'Dearg Doom' (Red Doom).

From the Music Capitals of the World

WARSAW

The jury of the International Composing Competition has been holding meetings in Monte Carlo and has selected Polish composer Romuald Twardowski as the first and only prize winner. He receives 20,000 francs for his opera, "Lord Jim," a musical drama in two acts based on the Joseph Conrad novel. ... The competition for the Prince Peter de Monaco prize has been held since 1966. It was founded by Prince Rainier II of Monaco to commemorate his father. Julian Luciw received an honorary mention for his opera ballet, "Love of Orpheus."

The Paradox group, who have won prizes at a few international festivals
 (Continued on page 72)



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Kraul Exits Metronome —Post Given to Weber

HAMBURG—Metronome managing director, Leif Kraul, has announced that he will give the directorship of the Hamburg firm to Dr. Gerhard Weber on July 1. Twelve years ago, on his 33rd birthday, Kraul said that he would retire on July 14, 1973, his 45th birthday. His resignation comes just 13 days earlier.

Kraul said that he is leaving Metronome for private business reasons. He will remain in Hamburg but will devote himself more to his pressing factory in Lansburg and to activities in his native Denmark. Kraul has headed Metronome for 17 years. He has built it up from a relatively unimportant concern to a leading company in Germany.

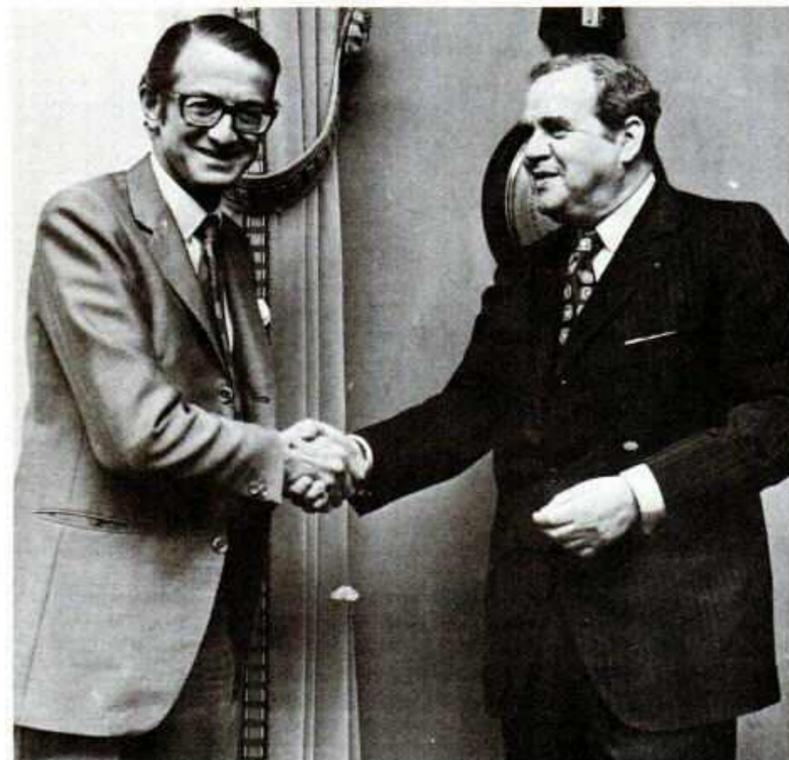
He and his team created the soul movement in Germany, discovered progressive music for the German market and built up artists such as Siw Malmkvist and Mireille Mathieu. He is one of the first senior members of the IFPI and of the German Record Industry Federation, of which he is still chairman.

On leaving Metronome, Kraul said: "One can expect a good rate of growth for the second half of the year." His reasons for this are probably the newly engaged artists Erik Silvester and Dorth. Deodato has also brought success to Metronome with "Also Sprach Zarathustra."

Weber also has an optimistic view of the future. He said, "We have a new concept which is already having effect, a powerful sales team, a recording team which is system-

atically building up a repertoire and a new promotion department."

Kraul still maintains a 5 percent interest in Metronome (which is 25 percent owned by Deutsche Grammophon) and also has an interest in the Dutch company which owns 50 percent of the German company.



GEORGES MEYERSTEIN-MAIGRET, right, hands over to his successor as President Directeur General of Phonogram, France, Louis Hazan, following Meyerstein-Maigret's appointment as president of S.A. Polygram, France. Hazan was previously director-general and administrator of Phonogram.

• Continued from page 71

tivals, took first prize at the Fifth International Jazz Festival in Dunkirk. The group competed against musicians from Denmark, Britain, Czechoslovakia, France, and Belgium. Paradox guitarist, Slawomir Piwowar, was awarded first prize in the category of soloist-instrumentalist.

ROMAN WASCHKO

From the Music Capitals of the World

DUBLIN

EMI issued a maxi-single by the Dubliners. It's on Columbia and the three tracks are from different albums. They are "Peggy Gordon" (from I Know My Love), "Whiskey in the Jar" (More of the Hard Stuff) and "The Irish Navy" (Seven Deadly Sins). ... The Pattersons and Ian Whitcomb will represent Ireland at the Knokke festival. The Pattersons' latest single is "If I Were Dreaming" (Polydor), written by Christine Patterson and her husband Michael O'Dowd. Polydor also issued Ian Whitcomb's Ember album, "You Turn Me On." ... EMI released "Pure Gold on EMI," a 20-track composite album that includes the Four Tops' "Keeper of the Castle," the Jackson 5's "Lookin' Through the Windows," Mud's "Crazy" and Irish singer Kenny's "Heart of Stone."

Rod McKuen appeared in concert at the Gaiety Theater. The show was arranged after he had been told that hundreds were turned away after his Dublin concert at the same venue last year was sold out. ... Sean O'Se, who had a big hit last year with "The Manchester Rambler," has signed with a new label, ROS Records and will have a 14-track LP on sale soon. ROS Records is a division of the Rea-O'Sullivan theatrical agency, which started about 18 months ago. ... Rodeo is a new country-rock band consisting of three Irishmen, two Scotsmen and an Englishman. ... Danny Doyle's "A Daisy a Day" entered the chart at 7, Horslips' "Dearg Doom" at 11, and Dickie Rock's "The Last Waltz" (not to be confused with the Engelbert Humperdinck disc) at 15.

Brian Harkin has taken over as lead singer of the Plainsman from Dermot Hegarty, who is leaving the showband scene to concentrate on cabaret. Harkin debuts with "It's Not Love." ... Canada's Carlton Showband will visit Ireland during October to film a television special for showing on St. Patrick's Day 1974. Members of the band are from Derry, Galway, Fermanagh, Waterford and Wicklow, and there will be filming in these areas. ... Besides the original Donna Fargo disc, there are local covers of "Funny Face" by Roly Daniels and Green County and Peter Roddy and the Trend. ... Jonathan Kelly's latest album is "Wait Till They Change the Backdrop" (RCA) and his new single is "Let the People Stay." ... Polydor is planning to issue the first-ever single by Frank Patterson on Philips. The Clonmel, County Tipperary-born tenor has a new album, "My Dear Native Land" (Philips), which includes "Lark in the Clear Air," "The Stuttering Lovers," "The West's Awake" and "Believe Me, If All Those Endearing Young Charms." He will be seen shortly on RTE Television in a series of four half-hour programs.

Polydor has changed its working hours to give the staff an extra half-hour of summer sunshine. The new times of arrival and departure are 8:30 a.m. and 5 p.m. Said general manager John Woods: "It should help the trade, too, because it gives the staff an hour extra in the earlier part of the day to process orders."

KEN STEWART

(Continued on page 74)

DATE: NOW & IN THE FUTURE

TO: All Record Companies & Music Publishers in the U.S.A. and Around the World

FROM: Bobby Weiss/ONE WORLD OF MUSIC

SUBJECT: Licensing of Your Catalogues



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musica e dischi

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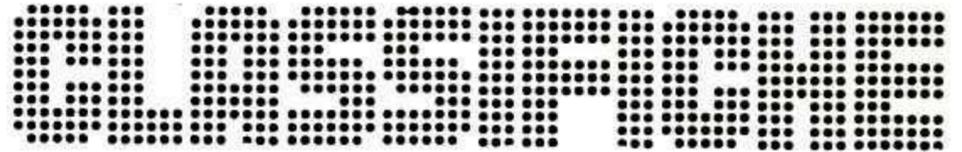
Classifica dei dischi 45 giri più venduti sul mercato nell'ultima settimana, in base a un sondaggio effettuato su oltre 500 rivenditori in tutta Italia.

MAGGIO 1973

I dati si riferiscono al periodo 23-29.4.1973

Il numero tra parentesi indica la posizione occupata nel mese precedente, il numero a destra indica da quanti mesi il disco è presente in classifica. I numeri in colore si riferiscono a dischi che hanno registrato un forte incremento nella vendita, durante l'ultima settimana. La classifica riporta titolo, interprete, casa produttrice, etichetta, casa distributrice, edizione musicale.

1	VINCENT	(3)	Don McLean (CBS Sugar/UA)	3
2	CROCODILE ROCK	(4)	Elton John (Ricordi Intl.)	3
3	HARMONY	(1)	Artie Kaplan (C.B.S.)	3
4	SYLVIA'S MOTHER	(1)	Dr. Hook & the Medicine Show (C.B.S.)	2
5	UN GRANDE AMORE E NIENTE PIU'	(1)	Peppino Di Capri (Splash/RCA)	2
6	CLAIR	(1)	Gilbert O'Sullivan (MAM)	5
7	TU NELLA MIA VITA	(8)	Wess & Dori Ghezzi (Durium)	2
8	IL MIO CANTO LIBERO	(2)	Lucio Battisti (Numero Uno, distr. RCA)	5
9	YOU'RE SO VAIN	(27)	Carly Simon (Ricordi/Elektra)	2
10	SERENA	(9)	Gilda Giuliani (Ariston)	2
11	PIU' FORTE RAGAZZI	(15)	Soundtrack (HCA)	3
12	COME UN RAGAZZINO	(8)	Peppino Gagliardi (King, distr. Cetra)	2
13	I'D LOVE YOU TO WANT ME	(22)	Lobo (Phonogram/Philips)	3
14	ULTIMO TANGO A PARIGI	(20)	Soundtrack (CBS Sugar/UA, distr. MM)	3
15	UNA SERATA INSIEME A TE	(1)	Johnny Dorelli & Catherine Spaak (C.G.D.)	2
16	QUESTO PICCOLO GRANDE AMORE	(5)	Claudio Baglioni (RCA)	6
17	DA TROPPO TEMPO	(12)	Milva (Ricordi)	2
18	WHO WAS IT	(-)	Hurricane Smith (EMI/Columbia)	1
19	L'UNICA CHANCE	(38)	Adriano Celentano (Clan)	2
20	MA COME HO FATTO	(24)	Ornella Vanoni (Ariston)	3
21	HARMONY	(1)	Ben Thomas (Durium)	2
22	SITTIN'	(1)	David Bowie (RCA)	1
23	LA BANDIERA DI SOLE	(48)	Fausto Leali (Phonogram/Philips)	2
24	IO, DOMANI	(-)	Marcella (C.G.D.)	1
25	LAMENTO D'AMORE	(-)	Mina (PDU, distr. EMI)	1
26	MANI MANI	(10)	Loretta Goggi (Durium)	4
27	IL PAPPAGALLO	(28)	Sergio Endrigo (Cetra)	5
28	IN A BROKEN DREAM	(31)	Python Lee Jackson (Saar/Joker)	3
29	SUPERSTITION	(26)	Stevie Wonder (Ri-Fi/Tamla)	3
30	ECCOMI	(14)	Mina (PDU, distr. EMI)	5
31	DELIVERANCE	(29)	Soundtrack (Ricordi/WB)	2
32	ROLL OVER BEETHOVEN	(-)	Electric Light Orchestra (EMI/Harvest)	1
33	UNE BELLE HISTOIRE	(34)	Michel Fugain (CBS Sugar/CBS, distr. MM)	6
34	ELISA ELISA	(-)	Sergio Endrigo (Cetra)	1
35	PAPA WAS A ROLLING STONE	(30)	Temptations (Ri-Fi/Motown)	4
36	LA SVEGLIA BIRICHINA	(19)	Coro Antoniano (Ri-Fi)	2
37	COME SEI BELLA	(46)	Camaleonti (CBS Sugar/CBS)	2
38	AMORE MIO	(35)	Umberto Balsamo (Phonogram/Polydor)	2
39	UNA MUSICA	(32)	Ricchi e Poveri (Cetra)	5
40	CHI SARA'	(-)	Massimo Ranieri (CBS Sugar/CAN, distr. MM)	1
41	DOLCE FRUTTO	(21)	Ricchi e Poveri (Cetra)	2
42	I GOTCHA	(45)	Joe Tex (Phonogram/Mercury)	10
43	COSA SI PUO' DIRE DI TE	(17)	Donna (CBS Sugar/CBS, distr. MM)	6
44	MI HA STREGATO IL VISO TUO	(16)	Iva Zanicchi (Ri-Fi)	4
45	SUZANNE	(33)	Fabrizio De André (P.A., distr. Ricordi)	5
46	THE JEAN GENIE	(-)	David Bowie (RCA)	1
47	ERBA DI CASA MIA	(11)	Massimo Ranieri	1
48	GET DOWN	(-)	Gilbert O'Sullivan (Decca/MAM)	1
49	HELLO HOORAY	(-)	Alice Cooper (Ricordi/WB)	1
50	UN SORRISO E POI PERDONAMI	(-)	Marcella (C.G.D.)	1



★ 45 GIRI

1	CROCODILE ROCK	- Elton John - International.
2	VINCENT	- Don Mc Lean - United Artists.
3	HARMONY	- Artie Kaplan - C.B.S.
4	SYLVIA'S MOTHER	- Dr. Hook and the Medicine Show - C.B.S.
5	YOU'RE SO VAIN	- Carly Simon - Elektra.
6	TU, NELLA MIA VITA	- Wess e Dori Ghezzi - Durium.
7	I'D LOVE YOU TO WANT ME	- Lobo - Philips.
8	O, DOMANI	- Marcella - C.G.D.
9	GET DOWN	- Gilbert O'Sullivan - MAM.
10	COME SEI BELLA	- I Camaleonti - C.B.S.
11	UNA SERATA INSIEME A TE	- Johnny Dorelli e Catherine Spaak - C.G.D.
12	L'UNICA CHANCE	- Adriano Celentano - Clan.
13	FLYING THROUGH THE AIR (da: «PIU' FORTE RAGAZZI»)	- Oliver Onions - R.C.A.
14	UN GRANDE AMORE E NIENTE PIU'	- Peppino Di Capri - Splash.
15	IL MIO CANTO LIBERO	- Lucio Battisti - Numero Uno.
16	HARMONY	- Ben Thomas - Durium.
17	I GOTCHA	- Joe Tex - Mercury.
18	LAMENTO D'AMORE	- Mina - P.D.U.
19	AMARA TERRA MIA	- Domenico Modugno - R.C.A.
20	LA BANDIERA DI SOLE	- Fausto Leali - Philips.
21	CLAIR	- Gilbert O'Sullivan - MAM.
22	BLOCKBUSTER	- Sweet - R.C.A. Victor.
23	CHI SARA'	- Massimo Ranieri - C.G.D.
24	COSA SI PUO' DIRE DI TE?	- Pooh - C.B.S.
25	STARMAN	- David Bowie - R.C.A.
26	SERENA	- Gilda Giuliani - Ariston.
27	QUESTO PICCOLO GRANDE AMORE	- Claudio Baglioni - R.C.A.
28	SAW A NEW MORNING	- Bee Gees - Polydor.
29	PART OF THE UNION	- Strawbs - A & M.
30	PARDON ME SIR	- Joe Cocker - Cube.



sugarmusic-milano

British Decca Into 'Q' Tape Market

LONDON—British Decca at the end of this month will become the latest U.K. major record company to move into the quadraphonic cartridge market with the release of six titles from the 4-channel catalog of London, Decca's U.S. subsidiary.

The tapes are: "Sousa Marches" by the Grenadier Guards; "Chacksfield Plays Bacharach" by Frank Chacksfield and his Orchestra; "This Is My World" by Edmundo Ros and his Orchestra; "Quadraphonic World Of Phase 4" by various artists; "Annunzio Paolo Mantovani"; "The Seventh Sojourn" by the Moody Blues.

All the cartridges are priced at \$7.04 with the exception of the Moody Blues item which will retail for \$8.22.

Graham Smith, Decca's tape marketing manager, told Billboard that the firm plans to make other items

from London's 4-channel catalog available in this country and that when the quadraphonic market grows to a significant size, Decca will start producing its own 4-channel tapes at its Bridgenorth, Shropshire, duplicating plant.

He added: "We are viewing this release as a test so that we can assess at first hand what sort of market there is for 4-channel cartridges, how often we should make quadraphonic releases and what sort of music 4-channel buyers want issued."

Other major firms currently releasing 4-channel cartridges include EMI, Pye, through its Precision subsidiary, CBS and RCA.

Although the release of the cartridges finally indicates some form of commitment to the 4-channel market by Decca, the company appears to be no nearer making a decision over which quadraphonic system it is going to adopt for records.

Finnish Record Co. Opens Retail Store

HELSINKI—Love Records, one of the few Finnish disk companies, has opened its own retail store in the heart of this city. The store is offering mainly domestic and imported product handled by Love Records.

"We have dreamed about our own store ever since the company was established in 1966 because major distributors boycotted us and we had a hard time trying to find suitable outlets," Love general manager Atte Blom told Billboard. "However, at present we have no intention of opening additional stores. We leave that to companies like Musikki Fazer, PSO and Westerlund, who already own some 40 percent of the

high class record stores."

Love Records product is no longer boycotted nowadays. There are two Love singles in the local top 30, Reeling And Rocking by Rauli "Badding" Somerjoki and Crocodile Rock by Muska, both giving an additional boost to the rock'n'roll revival.

Internationally Love has formed a link with the British label Charisma, which will release Jim Pembroke's LP Wicked Ivory and the new Wigwam album there. Love's best selling act, Tasavallan Presidentti, is being handled by EMI in Britain while Sonet retains rights for Sweden.

RAHA, Finnish Agency, Income 21 Mil in '72

HELSINKI — Raha - automaattiyhdistä, the Parliament-controlled organization established to raise charity income by maintaining jukebox, roulette and money-prize pajazzo game operations, had a turnover of 83 million Finnmark (\$21 million) in 1972.

About 80 percent of this derived from the pajazzo game, which is played with 20 or 50 penny coins. The rest came from jukebox operations (15 percent) and roulette (five percent). RAHA has some 5,000 pa-

jazzos, 2,100 jukeboxes (out of the Finnish total of 3,200) and 70 roulette operations.

The net income of RAHA, which employs 1,000 part-time field agents and a full-time staff of 100 at its Helsinki headquarters, was 51 million Finnmark (\$13 million) last year. All this amount has now been distributed to over 300 foundations and communities associated with public health service, handicapped people, pensioners, youth education and similar organizations.

Continued from page 72

From the Music Capitals of the World

TOKYO

Diana Ross will give her first Japan performances June 29 in Tokyo and July 4 in Osaka, again in Tokyo July 5-6, according to Kyodo. The Ventures will be performing in eight Japanese cities July 1-28. Meanwhile, Mel Taylor and His Dynamics appear in Tokyo July 24, at which the ex-member of the Ventures will introduce his new group, according to Toa Attractions. Noboru Takamiya succeeded Yasuke Suga as president of Toshiba Musical Industries, Ltd. following a meeting of the Toshiba-EMI/Capitol joint venture's stockholders May 30. It was formally announced in Tokyo June 1, Osaka June 4 and Nagoya June 5. Suga, who becomes adviser to the company after his retirement, was awarded the third Order of the Sacred Treasure on the Emperor's Birthday, April 29, for his contributions to the Japanese electrical/electronics industry. Takamiya and Suga, accompanied by Robert Ascott, resident EMI representative in Japan, and Kiyoshi Kato, representing TMI's international a&r department, visited EMI headquarters in London and Capitol in Hollywood during their overseas business tour May 6-20. Kuno von Einem, Japan representative, Polydor International, and Walter Mueller, deputy chairman, Nippon Siemens, have been appointed as directors of Polydor K.K. Humble Pie gave four performances May 12-16 on its first Japan tour. The male vocal quartet shared billings with The Blackberries girl vocal trio. Both A&M recording groups were promoted by Udo Artists.

Five performances of "CTI Jazz in Japan" are scheduled Aug. 1-6, set by producer Creed Taylor according to the Ai Music promotion agency. Yutaka Ando, president of the Japan Phonograph Record Association has warned music stores and gas stations throughout the country that pre-recorded stereo 8 cartridge tapes not bearing the JASRAC and/or Folster copyright stickers are suspected by the association of being counterfeits.

Climax of the 2nd FM Festival held last month was at the '73 Audio Show May 25-30 which featured Japanese pop, folk and jazz talent hosted by Celia Paul. The Andy Williams shows at the 11,000-seat Nippon Budokan May 8 and May 18 were held in commemoration of TV Channel 12 Tokyo's 10th anniversary.

CBS/Sony recording artist Takuro Yoshida admitted June 3 that he had assaulted a collegiate May 19 but denied that he had attempted to rape the student's girl friend. Yoshida's lawyer said that a suit would be filed against the girl for "false accusation" following her retraction of a rape charge. Warner-Pioneer, now a member of the WEA Group, will also distribute Nonesuch recordings in Japan, possibly by the end of this year, says Jushiro Matsuda, managing director of the joint venture. HIDEO EGUCHI

BELGRADE

Most votes at this year's "Belgrade Spring" song competition went to "Kad Bih Znao Da Je Sama" (When I Knew That She's Alone) by B. Bizetic and sung by Miki Jevremovic. It is already issued as a single by RTB production together with other 21 festival songs. Jugoton will issue a complete set of Beatles recordings on albums here. There are some changes among record companies in Yugoslavia. Owing to fi-

nancial difficulties Beograd disk is not operating any more, and the Sumadija pressing plant was added to RTB production. Because of currency revaluations and additional luxury tax imported albums are now selling for about \$9.00 per copy. Pop trio Yu Grupa spent a day in a London recording studio. It was a trial recording session with all expenses paid by CBS and the result was very favorable. After finishing the English lyrics for their material, an album will be released on the British market. BORJAN KOSTIC

STOCKHOLM

Family Four, who were Sweden's representatives in the Eurovision Song Festival in 1971 and 1972, have been signed by RCA. While recently touring Sweden, New World were presented with silver disk awards for their singles of "Tom Tom Turnaround" and "Sister Jane." Metronome has signed Gosta Linderholm, and will release his first solo album later this year.

Dutch duo Mac and Katie Kiss-oon are touring Sweden this month. Metronome's Siw Malmkvist appeared in the German TV show Studio B on June 8, and her new single sung in German will soon be released in that country. Philips act Glenmarks have been awarded a gold disk for their self-named album. Phonogram will issue Sweet Wine's single "Hideaway" in Britain to coincide with their tour there beginning at the end of this month.

Paul Simon's new single "Kodachrome" on CBS has been banned by Radio Sweden. Polar's hit act Bjorn and Benny, Agnetha and Anni-Frid visited Holland for a TV show as their single "Ring, Ring" started selling strongly in that country. Philips studio chief Owe Skjold has been named president of Phonogram AB in Stockholm in succession to Boo Kinnertph, who becomes president of Lisebert AB, Gothenburg, Sweden's largest amusement park, with effect from August. LEIF SCHULMAN

LONDON

Heavy concentration in the field and regular singles releases aimed at the pop market are planned by Stuart Slater, the new general manager of Bradleys, the label offshoot of ATV Music. Slater replaces Derek Johns who has resigned from the company. First new release on Bradleys will be issued on July 20 and will be the ATV Music production "40 Hits From the Golden Shot" by Norman Vaughan, comper of the popular TV program. Worldwide, the music division of the Hemdale Group, is undergoing several reorganizations, according to Pat Meehan, head of the division. Full details are to be revealed shortly although Meehan disclosed that he has hired attorney Jerry Rubinstein to look after the company's music interests in America. Rubinstein will also become a director of the NEMS agency subsidiary. Meehan will be in the U.S. soon with Hemdale boss John Daly. A special promotion campaign for Del Shannon has been arranged for this week by United Artists. The singer is touring clubs in the north of England and making TV appearances while on Friday, a new album, "Del Shannon: Live in England," was released by UA. The LP was recorded live at the Princess Club in Manchester and features many of his old hits such as "Runaway" and "Hey Little Girl" as well as his new single, "Kelly."

Clive Kelly, who recently returned from running the Columbia

Grammophone Company in Greece, and is now working at EMI as a special assistant to group director records Len Wood, was last week elected chairman of the British Copyright Association of the BPI. He replaces Charles Dawson Payne who has retired. Alan McLachlan has joined the Pye a&r department to work with Robin Blanchflower. He was formerly with One Stop and Musicland record shops. Another new appointment at Pye is that of Noel Jesuadian, who has become chief technical engineer of the recording studios. He was previously assistant technical engineer at CBS.

Due to expansion, Probe is forming its own press and promotion department under the directorship of Alan James, formerly national promotions manager. Joining him as assistant is Dee Thorn, presently in the department of WEA. John Halsell, who has been handling publicity for Probe, will continue to assist during the changeover.

Bert Corri director and general manager of the EMI-owned Francis Day and Hunter company, is retiring after nearly 46 years. Corri (60), who recently renewed his service contract with the company for a further year, will leave the firm in the near future. Corri has been advised to retire by his doctor due to recent ill health. The active Liverpool Record Retailers Committee, which was particularly vociferous when EMI abolished five percent returns, has requested a series of meetings later this year with sales executives from all the major record companies to discuss "mutual problems." Letters asking for the meetings, which will probably take place in August, September and October, have been sent to the managing directors of all of the major companies. Of the replies received by the committee to date, all have welcomed the meetings. Record dealers are to be informed in a mailing shortly of a new scheme by CBS/WEA to restrict stock orders to a minimum of \$69.50 for record and tape product. This is an attempt by the distributors to streamline operations. Explained Ron Smith, WEA sales manager: "The main factor is that there is such a large amount of small orders coming in that the efficiency of our 24-hour service has deteriorated. We are spending so much time dealing with orders for our present minimum of \$25 and less that we can't get out larger orders for several hundreds of dollars."

CBS's new budget label will be launched later this year, possibly in October. CBS special projects manager Rex Oldfield is currently preparing the initial release on the label which will be backed up by a major sales campaign. Capital Radio, London's forthcoming independent music station, has received its first advertising booking—from Unilever—following the announcement of the station's rate card. Capital has also appointed a program controller—Michael Bukht, editor of BBC TV's Apollo moonshot programs. RICHARD "PAUL" ROBSON

SYDNEY

Buster Noble is making farewell appearances before his departure to America to promote his new M7 singles "Wild Koala Bear" and "Young Camp Stockman." Frankie Davidson's "50 Million Blowflies" is set for a release in New Zealand. M7 group Family, recently toured with Burt Bacharach and are set to tour with Barry Maquarie. They will promote their new single "Hallalua Day."



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ARGENTINA

(Courtesy of Escalera A La Fama)

- This Week
- 1 HEARTS OF STONE—The Blue Ridge Rangers (RCA)
 - 2 LA MONTANA—Roberto Carlos (CBS)
 - 3 MON AMOUR MA BIEN MAFEMME—Sabu (M Hall)
 - 4 LADY BANANA—Tony Ronald (M Hall)
 - 5 TU ERES ESA CHICA ENAMORADA—Marcelo San Juan (Polydor)
 - 6 TU SANGRE ES MI SANGRE—Graciela Yuste (Philips)
 - 7 TIE A YELLOW RIBBON ROUND THE OLE OAK TREE—Dawn (Bell)
 - 8 I LOVE YOUR KIND OF LOVE—Julie Budd (RCA)
 - 9 THIS WORLD TODAY IS A MESS—Donna Hightower (CBS)
 - 10 QUE PASA ENTRE LOS DOS—Carlos Torres Vila (Microfon)

AUSTRALIA

(Courtesy of Go-Set) SINGLES

- This Week
- 1 TIE A YELLOW RIBBON ROUND THE OLE OAK TREE—Dawn (Bell)
 - 2 TWELFTH OF NEVER—Donny Osmond (MGM)
 - 3 ALSO SPRACH ZARATHUSTRA—Deodato (CTI)
 - 4 DAISY A DAY—Jud Strunk (MGM)
 - 5 PART OF THE UNION—Strawbs (A&M)
 - 6 GET DOWN—Gilbert O'Sullivan (MAM)
 - 7 GOONDIWINDI GREY—Tex Morton (Picture)
 - 8 KILLING ME SOFTLY WITH HIS SONG—Roberta Flack (Atlantic)
 - 9 DON'T EXPECT ME TO BE YOUR FRIEND—Lobo (Philips)
 - 10 DEAD SKUNK—Loudon Wainwright III (CBS)

ALBUMS

- This Week
- 1 HOUSES OF THE HOLY—Led Zeppelin (Atlantic)
 - 2 DON'T SHOOT ME I'M ONLY THE PIANO PLAYER—Elton John (DJM)
 - 3 DIVINE MISS M—Bette Midler (Atlantic)
 - 4 ALADDIN SANE—David Bowie (RCA)
 - 5 NO SECRETS—Carly Simon (Elektra)
 - 6 MADE IN JAPAN—Deep Purple (Purple)
 - 7 HOT AUGUST NIGHT—Neil Diamond (MCA)
 - 8 OOH LA LA—Faces (Warner Bros.)
 - 9 WHO DO YOU THINK WE ARE—Deep Purple (Purple)
 - 10 TANX—T. Rex (T. Rex)

DENMARK

(Courtesy of I.F.P.I.)

- This Week
- 1 HELL RAISER—The Sweet (RCA)
 - 2 RING RING (Engelsk Version)—Bjorn, Benny Agnetha & Anni-Frid (Polar)
 - 3 GARDEN PARTY—Rick Nelson (MCA)
 - 4 RED ROSE SPEEDWAY—Paul McCartney & Wings (Parlophone) (LP)
 - 5 HAPPY HAMMOND—James Last (Polydor) (LP)
 - 6 SA GAR VI TIL ENKEBAL—Katy Bødtger (Sonet)
 - 7 TIE A YELLOW RIBBON ROUND THE OLE OAK TREE—Dawn (Bell)
 - 8 UNGE DAG—Gitte Haenning (EMI)
 - 9 POWER TO ALL OUR FRIENDS—Cliff Richard (EMI)
 - 10 MAMA LOO—The Les Humphries Singers (Decca) (LP)

WEST GERMANY

(Courtesy of Der Musikmarkt)

- This Week
- 1 GET DOWN—Gilbert O'Sullivan (MAM)
 - 2 GOODBYE, MY LOVE, GOODBYE—Demis Roussos (Philips)
 - 3 HELL RAISER—The Sweet (RCA)
 - 4 POWER TO ALL OUR FRIENDS—Cliff Richard (Columbia)
 - 5 DER JUNGE MIT DER MUNDHARMONIKA—Bernd Cluver (Hansa)
 - 6 DIE BOUZOUKI KLANG DURCH DIE SOMMERNACHT—Vicky Leandros (Philips)
 - 7 MAMA LOO—The Les Humphries Singers (Decca)
 - 8 GOODBYE MAMA—Ireen Sheer (Polydor)
 - 9 BIANCA—Freddie Breck (BASF)
 - 10 FLYING THROUGH THE AIR—Oliver Onions (RCA)

HONG KONG

(Courtesy of Radio Hong Kong)

- This Week
- 1 SING—The Carpenters (A&M)
 - 2 TIE A YELLOW RIBBON ROUND THE OLE OAK TREE—Dawn (Bell)
 - 3 KILLING ME SOFTLY WITH HIS SONG—Roberta Flack (Atlantic)
 - 4 PINBALL WIZARD/SEE ME FEEL ME—The New Seekers (Polydor)
 - 5 POWER TO ALL OUR FRIENDS—Cliff Richard (EMI)
 - 6 IF WE TRY—Don McLean (UA)

- 7 SAW A NEW MORNING—The Bee Gees (RSO)
- 8 ONLY YOUR LOVE—Engelbert Humperdinck (Decca)
- 9 DON'T EXPECT ME TO BE YOUR FRIEND—Lobo (Philips)
- 10 LETTER TO LUCILLE—Tom Jones (Decca)

JAPAN

(Courtesy of Music Labo, Inc.)

SINGLES

*Denotes local origin

- This Week
- 1 AKAI FUSEN—*Miyoko Asada (Epic)
 - 2 KIKEN NA FUTARI—*Kenji Sawada (Polydor)
 - 3 AKATONBO NO UTA—*Anonenone (Aard-vark)
 - 4 KIMI NO TANJOUBI—*Garo (Denon)
 - 5 KIZUTSUKU SEDAI—*Saori Minami (CBS/Sony)
 - 6 YOUSEI NO UTA—*Agnes Chan (Warner)
 - 7 WAKABA NO SASAYAKI—*Mari Amachi (CBS/Sony)
 - 8 MORI O KAKERU KOIBITOTACHI—*Megumi Asaka (Victor)
 - 9 AIENO START—*Goh Hiromi (CBS/Sony)
 - 10 YUUGAO NO AME—*Masako Mori (Minoruphone)

MEXICO

(Courtesy of Radio Mii)

- This Week
- 1 DETALLES—Roberto Carlos (CBS)
 - 2 ENGANO—La Tropa Loca (Capitol)
 - 3 UN SUENO—La Tropa Loca (Capitol)
 - 4 KILLING ME SOFTLY WITH HIS SONG (Matandome suavemente con su cancion)—Roberta Flack (Atlantic)
 - 5 NO DEBES LLORAR—Los Solitarios (Peerless)
 - 6 VOLVER, VOLVER—Vicente Fernandez (CBS)
 - 7 TE VOY A ENSEÑAR A QUERER—Manoella Torres (Peerless)
 - 8 TONTO—Pina Nevarez (Peerless)
 - 9 SING (Canta)—Carpenters (A&M)
 - 10 ES MEJOR DECIR ADIOS—Los Freddy's (Peerless)

NORWAY

(Courtesy Verdens Gang)

*Denotes local origin

- This Week
- 1 POWER TO ALL OUR FRIENDS—Cliff Richard (EMI)
 - 2 RING RING—Bjorn & Benny, Agnetha & Anni-Frid (Polar)
 - 3 TU TE RECONNAITRAS—Anne Marie David (Epic)
 - 4 TIE A YELLOW RIBBON—Dawn (Bell)
 - 5 GET DOWN—Gilbert O'Sullivan (MAM)
 - 6 JEG OG DU OG VI TO OG MANGE FLERE—*Wenche Myhre (Polydor)
 - 7 TITTEN TEI ANDRE VON DREI—*Birgit Strøm & Kjell Karlsen ork. (Polydor)
 - 8 CAN'T KEEP IT IN—Cat Stevens (Island)
 - 9 MY LOVE—Paul McCartney & Wings (Apple)
 - 10 SOLEN SKINNER ALLTID DER DU HELST VIL VAERE—*Stein Ingebrigtsen (Talent)

SOUTH AFRICA

(Courtesy of Springbok Radio)

*Denotes local origin

- This Week
- 1 CAN'T KEEP IT IN—Cat Stevens (Island)
 - 2 NEVER NEVER NEVER—Shirley Bassey (UA)
 - 3 WE BELIEVE IN TOMORROW—Freddie Breck (EMI/Brigadiers)
 - 4 THE MORNING AFTER—Maureen McGovern (Gallo)
 - 5 THE LOVE IN YOUR EYES—Vicky Leandros (Philips)
 - 6 TOY TRAIN—*John Edmond (MAP)
 - 7 GET DOWN—Gilbert O'Sullivan (MAM)
 - 8 DANIEL—Elton John (DJM)
 - 9 I'M ON FIRE—*Maria (Epidemic Rash)
 - 10 STUCK IN THE MIDDLE WITH YOU—Stealers Wheel (A&M)

SPAIN

(Courtesy of "El Musical")

*Denotes local origin

SINGLES

- This Week
- 1 ERES TU—*Mocedades (Zafiro)
 - 2 CHARLY—*San Tabarbara (EMI)
 - 3 VELVET MORNINGS—Demis Roussos (Philips-F)
 - 4 KILLING ME, SOFTLY WITH HIS SONG—Roberta Flack (Hispanovox)
 - 5 DANIEL—Elton John (EMI)
 - 6 LIBRE—*Nino Bravo (Polydor)
 - 7 GET DOWN—Gilbert O'Sullivan (Columbia)
 - 8 LE LLAMAN JESUS!—*Raphael (Hispanovox)
 - 9 UNA BELLA HISTORIA—Michel Fugain (CBS)
 - 10 GITANO—*La Compania (CBS)

LP's

- This Week
- 1 MOCEDADES—*Mocedades (Zafiro)
 - 2 LE LLAMAN JESUS!—*Raphael (Hispanovox)
 - 3 DON'T SHOOT ME—Elton John (EMI)
 - 4 MI TIERRA—*Nino Bravo (Polydor)
 - 5 VENTANAS—*Mari Trini (Hispanovox)

- 6 MIGUEL HERNANDEZ—*Juan Manuel Serrat (Zafiro)
- 7 TOMMY—Some Artists (Hispanovox)
- 8 HOUSES OF THE HOLY—Led Zeppelin (Hispanovox)
- 9 FOREVER & EVER—Demis Roussos (Philips-F)
- 10 NO SECRETS—Carly Simon (Hispanovox)

SWEDEN

(Courtesy Radio Sweden)

*Denotes local origin

- This Week
- 1 THERE GOES RHYMIN' SIMON—Paul Simon (CBS) (LP)
 - 2 POWER TO ALL OUR FRIENDS—Cliff Richard (EMI)
 - 3 MAMA LOO—The Les Humphries Singers (Decca)
 - 4 ERES TU—Mocedades (Metronome)
 - 5 RED ROSE SPEEDWAY—Paul McCartney & Wings (Apple) (LP)
 - 6 HOOKED ON A FEELING—*Bjorn Skifs & Blablus (Columbia)
 - 7 DING DONG—*Lars Berghagen (Polydor)
 - 8 I AM AN ASTRONAUT—Ricky Wilde (UK)
 - 9 RING RING—Bjorn & Benny, Agnetha & Anni-Frid (Polar)
 - 10 RING RING—Bjorn & Benny, Agnetha & Anni-Frid (Polar) (LP)

SWITZERLAND—GERMAN

(Courtesy of SRG German Service Swiss Bdcst. Corp.)

- This Week
- 1 DER JUNGE MIT DER MUNDHARMONIKA—Bernd Cluver (Hansa)
 - 2 GET DOWN—Gilbert O'Sullivan (MAM)
 - 3 POWER TO ALL OUR FRIENDS—Cliff Richard (EMI)
 - 4 GOODBYE, MY LOVE, GOODBYE—Demis Roussos (Philips)
 - 5 HELL RAISER—The Sweet (RCA)
 - 6 BIANCA—Freddie Breck (BASF)
 - 7 IMMER WIEDER SONNTAGS—Cindy & Bert (BASF Cornet)
 - 8 IN DEN AUGEN DER ANDERN—Christian Anders (Chranders)
 - 9 TU TE RECONNAITRAS—Anne-Marie David (Epic)
 - 10 MAMA LOO—Les Humphries Singers (Decca)

YUGOSLAVIA

SINGLES

- This Week
- 1 PREDAJ SE SRCE (Give Up Heart)—Indeksi (Jugoton)
 - 2 BLING, BLINGE, BLING—Zdravko Colic (Jugoton)

- 3 ETIDA—Korni Grupa (RTB)
- 4 NE IDI NE IDI (Don't Go)—Miso Kovac (Suzy)
- 5 SUZANA—Pro Arte (Jugoton)
- 6 JEFIMILJA—Lutajca SRCA (RTB)
- 7 NEVJERNA JE ONA BILA (She Was Unfaithful)—Dalibor Brun (Jugoton)
- 8 PISI MI (Write To Me)—Boba Stefanovic (RTB)
- 9 SPAVAJ CVIJETE MOJ (Sleep My Flower)—Mahir Palos (Jugoton)
- 10 TU TE RECONNAITRAS—Ann Marie David (Jugoton)

LP's

- This Week
- 1 GREATEST HITS—Simon & Garfunkel (Suzy)
 - 2 DNEVNIK JEDNE LJUBAVI (The Diary of One Love)—Josipa Lisac (Jugoton)
 - 3 COCKER HAPPY—Joe Cocker (RTB)
 - 4 MADE IN JAPAN—Deep Purple (Jugoton)
 - 5 STONEGROUND WORDS—Melanie (Jugoton)
 - 6 JA ZELIM SAMO MALO MIRA (I Wish Only a Little Peace)—Miki Jevremovic (Jugoton)
 - 7 IN CONCERT—Janis Joplin (Suzy)
 - 8 BILLION DOLLAR BABIES—Alice Cooper (Suzy)
 - 9 OPROSTI (Forgive Me)—Boba Stefanovic (RTB)
 - 10 ALL TOGETHER NOW—Argent

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Pop

LEON RUSSELL—*Leon Live*, Shelter STCO-8917 (Capitol). This is a spectacular three-record set cut at Long Beach, Calif., last year. Leon is at his spectacular best, bluesy and gutsy, a white man singing black blues with all the fervor and distinction of the Sunday gospel preacher. His distinct piano style spills over into all the tunes, driving the backup band and foxy female vocalist. All of Leon's best known tunes are included in the concert. There is a glory hallelujah feeling to the presentation, a hand clapping energy which flows through the music, tying all the energy tunes together. Leon is a perfect leader for all the musicians working this concert. The non-stop wind them up, off they go feeling makes the listener bounce up in his chair.

Best cuts: "Stranger in a Strange Land," "Out in the Woods."

Dealers: the packaging is spectacular; each foldout has beautiful color photography and candid shots of all the musicians during the concert. Leon never looked better.

SLY AND THE FAMILY STONE—*Fresh*, Epic KE 32134. (Columbia). A psychiatrist can have a field day with Sly's lyrics, which often are introspective and perhaps symbolic of the performer's lifestyle which has been controversial to say the least. There are references to Sly's rebounding from one situation to another and to changing some of his personal habits. You have to know the man and the background of his life as a superstar. Fortunately the lyrics to his 10 tunes are printed on the inner sleeve, so you can follow Sly and his progress on "In Time," "Thankful N' Thoughtful" and "If It Were Left Up to Me." On several of the cuts the mix is uneven, so that when Sly isn't singing, the horns and girl's voices sound like they were in another room. Sly sounds dragged and ragged himself, except on the uniquely soulful, r&bish and blueish "Que Sera, Sera." That's the most clever cut on the LP.

Best cuts: "Que Sera, Sera," "If it Were Left Up to Me."

Dealers: It's been some time since this act's last LP, so anticipation will play a role in pulling people into the store once word gets out on the street.

ANDY WILLIAMS—*Greatest Hits Vol. 2*, Columbia KC 32384. Can time by slipping away so quickly that we now have a second volume of top tunes as interpreted with genuine skill by Andy? It just seems like he was singing these contemporary biggies only yesterday. But here they are in the all familiar greatest hits package, rekindling memories of the artistry and beauty of such writers as Jim Webb, Sigman and Lai, Leon Russell, Henry Mancini, etc. These songs are from Andy's Dick Glasser-Nick DeCaro dates of the past few years and they incorporate all the richness and large orchestral settings which people associate with the veteran singer.

Best cuts: "Where Do I begin," "Love Theme From The Godfather," "The Impossible Dream," "A Song For You."

Dealers: While Andy hasn't been doing much in person work lately, he is still a major draw and should be showcased properly.

HARRY NILSSON—*A Little Touch of Schmitsson In The Night*, RCA APL 1-0097. Vocalist Nilsson has entered Gordon Jenkins world. For it is Jenkins, the veteran arranger who can make beautiful imagery through strings who has fashioned the

soft, lush, beautiful setting within which Nilsson weaves his ballads. This LP was principally cut in London with a 39-piece orchestra of outstanding players who work well in the languid, romantic environment. Producer Derek Taylor explains that these evergreens were recorded because they deserve to be heard in a newly interpretive way. But Harry doesn't really do anything spectacular with them. He just sings them nicely, careful not to step on any of the words which have been done before him by the greatest names in music. This LP packages together such meaningful works as "For Me and My Gal," "It Had to Be You," "Always," "Makin' Whoopie," "You Made Me Love You," "I Wonder Who's Kissing Her Now," "What'll I Do," "Nevertheless," "This is All I Ask," "As Time Goes By." They are all done equally well.

Dealers: This is a very unusual LP for Nilsson and for that matter for any young, contemporary singer. But the material works and can be enjoyed for its newness."

CASHMAN & WEST—*Moondog Serenade*, ABC Dunhill DSX-50141 (ABC). That slightly clipped, melodically intense sound of pioneer New York rock'n'roll shines forth with adult sophistication in Cashman & West's second Dunhill LP. Artistic as well as commercial, featuring a charming evocation of Alan Freed's cultural impact as "King of Rock 'N' Roll." The writer-singer-producers get off a clever in-joke with "AM-FM Blues." But bulk of album is wide-scope human relationship songs with a strong idea or two embedded in the glittering production.

Best cuts: Besides those mentioned, "Time Traveler," "Is it Raining in New York City?"

Dealers: Excellent for in-store play with a lifting varied approach that doesn't overpower.

EDWARD BEAR—*Close Your Eyes*, Capitol SMAS-11192. Those Canadian AM supermen have got their mix even tighter on their second album. Featuring Larry Evoy's uncluttered writing and clear vocals, LP opens with a sequel to their breakthrough "Last Song" that works despite its excess pathos. At least six of the 10 cuts have that solid, soaring singles quality. Group should be ready for U.S. concert touring now. Bear has unique ability to make hokey teen-love themes come across as current and compelling.

Best cuts: "Close Your Eyes," "Some Sunny Day," "Fool."

Dealers: Evoy's scientology apologia on back jacket won't require equal display time from other organizations.

BONNIE BRAMLETT—*Sweet*, Columbia KC 31786. There's something about 10 times more genuine about the growling and shouting of Bonnie B. than can be found in most surviving ballsy chick singers. Her minus-Delaney solo album was

worth waiting for and with half a chance should establish her as a major single act. Tunes are generally well chosen to display Bonnie's berserker gospel sound, with gut-pounding accompaniments by the uncredited by obviously all-star instrumentalists.

Best cuts: "Able, Qualified and Ready," "Crazy 'Bout My Baby."
Dealers: Shelve some units in your Delaney & Bonnie section too.

JIM GRADY, 20th Century T-418. It's nice to discover a new artist who has genuine talent which stands out without any artificial additions in the studio. Grady is a smashing new vocalist whose beauty of tone enables him to powerfully interpret his own compositions. This LP is a conglomerate effort in terms of roots. There is country and contemporary pop in the strings and guitars. Grady himself plays a high sounding piano and sings duets with himself on several of the tunes. There is a happy, free, summery feeling to the material, especially "Don't Want it No Other Way." The musicians are all top Los Angeles sidemen who sound like they themselves were having a fun time on the date. Grady writes in terms of human relationships, asking questions in public or making statements which are often asked in one's mind. He can be a major new singer/performer with the right breaks.

Best cuts: "Don't Want it No Other Way," "I'm Nothing Without You," "Desiree."

Dealers: Take a chance on this new vocalist and play this LP in store. Then show it off. It will pay off.

JOEL GREY—*Live*, Columbia KC 32252. There are four segments to Joel's in-person act. A George M. Cohan medley, a "Cabaret" medley, an Anthony Newley medley and some miscellaneous ditties. This Waldorf-Astoria taping represents Joel at his dynamic best, belting out the material with joy and conviction and a zest which is refreshing. The LP is a true carbon of what happens when you are in the audience. There is nothing the ear misses because Joel is doing schticks on stage. And that's what makes this LP so nice: it's all music by this 41-year old veteran hooper-song and dance man, newly discovered after winning an Oscar for the film "Cabaret." The Everett Gordon-Waldorf orchestra plays the fine arrangements by Peter Matz, Billy Byers and Alan Copeland with sparkling precision. This LP can be enjoyed by young people as well as the crowd which is familiar with Cohan. Joel transcends all age barriers; he is a superb showman whose art works beautifully on disk (as well as on stage).

Best cuts: Cohan medley, Cabaret medley, "Lean On Me."

Dealers: Joel's Academy Award and his record-breaking bistro appearances have provided a built-in audience for this nightclub performance on LP.

CLAIRE HAMILL—*October*, Island SW-9331 (Capitol). She captivates you in the warm surroundings of her perceptive, but revealing lyrics. Motif of the LP ranges from soft ballads to surging, throbbing rhythms.

Best cuts: "Speedbreaker," an excellent version of "Baby What's Wrong (With You)" that has hit potential and warrants heavy airplay, a deft "Crying Under the Bedclothes."

Dealers: This is a new British songstress.

also recommended

JIM POST—*Rattlesnake*, Fantasy F-9425. Artist's music sets a mood that is velvety becalming. His voice is pungent and full whereas his songs are basically thoughtfully melodic. Best cuts: "Jenny," "The Wildman."

KEEF HARTLEY—*Lancashire Hustler*, Deram XDES 18070 (London). Hartley's present band can safely be assessed as being his tightest alignment to date. His jazz and rock roots blend well producing an album with heightened appeal. Best cuts: "Circles," "Action."

MARTIN MULL—*And His Fabulous Furniture in Your Living Room*, Capricorn CP 0117 (Warner Brothers). Mull's eccentrically eclectic wit knows no sacred cows. His benevolent satirical ditties are performed with tongue firmly implanted in cheek. Best cuts: "Martin, Leon, Elton & John," "Dueling Tubas."

LEMMINGS—*Original Caster*, Banana BTS 6006 (Blue Thumb, Famous). The National Lampoon Broadway satirical revue based on the open life of the Woodstock Festival has its funny moments and its sick ones also. Best cuts: "Positively Wall Street" (with a Bob Dylan imitation), "Highway Toes" (with a James Taylor sound-alike).

JEANNE PRUETT—*Satin Sheets*, MCA-338. Directly off her smash single, Miss Pruett lets loose with some of that talent restrained in relative obscurity over the years. She sings her own songs, those written by Marty Robbins, Conway Twitty and others, and despite her professed "housewife sound," she is very commercial.

Best cuts: "Lonely Women Cryin'," "Your Memory's Comin' On," and "I've Been Wrong, For So Long."

Dealers: The cover is bound to attract attention, with boudoir pink.

THE WILBURN BROTHERS—*A Portrait*, MCA 2-4011. This is a double album with 22 cuts, every one of them a hit from the past. The original release dates are listed, along with the various trade awards won by the group over the years. Wilburn fans will relish this one, because it's a full collection of the best over the years.

FOSTER SYLVERS—*Pride PRD 0027* (MGM) Diminutive Foster must, by now, be weary of comparisons to Michael Jackson. Similarities exist, but Foster is a lively performer in his own right. His unfettered energy and warmth have helped created an LP that will have immediate impact. The Sylvers family is an all engulfing family of dynamic skill and ability, so that their development seems to be providing MGM with a second family to the Osmond Brothers, only the emphasis is on soul music.

Best cuts: "Misdemeanor," "More Love," "Mockingbird."

Dealers: This actively performing group is steadily gaining fans.

BIG MAYBELLE—*The Last Of*, Paramount PAS-1011 (Famous). Big Maybelle was one hell of a singer. This collection of tunes, some obviously sweetened with strings as a concession to the pop market ("I'm Lost") and others which showcased

PETE McCABE—*The Man Who Ate The Plant*, Tumbleweed TWS-105 (Famous). A spunky album with both unique and also some weird music, such as a letter to Marilyn Monroe.

Best cut: "Magic Box."

THE SUTHERLAND BROTHERS & QUIVER—*Lifeboat*, Island SW-9326 (Capitol). In many ways, a mediocre album, but it shines musically in places and thus is lifted out of the mundane. Best cuts: "Not Fade Away," "Rock and Roll Show."

SHAUN HARRIS, Capitol ST-11168. A very pretty music album with compelling lyrics in a soft, lush background. Best cuts: "Empty Without You," "Misty Morning," "Rock and Roll Idol," "Love Has Gone Away."

GEORDIE—*Hope You Like It*, MGM SE 4903. British group excell in the hard rock psuedo-psychedelic vein. Best cuts: "Natural Born Loser," "Don't Do That."

STANLEY STEAMER, Jolly Rogers JR 5002 (MGM). Ambitious first effort from group that manages to both extend and modify existing rock and jazz boundaries. Holly Vaughn sings in a clear but not overpowering voice. Best cuts: "Three Humours of Man," "I Concede to Love You."

FRESH AIR, Columbia KC 32282. A tasty new countryish-rock group, mainly acoustic and with ethereal harmonies, somewhere between Loggins-Messina and America. Best cuts: "Sometimes in the Evening," "Too Many Mornings."

RABBIT—*Broken Arrows*, Island SMAS-9328 (Capitol). This album has many flavors of music without heavy overtones in any particular direction except rock. Best cuts: "You're There Somewhere," the progressive country tune "London Town," "Blues My Guitar."

LET THE GOOD TIMES ROLL—*Sound Track* Bell 9002 (Columbia). An all-star oldies package with an extra, evocative snippets of 1950s sociocultural speeches plus backstage dialogue. Parallels the documentary impact of an outstanding film. Artists doing their standards on this twin-disk set include Little Richard, Fats Domino, Bill Haley, the Shirelles, Bo Diddley, Chubby Checker, 5 Satins, Coasters, Danny & the Juniors.

Country Picks

Best cuts: "Shotgun Willie," "Sad Songs and Waltzes," "She's Not For You," "So Much to Do."

Dealers: The list of musicians on the liner is impressive enough to sell anything.

JERRY CLOWER—*Clower Power*, MCA 317. The very funny man from Yazoo, Mississippi, never seems to run out of homespun humor. He made country audiences laugh and buy the last time out, and this is an extension of his other LP's. It's a series of short stories, and will get heavy programming.

Best cuts: All on about the same level.

Dealers: Just enough music to supplement the steady diet of funny tales.

Best cuts: "Trouble's Back in Town," "Arkansas."

Dealers: A life story in pictures and bio contained in this double-package.

WILLIE NELSON—*Shotgun Willie* Atlantic 7262. Released right after his single with the same title, this is Willie Nelson at his narrative best. He writes and sings with the love and the hurt and the down-to-earth things he feels, and he has few peers. The numbers range from full orchestrations with voices to just Willie and an acoustic guitar.

Soul Picks

her broad, powerful shouting ability, reflect back on her multi talents to be whatever the record companies wanted her to be. Maybelle Smith died last year after contributing significantly of her art to the recording industry. While the music here with is totally worthwhile, much is lacking in terms of statistical and historical data on the tunes and musicians involved. She deserves better than the surface approach to her material which Paramount has given. Someone put her voice inside some electronic gimmick so she swims around on several tracks like "No Better For You" and "Big Sweet Daddy." The effect is arresting, but not necessarily needed for someone with such a powerful range. The label says this material is of "late vint-

age" and is previously unreleased. But a lot of questions are left unanswered.

Best cuts: "See See Rider," "No Better For You," "Your Turn to Cry," "Old Love Never Dies."

Dealers: Historical blues bluffs will be interested in this work. An excellent color painting on the cover can be used as an arresting display.

MARY McCREARY—*Butterflies in Heaven*, MCA, MCA-347. Dazzling first album that sizzles, quivers and generally excites. Her amazingly fresh vocal blendings should have equal appeal to both pop and soul audiences. Songstress' expressive phrasings are aptly set off by a generous handful of illustrious sidemen. On hand are David T. Walker, Maxayn Lewis, Chuck Rainey etc.

Best cuts: "Rudi Poot," "Jessie & Bessie," "Mirror."

Billboard's Top Album Picks

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Jazz

GROVER WASHINGTON, JR.—*Soul Box*, Kudu KU-1213 (CTI). Saxophone ace Washington and the very talented pianist Bob James, emerging on this work as the arranger for all the works, have created a solid working relationship. For James' charts are spiced with tang and zest and righteous black eye peas. This two-record set, the first for any CTI associated artist, carries more than a boxful of enjoyable goodies. The jazz is first rate solo improvisations by Washington on alto, tenor and

soprano sax and by Eric Gale on guitar and by James on electric piano. In addition, all producer Creed Taylor's favorite New York studio cats are on the date, plus 17 stringed instruments, so that the solos are undercoated with rich beauty, lush and romantic and very easy to take. This is fun music, assertive yet gossamer. It's right

down the middle which means it's easy to take.

Best cuts: "You are the Sunshine of My Life," "Easy Living/Ain't Nobody's Business if I Do."

Dealers: This artist has the right touch with today's discriminating jazz fan. He is well known, as you should know, so let your customers see this fine LP is available.

Latin

also recommended

AGAPITO ZUNIGA—*Rosita La Huapanguera*, Freddie FR-1008. Excellent portrayal of the Tex-Mex style of Latin music, raunchy and full of life. Best cuts: "Rosita la Huapanguera" and "Volver Volver."

Bubbling Under The HOT 100

- 101—**BAD WEATHER**, Supremes, Motown 1225
- 102—**LORD, MR. FORD**, Jerry Reed, RCA 74-0948
- 103—**IT'S FOREVER**, Ebonys, Philadelphia International 73529 (Columbia)
- 104—**SMOKE, SMOKE, SMOKE**, Commander Cody & His Lost Planet Airmen, Paramount Q216
- 105—**UNEASY RIDER** Charlie Daniels, Kama Sutra 576 (Buddah)
- 106—**TOP OF THE WORLD**, Lynn Anderson, Columbia 4-45857
- 107—**BLACK BYRD**, Donald Byrd, Blue Note 212 (United Artists)
- 108—**BABY COME BACK HOME**, Eddie Kendricks, Tamla 54236 (Motown)

- 109—**THERE YOU GO**, Edwin Starr, Soul 35103 (Motown)
- 110—**FRIEND OF MINE**, Bill Withers, Sussex 2571 (Buddah)
- 111—**L.A. FREEWAY**, Jerry Jeff Walker, MCA 40054
- 112—**YOU CAN CALL ME ROVER**, Main Ingredient, RCA 74-0939
- 113—**MY MERRY-GO-ROUND**, Johnny Nash, Epic 5-11003 (Columbia)
- 114—**BONGO ROCK**, Incredible Bongo Band, Pride 1015 (MGM)
- 115—**I WAS CHECKING OUT, SHE WAS CHECKING IN**, Don Covy, Mercury 73385 (Phonogram)
- 116—**GYPSY DAVY**, Arlo Guthrie, Reprise 1158

- 117—**MOONSHINE (Friend of Mine)**, John Kay, Dunhill 4351
- 118—**HELLO STRANGER, Fire & Rain**, Mercury 73373 (Phonogram)
- 119—**SWEET HARMONY**, Smokey Robinson, Tamla 54233 (Motown)
- 120—**SUNSHINE**, Mickey Newbury, Elektra 45853
- 121—**C'UM FILL THE NOIZE**, Slade, Polydor 15069
- 122—**WATERGATE BLUES**, Tom T. Hall, Mercury 73394 (Phonogram)
- 123—**THEY SAY THE GIRLS ARE CRAZY**, Invitations, Silver Blue 801 (Polydor)
- 124—**GRAND HOTEL**, Procul Harum, Chrysalis 2013 (Warner Brothers)
- 125—**LOVIN' NATURALLY**, Sandalwood, Bell 45348

Bubbling Under The Top LP's

- 201—**NILSSON**, Sings Newman, RCA APO1-0203
- 202—**EARL SCRUGGS**, Dueling Banjos, Columbia C 32268
- 203—**JOHN KAY**, My Sporting Life, Dunhill DSX 50147
- 204—**JR. WALKER & THE ALL STARS**, Peace & Understanding Is Hard to Find Soul S 738 L (Motown)
- 205—**IRENE**, Original Cast, Columbia KS 32266
- 206—**SPEEDY KEEN**, Previous Convictions, MGA 331
- 207—**LOU DONALDSON**, Sophisticated Lou, Blue Note BN LA 024 F (United Artist)
- 208—**RAY CONNIF**, You Are The Sunshine of My Life, Columbia KC 32276

- 209—**SAVOY BROWN**, Jack the Toad, Parrot XPAS 71060 (London)
- 210—**LARRY CORYELL**, The Real Great Escape, Vanguard VSD 79329
- 211—**HUBERT LAWS**, Carnegie Hall, CTI 6025
- 212—**BO DIDDLEY**, London Sessions, Hess C 50029
- 213—**COPPERHEAD**, Columbia KC 32250
- 214—**WAYLON JENNINGS**, Lonesome, On'y & Mean, RCA LSP 4854
- 215—**CYRIL ORNADEL & THE LONDON SYMPHONY ORCHESTRA**, The Strauss Family, Polydor PD 2-300
- 216—**GABOR SZABO**, Mizrab, CTI 6026

- 217—**BAR-KAYS**, Do You See What I See? Volt VOS 8001 (Columbia)
- 218—**SONDHEIM/A MUSICAL TRIBUTE**, Original Cast, Warner Brothers ZWS 2705
- 219—**TYRONE DAVIS**, Dakar DK 76904 (Brunswick)
- 220—**JIMMY CLIFF/SOUNDTRACK**, The Harder They Come, Mango SMAS 7400 (Capitol)
- 221—**MARSHALL TUCKER BAND**, Capricorn, CP 0012 (Warner Bros.)
- 222—**B.J. THOMAS**, Songs, Paramount PAS 6052 (Famous)
- 223—**JOHNNY MATHIS**, Killing Me Softly With Her Song, Columbia KC 32258
- 224—**SOFT MACHINE**, 6, Columbia KC 32260

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.

FM Action Picks These are the albums that have been added this past week to the nation's leading progressive stations.

ALBUQUERQUE: KRST-FM, Steve Suplin
ATLANTA: WRAS-FM, Drew Murray
AUSTIN: KRMH-FM, Joe Gracey
BABYLON, N.Y.: WBAB-FM, John Vidaver
BALTIMORE: WKTK-FM, Barry Richards
CHICAGO: WBBM-FM, Jim Smith

CINCINNATI: WEBN-FM, Mary Decicchio
DAYTON: WVUD-FM, Kevin Carroll
HARTFORD: WHCN-FM, Paul Payton
ITHACA: WVBR-FM, Ric Browde
LONG BEACH: KNAC-FM, Ron McCoy
MIAMI: WBUS-FM, Coz McTravler

PHILADELPHIA: WMMR-FM, Steve Stevens
PROVIDENCE: WBRU-FM, Andy Ruthberg
RACINE: WKKR-FM, Joey Sands
ROCHESTER: WCMF-FM, Bernie Kimball
SEATTLE: KOL-FM, Joe Siala

ST. LOUIS: KSHE-FM, Shelley Grafman
TALLAHASSEE: WGLF-FM, Daryl Stewart
TORONTO: CHUM-FM, Benjy Karch
TUCSON: KWFM-FM, Allen Browning
VALDOSTA, GA.: WVVS-FM, Bill Tullis

ATLANTIS, "Atlantis," Vertigo: WVVS-FM, WBUS-FM
BALLIN' JACK, "Special Pride," Mercury: KRMH-FM
BLACKFOOT SUE, "Nothing To Hide," Jam (Import): WRKR-FM
MIKE BLOOMFIELD, JOHN HAMMOND, & DR. JOHN, "Triumvirate," Columbia: WVUD-FM, WVVS-FM
BLUE MINK, "Blue Mink," MCA: WBAB-FM
BONNIE BRAMLETT, "Sweet Bonnie Bramlett," Columbia: WVVS-FM, KNAC-FM, KWFM-FM, WVBR-FM, KSHE-FM
JIMMY BUFFETT, "A White Sportcoat & A Pink Crustacean," Dunhill: WHCN-FM, KSHE-FM, WMMR-FM
BURNS & SCHREIBER, "The Watergate Comedy Hour," Hidden: KNAC-FM
DONALD BYRD, "Black Byrd," Blue Note: WEBN-FM
LINDA COHEN, "Lake Of Light," United Artists: KRMH-FM
COMMANDER CODY AND HIS LOST PLANET AIRMEN "Country Casanova," Paramount: WEBN-FM, KOL-FM
NORMAN CONNORS, "Dark of Light," Cobblestone: WGLF-FM, WMMR-FM
MICK COX BAND, "Mick Cox Band," Capitol: WBUS-FM, KRMH-FM, WKTK-FM
CROSS COUNTRY, "Cross Country," Atco: WVUD-FM
CHARLIE DANIELS, "Honey In The Rock," Kama Sutra: WBBM-FM
JOHN DENVER, "Farewell Andromeda," RCA: KOL-FM, WGLF-FM, WRKR-FM, WRAS-FM, WVVS-FM, CHUM-FM, KSHE-FM
MANU DIBANGO, "Soul Makossa," Atlantic: WBBM-FM, CHUM-FM
EARTH, WIND, & FIRE, "Head To The Sky" Columbia: KRMH-FM, WBAB-FM
ELECTRIC LIGHT ORCHESTRA, "2" United Artists: WBBM-FM
JOHN ENTWISTLE, "Rigor Mortis Sets In," Track: KNAC-FM, KOL-FM, WBRU-FM, WBUS-FM, KRMH-FM, WMMR-FM, WKTK-FM, CHUM-FM
ESTUS, "Estus," Columbia: WBAB-FM
JOHN FAHEY, "Fare Forward Voyagers," Takoma: WRAS-FM, WHCN-FM
FOCUS, "3" Sire: WEBN-FM
FUNKADELIC, "Cosmic Slop," Westbound: WKTK-FM

GLADSTONE, "Lookin' For A Smile," Dunhill: KRMH-FM
GYPSY, "Unlock The Gates," RCA: KRMH-FM, WVBR-FM, WKTK-FM
CLAIRE HAMIL, "October," Island: WRAS-FM, KNAC-FM
GEORGE HARRISON, "Living in the Material World," Apple: WGLF-FM, WVBR-FM, WVUD-FM
DAN HICKS AND HIS HOT LICKS, "Last Train To Hicksville, Blue Thumb: KOL-FM
GARY HIGGINS, "Red Hash," Rufusmoon: WHCN-FM
NICK HOLMES, "Soulful Crooner," Just Sunshine: WCMF-FM
IDES OF MARCH, "Midnight Oil," RCA: WGLF-FM, WVBR-FM
PAUL KANTNER, GRACE SKICK, & DAVID FREIBERG, "Baron Von Tollbooth & The Chrome Nun," Grunt: KOL-FM, WCMF-FM, WRKR-FM, WVVS-FM, WVUD-FM, WMMR-FM, WBUS-FM, WKTK-FM, CHUM-FM, KSHE-FM, WEBN-FM, KRMH-FM, WGLF-FM, WVBR-FM
JOHN KAY, "My Sportin' Life," Dunhill: WRAS-FM
CAROLE KING, "Fantasy," Ode: WVBR-FM, WRAS-FM, KOL-FM, WCMF-FM, WRKR-FM, WVVS-FM, KWFM-FM, WMMR-FM, WBRU-FM, WKTK-FM, CHUM-FM, WEBN-FM
FREDDY KING, "Woman Across The River," Shelter: KNAC-FM, KRST-FM
STANLEY KING, "Children Of Forever," Polydor: KWFM-FM
MEGAN McDONOUGH, "Keepsake," RCA: WGLF-FM, WCMF-FM
MAN, "Be Good To Yourself At Least Once A Day," United Artists: KSHE-FM
MELISSA MANCHESTER, "Home to Myself," Bell: KSHE-FM, WBUS-FM
MANFRED MANN'S EARTH BAND, "Get Your Rocks Off," Polydor: CHUM-FM, WBAB-FM, WBUS-FM
CURTIS MAYFIELD, "Back To The World," Curtom: WGLF-FM
NATIONAL LAMPOON, Lemmings," Banana: WMMR-FM
NAZARETH, "Razamanaz," Mooncrest (Import): KWFM-FM
HARRY NILSSON, "A Little Touch of Schmilsson In The Night," RCA: KWFM-FM, WBBM-FM, WVUD-FM, KNAC-FM, KOL-FM
NEW YORK CITY, "I'm Doin' Fine Now," Chelsea: WVBR-FM
CHARLIE PARK, "Charlie Park," ESP: WMMR-FM

THE POINTER SISTERS, "The Pointer Sisters," Blue Thumb: WCMF-FM, WRAS-FM
JIM POST, "Rattlesnake," Fantasy: KRMM-FM
RABBIT, "Broken Arrows," Island: WRAS-FM, WHCN-FM
RARE BIRD, "Epic Forest," Polydor: WBAB-FM
JOHNNY RIVERS, "Blue Suede Shoes," United Artists: WHCN-FM
ROXY MUSIC, "For Your Pleasure," Warner Bros.: WBUS-FM, KRMH-FM
LEON RUSSELL, "Leon Live," Shelter: KNAC-FM, WBRU-FM, KSHE-FM
SAVOY BROWN, "Jack The Toad," Parrott: WGLF-FM, WVVS-FM, WKTK-FM, WBAB-FM, WRAS-FM, WRKR-FM, WVVS-FM, WCMF-FM
BEN SIDRAN, "Puttin' In Time on Planet Earth," Blue Thumb: WHCN-FM, WRAS-FM
SLY & THE FAMILY STONE, "Fresh," Epic: WBRU-FM
SPIRIT, "Spirit," Epic: WHCN-FM, WBAB-FM
THE SPIRIT OF ATLANTA, "The Burning of Atlanta," Buddah: WVBR-FM, WVVS-FM
CAT STEVENS, "Foreigner," A&M: WBBM-FM
STORIES, "About Us," Kama Sutra: WBBM-FM
SUPER SAX, "Plays Byrd," Capitol: WBAB-FM
SUTHERLAND BROS., "Lifeboat," Island: KRST-FM, KWFM-FM, WVVS-FM
TEN YEARS AFTER, "Recorded Live," Columbia: WVVS-FM, WVBR-FM, WKTK-FM, WHCN-FM, KSHE-FM, WRKR-FM, KWFM-FM, KOL-FM
TEN WHEEL DRIVE, "Ten Wheel Drive," Capitol: KSHE-FM
JACK TRAYLOR & STEELWIND, "Child of Nature," Grunt: KNAC-FM, WBRU-FM, KWFM-FM, WCMF-FM, WVBR-FM
MARSHALL TUCKER, "Marshall Tucker Band," Capricorn: WBUS-FM
DORIS TROY, "Doris Troy," Apple: WHCN-FM
VARIOUS ARTISTS, "Let The Good Times Roll," Bell: WRKR-FM
JOE WALSH, "The Smoker You Drink, The Player You Get," Dunhill: KSHE-FM, WBAB-FM, WVUD-FM, WBUS-FM, WEBN-FM, WRAS-FM, KOL-FM, WGLF-FM, WKTK-FM, WHCN-FM, WCMF-FM
WOLFGANG JACK, "Through The Ages," Wooden Nickel: WKTK-FM
CHRIS YOUNG, "Nowhere Road," London: KRST-FM, WVVS-FM

Billboard **HOT 100** *Chart Bound

Records Industry Association of America seal of certification as "million seller." (Seal indicated by bullet.)

STAR PERFORMERS: "This Week" and "Last Week" stars are conveyed to show records that have the greatest increase in point values.

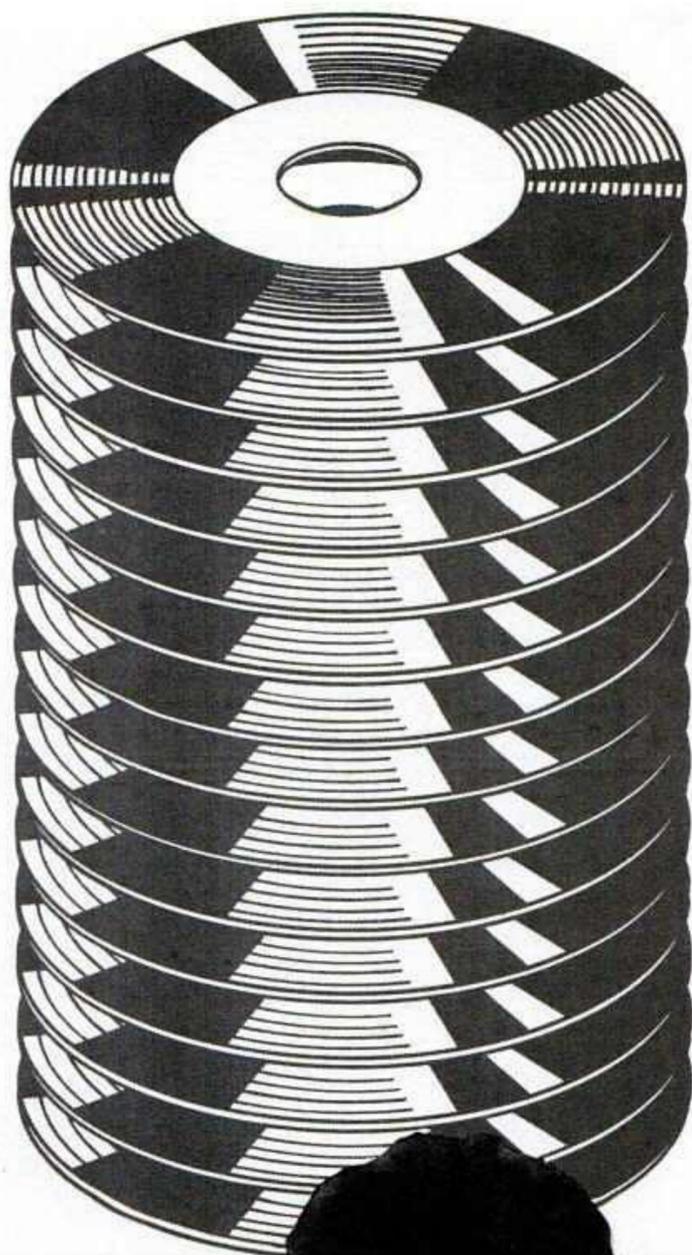
Everyone's Agreed That Everything Will Turn Out Fine, Stealers Wheel (A7M 1450)
If You Want Me To Stay, Sly & The Family Stone (Epic 5-11017)
The Hurt, Cat Stevens (A&M 1418)
SEE TOP SINGLE PICKS REVIEWS, page 80

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	11	MY LOVE—Paul McCartney & Wings (Gramophone Co.), Paul McCartney, Apple 1861 HAN	34	27	11	NO MORE MR. NICE GUY—Alice Cooper (Bob Ezrin for Nimbus 9), Michael Bruce, Alice Cooper, Warner Brothers 7691 B-3	68	48	18	TEDDY BEAR SONG—Barbara Fairchild (Jerry Crutchfield), D. Earl & N. Nixon, Columbia 4-45743 MCA
2	2	14	PLAYGROUND IN MY MIND—Clint Holmes (Paul Vance & Lee Pockriss), Paul Vance & Lee Pockriss, Epic 5-10891 (Columbia) B-3	35	21	17	STUCK IN THE MIDDLE WITH YOU—Stealers Wheel (Lieber-Stoller), Joe Egan, Gerry Gafferty, A&M 1416	69	70	6	BROTHER'S GONNA WORK IT OUT—Willie Hutch (Willie Hutch), Willie Hutch, Motown 1222 WCP
3	4	11	I'M GONNA LOVE YOU JUST A LITTLE MORE BABY—Barry White (Barry White), Barry White, 20th Century 2018 CPI	36	41	14	LET'S PRETEND—Raspberries (Jimmie Tenner), E. Carmen, Capitol 3546 CHA	70	52	11	SUPERFLY MEETS SHAFT—John & Ernest (Dickie Goodman & Sal Passantino), Goodman, S. Passantino, Rainy Wednesday 201 (Gulliver)
4	7	13	WILL IT GO ROUND IN CIRCLES—Billy Preston (Billy Preston), Billy Preston, Bruce Fisher, A&M 1411 NAK	37	23	23	LITTLE WILLY—The Sweet (Phil Wainman for New Productions Ltd.), Nicky Chinn, Mike Chapman, Bell 45-251 WBM	71	84	3	SOUL MAKOSSA—Afrique (Rayven/Cooper, BMI), Manu Dibango, Mainstream 5542
5	8	6	GIVE ME LOVE (Give Me Peace On Earth)—George Harrison (George Harrison), George Harrison, Apple 1862 HAN	38	42	10	GIVE YOUR BABY A STANDING OVATION—Dells (Don Davis), Mary Johnson, Henry Williams, Cadet 5696 (Chess/Janus) SGC	72	86	2	BE WHAT YOU ARE—Staple Singers (none listed) Homer Banks, Raymond Jackson, Carl Hampton, Stax 0164 (Columbia)
6	3	14	PILLOW TALK—Sylvia (Sylvia Robinson & Michael Burton), Sylvia Robinson, Michael Burton, Vibration 521 (All Platinum) SGC	39	54	7	SATIN SHEETS—Jeanne Pruett (Walter Haynes), John E. Volinkaty, MCA 40015 MCA	73	88	5	I'D RATHER BE A COWBOY—John Denver (Milton Okun, Kris O'Connor, John Denver, RCA 74-0955)
7	9	6	KODACHROME—Paul Simon (Paul Simon & the Muscle Shoals Sound Rhythm Section), Paul Simon, Columbia 4-45859 B-8	40	45	4	DOIN' IT TO DEATH—Fred Wesley & the J.B.'s (James Brown), James Brown, People 621 (Polydor)	74	76	10	FIRST CUT IS THE DEEPEST—Keith Hampshire (Pig-Weed Productions), Cat Stevens, A&M 1432 MCA
8	5	12	DANIEL—Elton John (Gus Dudgeon), Elton John-Bernie Taupin, MCA 40046 WBM	41	26	20	THE NIGHT THE LIGHTS WENT OUT IN GEORGIA—Vicki Lawrence (Snuff Garrett), Bobby Russell, Bell 45-303 SGC	75	NEW ENTRY	FEELIN' STRONGER EVERYDAY—Chicago (James Guercio), Cetera, Pankow, Columbia 4-45880	
9	12	10	LONG TRAIN RUNNING—Doobie Brothers (Ted Templeman), Tom Johnston, Warner Brothers 7698 WBM	42	43	11	CLOSE YOUR EYES—Edward Bear (Gene Martynec for Bear), Larry Evoy, Capitol 3581 HAN	76	89	2	GET DOWN—Gilbert O'Sullivan (Gordon Mills), Gilbert O'Sullivan, MAM 3629 (London) MCA
10	11	11	RIGHT PLACE, WRONG TIME—Dr. John (Allen Toussaint), Mac Rebennack, Alco 6914 WBM	43	51	11	MONSTER MASH—Bobby (Boris) Pickett & the Crypt Kickers (Gary Paxton), B. Pickett, L. Capizzi, Parrot 348 (London) SGC	77	89	2	NOBODY WANTS YOU WHEN YOU'RE DOWN & OUT—Bobby Womack (Bobby Womack) J. Cox, United Artists 255 MCA
11	14	6	SHAMBALA—Three Dog Night (Richard Podolor), Daniel Moore, Dunhill 4352 WCP	44	46	13	BACK WHEN MY HAIR WAS SHORT—Gunhill Road (Kenny Kerner & Richie Wise), Glenn Leopold, Kama Sutra 569 (Buddah) SGC	78	NEW ENTRY	HOW CAN I TELL HER—Lobo (Phil Gemhard), Lobo, Big Tree 16,004 (Bell)	
12	13	9	ONE OF A KIND (Love Affair)—Spinners (Thom Bell), Joseph B. Jefferson, Atlantic 45-2962 B-B	45	50	6	TIME TO GET DOWN—O'Jays (Gamble-Huff), Gamble-Huff, Philadelphia International 73531 (Columbia) B-8	79	78	7	SHAMBALA—B.W. Stevenson (David Kershbaum), Daniel Moore, RCA 74-0952 WCP
13	6	16	FRANKENSTEIN—Edgar Winter Group (Rick Derringer), Edgar Winter, Epic 5-10967 (Columbia) B-3	46	25	16	REELING IN THE YEARS—Steeley Dan (Gary Katz), D. Fagen & W. Becker, ABC 11352 WCP	80	NEW ENTRY	I BELIEVE IN YOU (You Believe in Me)—Johnnie Taylor (Don Davis), Don Davis, Stax 0161 (Columbia)	
14	20	10	BAD, BAD LEROY BROWN—Jim Croce (Terry Cashman, Tommy West), Jim Croce, ABC 11359 B-3	47	55	7	SWAMP WITCH—Jim Stafford (Phil Gemhard & Lobo), Jim Stafford, MGM 14496 HAN	81	NEW ENTRY	ARE YOU MAN ENOUGH—Four Tops (Steve Barri), Dennis Lambert, Brian Potter, D. Lambert, Dunhill 4354 WCP	
15	24	10	NATURAL HIGH—Bloodstone (Mike Vernon), McCormick, London 45-1046 B-B	48	49	9	THE FREE ELECTRIC BAND—Albert Hammond (Albert Hammond), Albert Hammond, Mike Hazelwood, Wums 76018 (Columbia) B-B	82	93	3	MOTHER-IN-LAW—Clarence Carter (Rick Hall), Alan Toussaint, Fame 250 (United Artists)
16	38	4	YESTERDAY ONCE MORE—Carpenters (Richard & Karen Carpenter), Richard Carpenter, John Bettis, A&M 1446 NAK	49	57	4	MISDEMEANOR—Foster Sylvers (Keg Johnson, Mike Viner), Leon Sylvers III, Pride 1031 (MGM)	83	NEW ENTRY	BROTHER LOUIE—Stories (Kenny Kerner, Richie Wise), Brown, Kama Sutra 557 (Buddah)	
17	18	17	I'M DOING FINE NOW—New York City (Thom Bell), Thom Bell, Sherman Marshall, Chelsea 78-0113 (RCA) B-B	50	28	11	STEAMROLLER BLUES/FOOL—Elvis Presley James Taylor, Carl Sigman & James, RCA 74-0910 B-B/CHA	84	90	2	GIVING IT ALL AWAY—Roger Daltrey (Adam Faith) Courtney, Sayer, MCA 40053 WBM
18	10	19	TIE A YELLOW RIBBON ROUND THE OLE OAK TREE—Dawn featuring Tony Orlando (Hank Medress, Dave Appel & the Tokens), Irwin Levine & L. Russell Brown, Bell 45,318 WBM	51	77	3	PLASTIC MAN—Temptations (Norman Whitfield), Norman Whitfield, Gordy 7129 (Motown)	85	85	9	AVENGING ANNIE—Andy Pratt (John Nagy), Columbia 4-45804 B-8
19	16	17	HOCUS POCUS—Focus (Mike Vernon for RTM), Thijs Van Leer, Jan Akkerman, Sire 704 (Famous) CPI	52	33	13	THINKING OF YOU—Loggins & Messina (Jim Messina), Jim Messina, Columbia 4-45815 WBM	86	NEW ENTRY	DELTA DAWN—Helen Reddy (Tom Catalano), A. Harvey, L. Collins, Capitol 3645	
20	35	5	SMOKE ON THE WATER—Deep Purple (Deep Purple), Richie Blackmore, Ian Gillan, Roger Glover, Jon Lord, Ian Paice, Warner Bros. 7710 B-3	53	59	8	HEY YOU! GET OFF MY MOUNTAIN—Dramatics (Tony Hester for Groovesville), Tony Hester, Volt 4090 (Columbia)	87	NEW ENTRY	OVER THE HILL & FAR AWAY—Led Zeppelin (Jimmy Page), James Patrick Page, Atlantic 2970	
21	30	7	BOOGIE WOOGIE BUGLE BOY—Bette Midler (Barry Manilow), Don Raye, Hughie Prince, Atlantic 45-2964 MCA	54	53	12	WHY ME—Kris Kristofferson (Fred Foster, Dennis Linde), Kris Kristofferson, Monument 8571 (Columbia) CHA	88	NEW ENTRY	SOUL MAKOSSA—Manu Dibango (Rayven/Cooper, BMI), Manu Dibango, Atlantic 2971	
22	15	18	DRIFT AWAY—Dobie Gray (Mentor Williams), Mentor Williams, Decca 33057 (MCA) NAK	55	53	2	GOIN' HOME—Osmonds (Alan Osmond) A. Osmond, W. Osmond, MGM 14562 HAN	89	100	2	KIDS SAY THE DARNDDEST THINGS—Tammy Wynette (Billy Sherrill) Tammy Wynette, Epic 5-10969 (Columbia)
23	29	6	YOU'LL NEVER GET TO HEAVEN (If You Break My Heart)—Stylists (Thom Bell), Burt Bacharach, Hal David, Avco 4618 HAN	56	37	13	THE RIGHT THING TO DO—Carly Simon (Richard Perry), Carly Simon, Elektra 45843 HAN	90	99	2	WATERGRATE—Dickie Goodman (Dickie Goodman) Dickie Goodman, Rainy Wednesday 202
24	32	9	DADDY COULD SWEAR I DECLARE—Gladys Knight & the Pips (Johnny Bristol), John Bristol, M. Knight, G. Knight, Soul 35105 (Motown) WCP	57	64	4	I'LL ALWAYS LOVE MY MAMA—Intruders (Gamble-Huff), K. Gamble, I. Huff, J. Whitehead, G. McFadden, Gamble 2506 (Columbia)	91	91	3	I DON'T WANT TO MAKE YOU WAIT—Deftones (Watson, Hart for Stan Watson Productions) William Hart, Philly Groove 176 (Bell)
25	19	19	WILDFLOWER—Skylark (Eirik the Norwegian), D. Richardson, D. Edwards, Capitol 3511 HAN	58	62	4	TOUCH ME IN THE MORNING—Diana Ross (Michael Masser, Tom Baird, Berry Gordy, Jr.), Michael Masser, Rom Miller, Tom Baird, Motown 1239 WCP	92	NEW ENTRY	TEQUILA SUNRISE—Eagles (Glyn Johns), D. Henley, G. Frey, Aylum 11017 (Atlantic)	
26	22	12	LEAVING ME—Independents (Art Productions), Jimmy Jiles & Maurice Barge, Wand 11252 (Scepter) HAN	59	79	9	ROLL OVER BEETHOVEN—Electric Light Orchestra (Jeff Lynne), Chuck Berry, United Artists 173 WBM	93	94	3	MY HEART JUST KEEPS ON BREAKIN'—The Chi-Lites (Eugene Record), Eugene Record-Stan McKenny, Brunswick 55496
27	27	8	SO VERY HARD TO GO—Tower of Power (Tower of Power), S. Kupka, E. Castillo, Warner Brothers 7687 WBM	60	47	18	FUNKY WORM—Ohio Players (Ohio Players), Ohio Players, Westbound 214 (Chess/Janus)	94	95	2	YOU WERE ALWAYS THERE—Donna Fargo (Stan Silver) Donna Fargo, Dot 17460 (Famous) HAN
28	31	9	BEHIND CLOSED DOORS—Charlie Rich (Billy Sherrill), Kenny O'Dell, Epic 5-10950 (Columbia) SGC	61	69	4	NEVER, NEVER, NEVER—Shirley Bassey (Noel Rogers), T. Renis, A. Tosta, N. Newell, United Artists 211	95	97	2	BLOCKBUSTER—The Sweet (Willie Hutch), Mike Chapman, Bell 45,361
29	40	7	DIAMOND GIRL—Seals & Crofts (Louie Shelton), Jim Seals, Dash Crofts, Warner Brothers 7708 WBM	62	63	3	THERE'S NO ME WITHOUT YOU—Manhattans (Bobby Martin), E. Bivins, Columbia 4-45838	96	81	3	I CAN MAKE IT THROUGH THE DAY (But Oh Those Nights)—Ray Charles (Ray Charles), Ray Charles, ABC 11351
30	34	13	GIVE IT TO ME—I Gels Band (Bill Szymczyk for Pandora Productions), Peter Wolf & Seth Justman, Atlantic 45-2953 WBM	63	66	7	A LETTER TO LUCILLE—Tom Jones (Gordon Mills), Tony Macaulay, Parrot 40074 (London) MCA	97	NEW ENTRY	HE DID WITH ME—Vickie Lawrence (Snuff Garrett), Gloria Skelton, Harry Lloyd, Bell 45, 362 WCP	
31	36	11	AND I LOVE YOU SO—Perry Como (Chet Atkins), Don McLean, RCA 74-0906 B-3	64	75	2	WHERE PEACEFUL WATERS FLOW—Gladys Knight & the Pips (Tony Camillo, Gladys Knight and the Pips) Jim Weatherly, Buddah 363	98	98	2	MUSIC EVERYWHERE—Tufano & Giammarese (Lou Adler) C. Giammarese, Ode 66033 (A&M)
32	17	15	YOU ARE THE SUNSHINE OF MY LIFE—Stevie Wonder (Stevie Wonder), Stevie Wonder, Tamla 54232 (Motown) WCP	65	65	4	LOVE & HAPPINESS—Earnest Jackson (Ron Shaab), Al Green, Stone 001 SGC	99	NEW ENTRY	THE MORNING AFTER—Maureen McGovern (Carl Maduri), Al Kasha, Joel Hirschhorn, 20th Century 2010 WCP	
33	44	6	MONEY—Pink Floyd (Pink Floyd), Waters, Harvest 3609 (Capitol) WCP	66	68	5	WHAT ABOUT ME—Anne Murray (Brian Ahern), Scott McKenzie, Capitol 3600	100	NEW ENTRY	YOU ALWAYS COME BACK (To Hurting Me)—Johnny Rodriguez (Jerry Kennedy), Johnny Rodriguez, Tom T. Hall, Mercury 73368 (Phonogram)	
				67	67	3	FINDER'S KEEPERS—Chairmen of the Board (Jefferson Bowen, General Johnson), General Johnson, Jeffrey Bowen, Invictus 1251 (Columbia)				

Sheet music suppliers listed are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. BB = Big Bells; B-3 = Big Three Pub.; CHA = Chappell Music; CPI = Cimino Pub.; HAN = Hansen Pub.; MCA = MCA Music; NAK = North American/Kane; PLY = Plymouth Music; PSP = Peer-Southern Pub.; SGC = Screen Gems/Columbia; WBM = Warner Bros. Music; WCP = West Coast Pub.

HOT 100 A-Z—(Publisher—Licensee)

And I Love You So (Mayday/Yahweh, BMI)	36	Brother Louie (Buddah, ASCAP)	83	Frankenstein (Silver Steed, BMI)	13	I Can Make It Through The Day (But Oh Those Nights) (Tangerine, BMI)	96	Long Train Running (Warner-Tamerlane, BMI)	9	One Of A Kind (Love Affair) (Mighty Three, BMI)	12	Smoke On The Water (Hec. No Society Listed)	20	Tie A Yellow Ribbon Round The Ole Oak Tree (Levine & Brown, BMI)	18
Are You Man Enough (ABC/Dunhill/Wingate, ASCAP)	81	Close Your Eyes (Eyor, CAPAC)	42	Funky Worm (Bridgeport, BMI)	60	I'd Rather Be A Cowboy (Cherry Lane, ASCAP)	73	Love & Happiness (Al Green, BMI)	65	Over The Hill & Far Away (Superhype, ASCAP)	87	So Very Hard To Go (Kupitilo, ASCAP)	27	Touch Me In The Morning (Stein & Van Stock, ASCAP)	58
Avengeing Annie (April/Seaweed, ASCAP)	85	Daddy Could Swear I Declare (Jobete, ASCAP)	24	Get Down (Management, BMI)	76	I'll Always Love My Mama (Mighty Three, BMI)	57	Misdeameor (Dotted Lion/Sylco, ASCAP)	49	Pillow Talk (Gamb, BMI)	6	Soul Makossa (Rayven/Cooper, BMI)	71	Watergrate (Rainy Wednesday, BMI)	90
Bad, Bad Leroy Brown (Blendingwell/Wingate, ASCAP)	14	Delta Dawn (United Artists, Big AX, ASCAP)	8	Give It To Me (Juke Joint/Walden, ASCAP)	30	Money (Water, ASCAP)	33	Mother In-Law (Mint, BMI)	82	Playground In My Mind (Vanlee/Emily, ASCAP)	51	Manu Dibango	88	What About Me (Hudson Bay, BMI)	66
Back When My Hair Was Short (Gunhill Road, ASCAP)	44	Diamond Girl (Dawnbreaker, BMI)	29	Give Me Love (Give Me Peace On Earth) (Material World Charitable Foundation, BMI)	5	Monster Mash (Garpis/Capizzi, BMI)	43	My Heart Just Keeps On Breakin' (Juko Shoe, BMI)	91	Reeling In The Years (Red Giant, ASCAP)	46	Stuck In The Middle With You (Hudson Bay, BMI)	50	Why Me (Resaca, BMI)	54
Be What You Are (East/Memphis, BMI)	72	Do In' It To Death (Belinda, BMI)	40	Give Your Baby A Standing Ovation (Conquistador, ASCAP)	38	The Morning After (Fantare, BMI)	99	My Love (McCartney/ATV, BMI)	1	Right Place, Wrong Time (Walden/Oyster/Cauldron, ASCAP)	10	Staple Singers (Rainy Wednesday, ASCAP)	70	Wildflower (Edsel, BMI)	25
Behind Closed Doors (House of Gold, BMI)	28	Do In' It To Death (Belinda, BMI)	40	Giving It All Away (Track, BMI)	84	Go In' Home (Kolob, BMI)	55	Natural High (Chrystal Jukebox, ASCAP)	89	The Right Thing To Do (Quackenbush, ASCAP)	56	Swamp Witch (Famous/Boo/Kaiser, ASCAP)	47	Yesterday Once More (Almo/Hammer & Nail/Sweet Harmony, ASCAP)	16
Blockbuster (Chinnicap/Rak, ASCAP)	95	Feelin' Stronger Everyday (Big Elk, ASCAP)	75	Go In' Home (Kolob, BMI)	55	Hey You! Get Off My Mountain (Groovesville, BMI)	53	Never, Never, Never (Peer Intl, BMI)	15	Roll Over Beethoven (Arc, BMI)	59	Teddy Bear Song (Duchess, BMI)	68	You Are The Sunshine Of My Life (Stein & Van Stock/Black Bull, ASCAP)	32
Boogie Woogie Bugle Boy (MCA, ASCAP)	21	Fool (Chappell, ASCAP)	50	How Can I Tell Her (Famous, BMI)	74	I'm Doing Fine Now (Mighty Three, BMI)	57	The Night The Lights Went Out In Georgia (P/W/Ruse, ASCAP)	41	Satin Sheets (Champion, BMI)	39	Tequila Sunrise (Benchmark, ASCAP)	92	You'll Never Get To Heaven (If You Break My Heart) (Jac/Blue Sea, ASCAP)	23
				How Can I Tell Her (Famous, BMI)	74	I'm Doing Fine Now (Mighty Three, BMI)	57	No More Mr. Nice Guy (In Dispute)	34	Shambala (ABC/Dunhill/Speedy, BMI)	11	There's No Me Without You (Blackwood/Nattaham, BMI)	62		
				How Can I Tell Her (Famous, BMI)	74	I'm Doing Fine Now (Mighty Three, BMI)	57	Nobody Wants You When You're Down And Out (MCA, ASCAP)	77	Shambala (ABC/Dunhill/Speedy, BMI)	11	Thinking Of You (Jasperilla, ASCAP)	52		
				How Can I Tell Her (Famous, BMI)	74	I'm Doing Fine Now (Mighty Three, BMI)	57			Shambala (ABC/Dunhill/Speedy, BMI)	11				
				How Can I Tell Her (Famous, BMI)	74	I'm Doing Fine Now (Mighty Three, BMI)	57			Shambala (ABC/Dunhill/Speedy, BMI)	11				
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				How Can I Tell Her (Famous, BMI)	74	I'm Doing Fine Now (Mighty Three, BMI)	57			Shambala (ABC/Dunhill/Speedy, BMI)	11				
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Sherry
Big Girls
Walk Like A Man
Candy
Dawn
Ronnie
Rag Doll
Save it for Me
Let's Hang On
Working My Way Back to You
I've Got You Under My Skin
Don't Think Twice
You're Gonna Hurt Yourself
Can't Take My Eyes off You
C'Mon Marianne



History repeats itself.

In the tradition of
**Frankie Valli & The Four
Seasons**, the string of
hits continues.

From the major motion picture,
Tom Sawyer, comes another
hit single:

"HOW COME"

The Four Seasons with Frankie Valli
Produced by Bob Gaudio
Motown Single #M1255

Listen to what's happening at Motown.
You'll hear the times change.



©1973 Motown Record Corporation

Chartalk

Scott Joplin, the legendary ragtime composer, is the subject of the top three classical albums on our classical survey this week. Five issues ago we had a front page story on the growth and interest around the country in ragtime, principally in the non-jazz areas, and here we see this interest reflected in this one-two-three situation with Joplin albums.

The first of the LP's, "The Red Back Book," is also on the top LP survey in 107th position after six weeks on this broad compilation. Out of this LP, Angel has culled the single of the same name which has been garnering airplay on early listening stations.

The next two Joplin LP's are "Piano Rags, Vol. 1" and "Vol. 2" both on None-such. Incidentally, there are some people who don't understand why ragtime has

become so associated with classical music since it is an early source out of which the Dixieland form of jazz was developed.

Did you know that "Playground in My Mind" by Clint Holmes on Epic has been in release over one year? We chart its release as June 14, 1972. The single lay dormant for seven months and then began to gain play on middle-of-the-road and some country stations. Then the interest was spread and it has been on our chart for 14 weeks.

Two singles which were just released have really skyrocketed into popularity. They are Chicago's "Feelin' Stronger Everyday" on Columbia (number 75 with a star) and Gilbert O'Sullivan's "Get Down" on London (76 with a star).

Chicago's quickly acquired airplay comes from such powerful stations as: WMEX-AM and WRKO-AM both Boston; KQV-AM Pittsburgh; KOWB-AM Minneapolis; WHBQ, WMAK both Memphis; KILT-AM Houston; WPRO-AM Providence; WLS-AM Chicago; KLIF-AM Dallas and WTRY-AM Albany.

O'Sullivan's airplay for this very different sounding effort includes: WFIL-AM Philadelphia; WRKO-AM Boston; CKLW-AM Detroit; WCAO-AM Baltimore; KILT-AM Houston; WHB-AM Kansas City; KIMN-AM Denver; WCFL-AM Chicago; KHJ-AM Los Angeles, and WTRY-AM Albany.

The quickness with which radio has jumped on the Chicago single is really significant. So too for that matter are the three ragtime LP's.

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

STEALERS WHEEL—Everyone's Agreed That Everything Will Turn Out Fine (3:12); producer: none listed; writers: Joe Egan, Gerry Rafferty; Hudson Bay, BMI. A&M 2450. A smoother-flowing melody than the jagged leaps of "Stuck In the Middle With You," group's smash debut, but otherwise with all the ingredients of the distinctive Stealers Wheel style; crisp backing, high and tight vocal harmonies with a slight English-folkie enunciation. Song theme gets catchy optimism without sappiness. Flip: no info available.

CAT STEVENS—The Hurt (4:16); producer: Cat Stevens; writer: Cat Stevens; Ackee, ASCAP. A&M 1418. Full of familiar but welcome Cat vocal sparkles and choppy phrasing. Clever lyrical treatment of the difference between canned electronic media experiences and genuine human emotions. Artist's unmistakable sound is tied here to a powerful new hook idea and should draw wide instant attention. Flip: no info available.

SLY & THE FAMILY STONE—If You Want Me to Stay (2:58); producer: Sly Stone for Fresh; writer: S. Stewart; Stoneflower, BMI. Epic 11017 (Columbia). Sly is one of the few major artists whose voice and overall production texture tends to sound different with each album. But it's still unforgettably Sly in another clear-eyed look at the conflicts and frailties of human relationships, set to another subtle monster of a riff. Vocal is placed up front and deals with a lover who wishes he could be more faithful than he is. Flip: no info available.

also recommended

DAVID BOWIE—Time (3:38); producers: David Bowie, Ken Scott; writer: David Bowie; MainMan, ASCAP. RCA 00001. (A very theatrical presentation.)

SONS OF CHAMPLIN—Welcome to the Dance (3:17); producers: Sons of Champlin; writer: B. Champlin; Stay High, ASCAP. Columbia 4-45872.

RUDDY MERRY—You Got the Feelin' (2:50); producer: Peter Tevis; writers: Watkins, Villareal, Callens; Darla, ASCAP. Capitol 3647.

FACES—Oooh-La-La (3:35); producer: Glyn Johns; writers: Wood, Lane; Warner Bros, ASCAP. Warner Bros. 7711.

BUDDY MILES—Hear No Evil (2:48); producer: Buddy Miles; writer: B. Miles; Miles Ahead, ASCAP. Columbia 45876.

Soul

AL GREEN—Here I Am (Come And Take Me) (4:10); producers: Willie Mitchell, Al Green; writers: Al Green, M. Hodges; Jee, Al Green, BMI. Hi 2247 (London). Green's supple, sweet voice coupled with his formula sound of thumping bass and cymbal sound and subdued horns provide a recognizable framework for this story of available love. This single is very much a duplicate of other Green tunes in content and production sound. Flip: no info available.

JAMES BROWN—Think (3:18); producer: James Brown; writer: L. Pauling; Fort Knox, BMI. Polydor 14185. This may be the first time that an artist has cut two versions of the same song while the original is a chart single. Brown's shouting expressive vocal style works well over the new lyrics in this medium tempoed mover. Flip: no info available.

ARTHUR, HURLEY AND GOTTLIEB—Sunshine Ship (2:30); producers: Clay Pitts, David Spinozza; writer: J. Arthur, Sunship, Spinozza-Pitts, BMI. Columbia 4-45881. (Catchy vocal, guitar, drum combination and a first-class production.)

TALK OF THE TOWN FEATURING JOHN & GENE—Super Groover (All Night Mover) (2:39); producer: Gamble-Huff; writers: K. Gamble, L. Huff, J. Whitehead, G. McFadden; Mighty Three, BMI. Gamble 2507 (Columbia). (Infectious duo vocal sound and heart beating bass provide a strong triple sound.)

OSIBISA—Super Fly Man (2:45); producer: Peter Gallen; writers: Osei, Amarlio, Tontoh, Bailey, Aylvor, Mendengue; Arabab, ASCAP. Buddah 367.

TOMMIE YOUNG—She Don't Have to See You (To See Through You) (3:10); producer: Bobby Patterson; writers: Bobby Patterson, Jerry Strickland; Su-Ma, Rogan, Marth Thirteenth, BMI. Soul Power 114 (Jewel).

THE MIRACLES—Don't Let It End (Till You Let It Begin) (3:05); producers: Freddie Perren, Fonce Mizell; writers: F. Perren, C. Yarian; Jobete, ASCAP. Tamla 54237 (Motown).

THE SOUL CHILDREN—Love Is a Hurtin' Thing (3:15); producers: Al Jackson, John Gary Williams; writers: Ben Raleigh, Dave Linden; Rowlou, BMI. Stax 0170 (Columbia).

RUFUS—Whoever's Thrilling You (Is Killing Me) (2:40); producer: Bob Monaco; writer: A. Toussaint; Marsaint, BMI. ABC 11376.

THE FATBACK BAND—Street Dance (3:15); producer: Fatback Records; writers: J.W. King, J. A. Flipping, B. Curtis; Clita, Patrick Bradley, BMI. Perception 526.

KOFFIE—Stay Here With Me (3:40); producers: A. Capitanelli, R. O'Connor; Arnold Jay, ASCAP. Bell 45,365. (A beautiful voice working through several moods makes an impressive soul debut.)

BETTY DAVIS—Steppin' in Her I. Miller Shoes (3:10); producer: Gregg Errico; writer: Betty Davis; Higher, Betty Mabry, ASCAP. Just Sunshine 503 (Famous). (A gutsy vocal attack with full throttled guitar sounds work on this off-beat ditty.)

First Time Around

(These are new artists deserving airplay and sales consideration)

Country

KINKY FRIEDMAN—Sold American (3:14); producer: Chuck Glaser; writer: Kinky Friedman; Glaser (BMI). Vanguard 35173. Listen to this one all the way through, grasp the lyrics, and you'll know why this young Texan has a bright future. It's humorous, serious, and meaningful, and deserves to be heard. Flip: No info available.

CHARLIE RICH—Tomorrow Night (2:18); producer: Chet Atkins; writers: Sam Coslow, Wil Grosz; Bourne (ASCAP). RCA 74-0983. The label reaches into the past to release an old master, which is just too good to pass up. It's country blues at its best, and oh how this man can sing. Flip: "The Ways of a Woman in Love," (2:30); producer: same; writers: Charlie Rich, Bill Justis. Hi-Lo (BMI).

BILL ANDERSON—The Corner of My Life (3:30); producer: Owen Bradley; writer: (Bill Anderson); Stallion (BMI); MCA 40070. Ever so softly he sings this quiet ballad from his latest LP, and it shows the remarkable restraint he has in his excellent voice. It's another Anderson smash. Flip: No info.

PAT ROBERTS—Here Come My Little Baby (2:36); producer: George Richey; writers: T. Beaty, S. Richey, Brougham Hall (BMI); Dot 17465. This young man seems to improve with each outing, and here his fine musical tone gives justice to an excellent song. He has great potential. Flip: "Love Lives Again." Producer: same; writers: George Richey, C. Taylor, Norro Wilson; Al Gallico/Algee (BMI).

BILLY WALKER—The Hand of Love (2:49); producer: Jim Vinneau; writers: Jerry Foster, Bill Rice; Jack & Bill (ASCAP). MGM 14565. Walker may be better known for his up-tempo tunes, but here he handles a ballad as few can. A masterfully written song, he gives it gentle treatment. Flip: No info.

MERLE HAGGARD—Everybody's Had The Blues (2:52); producer: Fuzzy Owen; writer: Merle Haggard; Shade Tree (BMI); Capitol 3641. This is a potential two-sided hit, but the plug side is Merle at his plaintive best, and that's close to excellence. Flip: "Nobody Knows I'm Hurtin'." Producer: same; writer: same; Shade Tree (BMI).

also recommended

SHIRL MILETE—Family Man (2:47); producer: Joe Allison; writer: Shirl Milete; Hill and Range/Last Straw (BMI); Capitol 3642.

WYNNE STEWART—Love Ain't Worth a Dime Unless It's Free (3:04); producer: Bobby Bare; writer: Wynn Stewart; Return (BMI); RCA APBO 0004.

JEANNIE SEELY—Can I Sleep in Your Arms (3:35); producer: Walter Haynes; writer: Hank Cochran; Tree (BMI); MCA 40074.

BURL IVES—Payin' My Dues (3:03); producer: unlisted; writer: Randy Sparks; Caravelle (ASCAP); MCA 40082.

MARTI BROWN—Love Shine (2:20); producer: David Briggs; writer: Rory Bourke & Gayle Barnhill; Chappell (ASCAP) and Uni-Chappell (BMI); Atlantic 4003.

GEORGE MITCHELL—I Just Love Here (3:07); producers: Charley Tallent & Bergin White; writers: Bill Rice & Jerry Foster; Jack & Bill (ASCAP); Seventy 7 126.

VidExpo '73 to Touch All System Bases

• Continued from page 3

gram producers will be available to answer questions.

Specialized VidReports on Sept. 5 and 6 will focus on user applications in management communications and training, advertising, medicine, hotel free/pay TV, government agencies education and home entertainment.

Speakers Set

Among the new speakers that will lend their services to VidExpo's conferences are Larry Finley, executive director, International Tape Association; George Hall, director, Virginia Public Telecommunications Council; Dr. Joseph Kanner, U.S. Army Audiovisual Agency; Jack Craver, executive vice president, The Plaza; Willard Thomas, manager, A/V Systems, Standard Oil, Indiana; Ron Greene, director, Video Communications Center, Mutual of Omaha; James Anderson, Training Coordinator, Combustion Engineering; Walt Robson, manager, Hewlett-Packard TV; David Hunt, Manager, Telecommuni-

cations Dept., Insurance Co. of North America.

Additional exhibitors who have reserved space at the exposition so far include the International Tape Association; Martin Audio-Video; Rombex Productions; Broadcast News and Audio-Visual Communications.

Video Roundtable

The North Atlantic Region of the International Industrial TV Association (IITA) has scheduled a 3-hour video roundtable on Sept. 4 at the Plaza prior to the start of VidExpo, and according to Traiman, early arrivals are invited to attend.

The IITA's regional director, Lee Roselle, stated that tables of 10 will be organized with resource experts to discuss such questions as budgeting, copyright, distribution, cost accountability and talent. All plans are being coordinated by Dick Van Deusen of Prudential Life.

Registration fees for VidExpo '73 is \$175 and includes all VidReports, VidShows and VidExhibits, as well as a cocktail party, two luncheons, highlights of the conferences of 1971 and 1972, and one year's subscription to VidNews.

Traiman said that there will also be a 20 percent group rate discount for three or more registering from the same organization at the same time. Single-day registration is \$100 including the previous night's Vid-Show, VidReports, exhibits and luncheon.

Emmitt Rhodes Sued By ABC

LOS ANGELES—Emmitt Lynn Rhodes and Eddie and Russell Shaw are defendants in a local Superior Court suit, seeking a \$250,000 judgment.

ABC Records charges that the three have failed to provide services, outlined in a May 4, 1970, pact between the firm and Rhodes. The contract called for a minimum of 24 recordings. Rhodes received a \$3,000 advance against royalties and an 8 percent royalty.

'Poppins' Rerun Spawns Repack

LOS ANGELES—Disneyland has repackaged the "Mary Poppins" soundtrack LP to coincide with the re-release of the motion picture. The soundtrack LP when it first came out in 1964, won two Grammys and to date has sold over 2.5 million copies, according to the label.

The label also has several companion LP's on the Disneyland logo, including a 12-inch storyteller with booklet and 11 songs; a 12-inch LP with 10 songs, a 7-inch LP with the story and two songs in a 24-page read-along booklet, and two additional 7-inch LP's with four complete songs.

Audiophile Label President Dead

SAN ANTONIO—Jim Cullum, Sr., 59, founder of the Happy Jazz Band and operator of the Audiophile Records Co., died here Thursday (7).

Cullum, a former sideman with Jack Teagarden, Jimmy Dorsey and Victor Lombardo, originated the World Series of Jazz, an annual event here. He and his son, Jim, Jr., a cornetist with the band, bought the Audiophile label about four years ago.

Letters to the Editor

• Continued from page 8

sibly one out of every twenty phone requests I receive is for something too heavy to program with our contemporary format. There is also a university here with an enrollment of about 10,000. To add a point in favor of Mr. Norberg's "bright and uncomplicated music," the majority of the top selling LP's contain at least one cut that is either listed in the "Hot 100," or programable on any Top 40 or contemporary station. I know that if I liked a song enough to buy it (I haven't bought a record in five years) I would buy the album, not the single ... everybody knows 45's are a hassle at home.

Rob Sherwood
KEOS-AM
Flagstaff, Arizona

CONFERENCE COMPLIMENT

Dear Sir:

With reference to the recent "Billboard Juke Box Programmers Conference" of May 18, 19, and 20, may I extend to you, Hal Cook, Earl Paige, and all others of the Billboard Staff, my personal thanks for the most informative and gratifying meetings.

With the problems that continually plague our industry, this is the first opportunity we have had to tell our side of the story to people who could possibly eliminate some of these costly problems.

I realize that this is only a beginning, but I can't help but feel that through these meetings, and the information passed on by all parties involved, that we all have a better understanding of one another's problems.

With this thought in mind, we have taken a giant stride in the right direction. Only time will tell what our efforts have accomplished.

Again my thanks to Billboard and may this be the beginning of a closer relationship between operators, record manufacturers, artists, and radio people.

Looking forward to seeing you again.

Bill Bush
General Manager
Montooth Phono. Ser.
Peoria, Ill.

Campus Comment

Dear Sir:

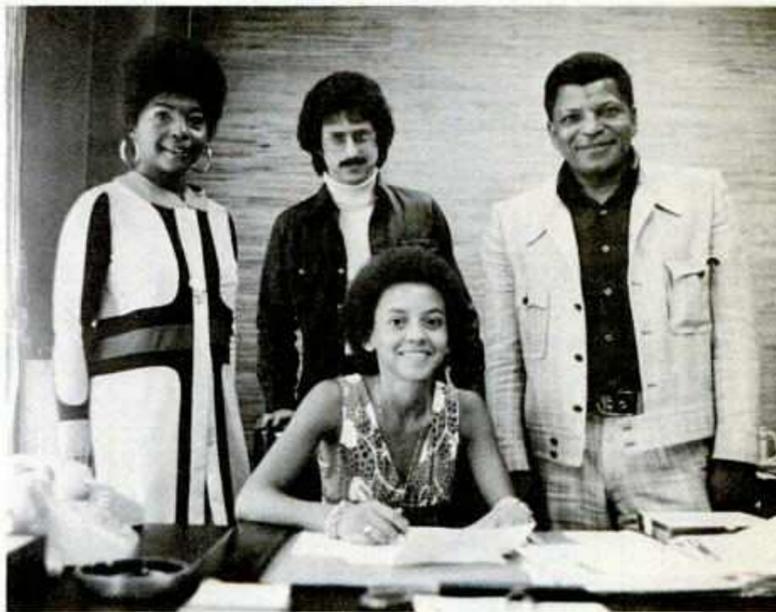
The UCLA Alumni Assn. has presented a number of rock concerts this year as part of an effort to prove to the campus that it exists outside of Pauley Pavilion. We had a very limited budget, but in cooperation with several student government commissions and using the "carrot" of a prestige date at UCLA as a bargaining point with record companies, we were able to present two major Royce Hall gigs and one free noon concert a month this year.

The two Royce Hall dates were presented at break-even prices that students could afford, in contrast to the other rock programming policies on campus which attempt to make a profit on rock productions in order to finance other ventures which hold little interest to students.

I can say with confidence that we not only reached thousands of students, but shook up a few people, too, by how much we got for our small expenditures.

Finally, as a longtime reader of Billboard, I'd like to congratulate you on your format change which is more readable this year.

David Lees
Coordinator, Student Relations
UCLA Alumni and Development
Center
Los Angeles



FOLLOWING HER signing to an exclusive recording contract with Atlantic Records, poet Nikki Giovanni, seated, is seen with, from left, Atlantic's Barbara Harris, Lewis Hahn and Henry Allen, vice president of promotion. The poet's new Atlantic LP ships this week, while she prepares for an upcoming 30th birthday celebration, a "Gospel Experience in Sound," to be held at Philharmonic Hall in New York.

Sugarloaf In UA Fee Suit

LOS ANGELES—Chicory Music is suing United Artists records for a sum, exceeding \$143,826.43, allegedly due Sugarloaf.

The Superior Court action, filed last week, charges that an early 1972 audit of UA showed "improper and

wrongful deductions and deficiencies in accountings" to the group. Sugarloaf contends that the accounting showed \$121,438.24 due, none of which was paid.

Sugarloaf had the hit single and resultant charted LP, "Green-Eyed Lady."

Acts, Managers, Deny Link

• Continued from page 3

bled upon by the Federal Bureau of Investigation.

Kapralik, a former a&r vice president at Columbia under Goddard Lieberman, has been Stone's manager for seven years. He most recently became co-manager.

Kapralik further stated that he and Stone are partners in the New York incorporated, corporation, Stone Flower Productions. Roberts has no equity in that company.

"Sly and I signed a new agreement some months ago and he created Fresh Productions and I formed another solely-owned corporation of my own, so that Sly now has a structure independent of our joint structure for his production and publishing." However, all Sly Stone and Little Sister product will be released by the joint company.

As to any relationship with Dave Wynshaw, Kapralik denies Stone ever had any dealings with Wynshaw when the latter was director of artist relations and was the label's contact or go-between between management and performers.

Kapralik says he never had any knowledge of drug dealing by any Columbia employee. He further denies that Stone ever received any drugs from anyone at Columbia.

The controversial singer, leader of one of the top contemporary groups, has been arrested several times in different cities for alleged drug possession. Stone was in Los Angeles last week at a hearing on his most recent arrest which took place four or five months ago.

Lieberman Statement Released

• Continued from page 3

processing invoices and expense accounts," the importance of the audits remained.

Lieberman also commented on the sheer size of the CBS organization and the impact of its magnitude on internal policing. While noting his continued pride in the organization, Lieberman stated, "At the same time, we have become a large enterprise

• Continued from page 3

Glenn Sutton, CBS producer and husband of Miss Lynn, joined in the statement. He also said he had "my lawyer check the whole thing out and found that Falcone and Campana were not connected in any way." Both said they had had no contact with Campana in recent days.

Tommy Cash issued a statement almost identical to that of Miss Anderson. "I have never met nor heard of Pasquel Falcone, and was as surprised as anyone to see my name linked with the story. I have authorized Frank Campana in the past to use his name as my manager and television agent, but the other man is a complete stranger to me." Cash said he knew nothing of the hearings going on, nor did he particularly want to know.

Finally, Buddy Lee, agent for both Cash and Miss Anderson, said he was aware of Campana, who, he said, "seems to be a nice guy," but added that he had never heard of Falcone.

Md. One-Stop

BALTIMORE—Musical Isle of America's three-month-old rack operation has opened a one-stop, headed by Joe Sadler.

The new operation claims 30 accounts, according to Howard Siegel, MIA branch manager, and will cover seven states. The MIA rack wing already handles the 15 Hect company record/tape departments in the area.

with thousands of employees. Scrupulous as we try to be in seeing that no one violates his responsibilities or abuses authority, we know that it is not always possible to prevent instances of wrongdoing. However, it is possible to act promptly and decisively if wrongdoing should happen. We have done that in the past and will continue to do so in the future."

Hallmark Cards

• Continued from page 3

trend which is gaining in popularity in greeting cards, he said. The two of the 28-card release which did best were "You've Got A Friend" by Carole King and "It's Getting Better," a Mama Cass single by Barry Mann and Cynthia Weil. Others which received high sales response were: "Some Kind of Wonderful," Carole King; "I Love How You Love Me," Bobby Vinton; "The First Time Ever I Saw Your Face," Roberta Flack and "That's What Friends Are For," Paul Williams.

Friendship and love themes did much better than lyrics based on philosophical and brotherhood themes, according to the survey. Hallmark said they could not find a correlation between the hit popularity of a song and the sale of the lyrics greeting cards.

The promotion also included books, buttons, writing paper, puzzles, calendars, scrapbooks and photo albums, based on the "Sounds of Love" theme (Billboard, June 24, 1972).

Earnings Reports

• Continued from page 10

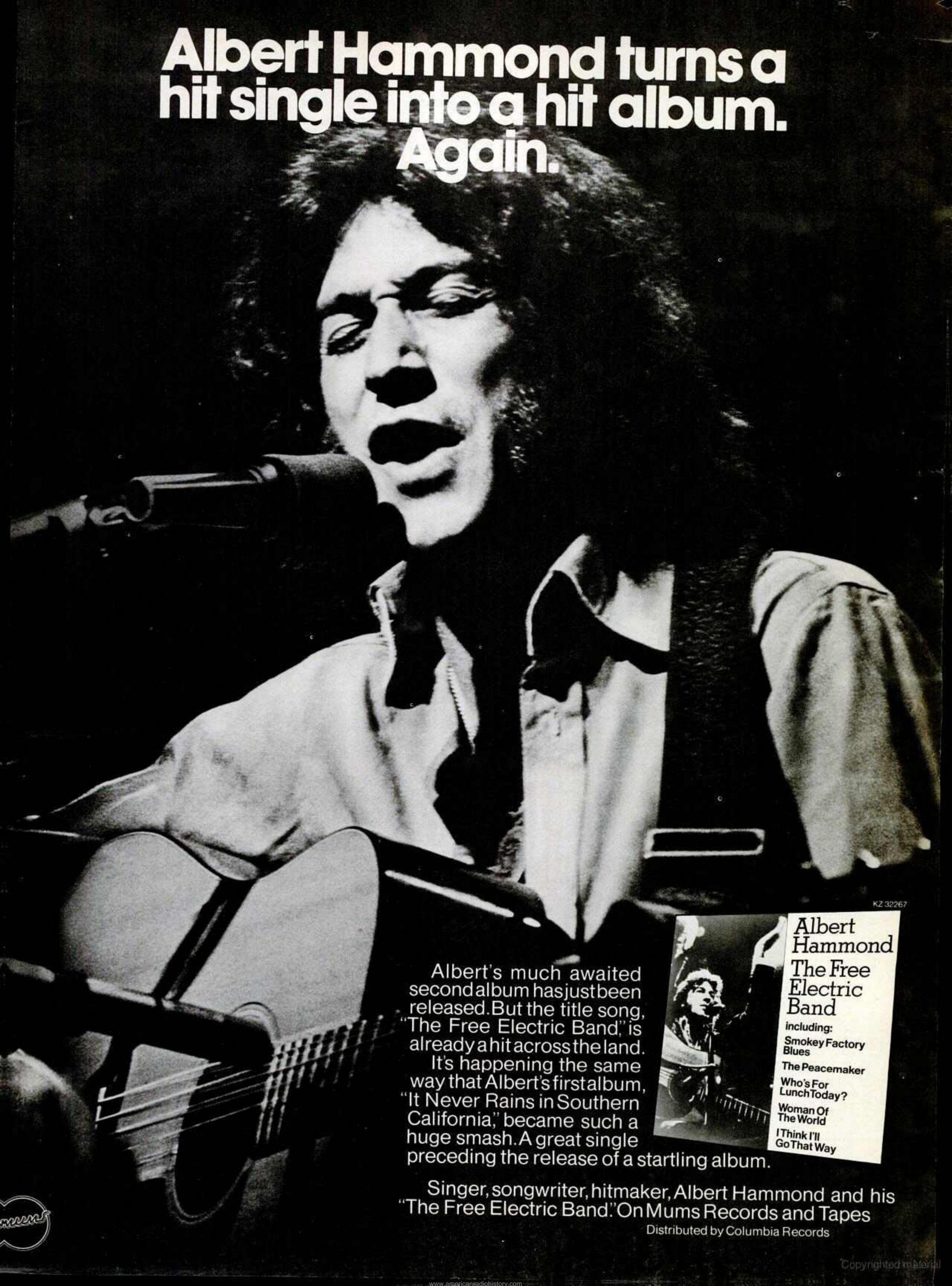
OMEGA-ALPHA INC. (Transcontinental Music)		
Qtr. to	a1973	b1972
March 31:		
Sales	\$68,164,000	\$42,576,000
Loss cont. oper.	772,000	729,000
Loss disc. oper.	662,000	42,000
Loss	1,434,000	771,000
Special charge		651,000
Net loss	1,434,000	1,422,000
	nine-months	
Sales	201,542,000	133,452,000
Loss cont. oper.	1,324,000	390,000
Loss disc. oper.	6,772,000	641,000
Loss	8,096,000	1,031,000
Special charge		1,444,000
Net loss	8,096,000	2,475,000

a—Includes operations of the former Transcontinental Investing Corp. acquired March 31, 1972. b—Restated for discontinued operations.

MORSE ELECTRO PRODUCTS		
Year to	1973	1972
March 31:		
Sales	\$161,257,000	\$108,052,000
Net income	5,871,000	3,677,000
aAverage shares	2,911,143	2,478,708
Per share	2.02	1.48
	fourth-quarter	
Sales	39,321,000	27,985,000
Net income	1,448,000	985,000
Per share	.50	.40

a—Average shares of common and common equivalent shares.

Albert Hammond turns a hit single into a hit album. Again.



KZ 32267

Albert's much awaited second album has just been released. But the title song, "The Free Electric Band," is already a hit across the land. It's happening the same way that Albert's first album, "It Never Rains in Southern California," became such a huge smash. A great single preceding the release of a startling album.



Albert Hammond
The Free Electric Band
including:
Smokey Factory Blues
The Peacemaker
Who's For Lunch Today?
Woman Of The World
I Think I'll Go That Way

Singer, songwriter, hitmaker, Albert Hammond and his "The Free Electric Band." On Mums Records and Tapes

Distributed by Columbia Records



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	SUGGESTED LIST PRICE
107	115	6	THE NEW ENGLAND CONSERVATORY RAGTIME ENSEMBLE conducted by GUNTHER SCHULLER Scott Joplin—The Red Back Book Angel S 36060 (Capitol)	5.98	6.98	6.98		
108	100	8	A LITTLE NIGHT MUSIC Original Cast Columbia KS 32265	5.98	6.98	6.98		
109	109	7	MELANIE At Carnegie Hall Neighborhood NRS 49001 (Famous)	7.98	8.95	8.95		
110	108	6	QUICKSILVER Anthology Capitol SVBB 11165	6.98	9.98	9.98		
111	110	14	DONNY OSMOND Alone Together MGM Kolob SE 4886	5.98	6.95	6.95		
112	102	23	EUMIR DEODATO Prelude/Deodato CTI 6021	5.98	6.98	6.98	6.98	
113	112	18	OHIO PLAYERS Pleasure Westbound W 2017 (Chess/Janus)	5.94	6.98	6.98		
114	103	14	BYRDS Asylum SD 5058 (Atlantic)	5.98	6.97	6.97		
115	114	33	STYLISTICS Round 2 A&M AV 11006	5.98	6.98	6.98		
116	111	8	NICKY HOPKINS The Tin Man Was A Dreamer Columbia KC 32074	5.98	6.98	6.98		
117	106	7	FOUR TOPS Best Of Motown M 764 D	5.98	6.98	6.98		
118	123	116	CAROLE KING Tapestry Ode SP 77009 (A&M)	5.98	6.98	6.98		
119	113	9	MALO Evolution Warner Brothers BS 2702	5.98	6.98	6.98	7.95	
121	117	32	DAVID BOWIE Space Oddity RCA LSP 4813	5.98	6.98	6.98	7.95	
123	120	52	CHEECH & CHONG Big Bambu Ode SP 77014 (A&M)	5.98	6.98	6.98		
124	122	30	CREEDENCE CLEARWATER REVIVAL Creedence Gold Fantasy 9418	5.98	6.95	6.95		
125	118	12	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				
126	124	7	SPINNERS Best Of Motown M 769 L	5.98	6.98	6.98		
127	116	15	JO JO GUNNE Bite Down Hard Asylum SD 5065 (Atlantic)	5.98	6.97	6.97		
128	128	81	MOODY BLUES Days of Future Passed Deram DES 18012 (London)	5.98	6.98	6.98		
129	130	6	INDEPENDENTS First Time We Met Wand WD 694 (Scepter)	4.98	6.98	6.98		
130	134	77	ROLLING STONES Hot Rocks, 1964-1971 London ZPS 606/7	9.98	11.98	11.98		
142	5	5	CLINT HOLMES Playground In My Mind Epic KE 32269 (Columbia)	5.98	6.98			
132	129	41	JOHN DENVER Rocky Mountain High RCA LSP 4731	5.98	6.98	6.98	7.95	
133	136	6	INTRUDERS Save the Children Gamble KZ 31991 (Columbia)	5.98	6.98	6.98		
134	127	87	FIDDLER ON THE ROOF Soundtrack United Artists UAS 10900	9.98	9.98	9.98		
147	4	4	WILLIE HUTCH/SOUNDTRACK The Mack Motown M 766 L	5.98	6.98	6.98		
136	138	6	CHARLIE RICH Behind Closed Doors Epic KE 32247 (Columbia)	5.98	6.98	6.98		
137	133	8	MAIN INGREDIENT Afrodesiac RCA LSP 4834	5.98	6.98	6.98		

TOP LP's & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	ALBUM	8 TRACK	CASSETTE	REEL TO REEL	SUGGESTED LIST PRICE
138	140	6	JOAN BAEZ Where Are You Now, My Son? A&M SP 4390	5.98	6.98	6.98		
152	2	2	COMMANDER CODY & THE LOST PLANET AIRMEN Country Casanova Paramount PAS 6054 (Famous)	5.98	6.95			
140	121	10	DAVE MASON Is Alive Blue Thumb BTS 54 (Famous)	5.98	6.95	6.95		
158	4	4	SERGIO MENDES & BRASIL '77 Love Music Bell 1119	5.98	6.95	6.95	6.95	
142	126	30	AMERICA Homecoming Warner Bros. BS 2655	5.98	6.97	6.97	7.95	
143	125	13	TODD RUNDGREN A Wizard, A True Star Bearsville BR 2133 (Warner Bros.)	5.98	6.97	6.97	10.95	
160	2	2	RARE EARTH Ma Rare Earth R 546 L (Motown)	5.98	6.98	6.98		
145	143	8	JUD STRUNK Daisy A Day MGM SE 4898	5.98				
167	2	2	MIKE BLOOMFIELD, DR. JOHN, JOHN PAUL HAMMOND Triumvirate Columbia KC 32172	5.98	6.98	6.98		
147	154	44	DOOBIE BROTHERS Toulouse Street Warner Bros. BS 2634	5.98	6.97	6.97	7.95	
148	141	9	THE CECIL HOLMES SOULFUL SOUNDS The Black Motion Picture Experience Buddah BDS 5129	5.98	6.95	6.95		
173	2	2	EDDIE KENDRICKS Tania T 327 L (Motown)	5.98	6.98	6.98		
175	1	1	NILSSON A Touch of Schmilsson In The Night RCA APLI-0097	5.98	6.98	6.98		
152	146	25	AL GREEN Green Is Blues Hi SHL 32055 (London)	5.98	6.98	6.98		
153	144	54	DAVID BOWIE The Rise & Fall of Ziggy Stardust & the Spiders From Mars RCA LSP 4702	5.98	6.95	6.95		
169	3	3	FRAMPTON'S CAMEL A&M SP 4389	5.98				
155	149	22	BEACH BOYS Holland Brother/Reprise, MS 2118	5.98	6.97	6.97	7.95	
156	137	15	BLACK OAK ARKANSAS Raunch 'N' Roll—Live Atco SD 7019	5.98	6.97	6.97		
174	2	2	JERMAINE JACKSON Come Into My Life Motown M 775 L	5.98	6.98	6.98		
158	132	10	MAC DAVIS Columbia KC 32206	5.98	6.98	6.98		
170	3	3	GLEN CAMPBELL I Knew Jesus (Before He Was A Star) Capitol SW 11185	5.98	6.98	6.98		
160	156	5	LEONARD COHEN Live Songs Columbia KC 31724	5.98	6.98	6.98		
161	150	26	ROLLING STONES More Hot Rocks (Big Hits & Fazed Cookies) London ZPS 626/7	9.96	11.98	11.98		
162	151	42	O'JAYS Back Stabbers Philadelphia International KZ 31712 (Columbia)	5.98	6.98	6.98		
163	161	8	MILES DAVIS In Concert Columbia KG 32092	6.98	7.98	7.98		
164	148	30	DR. HOOK & THE MEDICINE SHOW Sloppy Seconds Columbia KC 31622	5.98	6.98	6.98		
165	162	8	BO HANSSON Lord of the Rings Charisma CAS 1059 (Buddah)	5.98	6.95			
171	1	1	THE WATERGATE COMEDY HOUR Various Artists Hidden ST 2-11202 (Capitol)	5.98	6.98			
167	135	9	STRAWBS Bursting at the Seams A&M SP 4383	5.98				
168	165	44	CURTIS MAYFIELD/SOUNDTRACK Superfly Custom CRS 8014 ST (Buddah)	5.98	6.95	6.95		
192	2	2	NEW YORK CITY I'm Doing Fine Now Chelsea BCL10198 (RCA)	5.98	6.98	6.98		

Tom T. Hall	181
Herbie Hancock	176
Bo Hansson	165
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Mark Almond	177
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Pink Floyd	7

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	ALBUM	8 TRACK	CASSETTE	REEL TO REEL	SUGGESTED LIST PRICE
170	131	10	MFSB Philadelphia International KZ 32046 (Columbia)	5.98	6.98	6.98		
171	171	54	ELTON JOHN Honky Chateau Uni 93135 (MCA)	5.98	6.98	6.98	6.95	
172	176	4	LEE MICHAELS Nice Day For Something Columbia KC 32275	5.98	6.98	6.98		
173	168	21	LOST HORIZON Soundtrack Bell 1300	5.98	6.98	6.98		
174	179	4	MIRACLES Renaissance Tania T 325 L (Motown)	5.98	6.98	6.98		
175	172	12	JOHNNY RODRIGUEZ Introducing Mercury SR 61378 (Phonogram)	4.98	6.95	6.95		
176	180	4	HERBIE HANCOCK Sextant Columbia KC 32212	5.98	6.98	6.98		
177	177	5	MARK-ALMOND Best Of Blue Thumb BTS 50 (Famous)	5.98	6.95	6.95		
189	3	3	JUDY GARLAND & LIZA MINNELLI "Live" at the London Palladium Capitol ST 11191	5.98				
181	183	3	PAUL KANTNER, GRACE SLICK & DAVID FREIBERG Baron Von Tollbooth & the Chrome Nun Grant BFLI-0148 (RCA)	5.98	6.98	6.98		
181	183	3	JOE WALSH The Smoker You Drink The Player You Get Dunhill DSX 50140	5.98	6.95	6.95		
182	178	3	TOM T. HALL Rhymers & Other Five & Dimers Mercury SRM 1-668 (Phonogram)	5.98	6.95	6.95		
182	178	3	PERSUASIONS We Still Ain't Got No Band MCA 326	5.98	6.98	6.98		
183	159	6	JOSE FELICIANO Compartments RCA APD 1-0141	5.98	6.98	6.98		
184	188	2	HERBIE MANN Hold On I'm Comin' Atlantic SD 1632	5.98	6.98	6.98		
185	182	3	RICHIE HAVENS Portfolio Stormy Forest SFS 6013 (MGM)	6.98	7.95	7.95		
186	1	1	DELLS Give Your Baby A Standing Ovation Cadet CA 50037 (Chess/Janus)	5.95	6.95	6.95		
187	145	20	JUDY COLLINS True Stories & Other Dreams Elektra EKS 75053	5.98	6.97	6.97	7.95	
188	185	3	HENRY MANCINI & DOC SEVERINSEN Brass, Ivory & Strings RCA APD 1-0098	5.98	6.98	6.98		
189	1	1	VIKKI CARR Ms. America Columbia AL 32251	5.98	6.98	6.98		
190	1	1	THE POINTER SISTERS Blue Thumb 48 (Famous)	5.98				
191	194	2	AFRIQUE Soul Makossa Mainstream MRL 7267	5.98	6.95	6.95		
192	157	9	T. REX Tanx Reprise MS 2132	5.98	6.98	6.98	7.95	
193	1	1						

Puzzle: The band that ate Chicago.



Five of Puzzle's seven members are from Chicago. Two of them grew up together. In Chicago. Puzzle played their first big dates in Chicago. They learned about brass and blues and the Chicago sound. They ate it up. They played it out. And they left Chicago.

Now they've returned. With an extraordinary album that's not from anywhere you've ever been. And the city of Chicago is eating it up. Listen to the airplay. Look at the sales. Your city is next.

Listen to what's happening at Motown. You'll hear the times change.



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Produced by Bob Cullen

U.S. Attorney Bows Probe —Leiberson Upholds Code

• Continued from page 1

the Clive Davis and David Wynshaw dismissals and a Federal grand jury interest in the situation: "We are getting kicked for the industry's problem. If you really filter it out it's one statement from one person. I think it is going to go on for a long time."

Leiberson denied that people in CBS were under investigation by the Federal authorities and stated that "nothing has evolved yet" from CBS' own in-house investigation by the law firm of Cravath, Swaine and Moore. He emphasized that the investigation was "not a cover-up."

Support of the company following the Davis ousting has been "very very positive," he commented. "We have received a lot of positive response—no negative feedback. Our problems, if we have problems, go back to individuals."

In a reference to press reports concerning unfair pricing tactics which were allegedly being investigated, Bruce Lundvall, vice president, marketing, stated: "We are not affected at all in this area—our pricing is very conservative."

Discussing the policy of CBS following the Davis dismissal, Leiberson said: "One of the things that did go wrong perhaps was the emphasis placed on rock music here. Out of some 400 releases you will probably find that 50 are MOR, 100 rock, 75 classical and a 100 reissues with the rest being country. Our strength is that we have it all. We are going straight forwards, right across the board."

"Personally, my ambition is to produce a rock'n'roll hit!"

The meeting, held at CBS headquarters, was attended by Leiberson, Irwin Segelstein, Lundvall, Ron Alexenburg, Don Ellis, Jack Craig, Bob Altshuler, Steve Popovich and Kip Cohen.

• Continued from page 1

Strike Force's probe, in which Francine Berger, a Columbia Records' receptionist, who is alleged to have provided money for an unnamed number of drug transactions, Pasquale Falcone, a mystery man (see separate story, page 3), and six others have been indicted in multimillion-dollar heroin smuggling case. Jury selection begins today (25).

Coming during a time of increased prosperity for the recording industry as a whole, the U.S. Attorney's investigation is expected to look into the recent rash of rumors and consumer published reports regarding payoffs to radio station personnel, in the form of cash and/or drugs, for the sake of product airplay.

The probe, reminiscent of payola investigations in the 1950's and 1960's, is also expected to take a hard look at an alleged involvement of organized crime in payola, also a subject of rumors and published reports during recent weeks.

The investigation by the U.S. attorney's office has been in progress "for some time," said a spokesman.

He would not elaborate on the actual scope of the investigation, adding however that the Newark office will be the focal point for the entire investigation which will involve several Federal agencies. He refused to name the agencies.

Vereen Changes

NEW YORK—Lawyer Jerrold Kushnick will now handle all business affairs of Tony Award winning actor-singer Ben Vereen. Vereen, who won his award for best actor in a musical—he stars in "Pippin"—remains signed to the William Morris Agency.

"We are in the midst of one of the best years in our history"—quote from **Goddard Leiberson** in a CBS memorandum sent to every company employee this week. . . . ABC Dunhill has pulled from Best and Gold, with the Cleveland branch now covering that territory. . . . National Association of Independent Record Distributors has tentatively set its next meeting for Denver, Sept. 21-23. The hotel is yet to be selected. . . . Motown Records suing to change the name of a General Films crime movie titled "Motown 9000" claiming they have sole rights to the Detroit nickname since registering it as a trademark in 1964. . . . At least two Los Angeles promotion men have retained a music lawyer "just in case" they get called in any payola investigation.

April/Blackwood claiming the title of hottest music publisher with the signing of **Melanie's** company, Neighborhood Music, the singer herself, five BMI awards and 11 singles on the chart. . . . Former entertainment director for the Aladdin Hotel, Las Vegas, **Richard Kanellis** has died. He worked in publicity for the Sahara and Tropicana, was a part owner of KBMI, Las Vegas, and was, in 1964, briefly married to **Connie Francis**. . . . A group of Oklahoma retailers reportedly banding together in a state association to aid their cause. . . . Music from "Sgt. Pepper" **Beatles** album being readied for theatrical presentation. . . . **Ric Grech**, formerly with **Family** and **Blind Faith** is forming a new band that includes former **Jimi Hendrix** and **Ramatam** drummer **Mitch Mitchell**. **Robert Stigwood** will manage. . . . **Dorian Burton**, who has written for artists such as **Aretha Franklin**, **Ray Charles** and **Tom Jones**, will write score and songs for the **Allia Schellander**-produced film, "The Country Hustler."

One of Britain's best known modern jazz tenor saxophonists **Tubby Hayes** died last week following heart surgery. . . . **Bobby Fischer**, chess champion handled by Management III, turned down a \$1.4 million offer from the Las Vegas Hilton for a **Boris Spassky** rematch. Fischer would have paid expenses plus the Russian's purse. Apparently the Russian wanted more, reportedly \$10 million. . . . **Blood Sweat and Tears** new album will be titled "No Sweat," will include string arrangements (by **Paul Buckmaster**) and have the group posed in a steambath on the cover. . . . **Dawn** will appear with **Bob Hope** in a show honoring POWs at the Cotton Bowl. . . . Singer **Florence Henderson** worked with a broken rib at the Desert Inn, Las Vegas, acquired while rehearsing the show. . . . **Vic Beri** at VMI-United, Las Vegas, holding auditions for the **Hillside Singers** who record for Metro-media. **Mort Sahl** has been signed by **Beri** and **Sam Cammarata** to a personal management contract. Sahl recently received an invitation to address a convention of the American Bankers Association following the release of his album, "Sing a Song of Watergate," for Crescendo.

Carlos Santana and some members of the group will pair with **John McLaughlin** and some **Mahavishnu Orchestra** members for a tour to promote the **Santana-McLaughlin** album this summer. . . . **Murry Wilson**, father of **Beach Boys Brian, Dennis and Carl**, has died. For a time he was the group's manager. . . . A&M planning their national sales meeting for Rancho La Costa, a plush country club-like resort 20 miles north of San Diego. Morton rumored to be eying Hawaii for its distributor conference and CBS are going to San Francisco for their convention which will include two days of in-house business discussion before the formal opening.

Gemini's Watergate poster outselling currently their **Donny Osmond, David Cassidy** and **Jackson Five** posters. The company has also issued a Seagull poster to tie in with the film-of-the-book (music by **Neil Diamond**). . . . **Nancy Wilson** taped a BBC special during her current European tour. . . . **Frank Sinatra** reports he will do more recording and some television. . . . MGM is releasing six "two for one" musical film soundtrack LPs in August at \$7.98. **John Terardi** of UA's international department and **Richard Oliver**, freelance writer-publicist, co-produced the series under the aegis of **Jesse Kaye**. . . . Tennis hustler **Bobby Riggs** played against **Steve Lawrence** and **Paul Anka** (both together) and was filmed for CBS' "60 Minutes." The "game" took place in Las Vegas. . . . **Mike Bloomfield** is planning a solo album. . . . Singer **Billy Paul** gifted his wife with a new Mercedes from the money from his "Me and Mrs. Jones".

U.K. producer **Andrew Loog Oldham**, now resident in the U.S. produced **Estus'** first single for CBS. Oldham is a former **Rolling Stones** manager. . . . **Trini Lopez** cancelled out of a Desert Inn golf tournament when he opened three days early in the Fairmont Roosevelt Hotel, New Orleans. . . . Associated Booking Corp.'s **Richard Halem** in the U.K. talking with several British-based management companies. Halem handles ABC's rock division. . . . **Watkins Glen** grand prix circuit, New York state, will be the scene of a 12 hour "Summer Jam" July 28 featuring the **Allman Brothers**, the **Band**, and the

Grateful Dead. Promoters are **Shelly Finkel** and **Jim Koplik** of Cornucopia Productions, New York. . . . **Tod Rundgren** will produce the next **Grand Funk Railroad** album and is already rehearsing on **Mark Farner's** Michigan farm.

"Jesus Christ Superstar" Universal film signed publicist **Norman Winter** for a national youth and underground campaign. . . . Jazz bassist **Mel Graves** won a writing grant from the National Arts Endowment. . . . **Lou Reizner**, U.S. producer now living in London (he produced the all-star "Tommy" on A&M) will be married soon to an Australian girl. . . . Mrs. **Susan Covington**, gal Friday to **Lou Lavinthal, Stan Jaffe** and **Stan Sulman**, delivered a son, **Scott** last week. She returns to work for the ABC Records and Tape trio about July 15. . . . Country artist **Jimmy Buffett**, who made his New York debut last week at Max's Kansas City, is a former Billboard Nashville correspondent. . . . **Ray Brown**, president of National Artists Attraction, Memphis, is back at work after hospitalization. . . . William Morris Agency signed **Charlie Rich** and **Jerry Lee Lewis** to booking pacts. Epic's **Charlie Rich** special promotional album has liner notes by **Paul Ackerman**, Billboard's Editor Emeritus. . . . **Geoff Bennett**, a veteran in RCA's custom sales department in Los Angeles until his retirement several years ago, died recently in Los Angeles.

Final monthly session by the nonprofit Jazz Interactions before their summer break will feature **Stanley Turrentine** and **Babs Gonsalves**, at New York's Top of the Gate, June 25. . . . MGM Records attended **Tony Bennett's** San Francisco concert (8) in almost full force with **Stan Mores**, **Daniel Ben Av** and **Ben Scotti** flying up from Las Vegas. Bennett signed with the **Jay Bernstein Agency** with **Tim Barker** handling the account. Bennett also flew his U.K. press officer **Leslie Perrin** for consultations in Las Vegas. . . . In **Roger W. Axford's** book, "Spanish Speaking Heroes" one chapter is devoted to **Trini Lopez**.

Before moving from New York to California to live, **Henry Tobias** contributed his entire collection of music business memorabilia to the NY Public Library for Performing Arts and Sciences. . . . **Tony Randall** and **Jack Klugman** are featured in "the Odd Couple Sings" a London release and will also present the show in one week theater runs, set up by American Talent International. . . . **John Prine** has completed the greater part of his new Atlantic album in Nashville's Quadrafonic Studios. . . . Winner of the **Raspberries** Rollswagon giveaway lottery which attracted 31,000 entries was **Teena Bouington**, Florida. . . . Bee Gees cancelled six U.K. dates because of a shoulder injury of drummer **Dennis Byron**. . . . **Bobby Goldsboro's** syndicated TV series renewed for General Mills sponsorship in 121 markets. . . . **Harry Chapin** is making a documentary about his two grandfathers as a heritage for his children. Cost \$20,000. . . . **Axel Stordahl** \$300 scholarship by the Los Angeles chapter of NARAS to **Ted Shreffler** of UCLA. . . . Jacksonville, Fla., set a 10,000-admission maximum at their Coliseum after 15,000 jammed the **Led Zeppelin** concert there. . . . Poetess **Nicki Giovanni** newly signed to Atlantic will feature her new album, "Ripples on a Pond" at her 30th birthday gospel concert, Thursday (21) at New York's Philharmonic Hall. . . . Graveside services were held in Cincinnati for **Seymour L. Adler**, vice president and general manager of KTLA-TV, Los Angeles. . . . **Sigmund Efron**, concertmaster for the Cincinnati Symphony orchestra, is leaving the post at the close of the current season. He has been with the orchestra since 1935, concertmaster since 1946. . . . Goldust productions has taken over the promotion of concerts at the Las Vegas Ice Palace. Concert Express will book the acts.

Warner Bros. Publications won three of the five **Paul Revere** awards presented for graphic excellence by the Music Publishers Association, for product from **Fleetwood Mac, Seals and Crofts** and the **Rolling Stones**. . . . The Waterfall Records documentary, "Watergate Primer" was originally produced by WBCN in Boston, Mass. and picked up by the label which is a subsidiary of Biograph Records in updated form. . . . Jazz musicians **Joe Farrell, Phil Woods** and organist **Billy Preston** accompany **Aretha Franklin** on her new **Quincy Jones**-produced album for Atlantic, "Hey Now Hey." . . . **Dave Brubeck's** son **Darius** and his group will tour Israel for four weeks in August, set by Sutton Artists. . . . **Sugarloaf's** single "Round and Round" for Brut is the group's first product in 18 months. . . . **Mike Vernon**, producer originally for **Ten Years After, Savoy Brown** and **John Mayall**, is working with **Bloodstone** on their new album.

Chappell Music has been named winner of the 1973 Music Publishers' Association Paul Revere Awards for graphic excellence. As only publisher to win both the contemporary and classical music categories, Chappell scored with their recent **Kris Kristofferson** songbook and **Louis Moreau Gottschalk Kristofferson's** book pulled second prize.

Grade Sets U.S. Publ Link

LOS ANGELES—England's Sir Lew Grade has set U.S. offices for the publishing division of his ATV entertainment complex. ATV-operated catalogs include Maclen and Comet, containing Beatles copyrights, and ATV, Sweco and Welbeck Music.

Samuel Trust, formerly with BMI and head of Capitol's Beechwood Music, is U.S. director of the ATV Music Group with main offices in Hollywood.

Cliffie Stone heads the ATV country music division. The veteran country publisher's Central Songs is part of Beechwood. Though based in Hollywood, Stone will set up a Nashville office and brings to ATV

writers Molly Bee, Kay Adams, Chase Martin and Hank Capps.

ATV professional managers are Butch Parker on the West Coast and Steve Love in New York. Irving Chezar is New York administrative officer. In Hollywood, Frances Amittin is copyright supervisor and Diane Parker is administrative coordinator.

Hampton Tver Int'l Distrib

NEW YORK—"The Lionel Hampton Special," a one hour program, has been acquired for worldwide distribution, except for the U.K. and Canada, by the television division of Brut Productions, according to Dan Goodman, executive vice president of the Faberge subsidiary.

The special, taped in Toronto, stars Hampton with Johnny Mercer, Buddy Rich, Gene Krupa, Teddy Wilson, Mel Torme, Cat Anderson, Jerry Mulligan, Zoot Sims, Dusty Springfield, Ernie Royal, Mel Lewis, Milt Hinton, Tyree Glenn, Roy Eldridge and Joey Bushkin.

Pleasure in N.Y.

NEW YORK—Pleasure Records, a Wisconsin-based music publishing/production complex, will open offices here during the first week of July, according to Raphael Chicorel, president of the firm.

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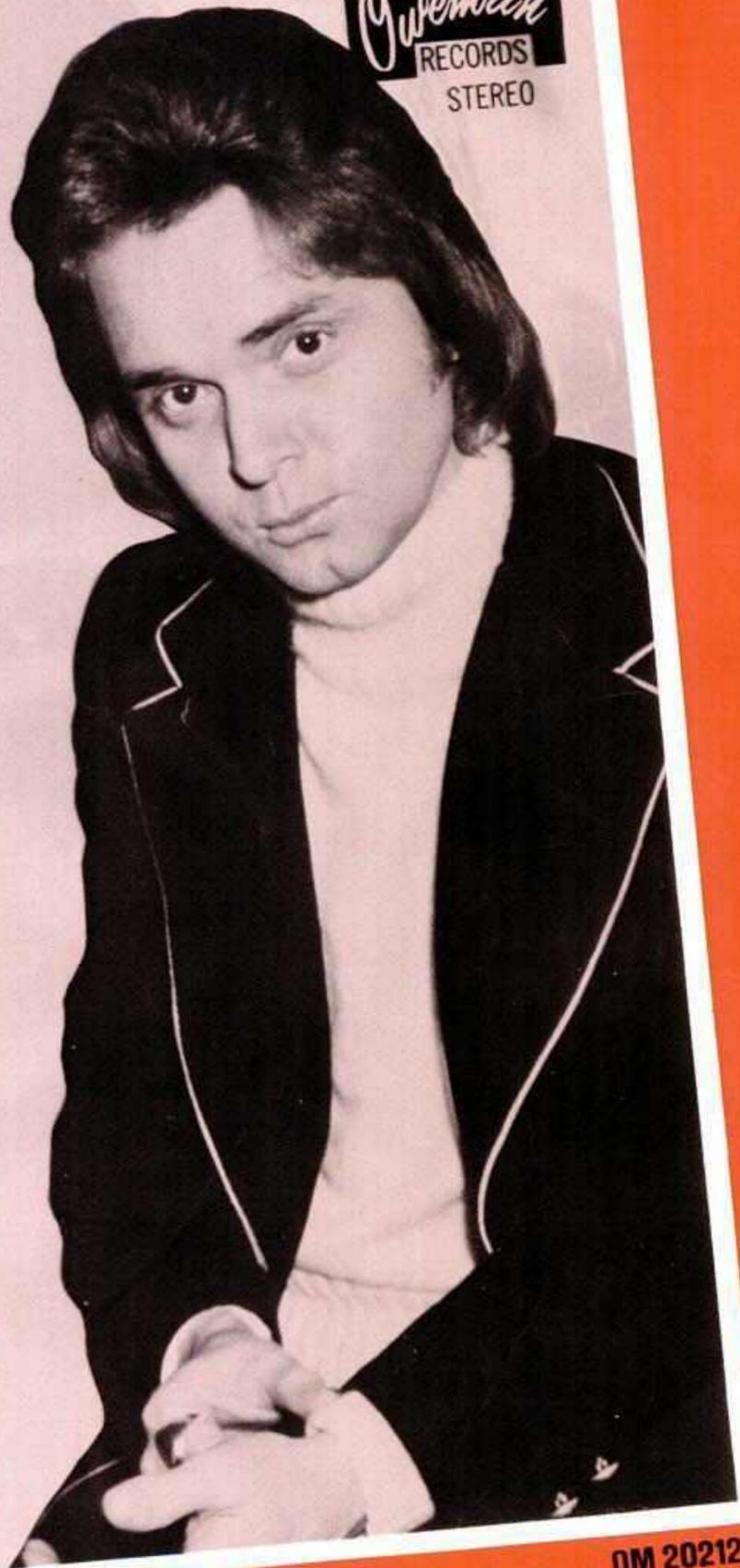
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